

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

Easter 2001

# EDITORIAL

Dear Readers,

The mood of entering the new millennium is continuing; the tasks and demands will increase and probably get more difficult. All the more reason for a will to intensify, renew and work together!

Are we discovering new beginning in our ways of working; are we seeking in a contemporary way active paths to the sources? The responsibility rests with us; we have to find in ourselves and through ourselves the way to the divine-spiritual in art – but that also means today to penetrate the artistic process and remain awake.

A study of the twelve forms of the soul-body and of the seven states of being of the soul forms a part of the building stones for a new way of working, to the path searching for substance – to the second chapter of eurythmy, as Rudolf Steiner calls it.

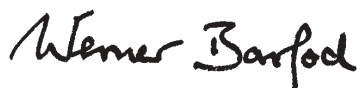
This is part of the task which I have in mind on taking on the leadership of the Section. Of course, it is intended that here belong movement and perceiving, discussion and our finding of a way together in weekend events, and so on. As far as possible and corresponding to the needs, this should take place in all areas – eurythmy, the art of speech and acting, music and puppetry.

We stand directly before «Eurythmy at School», Easter 2001, Education as an Art in all stages of life. From 5th – 11th August, 2001, the Eurythmy Festival «Eurythmy: seeing – doing – experiencing» takes place. In April, 2001, we would like to devote time with the speakers and actors to the practical working on the soul-forms. In October, 2001, and in February, 2002, three eurythmy project-groups meet at the Goetheanum. For Easter, 2002, we would like to meet for an international eurythmy working-conference. This is but an initial preview; the individual events will also be announced in the *Newsletter*.

*Something to consider:* What do you think if a *Newsletter* with a contents of «Articles, Obituaries and Special Contributions» were to appear once a year? Alongside this an edition with short reports and announcements could appear twice a year, which would be ordered by paying a subscription. Or else we remain with the biannual rhythm, but will have to make a fee for publishing all announcements. Once more there has been a shift in the amount of contributions, with the result that articles and several interesting things have had to be left out, since the announcements have to be included being subject to dates and the issue cannot become over-large because of printing costs and p & p. We have to solve this problem. Please write in, expressing your views.

We would like once again most warmly to thank for your contributions, nearly all of which now arrive in a typed form. To ease processing the contributions, we would be very grateful if you would send texts in the form of a disk or by e-mail. For this we now have a direct e-mail address for the *Newsletter*: [rundbriefsmk@goetheanum.ch](mailto:rundbriefsmk@goetheanum.ch). Please send enclosed documents as Word files, as rtf-files or text file (with a note explaining in which programme the text was created), or simply place it in the e-mail itself.

With warm wishes,



PS: A review of the work of the last ten years of the Section led by Dr. Virginia Sease will appear in the Michaelmas edition.

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# STAGE FORUM

## Letter to the Japanese writers

Paris, 9th October, 1950

Tr. from the German tr. of P.J. Stollwerck

Dear Mr Dai Nippon Kodansha,

Many thanks for your letter. I am only a solitary writer, and what I have to say about peace will not bring about any change to the events. There are very few people who have a true concept of peace, but there are also very few people who have a true idea of art or love. And these people do not guide history. The others do this, those who have no or little understanding, who grope in the darkness, full of goodwill, fascinated by what lies before them. All that we can do is as much as we can to contribute to creation, whilst others work at destruction. In reality it is this long, patient and hidden effort which has brought humanity forward since it began to have a history. In this apparently unequal battle, ultimately the forces of building-up always triumph. For you can never destroy everything. There is always something left, whether it be ruins or just dust. And on the other hand, with every creative activity something new is always created.

Let us then take courage and work. During the time of the sword it was honourable to fight each other. What honour does it mean today to drop bombs or to suffer them?

Then honour of this modern world is to keep silent and to create something.

I greet the Japanese creators, and these alone.

*Albert Camus*

## A Step towards Tolerance

*"Theater on the Threshold" Festival  
Sebastian Jüngel in interview with  
Paul Klarskov in September 2000*

Anthroposophical stage artists from Europe, Japan and Australia gathered at the Goetheanum August 7–13, 2000 for the first time to compare their work. 6000 invitations had been sent; 100 ensembles offered samples of their own work for the event; nearly 40 performances were finally squeezed into the tight program. Further performances are planned for future festivals (eurythmy in 2001, theater in 2002). The gathering was judged to be successful by most, though some questions were neglected. Participants praised the interest that was shown in the work of others, the opening for dialogue, the chance to meet in a new way. But are these things not self-understood? By no means. It is not only in the artistic professions that the opinions of anthroposophists diverge so widely that their differences seem to obliterate whatever they have in common. Paul Klarskov helps us to understand the situation for stage artists.

*One goal of the festival was simply to get to know each other. Had there been a kind of ice age among the artists?*

Groups that work anthroposophically often did not understand one another because they had developed in very different directions.

*This presumably happened because people interpreted Rudolf Steiner's suggestions differently. Can there be guidelines for art?*

There are laws in the world, after all. If I do certain things – practice thinking or school my will, for example – then this has an effect on my soul. This law is unalterable. I am free to

work with it as I wish, but I cannot annul the law itself just because I don't like it. Such a law is part of being anchored in the spiritual world. It holds true for art as for all activities. How do I, in my spiritual striving, place myself in relation to the spiritual world? What kind of art do I then create? Something that is right today need not necessarily be right tomorrow, yet the basis upon which today's "right" is done has not changed from yesterday's.

*So diverging views arose about how to express these laws?*

Absolutely. So much has happened since our efforts with art began – two World Wars, everything that globalization and digitalization have brought with them. A deep transformation has occurred in the soul configurations of people generally. We no longer react to the same things as we did 20 or 50 years ago.

*So each ensemble finds its own answers?*

Insofar as people strive earnestly and don't do things just for effect or for the sake of copying existing culture. Then they stand fully justified side by side. However, our equally valid differences do not mean that our results have equal value.

*That sounds as if there could be such a thing as standards or criteria for evaluating art. Does anyone accept criteria?*

I do think that there are criteria but I think they change with time. We need to respect what others do. But my own approach may differ from my colleague's. I cannot question the validity of my own work just because my colleague's approach is valid, too.

*What did the theater festival contribute to this?*

Initially during the podium discussions we experienced some of the old trench wars, but this stopped by the end. We began to want to understand each other's intentions without answering the question of "right" or "wrong," and without placing ourselves on a

pulpit. (Each of us has a pulpit inside, from which we think we can look down on others and judge them.) By the end of the festival I had the feeling that we had taken a step towards tolerance – without having to sacrifice the opinions of each individual.

*Lively Interest in Other Cultures*

*How was the echo from the participants?*

I had intended after the festival to ask myself whether we should do another one in the future. This was superfluous after the many comments offered by participants. It was no longer a question of "if," but of "how."

Many contacts were made, many questions considered. As the mood brightened during the course of the week, people asked each other – during many conversations at breakfast, during the breaks, in the evenings, at night, between performances – "How do you see this? What do you think about that? Why do you do it this way?" There was also lively interest in other cultures. It was interesting to see what arose out of an encounter between eurhythm and N-o theater in Japan. Or to see what a Kirghizian dancer and eurhythmist created with speech formation and drama. New worlds arise. I would wish that the Goetheanum could become more and more a place of encounter, a place where we can compare what is being done around the world, where prerequisites differ considerably.

*Anthroposophy Cannot Be Divorced from Art*

*What is the significance for other countries of the artistic work being done at the Goetheanum?*

I am exceedingly touched by the fact that Rudolf Steiner built the Goetheanum as he did – so soon after the question of creating a suitable environment for his mystery dramas arose. When the first Goetheanum burned down, he again designed a building with a stage and an auditorium. He must have considered the stage arts inaugurated by him to be important for the world movement.

I do not believe that art can be separated from anthroposophical life. Or, if it were to be separated, I think the effect would be disastrous. Rudolf Steiner spoke of how, after he had worked in anthroposophy for awhile, he felt a pressing need to progress to anthroposophically inspired art. Otherwise he would not have been able to go on with anthroposophy. So I would wish that artistic work can arise in all countries, art that is fructifying and inspiring for the anthroposophical work in each country. I would like to see it reflected in the work of the Goetheanum stage group, or shared in such festivals as the one we have just experienced, in which we can perceive the function of the Goetheanum as a heart. It is like the heart of an organism, stretching its limbs right out to Japan, Australia and South America.

From the Newssheet 'Anthroposophie weltweit' 8/2000 (Tr. Carol Brousseau)

## 'Theatre on the Threshold' from 7th–13th August, 2000

*Johannes Bleckmann*

(It was burning for me, too...!)

Who has not been wishing for a good while for such a conference? The Festival at the Goetheanum, to mention it right way, was an initiative at the right time at the right place! Many colleagues, but many visitors too, experienced in one week – which did not seem at all long – the serious wrestling with the challenge, the development and the quality of a spirit-filled art of the drama.

The form of the conference with the practical courses in the morning, the short lectures and the ensuing podium discussions, as well as the many very varied performances in the afternoon and evening, was very exciting and did not overwhelm the professional. Exceptionally clear and passionate, J. Daniel gave an important background of the historical development for the

artistic understanding and aesthetics for our topical theme. It climaxed in a pictorial description of how the constitution of the 'play-drive' [Schiller] between law and imagination is a key for the free creative power of the modern human being.

This motive was to be centrally experienced in all realms during these days, whether in observation, in producing or in discussion. How rich is my will to play, my creative engagement, that I neither give in to mere 'faith to the law', nor on the other hand lose myself in 'subjective playfulness'? This is the question of the truth of art and the artistic means, which only in the meeting through perceiving and exchange brings us further in our art.

The core of this conference were the podium discussions. Here the intensity of the listeners and the speakers was extremely full of expectations directed towards the 'right word' that 'our questioning' formulated. In the different attitudes, it crosses thresholds and entices out of the other that speech which does not only spring from the intellect.

It was a conference of beating hearts, not only because of the gratefully differing presentations, but especially because of the real searching in the discussions. No doubt the chairing could have been more efficient, the announced discussions after the performances should have taken place, as well as a presentation of dramaturgical work, directing, the way of practice, and so on; and above all the conference should not be so expensive! Nevertheless – I received the strongest impression from the unfinished things of this well-organized conference: that trust, observations and questions could arise, on which one can definitely build.

Thank you, thank you, to all who helped form it, for your courage and your preparatory work! The threshold has become more visible and more accessible!

*Gabrijela Balog, Zagreb*

In a grateful mood for the possibility to meet at the Theatre Festival, I would like to express my impressions and questions. According to my own observations and of the other participants, the watching and listening was different from that of some years ago – substantially and encouragingly so. There was more interest for the ‘nearest’ artist colleague, more openness; a gesture of ‘seeking the good’ was ruling, also of finding it in *everyone*. Criticism, which cannot stay away, sneaks in. Yet much goodwill prevailed in the atmosphere of this Festival. For our artistic striving this is a furthering gesture which would have been more useful had more *direct* exchange been possible – because many things did not reach the ears of those who need it! Perhaps in a direct exchange criteria and questions for a judgement would have crystallized out more:

- what hinders me from perceiving phenomenologically?
- *how* do I perceive and *what*?
- how do I come to a performance and with what attitude?
- *where* do I feel *what* (in watching and listening)?
- how am I breathing?
- what shows in the fact that, for example, in the way PU©K’s ‘The Downfall’ I cringed with the brutality that was presented – does this say something about art or about myself?
- how can brutality be presented that leaves you more free; what are the means?
- how do I feel after a performance, and during the coming day?
- how do I work with Lucifer in myself, because as ‘also a performer’ he wants to be there and show that I am after all somewhat better than what I am being shown...

Can something be good because it is different, more modern, appealing more to the understanding? One colleague expressed criticism of ‘Peer Gynt’ by asking how people

today can still play and speak as they did twenty years ago.

The healing in art was voiced in the plenum. It is the middle towards which we are all trying to get to. Goethe says in his *Faust* – it stands as a leitmotif over the first invitation:

*because it must come from the heart,  
if it is to reach the heart.*

The Theatre Festival was a step in this direction.

Thank you; thanks too to the organisers for the very complex work involved.

## 21 Years of Exploring Eurythmy as a Performance Art

*(A background to the creation of Moving Word Theatre’s new show “EnVision”).*

*Philip Beaven*

Our latest production “EnVision” has evoked extreme reactions from some eurythmists. At the Eurythmy Fair in Basel, the short fragment of the programme that was shown had the audience (largely eurythmists) part booing and part bravoing. Although we have not had such a collectively extreme reaction since, in our after-show audience discussions it is evident that their concept of eurythmy is seriously challenged. For some this is exciting, for some painful. As the conceiver, facilitator and director of “EnVision” I would like to give some background as to how this production arose.

It is 21 years since I completed my eurythmy schooling with Marguerite Lundgren in London. Since that time I have been co-responsible for over 2,000 performances with eurythmy in them. When I left the training I was full of ideals about how this art could reach out to humanity, although when I started *Ashdown Eurythmy* with a colleague in 1980 I really had no idea what I was getting myself into. I was simply trying to put my schooling into practice. Looking back



now I see that this time was partly putting into practice what I had learnt, and partly exploring and putting into practice what my colleagues had learnt in their trainings, while at the same time trying to take it further. We believed at that time that the solution to the lack of public awareness of eurythmy as a performing art, was to put on well-worked, contemporary performances of eurythmy, and people would immediately see what an exciting and interesting art form eurythmy was. How utterly naive we were!

For however much Joe Public sees "classical" eurythmy, and may even think it interesting, it is not engaging enough for most to want to return and see it again. In reality non-anthroposophically orientated audiences have not developed for eurythmy anywhere, despite constant attempts by many groups to reach them. There have been phases of interest, but nothing that has lasted.

I have often asked myself the question, does it need a shift in consciousness in mankind before people will appreciate eurythmy, or does eurythmy itself need to change? Being the person I am, if something doesn't work, I look at what I am doing and how I can change that, rather than expecting others to change.

I gradually became aware that over the last eighty years we have developed, with eurythmy, an alternative cultural stream, that does not find many points of contact with the life of culture outside it. One could call this elitist – our audience are those familiar with the precepts of anthroposophy, largely based around the Steiner (Waldorf) Schools. We have mostly rejected involvement with any of the mainstream performance arts. I asked myself the question "Why?" – and wondered what I could learn from them.

I began an intensive immersion in all contemporary forms of theatre, dance and music, both by attending performances and workshops and I discovered many wonderful ideas and practices from which I felt could learn. The most compatible point of

contact for me was not with Dance but with the approach to theatre-work that has largely been developed through the work of Jacques Lecoq. I would call it a physical theatre training that enables the soul to speak through the body. Much of the work that has arisen from it is imaginative and full of transformation, born out of a co-operative working style that aims to empower all the practitioners in a common creation.

With *English Eurythmy Theatre* and later *Moving Word Theatre* I began gradually to put some of what I was learning into practice in the rehearsals. Our focus was to explore the way eurythmy was presented. Perhaps if eurythmy appeared with other art forms, it could lift the whole performance on to a new level. I hoped for the eurythmy to be the "Aha!" moments of the performance. At the same time I was no longer a performer but had become the artistic director. That brought a radical change to my perception. (Oh, if only there were more dedicated directors of eurythmy. Is it arrogance that makes us think we don't need these other vital roles in the making of our performances – director, dramaturg, coach, scenographer, etc?)

So began a series of collaborations with actors, musicians, composers, writers, designers, dancers and eurythmists. It was, and continues to be, a wonderful time of learning and discovery, and I am sure that all those I have worked with would agree. But I didn't quite find what I was looking for in eurythmy. More and more I felt eurythmy needed to find other means of visible expression. I felt dissatisfied with the usual tones, intervals, vowels and consonants; it was too obvious. After a eurythmy performance had been going for 5 minutes most of the fantasy for gesture was used up, there was nothing new. I became dissatisfied with tone-eurythmy, it seemed that we were reducing the music to a set of limited movements. I found that if I mentally turned the sound off, I couldn't tell who the music was by. The differentiation in the movements were slight,

whereas to my hearing the differentiation in the music was huge. I wanted to be able to read the music in the movements at many different levels, but it wasn't there, so was it true to call it in any way "visible music"?

One day, rehearsing "Storm's Child" in 1995, watching the dancer working on her movements to the music, I noticed that there were moments when I saw the music more truthfully in her movements than in the eurythmists. This experience provoked an inner crisis, suddenly all I had done and been taught was profoundly challenged.

It has taken me five years to find the artistic response to that experience and this is one of the seeds of "EnVision". I wanted to find a new way to make gesture, so that they wouldn't look like traditional eurythmy-gestures, yet were truthful to the music and founded in a eurythmical gesture. (For how can one, for example, honestly do the same movement for, say, G or a second in Bach, Debussy, Britten, etc?) I also had questions whether it were possible fruitfully to bring together projected image and video with eurythmy. Could the one enrich the other with new layers of meaning? It was an exciting exploration which has opened up more questions than it has answered.

To do this we chose the 3rd Cello Suite by Benjamin Britten written in 1969. Its nine variations describe a journey through a series of contrasting sound-scapes. To begin we listened to each section of the music and described the experiences the music evoked in us as exactly as possible, both in pictures and words. At the same time we developed games and exercises that could help us in playing and improvising together. The qualities of the music that we had discovered were then used as the basis for movement improvisations. This meant that each eurythmist came up with her own sequence of movements which expressed the given mood. These individual movement-improvisations were then combined in different ways for each part of the music according to

its quality. In the reincorporation of the music we found that the movement-sequences began to resonate in a new way, and at moments became one with the music. It was an exciting and deeply moving process in which the life-stream of the music began to become visible.

In this way we came to an overall movement-sketch of the music which we then sought to "eurythmize". The gestures discovered now had to be inwardly transformed through a deeper study of the music, thus allowing them to sing.

Alongside this process we began the search for specific images and words to express something of the story we were discovering in the music. This resulted in the video and spoken sections. This added new layers of meaning to our tapestry. In this way we have striven not just to make the cello sonata visible in movement, but to experience it in the context of our individual lives and the evolution of humanity as a whole. By performing the piece first without the video images and a second time with them we hope that our audience can more easily participate in weaving this layer in and discover for themselves how it can illuminate the whole.

Certainly in the next project with eurythmy I hope to take this further, working with speech-eurythmy as well. But I am also becoming more actively involved with theatre. This year I am studying collaborative theatre making full time at a London theatre school. I hope by this to deepen my relationship to contemporary culture and find out how I, as an artist and anthroposophist, can contribute further to it.

For details of when you can see "EnVision" go to [www.movingword.org](http://www.movingword.org)

## Inspired by the Eurythmy Performances at the 4th-year-Students Meeting, July 2000 at the Goetheanum

*Christel Schmiedeskamp*

*Ach wäre ich ein Ohr an Gottes Busen,  
wo Sprache raunend quillt und webt  
zu ragenden Gebirgen sich ertürend,  
in Kathedralen sich erhebt.*

*Ach wäre ich ein Ohr und hörte staunend,  
wie wiegend sich ein Weltall ründend hebt,  
wie Wolken wandern, Blitze funkeln  
und Gottes Donner um die Erde beb.*

*Ach hörte ich den leisen Wind schon flüstern,  
der tausend Blätter spielend regt,  
und endlich auch das Herz, das sich mir neigte  
und nahe wie mein eig'nes schlägt.*

[Oh, if I were an ear on God's bosom,  
where speech, murmuring, wells up and weaves  
towering upwards into mountains,  
rising into cathedrals.

Oh, if I were an ear and heard with awe,  
how pulsing, rounding, a world arises,  
how clouds wander, lightning flashes  
and God's thunder trembles round the earth.

Oh, could I hear already the soft wind whisper,  
which playfully moves a thousand leaves,  
and finally also the heart turned towards me  
beating like my own.]

## The Mystery Drama performance *The Portal of Initiation* by Rudolf Steiner (Paris, January – February, 2000)

*Production by Wilhelm Queyras and Valère Rybakov*

*Helene Oppert (tr. by A.S. from the Germ. tr. of Gudula Gombert)*

The performance of Rudolf Steiner's mystery drama *The Portal of Initiation* was announced in 'Les Nouvelles de la Société anthroposophique en France' (January – February, 2000) as follows:

*'This premiere will be the first one of the coming millennium, if not in the whole world, then very probably in France and perhaps in Europe. (Long live the year 2000!)' - Wilhelm Queyras.* This unusual call encouraged me and I went to see the play.

I thought at first that I had entered the wrong theatre. On the stage you see an old station. From behind the scenery one hears steam engines whistling. Travellers come and go. They know each other, greet one another, embrace and kiss each other... Where was I? I looked at the programme. In the remarks about the production I read:

*'It was obvious for us to let the adventure of Johannes Thomasius, the hero of this drama, take place in a station. Apart from the fact that Steiner was the son of a station-master, such a place was ideal for the set of this story. [...] In the world of the train all human events are concentrated [...] The passengers at this place of transition have access to every possible direction. It is in their power to transform this station, to humanize it through their creativity [!].'*

These naive statements make it immediately clear what an abyss separates this production from the spiritual content of *The Portal of Initiation*. In the original work the plot plays out of inner necessity on several quite different levels, whether on the physical, soul or spiritual plane. These precisions are absolutely necessary if we want to lay hold of the inner path of the characters and their destiny. The two-dimensional, cliché world of the station (even if it is changed during the course of the play) on the contrary offers no sure ground for our soul and its search for spiritual realities.

From the first moment we got lost in the station-hall (in French: '*salle des pas perdus*' – hall of the lost footsteps)! Why this trans-

position? Wilhelm Queyras answers this: In order to make this piece accessible to the audience of today, in order to offer ‘*something for everybody*’:

*‘I aimed to work with the people who live in the world today and to create a mystery drama with them, corresponding to them.’*

In order to attain this goal the directors have adapted it. Large parts of the text had to be cut because they were not accessible or seemed not to be not to date, speeches and situations were added which do not exist in the original *The Portal of Initiation*. So we saw the station scene arise with its multi-coloured personalities, its dialogues, its own life, instead of the important observations in art that Rudolf Steiner brings in the Prelude.

We are not dealing with a new production of *The Portal of Initiation*, but of a new piece with the same title as the previous one. It is the work of Valéry Rybakov, Wilhelm Queyras and Rudolf Steiner. Only Rudolf Steiner’s name is mentioned as the author. Why? This is misleading, because it does not coincide with the truth.

We find again this ‘lifting’ in the realm of the text in the treatment of the characters. For example, there is a young man who feels uncomfortable in his skin. He returns from his journey with an empty picture-frame around his neck. He is a painter (you’ve guessed it!). His creative forces have come to an end. This makes him deeply unhappy. So he is in a terrible mood. He lashes out at a young woman (her name is Maria) who does not put up with this. She beats about him with her pullover, but not angrily for she is very advanced on the ‘path’! He howls like an animal, throws a tantrum, rips his clothes, throws himself with arms outstretched on to the floor. He attempts suicide. His shocked friends surround him. Is he dead? One of them tries to resuscitate him with a kiss-of-life. Quite unexpectedly he opens his eyes... it was only a joke! They slap each other on the back, jump into the air with joy... There is much laughter on stage and in the hall. We

are introduced to Johannes Thomasius, the main character of *The Portal of Initiation*.

Now another person – a sympathetic charmer, smiling endlessly. Sometimes he wears a pretty little hat decked with a flower. Though he is no longer so young he undoubtedly reminds one of ‘Tintin on his Search for the Mystery Island’. It is difficult to recognize in him Professor Capesius who tries to transform into spiritual vision the idealistic Platonic thinking coming from the past. Rudolf Steiner was inspired for this character by his eminent Professor Karl Julius Schröer.

Another individuality tries to catch our attention from the beginning – a tiny man with a red beret pulled over his ears. He is always smoking a pipe. He has a difficult, obstinate character. For no reason at all he stamps, shouts and wriggles like a worm. He speaks a lot and so incredibly fast that we never know what he is saying. Yet this boaster has his weaknesses. It happens that he falls prey to terrible fears and only trembles. When he loses himself, hiding himself by crawling under a bench, he appears less credible, this modern hero – Doctor Strader.

‘German’, the Spirit of the Earth Brain, is a drunken tramp, just as one meets them any day in the Metro. Nevertheless he has a special trait; his hobby is photography. Everything has to be photographed! Only with great effort can one guess why in fact. Perhaps in order to fix his swaying world?

And how are the great cosmic counterforces portrayed? Lucifer does not, as usual, beat his wings – he is bound to the ground through an arthrosis. His little Bavarian mountaineering hat with its feather shows us that at certain times he does like the heights. He often plays with an orange coloured boa, which he throws to right and left, probably in order to catch souls... This will be difficult for him for he has no charisma. Ahriman is a science-fiction motorbike rider. What distinguishes him from other super-terrestrial beings is that he carries a

piss-pot in his hand. Why? Only to throw money in... We are relieved!

In Rudolf Steiner's mystery drama these two beings appear in their reality. Their being is imprinted for ever into our consciousness. These two pictures will help us to recognize them when necessary!

If the drama would fulfil its mission to call forth a transformation, a catharsis, in our soul then the situations and the characters have to shake and inspire us. None of this happened here. The figures that were offered us are quite conventional, without real life, incapable of development. That is the lot of caricatures. Micky Mouse of Disneyland 2000 is really the same as the first Micky Mouse. In the same way Dr Strader will spring from one scene to the next, unchanged, right to the end of *The Portal of Initiation*, and probably from one mystery drama to the next, with his pipe and his red beret over his ears. The sufferings, doubts and trials of those operatic persons leave us cold, they are unconvincing.

In addition to the aspect of caricature, everything in this production falls into symbolism. As already mentioned, the plot takes place from first to last scene in a station. Gestures, costumes, props, everything is symbolic.

When Benedictus speaks as an initiate he covers his head with a little monk's hood (!) and writes mysterious signs on the floor which seem to be of highest importance for the future of the 'travellers'. The suitcases, heavy with karma, are always present, right up to the Temple of the Sun where they serve as seats. The pullover of Johannes, full of holes made by arrows, makes of him a kind of St Sebastian of Art...

Why do the directors choose to attempt what Rudolf Steiner judges as contrary to everything artistic? Reaching for symbols hides spiritual reality instead of revealing it. Rudolf Steiner did sometimes speak out sometimes about this, and extremely to the point.

*'I could point out that, for example, in my mystery dramas it is nonsense if one would allegorise, if one would fantasise all sorts of things [...] into these mystery dramas.'* With this he experienced, as he says, *'the most unspeakable pain.'*

*'These mystery dramas are beheld right to the individual word, experienced right into the tone of the voice, as they are presented, and whoever brings an allegorising into them does not understand them, and cannot really bring out the measure of the supersensuous that lies in them [...]'* ('Der Baugedanke von Dornach', 9th October 1920, Dornach 1942, p. 18, planned for GA 289/290)

When one proceeds from the 'way of spiritual realism' which Rudolf Steiner demands, one has to admit for good or ill that this drama goes completely up the wrong street.

To present a work, does it not mean that one tries to lay hold of its basis, penetrating to the laws which determined its coming into being? If you proceed in this way then you realize that in this text there can be nothing arbitrary and expendable. As Christian Morgenstern wrote to a friend: *'[The drama The Portal of Initiation is not a play but it mirrors the spiritual world and truths.'* (Albert Steffen, 'Über den Keimgrund der Mysteriendramen Rudolf Steiners', Dornach 1971, p. 2).

Rudolf Steiner needed three times seven years in order to bring this mighty message of the mystery drama to the world. He said that they contain the whole of anthroposophy. In order to give them a dignified setting, he built the Goetheanum. Architecture, painting, sculpture were organically combined with the word of the New Mysteries. During the performances originally the wooden statue of the Representative of Man between Lucifer and Ahriman was to stand at the back of the stage. The sacred mood of the early mysteries was also to hold sway in the New Mysteries, otherwise the eternal 'I' of those in the audience cannot awaken. The text is not suited to be spoken in an everyday

tone. For this it is too different from anything which offered us up to the present time by the theatre. It is too unusual in content and form. The original forces of the word have to come to life here – the slow or increasing movements of the rhythm, the forms and colours of the sounds, the musicality of the verse... in one word – the secret eurythmy which penetrates the whole work. The effect of the spiritual message depends on this; the words alone are not enough. In this production the text was not in the least felt in this way. Consequently it lost its connection with the spiritual world completely.

The systematic use of machines which produce artificial sound sealed the break with these life-forces [mentioned above]. Throughout the whole drama we had to endure background music, humming or overpowering in order to underline the plot. Even the ancient sacred mystery saying: ‘*O Man, know thou thyself!*’ suffered the same fate. The ear heard it, but in reality it was dead, squashed by the machine. The forces of the Logos had left the place. Who spoke in its stead?

These observations can be summarised:

- Rudolf Steiner’s text was mutilated, either through cuts or through additions.
- The caricature which often made the audience laugh was based on the connection of the persons and the situations, in contrast with the original which is penetrated by deep seriousness.
- Symbolism formed the basis of the production in complete contradiction to the view of the author.
- Machines that distort sound kill the spiritual life of the word.

The renewed impulses that Rudolf Steiner gave to art in architecture, sculpture, painting, creative speech, eurythmy and drama arise out of spiritual science. As all true art they rest on the solid foundation of knowledge. If the mystery dramas would be so out of date that one has to fashion them afresh in a form which apparently would fit to the

people of today, then this would necessarily bring into question the whole of anthroposophy itself. Has *The Philosophy of Freedom* after a hundred years also received a few wrinkles? Is it really necessary to go through the endless descriptions of the metamorphoses of evolution which we find in *Occult/Esoteric Science*? Could we not reach our contemporaries better if the whole thing would be concentrated to some key moments?

Wilhelm Queyras dares this in the mystery drama *The Portal of Initiation*, in order, as he puts it, ‘*to adapt, to what we are, where we are*, but a work, which originates in the spirit one cannot ‘popularise’ without completely defacing it. Such genial creations point into the future and should be treated with reverence. Only then can we raise ourselves to their heights and be healed through their redeeming forces.

## The Necessity in the present Situation of Eurythmy to work more consciously on Fundamentals

This contribution comprises Chap. 1 of a forthcoming book *Grundlagen der Toneurythmie* (‘Basics of music eurythmy’) by *H.-U. Kretschmer*

What does music eurythmy consist of? What is the essential thing of this art, on which its spiritual task is founded? What makes music eurythmy into music eurythmy – where are its boundaries crossed?

Such questions form the beginning of our discussion. Artists often dislike these questions, behind which they immediately catch the scent of the illegitimate attempt from the beginning to curtail their artistic freedom of expression through theoretical answers. They fear that aesthetic judgements gained through systematic work in raising consciousness would restrict and forbid a real artistic creativity and openness. The present

writer as a matter of principal would like to face these fears and present instead the topical necessity of a conscious penetration of the art of eurythmy

Nothing is more important for the writer than to overcome an impossible situation in the world of eurythmy that on the one hand leads to sayings like: 'We don't think; we move!' (Of course, individual educational situations may exist where this saying might be thoroughly appropriate.) But at the same time unconsidered judgement on the correctness of one's own eurythmic activity – and still more on the wrongness of that of other people – are made generally on a wide front. In such an already almost schizophrenic situation, it is understandable that a growing number of eurythmists are trying to reach new shores, trusting on nothing else than their own individual artistry. The dilemma of eurythmy, however, is not lessened through this.

Why? Because the young art of eurythmy finds itself – as was always the case, or once again to an increased extent – in a completely insecure situation. In this situation the right – and in a certain way also the only possible – standpoint of artistic freedom seems regularly to cause tension regarding the responsibility for the existence of eurythmy. This is not easily solvable without more ado. On the one hand the spiritual identity of eurythmy is more unsure and more contested than ever. On the other hand there exists a strong longing to expand the creative means in eurythmy, to cross borders towards working with other artistic forms of expression – like the drama, mime, expressive dance, the film, and so on. All this from the experience that in recent years 'traditional' eurythmy all around was increasingly is judged by the public as too harmless, too little existential, too little differentiated and of course unprofessional, that is, not good enough.

The wish to confront the public opinion of eurythmy as a dusty, life-estranged art with a philosophy behind it by active renewal

unites the paths which people are seeking today for the renewal and further development of eurythmy. Renewal – because after decades in which the striving primarily directed to working on what was received from Rudolf Steiner became a tradition, life and colour in eurythmy need refreshing. Further development – because Rudolf Steiner was no longer able to bring eurythmy completely down to earth and because after the decades-long phase in which what was given was practised and made into a tradition, the gaps and the realms not worked through in eurythmy are repeatedly noticed. It is only to be encouraged that the gaze today is increasingly directed beyond one's own garden-fence. Content and exchange are sought with related, also non-anthroposophical, art forms. Nothing is worse than to remain in one's own ghetto especially if one took part in building it up.

This meeting with the 'world', however, places the eurythmic artist into quite a new dimension of artistic freedom. It is a challenge to his point of view as well as to his clear decision – Do I want to learn something from other stage arts? Does this learning mean (e.g. concerning a professional way of working, an authentic and existential presence) at the same time also want to take over artistic means from these arts? Does working together with other artists mean that I partly renounce eurythmic elements in order to integrate other things? Or do I see possibilities of how eurythmy and its neighbouring arts can fructify each other without renouncing the essential things [of one's own art]? From the point of view of *personal artistic freedom* each answer, each attempt, is equally justified. Actual life decides whether it works, is successful or fails as an artistic creation. It is useless to theorize over this.

The matter looks quite different from the standpoint of *responsibility*. For it should be clear that in the present situation of eurythmy everything that is carried out in the *name* of eurythmy in art, education and therapy

determines its future survival. But responsible action means to concern oneself consciously with the reasons for one's own action. This concerns the artist too. The assumption that such conscious work contradicts artistic freedom is no longer justifiable after studying Steiner's *The Philosophy of Freedom*. Consciousness does not only make possible responsible action but itself creates a *higher degree* of freedom that results from an inner harmony with the laws [of existence]. Goethe describes this artistic fact as follows:

*Wer Großes will, muß sich zusammenraffen;  
In der Beschränkung zeigt sich erst der Meister,  
Und das Gesetz nur kann uns Freiheit geben.*  
['Whoever wants to be great has to contract;  
limitation shows who is the master,  
for law alone can give us freedom.']

Consequently the question is not *if* you work artistically with consciousness, but *how*.

Penetration with thinking in artistic questions has to be to the point, and that means it has to take its start from artistic *experience* and not with abstract concepts. Artistic experience has to be researched phenomenologically and be tested for its veracity. At the conclusion of work in consciousness one can find at the best of times concepts which have arisen out of investigating artistic *life* which at any time can be led back into it. A working in consciousness requires to be learnt, no less than any other artistic practising.

People are too easily happy with subjective associations instead of a deeper investigation. Too easily a real question is replaced by affirming one's own half-truth. Nobody is excepted from succumbing to this danger. And at the basis of an unwillingness to work on consciousness there sometimes lies nothing else than a secret unwillingness to educate oneself in this realm. It is a great temptation in the artistic realm to cling to beloved illusions instead of testing these without reserve in the light of truthfulness.

The most important question of responsi-

bility for the survival of eurythmy now probably is whether in the near future enough eurythmists are able out of their own being to renew and develop eurythmy further, because they *believe* in the *potential* of eurythmy. Whoever on the one hand does not believe such a renewal and further development is necessary has to ask himself/herself whether he/she perhaps has inwardly given up being concerned for the future of eurythmy. When on the other hand the means for such a renewal and further development are mainly taken from *other* art forms like the drama, mime, expressive dance, the film, and so on, this is nothing else than a sign of the present-day helplessness of eurythmy to become creative in a new way out of its own sources. In saying this it should be emphasized that in no way is something said against a cultivation of openness, meeting and exchange with other arts, nor in principle against collaboration. It is a question only of the motivation which lies behind it, and about the relationship of eurythmy to itself, which is speaking through this.

A eurythmy that has found itself afresh, which in technical, artistic and also in moral points of view has developed a fundamental consciousness of what it has developed, can place itself freely in the world and search for responsible meeting and collaboration. Yet eurythmy will suffer harm when, out of an openness, an adjusting comes about; when in collaboration one's own identity is lost; when in order to make a stronger effect on the audience artistic means are used which counteract the actual being of eurythmy – but also when traditional ways of doing things prove themselves incapable of any renewal and become visibly inwardly empty.

The present-day crisis of eurythmy has mainly to do with a polarisation. On the one side there stand eurythmists who hold in high esteem the faded habits of tradition and their own one-sidednesses as the one true teaching. On the other side there stand eurythmists who in the name of artistic individualization



and modernizing wipe out the boundaries of eurythmy with the other art forms, making these boundaries increasingly unrecognizable. In this situation *not only* has the identity of eurythmy to be struggled and fought for *but also* its renewal and further development. This struggle may no longer carry on as tradition against tradition and individuality against individuality, but has to take place in the field of a conscious, searching penetration of eurythmy on all its levels and aspects. Only in this way can a new self-certainty of eurythmy place itself in the world, justifying its existence. And only in this way can an adequate ground for the necessary renewal and further development be created.

Intensification through conscious penetration and consequential practice of one's own artistic foundations work on creating that inner strength which alone can give eurythmy future possibilities. Here we are reminded of a moment worthy of consideration in the Teachers Meeting at the Eurythmeum, Stuttgart on 30th April 1924 (GA 277a, p. 143), where Rudolf Steiner answers a concern about the competition of eurythmy with other artistic tendencies: '*Dr Steiner*: These things should not concern us too much. What does it matter if the people turn to Dalcroze or Lohe-land [today one has to add: to Tai Chi or yoga. Ed.]? We have to pursue eurythmy correctly and seriously, likewise anthroposophy. *The subject should grow from its inner strength, not through competition with others; then it spreads the best way*' (emphases added). It is not a matter of peering after other things, but for the active recognition of one's own strength for the conscious working of the unmistakable spiritual qualities of eurythmy.

In this sense the questions posed at the beginning of this work on music eurythmy remain. What does music eurythmy consist of? What is the essential thing of this art, on which its spiritual task is founded? What makes music eurythmy into music eurythmy – where are its boundaries crossed?

## International Eurythmy Festival at the Goetheanum

After the Theatre Festival last year which took place for the first time, we are organizing for 2001 a large International Eurythmy Festival for everybody, in collaboration with the Goetheanum Stage-Group, the Section for the Arts of Eurythmy, Speech and Music, the School of Spiritual Science and pass-performing arts service. We have organized a wide range of existing Programmes and Workshops, where something is on offer for enthusiastic amateurs, colleagues and families too.

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- Early morning exercises in eurythmy, early morning talks
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- Meetings with artists: meetings between audience and artists with exchange and conversation on the impressions
- Parallel performances, Fairy-tales and other programmes
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In short: a very varied offer from which you can make your own programme according to your wishes. An excellent chance to get to know eurythmy intensively, of which you may have heard from your children at school. But also a possibility to refresh and deepen your acquaintance with this art. We are looking forward to your visit!

Werner Barfod, Jurriaan Cooman,  
Thomas Didden, Bettina Grube,  
Ria Malmus, Ernst Reepmaker,  
Carina Schmid and Eduardo Torres.

For more details, see to:

[www.eurythmiefestival.ch](http://www.eurythmiefestival.ch)

## Invocation of Raphael

Raphael,  
 Thou companionable one  
 Be thou our friend  
 And walk thou with us  
 And guide us  
 In the paths of plenty.

Raphael,  
 Angel of many words  
 Recite to us the tale  
 Of our origin and journey;  
 Animate and inspire our minds  
 Quicken the roots of our tongues.

Raphael,  
 Keeper of the human story;  
 Sweet spring of eloquence,  
 Cosmic remembrance,  
 Breach mender between the worlds –  
 Bring coals to our hearth.

Raphael,  
 Balm-bringer to wounds,  
 Honey bee of the worlds  
 Melodious power  
 Of the healing word  
 Soothe the envenomed.

Raphael,  
 Searchlight of truth,  
 Eagle-sighted guide  
 Before whom the demons flee;  
 Lord of the open road,  
 Guardian of the daring will.

Raphael,  
 Enkindler of amity,  
 Pacific Spirit;  
 Companion of postmen  
 And the milkroundsman;  
 Sustainer of the City.

Raphael,  
 Convivial emissary,  
 Medium of healing,  
 Arterial emollient,  
 Neural corroborant,  
 Vascular cordial.

Raphael,  
 Intellectual orchardist,  
 Virtuous inspirator  
 Of magical ignition –  
 Envelop us in the mood  
 Of thy cordiality.

Raphael,  
 Thou companionable one  
 Be thou our friend  
 And walk thou with us  
 And guide us  
 In the path of peace.

*J. Marinus, January 1999*

# ARTICLES

## Musical Experience of Time

Stefan Abels

In music we can experience with our soul various levels in time. But to put these observations into words is still at a very rudimentary, and I'd like to say, rather dilettante stage. People more called than I are able to take up this theme in a philosophical and anthroposophical way. It is important, because for all the arts of time – here we take music – the concern for the subject of time is essential, if you consider the fundamentals of your own activity. How long, then, should we still wait? As a musician and music-teacher, I should like to contribute something of my own. The following attempt is based on a work entitled *Pfeil und Bogen* ('Arrow and bow').<sup>1</sup>

Our point of departure is the following tune. [*Sur le pont*']



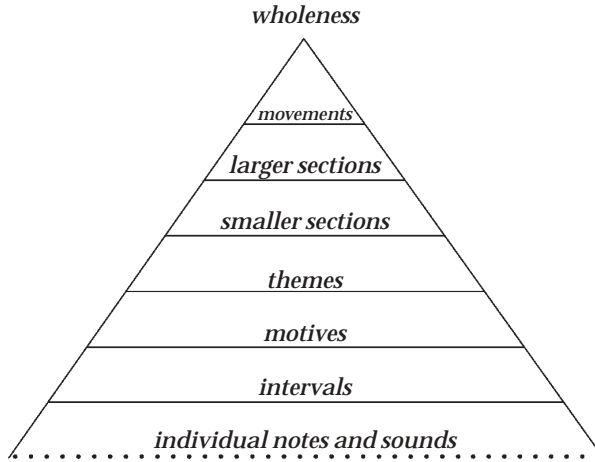
The image shows two staves of musical notation in G major (one sharp). The first staff contains the melody for the first line of the French text: 'Sur le pont d'Arignon l'on y danse l'on y danse,'. The second staff contains the melody for the second line: 'sur le pont d'Arignon l'on y danse tout en rond.' The notes are primarily quarter and eighth notes, with a key signature change to one sharp (F#) in the final measure of the second line.

### *The Pyramid – Details and Wholeness*

At first you hear notes, then you experience perhaps in a general way a certain kind of movement and a mood. Then you will be able to distinguish *groups of notes* which belong together. The smallest possible group of notes consists of two notes and the distance between them (*interval*, in the tune: '*danse*' – interval of a fifth). Several notes and intervals together form what in music is called a *motif* or *phrase* (in the tune: '*l'on y danse*'). You hear, then, motifs. These motifs form larger relationships, somewhat larger passages of a *melody* or a *theme*. (In anthroposophical work themes are often called 'motifs'. This use does not originate with Steiner. I am not objecting to incorrect diction. The main thing is to know what is meant.) Such a theme as our example shows a simple musical form. Larger forms include such self-contained themes, rather like building-bricks. And so on – you can always turn your attention to even greater details, which are organized each time as smaller units. This is the realm of musical form.<sup>2</sup> If we arrange these various levels of musical experience in a hierarchical manner, the image of the *pyramid* results. Towards the top, the relationships become ever less but more inclusive, towards the bottom more numerous but smaller, till finally the individual entities stand on the lowest structural level.

Our musical listening and experience ranges between the whole and the details. In experiencing the details we tend to overlook the whole, and so we notice the concrete detail. In expe-

riencing the whole, on the other hand, the danger exists of overlooking the individual details and of forefitting awareness.



*The pyramid form: Musical experience from the details to the whole*

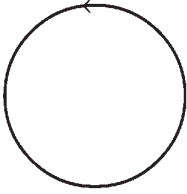
### *Arrow and bow*

Compare your experience of such a closed and limited musical form as ‘*Sur le pont*’ with another, a ‘Little Prelude’ by Bach.



Our little song as well as the Prelude is ordered by the principle of repetition. The second half of the tune repeats the first, leading then to the ending. And yet the way the repeat occurs is very different. I quote the great, today – unjustly – almost forgotten, Austrian musicologist Victor Zuckerkandl.<sup>3</sup> ‘In the Bach Prelude the repeats are like the waves of a continuous flow of time, every repeat brings us *further* in this flow.’ It is different in the song (in the quotation, Zuckerkandl is speaking about an impromptu by Schubert, but ‘*Sur le pont*’ can serve as an example).

‘Here the repeats are a return; they do not take us further but back again. A return brings the same thing, the repeat, yet quite differently. On the one hand it serves the basic need to flow ever further, and on the other hand it serves an equally basic need to return to the origin, the point of departure. The appropriate symbols for these fundamental facts are the *arrow*, with which we can progress ever further, and the *circle*, along which the movement returns to the origin... All musical phenomena of form, in themselves or, as so often, in various combinations, originate in these two basic forces of arrow and circle, the one open, growing and increasing, the other closed and symmetrical.’



Circle, symbol of the self-enclosed primal basic force: 'Return'



Arrow, symbol of the lineal, open primal basic form: 'Going further'

With 'open forms' we mean, from now on, musical forms whose basic characteristic is the 'going further' factor, and with 'closed' the contrary, those whose characteristic is the 'return'. By the way, in our song the return occurs with the words '*tout en rond!*'

The open form proceeds further and further (line), always towards a goal (arrow), proceeding from an original impulse ever further until the impulse is exhausted, or, as if sunk in an eternal 'now', it goes on and on. It is based on a basic characteristic of time, *the flow of time*, without which it would not exist. The flow or stream of time mostly eludes our spatial consciousness attuned to details and clarity. We might say that we 'sleep' it, just as in life-processes we are 'asleep' in our organism – unless an upset or a pain causes an unpleasant awareness. The flow of time carries the life-forces of music. It is especially experienced in the body. Its representatives in the musical phenomena are especially the repeats, in the music of the Viennese classics also the famous 'Alberti bass', which as the basis of the life carries the articulated and chiseled themes, supporting their progress in the flow of time (the 'going further').



*Alberti bass*

The closed form is based on another basic characteristic of time, the organization of time aptly called '*dreams of time*'. From a clear starting point the bow of tension arches to the climax and to the similarly clear ending. The extent, or spatial aspect of such a form can mostly be emphasized through mathematically clear divisions.

### *The 'aesthetic attitude' and Steier's cross of time*

Steiner called the situation of body and soul in which art can be received or created, the 'aesthetic situation'.<sup>4</sup> What could 'aesthetic situation' signify for the experience of time?

The usual experience of time for the greater part of humanity, especially for those formed by the West, proceeds in a line from point to point, from second to second, from minute to minute, from hour to hour, and so on. People often speak of 'clock time' here, because the watch is the exact expression and also the best means of teaching this time.<sup>5</sup> In this physical time things occur in sequence or in cause and effect, and the direction of this time is clearly symbolized by an arrow (the arrow of time). Plates and cups once broken will never be whole again otherwise the porcelain manufacturers could close shop, as the physicist Stephen Hawking aptly puts it.<sup>6</sup>

This tendency to breakage clings to physical time as generally to everything physical. Here for the musician, whether composer, player or even those joining in by listening, there lies a problem that is not to be underestimated. If you sing and/or listen to '*Sur le pont*' in the man-

ner purely of a sequence of details – first this, then that, and then something else... – the musical form is destroyed for you into a list of details. At best you can experience this dead listening with a musical-box, or again with the reproduction of music by a computer ('*Midi*').

The individual moments of time, however, are now included in the above described *flow of time*, and for both the Bach Prelude and the French song. And just as, from the study-of-man aspect, on the one hand the physical and etheric body belong more together and on the other hand the astral body and the 'I', so do the musical levels of time lie closely together in pairs. The streaming 'going further' and the single points in time lie close together in our experience; likewise the forming 'return' of the counterstream of time and the level that supersedes time.

Every self-enclosed melody (as for example our song), however, relates differently to time. Certainly you physically hear the individual notes one after the other in a sequence like plates and cups, well known to the physicist, but as far as hearing these notes musically, *you also to an extent experience them all at the same time*. You experience the past notes as though present, whereas you are hearing the notes actually sounding, and this is not in the usual form of the memory. You also experience the future notes already in anticipation before they sound, and this once again not in the form of the usual way we plan in advance. This can be checked by everyone who hears music, those who can only sing a little tune can make the observations themselves. It is only necessary to become aware of your own experience of time. Apparently Mozart experienced very strongly this threshold situation with which everyone is beginning to become acquainted. In a well-known passage from the letters, he describes the condition of simultaneity, of what otherwise has to follow in sequence. In this condition he composes a piece of music (the 'thing'). He writes: '...and the thing is truly almost finished in my head, even if it is long, so that afterwards I survey it in my mind in a single glance, like a beautiful picture or a pretty person, and not at all in sequence, as afterwards it has to come, heard in the imagination, but as if everything together. This is a feast. All that finding and doing takes place in me as in a beautiful, strong dream – but to survey it in hearing all together is really the best thing.'<sup>7</sup>

The actual, vital time lives between the poles of the (spiritual) element above time and the (physical) element beneath time. And this occurs *in two directions: in the forwards direction (etheric) and in the backwards direction (astral)*. As far as I know Steiner was the first to describe that a time in reverse really exists. According to his account, for his own spiritual development the early discovery of a hidden time in reverse was of greatest significance.<sup>8</sup> To demonstrate the level of time-experience, Steiner in 1910 used the diagram of a cross with a circle drawn around the middle point. This circle signifies the life of the soul, including its non-conscious aspects. The 'I' works from above (spiritual principal) into the soul. The spiritual principal, however, is above time and for this reason is included as the upright in the diagram, above both the forward and the backward streams of time. The physical works from below via the perceptions. That which is not yet the living time appears in the diagram from below on the stream of time. The principle of life is ascribed from left to right (the direction of time flowing from the past towards the future), from right to left the astral-soul element, meeting the soul in the counter-direction.<sup>4</sup>

We can summarize these four aspects of time, and in relation to music describe them as follows:

The physical works as the force of individualizing in the moment of time, which for the musician and listener always presents the *memento mori* ['dead moment'] as something that has to be overcome.

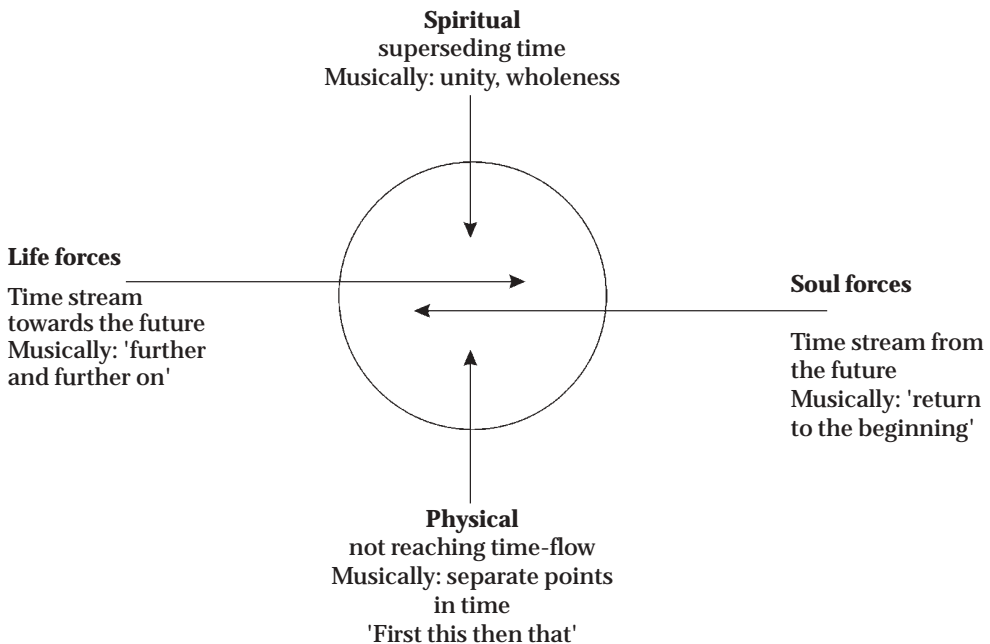
The etheric time lives in the flow of time, which is the stream of time from the past into the

future, carrying the basic connection and continuity of the event.

The astral counter-time works from the future into the past, that is, back to the beginning. When the melody or piece of music ends, is self-enclosed, returning to the key at the beginning or even to the initial note, we unconsciously experience the effect of a counter-movement of time.

The level of the super-temporal and eternal (the spiritual) is experienced in the feeling of an anterior unity of the individual entities, streams and forms.

*Rudolf Steiner's cross of time (simplified and developed)*



### *Correspondence to human biography – growing old and becoming young*

When a self-enclosed musical passage begins, a bow of tension opens up which will only be resolved when the last note has ceased to sound. Compare such a passage with human biography. In both cases, in perceiving the inner quality, an organism of time results which begins *young* and gradually becomes *old* in the course of its development. Here 'young' means future-orientated, that all future possibilities remain open, where not experience but striving and expansion prevails. Correspondingly, 'old' means that the melody has made its experiences, passed its climax and finally returns to its origin. The first half can be experienced as expansive, directed towards the future, and the second half as returning and rounding-off the experience, that is, is directed towards the past.

It is quite different with open musical entities. This becomes clear in short passages, especially in the transition figures *between* musical themes, in middle-length passages such as *transitions* and in the larger passages such as the *development section* in classical sonata-form. For every short transitional passage leads from an old to a new situation, 'from *here* to *there*'.



*Transition notes between  
the old and the new*

Everyone knows such short transition passages which taken by themselves don't say anything. Like little bridges, they join the two halves of self-enclosed themes, or lead over from one melody to the next. The transition links to something which exists and, through its task of being a bridge, initially turns towards the past. Then somewhere in the middle it turns and goes through a change of mood as important as many themes of an enclosed nature at their middle point. This inner turning leads the transition towards the future, for which its task is to prepare. The second half of the transition, of the 'bridge', is as strongly formed by the future, by its aim, as the beginning is formed by the past. Compared to biography, this means, surprisingly, that the path leads us from *old* to *young*. We can speak in quite a matter-of-fact way of a becoming young in the musical transition and of the open entity, and of becoming old with the enclosed theme.

Every night after you have fallen exhausted ('become old') into bed and have slept well, you will become a little bit younger again. In the morning you will be younger than you were the previous evening. That you are a day older does not contradict this.

The open entity opens to the themes of past and future; the closed entity stays more enclosed in itself. It is perhaps possible, since we are comparing this to human biography, to include a greater dimension into the discussion. It appears to me as if a theme carries similar forces and tendencies in itself as does a human biography between birth and death, and a transition something similar to the time between death and new birth. For the time after death and before birth becomes a becoming-younger, in a similar sense to what has been described here musically in small.

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### Endnotes

- [1] Stefan Abels, *Pfeil und Bogen Vom Urphänomen musikalischer Form*, Marzell 1999 ('Arrow and bow: primal phenomena of musical form').
- [2] Clemens Kühn, *Fomenlehre der Musik*. Kasse1 1987
- [3] Victor Zuckerkandl, *The Sense of Music*. Princeton 1971; the chapter 'Arrow and circle', part tr. into Germ. in Abels, *Pfeil und Bogen*
- [4] Rudolf Steiner, *The Riddle of Humanity*. GA 170. Lecture of 15th Aug., 1916.
- [5] Georg Kniebe (Ed.), *Was ist Zeit?* Stuttgart 1993. Rudolf Wendorff, *Im Netz der Zeit*. Stuttgart 1989.
- [6] Stephen Hawking, *A Brief History of Time*. Bantam, New York, Toronto, London 1988
- [7] Letter to Baron von ... Prague 1790. Quoted by Heiner Ruland, *Die Neugeburt der Musik aus dem Wesen des Menschen*. Schaffhausen 1987, p. 142.
- [8] Hella Wiesberger, Beiträge zur Rudolf-Steiner-Gesamtausgabe, Nr. 49/50. Dornach Ostern 1975.
- [9] Rudolf Steiner, *A Psychology of Body, Soul and Spirit* (formerly 'Wisdom of Man, of the Soul & of the Spirit'). GA 115. Lecture of 4th Nov., 1910.



## The Situation of the Arts today – especially Eurythmy – some Aphoristic Thoughts

Werner Barfod

With the 20th century a tremendous search for new forms of expression begins in all the arts. On the one hand the sensory-perceptible wholeness of the themes, the wholeness of beauty in the Greek sense, is dissolved, yet on the other hand it is sought on another level.

For Postmodernism, what has been perceived is only a part of reality. Its form has to be overcome, and the activity of the beholder has to be added in order that the new ‘form’ of art can come about. Rudolf Steiner carried this out in connection with the moulded, plastic forms of the Goetheanum, which can only speak through the sympathetic activity within the beholder. The new artistic principle of the century is the feeling of the inner forms in conversation with the inner soul-response. (Rudolf Steiner: *Art as seen in the Light of Mystery Wisdom*. GA 275; and *The Balance in the World and Man*, lecture of 21st November, 1914. GA 158.)

### *How does this change manifest at the beginning of the 20th century?*

Each art reaches back for its means and uses them directly as its artistic expression. Sculpture lays hold of the basic qualities of form; painting seeks through the quality of colour itself to become effective. Music lays hold of musical sound and the interval as its independent material, and so on. In each art the corresponding artistic means are used in such a way that through these means themselves the artistic expression can appear, and become the occasion for the beholder to gain a spirit-penetrated artistic experience.

In eurythmy as the new art of movement, the gesture for speech-sound, and the gesture for the musical sound and interval, the colour, and so on, are the separate building-bricks for the expression of movement. The etheric body is the foundation of the human being of movement, built up according to the cosmic laws of the Word, and laid hold of by the ‘I’; out of the etheric body the eurythmic means of expression appear. The conscious ensouling of the movement through thinking, feeling and will comes about through the three artistic means of eurythmy, in

leading the gesture  
feeling the gesture, and  
forming the gesture.

Because the human being possesses his own ‘human being of movement’ as his instrument, with his soul-forces he can differentiate freely, and filled with imagination express the individual elements of movement and the word. Perhaps one is allowed to say that in eurythmy the artistic impulse of the 20th century is inherent in the most differentiated ways, but that it would only unfold fully during the course of the following century.

In order to clarify the question posed by the 20th century, some brief observations seem to be necessary. The method of art recognizes two sources: the impressionistic source stimulated by the sense-processes, and the expressionistic source stimulated by visions that arise. In these two ways, the imagination is active within the soul in artistic work.

The etheric body can symbiotically connect to the qualities of the senses out of the world. It was quite natural – for example, for Goethe – to experience the red-yellow colours as warm and the blue-purple colours as cold. To these tones of colour, he connected the musical tone colours of the major and minor moods – major for the cold side and minor for the warm.

In this way the activity of the imagination can be described. Steiner calls this aspect the 'impressionistic' way of working. On the other hand, out of the unconscious etheric body – for example, out of the memory – a content can arise as 'vision' in the feelings, which it concentrates symbiotically with certain sense-qualities for the process of artistic creating. This is the other way of working of the imagination which Steiner calls 'expressionistic' (Rudolf Steiner: *Kunst und Kunsterkenntnis* [Art and the Theory of Art'], lecture of 15th February 1918. GA 271).

### *What is the task of Art?*

'Art stands between the revelations of the sensory world and spiritual reality. Anthroposophy would present the spiritual world for the human being. Art is the reflection of the spirit in the world of the senses' (Rudolf Steiner, 8th June 1924, GA 260a).

How does this task appear to the human being at the end of the C20th and the beginning of the C21st? What is to be presented, is to be penetrated individually and existentially; it should be true and appear objectively in the devotion to the artistic means. It should meet the beholder, making his feelings, richer, fuller, and more light-filled.

Paul Klee had the following words written on his gravestone: 'On yonder side I cannot be grasped, for I live as well with the deceased as I do with the unborn. Somewhat nearer to creation than is usual, and yet by far not near enough' ('Diary of Paul Klee 1898-1918').

This expresses something of how as an individual the artist strives out of the spiritual element – out of the spiritual and etheric laws of art – to create his works of art through the artistic means and out of an etheric tableau.

Improvisation is practised very much today. The initiative of doing seems to count as the only artistic stimulus. Yet each movement is a creation; art and life are closely linked. On the other hand the intention grows to reflect on everything that has been done; to make this fruitful it has to become a reflecting out of the forces of the heart – a constant wrestling for the middle.

This wrestling for balance is revealed in all artistic activity. Individual and true for each person, existentially experienced, it carries the danger of my becoming stuck in my own experiences, and imagining that it is already an objective gift. Yet to strive after ideals with my feelings and not be able to individualize them doesn't allow my artistic creativity to become effective either. Only when it is possible to become free with the laws of the artistic means in the artistic creation – then in the devotion and in the identification with the means of the art, an individual and existential expression can arise which is also valid.

The struggle with the counter-forces is an immediate one on all human and artistic levels. This certainly permits the performing artist to feel on the stage behind him, as an archetypal picture, the motif of The Representative of Man between the counter-forces.

In our century, the beginning the age of light, it has to do with finding expression in all the arts, according to the etheric lawfulness.

The development in our century begins with a strong impulse towards renewal in all the arts, passing through all the extremes and deviations. With all the hindrances, this is an expression of individual freedom from all the traditions and restrictions, to decide the moral element in each moment ('ethics of the situation') out of the relationship to oneself. In recent years we are confronted in the world of art on the one hand with a questioning of everything ('deconstruction'), and on the other hand with finding a solution only in oneself. It is the Faustian experience of standing at the abyss in order to pick oneself up for an inner turning point. We stand on the threshold of the individual's search. We are standing on the threshold of the individual's search for a connection to the spirit.

### *What is hindering us?*

The commercialization of art makes it on the one side into a mass-product, and on the other side we see sums are paid in excessive amounts for an elite. The consumer society, almost only reachable through richly sensational events, wants to be fascinated and entertained. Art as a necessary part of life hardly exists any more.

Do the arts receiving their impulse out of anthroposophy carry enough strength in order to withstand the challenge of the counter-forces? It often seems that our contemporaries are held by the fascination of experiments, or are lamed by the difficulties. Do we have the courage for a new beginning, humbly to tread the path to the sources of art? Are we taking on the destiny of the modern artist, the destiny of Johannes Thomasius [of the mystery dramas]?

This means, to call up the artistic means, to immerse them afresh aesthetically, and to an extent to re-awaken in them, in order to achieve a middle: 'Not I, but Christ in me!' [Gal 2:20]. The demands of the age of light certainly means to acknowledge the human being approaching the threshold, and to learn to hold together the soul-forces that are falling asunder!

This also applies of course to eurythmy – to go autonomously on the path to the sources of art, to awaken step by step in the conscious ensouling of movement with the artistic means. Tradition no longer carries us. The bringing of everything into question without creating a new basis leads to chaos. There only remains the challenge to develop new, focussed imagination, in order to arrive at a sure experience of the eurythmic gestures, to take hold afresh of the elements of eurythmy and, in all humility, to place them 'I'-filled into the world. Through this, new forms of working together and of artistic presentation will develop.

## Questions about the Eurythmic Fashioning of the Three Dimensions of Space, Part II

*Rosemarie Bock (eurythmist, Stuttgart)*

(Part I appeared in *Newsletter* No. 33, Michaelmas 2000, pp. 53–57.)

*What eurythmic quality do we find in the dimension of width?*

The outer human figure at rest appears to us relatively symmetrical. The more regular the figure is the more it coincides with the overall ideal of beauty. This balance of the outer form initially appears non-individual. An individual trait is expressed only through a fine asymmetry in the countenance. Yet internally, organically and functionally there reigns a clear asymmetry that bears generally human traits. Here the higher supersensible members are working in a concealed way. Yet as soon as the human being moves and acts, a preference for the one or the other side appears – a one-sidedness in the use of the limbs. The dominance of the sides will not be further discussed here.

The beautiful even-sided symmetrical figure is used as the instrument in the dance, physical exercises and gymnastics as if the two sides were in fact equal. The movement here really starts from the outer appearance.

From this point of view we can be surprised and enthusiastic to discover that in eurythmy we possess many symmetrical exercises and, of course, we always aim for balance. Our right and left sides, however, speak quite different languages. They speak with each other and they speak with the whole surroundings in an individual way. Here we are dealing with the overall human fashioning which does not come to expression in the dominance of the sides. This balance can be overcome in eurythmy. What between right and left could only bring about a tension-free dialogue is broken up.

How does the dramatic play of these two uneven sides come about? The basis for this unevenness has first to be found. We find it neither in the physical figure nor in external space. On the one hand the inner physical form of the organs contribute and on the other hand higher forces play in, making human nature in a sense the battlefield for their opposing intentions. A wonderful feeling of freedom can arise in eurythmy when we repeatedly rediscover this possibility of the hither and thither of weight in its expressive fullness.

At first we may look at the forces which work into the human being, want to meet in him and fight each other. We know from Rudolf Steiner that from the right side the ahrimanic and from the left side the luciferic cosmic powers work into the human being<sup>1</sup>. Like 'thrown up fortifications' they erect barricades against each other. (The same is valid for the spatial directions forward-backward and up-down.) But these two powers cannot meet each other directly in the human being. The good gods have fixed boundaries to an inner free space. And though from all six directions missiles are sent into the cleared space, the human being does possess this free space.

In Rudolf Steiner's great sculpture, *Humankind's Representative* stands in the middle. Yet he too is not symmetrical in his gestures. On the left side he shows us a rising gesture and on the right a descending gesture, holding the two counter-forces within their limits. The fashioning of the countenance, the garments and the legs are not symmetrical – the latter clearly convey the intention of walking.<sup>2</sup>

When Rudolf Steiner says that 'the art of our life consists in finding the right balance', we feel that for us too this is a battle. 'As narrow as – no, narrower than – the blade of a knife is the space that is left to us in the middle, where we have to play our part. Our organism does not really belong to us; we are a battlefield for the luciferic and ahrimanic powers' [p. 23].

With each gesture we enter the battlefield of the counter-forces. And by leaving outer symmetry and working with the basic elements which show right and left in different possibilities of expression, we can become aware that eurythmy, more strongly than other arts of movement, is at the mercy of the counter-forces. It uses the polarities of the two forces working in from the sides but also as the artistic expression. Through the above-mentioned free space – one could also say, through the middle figure of the *Humankind's Representative* – it has much stronger possibilities of dealing with these polarities when laid hold of consciously.

Steiner's description of 'the blade of a knife' for the free space existing between right-left does not actually bring about the picture of a space. By contrast to the battlefields from the other spatial directions which are clearly described as spaces, one can imagine here more a boundary, a dividing wall which like the needle or pointer on the scales always creates a delicate middle. The level between left and right gives us through the common term 'sagittal level' a clear picture of the activity which occurs on this boundary. 'Sagittal' means arrow-like, and *Sagittarius* is 'the Archer'. That is, we shall aim, be awake and meet in this middle-realm between the two sides. Something shoots from two sides at once and has to be taken in hand 'arrow-like'.

In this lecture, Steiner gives a direct indication for the etheric level. Etherically the human being is not as similar to the right and the left as he is physically. On the left he is 'more shining and gleaming through with radiant light'. On the right he is 'more shot through in darkness and gloom'. He is pointing here to one of the laws of the etheric out of which eurythmy creates.<sup>3</sup>

This indication should create the transition to an exercise which in its basic content derives from Rudolf Steiner and was worked out by Isabella de Jaager:

steadfast            –            certain  
this is 'I'

We find the two soul-faculties of steadfastness and certainty several times in Steiner's mantra and exercises (e.g. in GA 245, S. 61 [E.T. *Guidance in Esoteric Training*. RSP 1994, p. 59]. Also in the verse for Class 4 of the Waldorf School which is not officially published.)

'Steadfastness' is experienced on the left side and is expressed through one step of the left foot. 'Certainty' lives on the right side, presented through one step of the right foot.

These two faculties share much in common. They both point in the direction of strength of character, the ability to stand with strong will and self-consciousness in life. Yet the fine difference lies in dealing with the outer circumstances, in the differentiated laying-hold of the will. 'Steadfastness' is developed within, is measured ever afresh and tested on the forces of the earth. It flames up as the flame of will together with the rising blood stream on the left side. It is quite different with 'certainty'. It fashions a stronger quality of consciousness, which needs for its inner certainty the immediate confrontation with physical reality. It seeks outer support, feeling the weight and matter of the physical world. Then it can anchor and 'insure'.

With the qualities of red and blue we sense in the left and right the differences between these soul-faculties that are similar and yet so different. In the red steadfastness flames through the left side of the gestalt from the sole of the foot through the whole human being who is striving. In the blue the force of certainty sinks through the gestalt into the earth, penetrating through the right foot of the human being into weight. A balance has to be found because the two powers of light and darkness are involved and have tried to lead to a division. Consequently in the middle the force of green holding the balance is sought for in the 'This is "I"', through which a strengthening higher power is at work. Green streams through the human spine where the sucking power – red to the left – and the power that bears down – blue to the right – are held apart and brought into balance.

Pictorially this event is shown in a pastel sketch by Rudolf Steiner 'Light and Darkness' (1923), also called 'Luciferic-Ahrimanic'. Two beholding countenances are to be seen, the one a flaming red-yellow to the left above, the other a bluish one below to the right. In the middle separating both, from above to below, the green is to be seen, clearly membered into twelve horizontal streams. A third element appears here, formed not as a countenance but as the living middle, linking the cosmic twelvehood with the earthly twelvehood, ordering by superseding. Here, the green helps us to overcome the falling apart of right and left and to feel the inner strength of the germinating "This is "I"". The sketch was used by Isabella de Jaager for the exercise in order to provide a concrete background.

The exercise as originally given by Steiner was a calm walking with the feeling 'steadfast' with the stepping of the left foot and 'certain' with the stepping of the right foot. It was given as an inner support for weak hearts and giddiness to make possible the ascent of the hill in Dornach. (It is not quite clear how far the more developed exercise is also from Rudolf Steiner or from Isabella de Jaager.)

Here an exercise is developed which in its threefold nature and through the red-blue-green is strengthening and it builds inner barricades, in the above-mentioned sense. The primal exercise IAO expresses the back-front and the middle. Its variation in hygienic eurythmy is the above-below-middle. Here a counterpart comes about for this activity in the realm of left-right and middle

The different effects of both sides in the human being is interesting for eurythmy. This is expressed especially in movements of the legs in the region of the will. One could also say that

the conversation with the earth is strongly contoured by the duality of the legs. It is true that the arms and hands feel more clearly the different forces of expression of the sides, quite apart from the practical use. Yet the educational and therapeutic work begins to be conscious with the legs and feet. This language penetrates the human being with light.

This is clearly shown with the well-known left–right exercise ‘Yes and No’. The left leg says ‘Yes’; the right leg says ‘No’. The forwards–backwards direction is also important, but it is the two sides which are active.

In the lectures on eurythmy therapy, Rudolf Steiner says, ‘When a judgement is fixed eurythmically – as a confirmation or negation – then it is a thought which rides on the movement. And because the thought rides on the movement one projects in fact on the hone hand, a part of this being outwards; on the other hand, because the thought rides on the movement one takes a part more thoroughly into oneself than otherwise. That is to say, one makes a movement through which one becomes more awake than one otherwise is. Such movements are actually movements that awaken.<sup>4</sup> Unfortunately neither here nor when introducing the ‘Yes and No’ exercise in 1915, did Steiner say anything about the left–right. It was simply given like that.

We can orientate ourselves here with the ‘Yes and No’ and probably the above-mentioned exercise too, in differentiating between steadfastness and certainty. The simple affirmation and negation – with an indication of its quick execution – can be helpful in many realm of eurythmic work as a general schooling. It is especially useful for the age of puberty.

Consciously used in the artistic eurythmy, the ‘Yes and No exercise’ works very strongly. You pay attention, look more exactly. This of course is valid for all foot-positions, amongst which there are more side-related ones which don’t need to be mentioned in detail here.

We find further differentiation in the dimension of breadth with the major and minor [chord gestures], with head positions and many eurythmy figures for the speech-sounds and soul-gestures.

We have initially to ask whether we are dealing, for example, with the major and minor [chord gestures] with the archetypal elements of eurythmy, with higher laws, or do these chord gestures only concern the human figure strengthening his/her personal expression in music? If the former is the case, then the gestures should also work with external space, i.e. the major gesture emphasizing the right side should sound into the space to the right. With every inclining and turning it becomes an expressive gesture remaining on the gestalt which loses its meaning for a right side as experienced by the audience.

This addresses the forms in space, for which we possess few indications from Steiner with regard to differentiating the sides [of left and right]. From the lectures *Speech and Drama*, we learn that the viewer sees the stage events differently with either eye. The right eye is more tuned to understanding, the left eye more towards being interested. Consequently if something stimulating happens on stage, the actor should move – as seen from the audience – from right to left. If the understanding of the viewer is to be appealed to, the movement goes from left to right.<sup>5</sup> These basic directions may also be found in eurythmy or are to be realized.

We possess an important indication of Steiner’s from the early days. In connection with the ‘Hallelujah’ the pentagram should begin to the right, in front.<sup>2</sup> Many things may be hidden in the standard forms which could be explored from the aspect of the law of right–left.

Summarizing, one could characterize the three qualities of space in regard to eurythmy as follows. The middle, the eternally moving needle or arrow on the scales is initially experienced in the gestalt at rest. In it the movement proceeds along the vertical axis of the up-and-down which constantly seeks balance in the uprightness. In the uprightness it keeps the relationship between heaven and earth. In the dimension of breadth the middle is always the result between

two counter-forces – it seeks for balance. The higher third element is built up between right and left. It is different with the dimension of [stage] depth – forward–backward. In its will activity it lives between the visible and the invisible world. The middle becomes transition, in between or stepping through the gate. The archetypal IAO-exercise takes the upright middle as its starting point and in relation to it finds the space lying behind and that in front.

The human being lives, is conscious of unfolding, between light and darkness, between the singing and the oppressive forces on ‘the knife edge’. Space doesn’t exist here. Everything is but meeting, meeting itself, arrow-like forces of decision, the present moment – composed out of opposing worlds. Because the human being possesses two sides that have different things to say to each other, he can feel he is a human being and can develop a complete, fine concept of the ‘I’.<sup>6</sup> The two counter-sides are work with every eurythmy gesture. The strength of the moment has to unfold in this dimension, and not in space.

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- 1 Rudolf Steiner, *The Balance in the World and Man* (from GA 158). Lecture, Dornach, 21st Nov., 1914. Steiner Book Centre, N. Vancouver 1977.
  - 2 Alexander Strakosch, *Lebenswege mit Rudolf Steiner*. Dornach 1994.
  - 3 R. Steiner, *Entstehung und Entwicklung der Eurythmie*. GA 277a. (‘The Birth & Development of Eurythmy’, E.T. forthcoming).
  - 4 Rudolf Steiner, *Curative Eurythmy*. GA 315. Lecture 16th April, 1921
  - 5 Rudolf Steiner, *Speech and Drama*. GA 282.
  - 6 Rudolf Steiner, *The Mystery of the Trinity*. GA 214. Lecture 22th Aug., 1922

## Correspondence on the theme: choice of colours for the dresses for music eurythmy – *To be continued in more detail.*

*A letter from Julian Clarke, Stuttgart*

Dear Hans-Ulrich Kretschmer,

I read with interest your article in the *Newsletter*, Michaelmas 2000. The observations on stylistic expression in the use of dress and veil could be useful wherever (as often) too little stylistic differentiation is evident in music eurythmy. Your description of the baroque period appears to me somewhat misleading; the baroque is of course the unique, unusual, individual thing in art, simply from the word ‘baroque’ (‘strange/special’, ‘eccentric’). The word was also used then in art in this sense (if only for painting and architecture, not for music). The following are baroque: Shakespeare’s Hamlet and King Lear, Monteverdi’s Ariana, the bitter weeping of Peter in Bach’s Passions, the expression of ‘*Affekts*’ [emotional states]. Nevertheless, in instrumental music the *Affekt* becomes varied, flowing precisely in a *particular* given flowing movement – concerning which one should not forget the expression ‘passionate’!

The first three sections of your article prompted me to expect a different continuation than the eventuality – I expected remarks on Steiner’s colour indications, which were actually never quoted. Do you intend a follow-up in this direction? I did myself write in the *Newsletter* 25, 1995, in aphoristic style on this theme – I enclose a photocopy. I find the theme so important, that more details on this would be most highly desired. At that time I presumed that nobody would read a detailed article in formal style, but I now feel a little tempted – if I can find the time! – to take a second run at it. It would be very interesting to hear something from you in this direction. I spoke briefly with Werner Barfod about it and he would be definitely inclined to publish a further contribution.

## Thoughts on Rudolf Steiner's Colour Indications for the dresses for Music Eurythmy

Julian Clarke (Stuttgart) – first pub. in the *Rundbrief* 25, 1995

It is interesting concerning the pieces for which Steiner drew choreographic forms when you compare the musical styles with the actual eurythmy forms. Illuminating connections result, between on the one hand the eurythmic elements of form, the rhythmical course of events, and on the other hand the style of movement. But what is the relationship between the music and the costume-colours given for it by Rudolf Steiner? Do certain colours or combinations of colours, for example, belong more to major, others more to minor keys? Or to fast or slow [pieces], to dynamically varied pieces or regular moving tempi? Or to baroque, classical or romantic music?

The book on Steiner's colour indications gives an overview *Beleuchtungs- und Kostü-mangaben für die Toneurythmie* (Rudolf Steiner Verlag, Dornach 1975). The most frequent combination of colours is yellow dress, blue veil. What pieces received these colours? They stretch from the baroque composer Corelli (one of the earliest composers, to whose work Steiner gave eurythmic indications) via classical music to the late romantic Niemann, a much younger contemporary of Steiner. Amongst the pieces of music we find fast, measured and slow tempi, major and minor, sharp and flat keys, the most varied kinds of time signatures, a rich contrast of delicate, strong, lyrically flowing, dramatic pieces – everything well divided for the three standard instruments (piano, violin, cello). These colour combinations appear to be equally usable for every kind of music! The reversed use of the combination (blue dress, yellow veil) appears as frequently and the palette of corresponding pieces of music similarly extensive.

This is almost like a rule – a given combination of colours and its reverse are similarly frequently given and appear to be used almost interchangeably. You find this simultaneity not infrequently in duos or group pieces (for example, with Grieg's 'Dance of the Elves'). The standard combinations are (alongside yellow-blue): red-green; blue-red; red-yellow. They are all given for different kinds of music. Is their use, then, arbitrary? Does there exist no reference point at all for the choice of colours for a given piece of music? Yet out of the relatively seldom given combinations of colours conclusions can be drawn. The three solo pieces with the colour-combination yellow-green (or green-yellow), for example, share something important. These pieces are: a baroque Allegro for violin by Veracini (A major, three-in-a-bar, lightly moving); the 'Grave' introduction to Beethoven's arch-classic 'Pathétique' Sonata (C-minor, four-in-the-bar, with held movement and dark mood); and a wild romantic Prélude for piano by Scriabin (Eb minor, 15 quavers to a bar, in grim rushing Presto). These extremely different pieces were all presented at that time by the same eurythmist, Emica Senft. It is not the *music* in the first line that is decisive, but the movement of the respective *eurythmist* in this music! In this case we are dealing with a lady with lots of temperament, who in particular wrestled with the colours. Apart from these she rarely received the standard combinations of colours, but instead mostly striking colours, e.g. for the delicate first movement of the G minor violin sonata by Tartini the unique dark red–light red. The two soli with orange dress and violet veil (Bach and Grieg) were both presented by Frau Schuurman, who otherwise also received mostly orange, light orange or yellow. The three indications for Frau Zuccoli on the other hand all contain blue. Flossy von Sonklar must have moved very 'red'! Her costumes range from orange through vermilion red, red and violet to light purple, whether for Bach's little G major Musette or Scriabin's Prélude 'furious, abrupt'.



Are there no more direct relationships of the colours to pieces of music? String instruments receive very often red or yellow; the many pieces by Beethoven never yellow-blue; the few pieces by Schubert mostly red-green. Green with purple or violet is mostly given for music of the 18th century. An exception nevertheless is provided by Grieg's 'Fairy dance', where green-violet is given as an alternative, probably for a new casting. The original colours were white-yellow! On the whole the links to the individual eurythmists are much stronger than those for the individual piece. In order to study it more closely we need a book of pictures, descriptions and characterization of movement of all the pioneers in eurythmy who sent these pieces into the world!

## Letter from Hans Ulrich Kretschmar

Dear Julian Clark,

Many thanks for your letter. I would like to answer your remarks and questions. Your article, by the way, I did read at the time, so it doesn't appear new to me.

*Baroque:* I don't think that one can get any nearer to this epoch by clarifying in concepts the word 'baroque', but only through an historical research in consciousness into the (musical) experience of the life of this age. I indicated this in my article 'Historical Styles in the History of Music, and the "Ideals" of Music Eurythmy' in the *Newsletter*, Easter 2000. A detailed description in book form is forthcoming. 'Passionate', indeed, but as pure feeling and not yet so strongly subjectively penetrated as, for instance, in the romantic age. By the way, I came to this evaluation of epochs of style from c.1600 – 1750 through eurythmy itself and my own experience in interpretation

*Colours:* In my article I was concerned precisely with the statement that there are *no* laws in Steiner's indications for colour, apart from the individual quality of the piece itself. And this is different with each piece. That one finds here certain combinations more frequently, others less, does not appear to me to be a cause for wonder, for it is a matter of the basic colours blue, red, yellow and those resulting from them – green, orange, purple (violet). You don't mention the last two since they appear less often. Whether this is a rule, has first to be established – if one would have 1000 or more pieces with dependable indications for colour.

I don't see a connection with the performing eurythmists. I would in any case turn the matter round – probably the eurythmists on the basis of their temperament, chose pieces that had an affinity to their character. That's why similar or same colour indications pile up. The reason lies in the pieces themselves, not in the performers. Only the performers liked to choose pieces which meet the nature of their essential movement.

Every piece has its individual combination of colours that belong to its essence. I am sure this varies somewhat for different eurythmists. But only within a somewhat narrow boundary. And then the musician's interpretation also gradually changes the colours. What struck me so strongly with the colour indications was that I learned so much about style. For only when I understand the style of its consequences for the eurythmical creation in movement, the correctness of Steiner's colour-indications becomes clear to me. If I approach a piece with an inadequate feeling for style, I quickly arrive on my own account at quite different results. Our nature shows that we are more at home with a particular style than another – for that reason subjectively held. Rudolf Steiner's colour-indications are a help to overcome this one-sidedness and a schooling in order, out of a good feeling for style, to choose the colours for pieces for which indications do not exist.

## The eurythmical movements presenting the seven conditions of being of the human 'I'

Thomas Göbel

In the *Newsletter* of the Section for the Performing Arts, Michaelmas 2000, a presentation of the seven inner conditions of being of the soul and their eurythmical expression was announced for this edition. As with the previous considerations, we turn to Rudolf Steiner's lecture-cycle *Eurythmy as Visible Speech*, lecture 10 (GA 279, 7th July, 1924). After speaking on the twelve forms of human soul-life, Steiner continues (Germ ed. p. 179, E.T. p. 166):

'Now we have fathomed the human being by surrounding him with his elements. You see, you can present the human being in twelve elements and you can certainly find gestures which correspond to these twelve elements.

Now I need seven more eurythmists. Let us start here in the centre. Stretch out your arms, the right arm forwards and the left arm backwards. And now move both arms at the same time in a circular movement. But you don't need to carry it out until the others have been told what to do.' (Tr. A. S.)

Then quite simply and briefly the following six movements are described, which are shown in Fig. 1. Steiner names these movements as follows:

Expression of the human being in his entirety (a)

Loving, devoted being (b)

Egoistic being (c)

Capacity for creation (d) ('This is in the spiritual realm,

for this reason the gesture can remain calm.')

Capacity for aggression (e)

Activity arising out of wisdom (f)

Deep contemplation. (g)

We are dealing with two polar types of movement, which is seen by comparing the two groups, between which there stands the calm gesture of 'Capacity for creation'. The first three movements with stretched arms proceed from the centre of a sphere, whose radii are the arms. The last three movements with rounded arms move on the surface of three spheres of different sizes. This draws attention to the fact that in the

first three movements the fingertips of the stretched arms move on the inner surface of a sphere or rest on one of the points [on its circumference]. This means that both groups of three exhibit a mutual polar relationship. One pole shared in common by the first three movements is an 'inner sphere' with its centre point and two radii, and the other pole shared by the last three movements in common is a movement out of the periphery of the sphere on its outer surface. So much can be established viewed geometrically. Fig. 1 shows sketches of these seven movements.

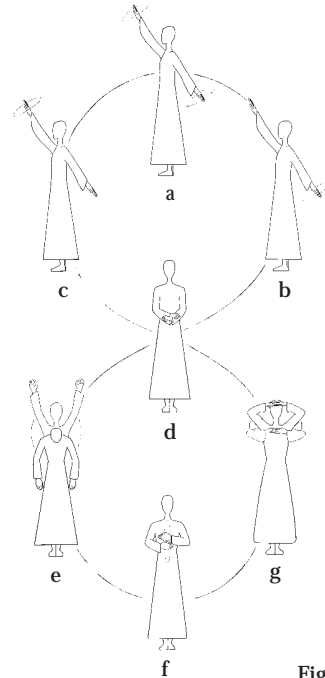
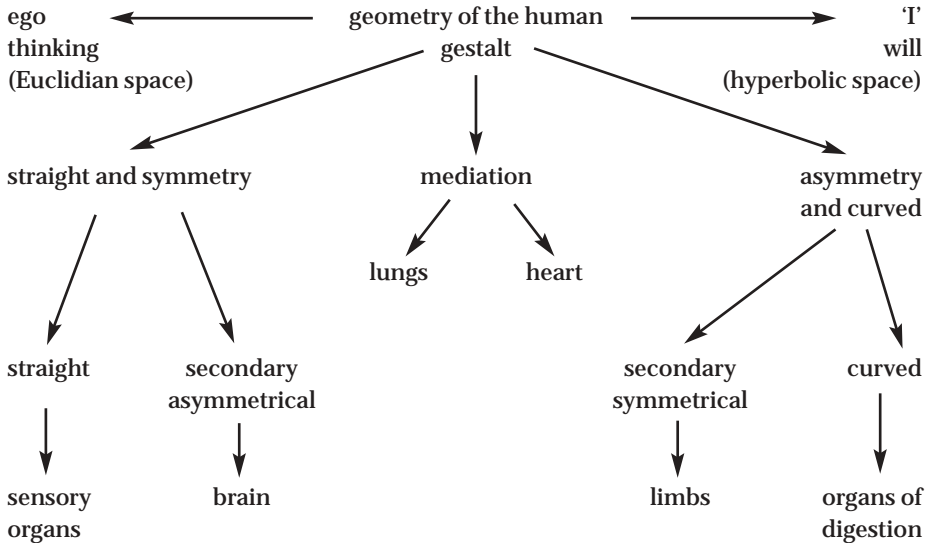


Fig. 1

### *Curved and straight*

It has been sufficiently shown in the previous article that in eurythmy on the one hand 'straight' is the expression for consciousness and thinking, and on the other hand 'curved' is the expression for unconsciousness and the will. We shall repeat here the connections in which we find the polarity of the straight and the curved:



We may take it that on the one hand the first three movements relate to the awakens of the aware, self-conscious human being, and on the other hand the last three relate to the human being of will, whose 'I' is present in activity.

In lecture 10 (7th July, 1924) Steiner gives little indication how these movements are to be understood out of an anthroposophical study of man. Just one single indication can be found somewhat later in this lecture. After two circles have been formed, and both the 12 forms in the outer circle and the 7 movements in the inner circle have been presented, he continues (p. 182. E.T. p. 170):

'The inner circle dances round rapidly, the outer circle dances round more slowly. Now add all the gestures. See what harmony is produced! This is one possibility. Here we have the first element in drawing out of the human organism the possibilities of movement and form, when we regard the human being as a whole. We shall indeed see how from now on the possibilities of form and movement can gradually be developed out of these elements.'

With this last sentence, Rudolf Steiner expresses his conviction that with the 12 forms and 7 movements a type is given whose possibilities of unfolding and development will be apparent only in the future. He now continues:

'Truly the human being is not grown up simply from those forces known and recognized by present-day science. He has grown up out of the entire cosmos, and can only be understood when one really understands him out of the whole cosmos. And when we take what we have now seen, observing it properly, then we may say that it is the human being divided up into all his different faculties, the members of his being and his forces.

But in the outer world the human being is already divided up into the various members of his being – these are the animals. The human being carries in himself all the faculties of the principal animals. They are balanced in him, synthesized and raised to a higher level.

And so we have in the first place the four main animals. Here we have enthusiasm, the chest element – the Lion. The lion carries one-sidedly as his characteristic what we have through the corresponding gesture.’

This is quoted as an example. Steiner brings the lion as the one-sided development of the ‘Capacity for enthusiasm’ that follows out of a specific constellation of human members. In this sense, he describes eleven more animals and then continues (p. 188; E.T. p. 174): ‘Man in his entirety is summed up in this circle of the animals. *But all this actually expresses human capabilities* (emphases added) and these human faculties appear again through the calmly held gestures.

Now in the inner circle we had the expression of the whole human being – the Sun. Next, we passed on to the loving, devoted being – Venus...’ This sevenfold sequence is gone through once more. A few concluding sentences follow and the indication that the interweaving of all the gestures is *the picture of the human being expressing his being through his form*. In his concluding resumé, he says:

‘Here [referring to the outer circle of the 12 forms] you have all those qualities in the human being in his activities that tend outwards. In the planetary circle [referring to the inner circle of 7 movements] you have what presents the inner possibilities of activity whereby the animal tendencies gradually pass over into the human. So outside we have all the animals as the human being, and here inside the summary of the animal nature brought into the human through the sequence of seven.’ [The writer here clarifies this paragraph of Steiner’s, which in part is misleading in both the Germ. text and the pub. E.T.–Tr. note.]

We should understand that Rudolf Steiner is describing solely the ‘human being as he is’ and in no way is describing cosmic phenomena, neither the zodiac nor the planets. The names are used in order to indicate those formative forces which produce the forms and the foundations for capacities. *These* are cosmic in nature and are active especially before birth. But the constellation of forces which form the human being is not what is meant, but their *product* – the whole human being as he is. And so the twelve forms and the seven movements are not cosmic symbols either, but forms and movements of the supersensible human being. As an incarnated being he can on the one hand turn towards his environment on twelve sides and on the other hand can present his interior [life] in seven ways of activity.

When you perceive that this whole human being, as he is, expresses himself also through his physical body – through which the entire sevenfold and twelvefold sequence is held together – then that appears about which Rudolf Steiner is speaking here:

The twelve forms of the human astral body

The seven ways of activity of the ‘I’-bestowed soul.

This supersensory human being has to be demolished and divided into his individual aspects, if out of it artistic means are to be made. When you take the supersensory members of a speaking human being, who is turning to his environment, then he can be presented with the following members and aspects:

(Physical body:	Sounding speech)
Ether body:	{ Speech processes Correlating soul-gestures
Astral body:	Form of the astral body
‘I’:	Way of activity of the soul or its state of being.

Now this is not meant as a theorem but as a question. If we want to get further, we would have to have as a basis either a poem or a piece of prose and investigate on which interplay of all the processes, forms and manners of activity is this text based, in order to be able to present this in eurythmy.

An ensuing article (to appear in the issue Michaelmas 2001) shall attempt this. However, in preparation we will have to develop the phenomenology which results out of considering the movements which Rudolf Steiner suggests as the expression of the inner possibilities of activity of the human soul.

### *The first three Movements*

Let us begin with the first three movements that are named, and are shown in Fig. 2:

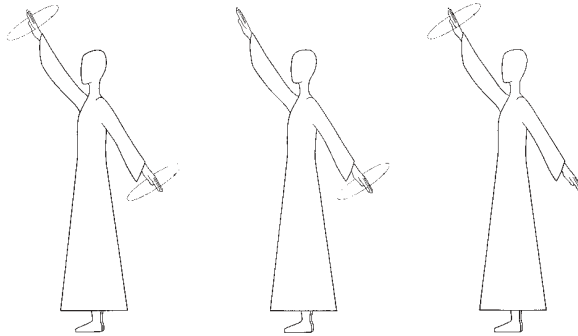


Fig. 2

The whole human being   loving, devoted being   egotistical being

Their shared geometry has already been mentioned, and all three relate to the awake and conscious human being. This is expressed through the centre, lying in the chest region, of the straight, stretched arm movements. The whole human being appears then as the 'egotistical being', when he brings the contents of his soul to bear in the social world. This can happen through expressing his opinions, his views and his judgements, but it can also happen that he rules other human beings, for example, by giving commands. The gesture 'egotistical being' becomes visible to the senses when a pupil vehemently claims attention because he wants to answer the teacher's question. Fig. 3 shows an example. Nevertheless, it belongs to the culture of being human, as adults, not to express such a soul-gesture vehemently, but so to control it that the social surroundings are not disturbed by it. It only becomes visible to the extent that the conversation partner understands what is meant.

The movement which Steiner calls 'loving, devoted being' relates in the same way to the sense-aware human being who, neglecting his soul, gets so involved with an object in the world that he identifies with it. This condition of being of the soul comes about through the wonder and astonishment, through which interest is awakened. Interest is the mean through which the 'I' or ego can leave its soul so that in devotion or love it can unite to something in the world. Through this one learns to know what is worthy of love, what is healthy and worthy of being fostered in another human being. Sympathy becomes an organ through which this side of another human being becomes apparent. But antipathy



Fig. 3

too can become the organ to perceive another human being, when one has learnt not to leave a germinating antipathy so that it creates a distance and a produces a reaction in one's soul. If one is awake enough to notice a germinating antipathy, one can call on interest in order to unite with that which sparks off this antipathy. Then one awakens for that side of another human being which reveals what is incomplete in him. One becomes diagnostically active. In this way the soul-movement of the loving, devoted being can be trained into an instrument of perception, through which one learns to perceive diagnostically, where one wants to help therapeutically. This is a civilizing form of this side of the whole human being. And its symbol, the movement suggested by Steiner (Fig.2) shows that the ego is not to be found in the centre of one's own being but in the world, which for the ego in the centre is 'dark', that is, lies 'behind' it.

One may not mistake both movements, the 'egotistical being' and the 'loving, devoted being', for a soul-gesture and think that Steiner meant with the last mentioned a 'loving devotion' of the soul. No, he meant both conditions of the 'I' itself as 'egotistical being', that means, the 'I' or ego is in the centre of one's own soul, active in the middle point. Concerning the other, the 'devoted, loving being', he meant the condition of the ego in which it leaves its soul and unites with the world. This awake and conscious leaving of its own soul needs the senses on which path alone it can leave its own soul in order to awaken in the other person. And here especially it is the sense of meaning, or the sense of style, or the ego-sense, through which the 'I' steps out of its soul. It is not possible to be more awake in the world than through the ego-sense, nor can one be more deeply asleep to oneself than in this condition.

Both conditions of being of the awake human being together form the completely awake human being who hides in himself the potential for both conditions of being of the 'I'.

### *The last three Movements*

Let us turn now to the last mentioned three movements:

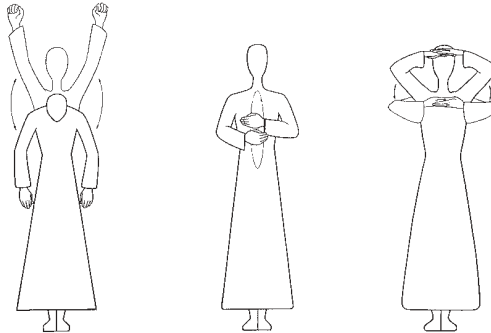


Fig. 4

Capacity for aggression · Activity arising out of wisdom · Deep contemplation

For an initial understanding it could appear as if here the 'I' active in the will is meant, that it turns to the three soul members, to the will (aggressive capacity), to the feeling (wisdom-working activity) and to the thinking (deep concentration). Working on the first-mentioned three conditions of being (egotistical to loving, devoted being) have shown that these ways of being depend on the sensory activity of eye and ear and on the soul-forces of sympathy and antipathy. Consequently the question may be put whether also the three movements now to be discussed, the senses and further soul-activities are to be taken into account.

For this one may mention an article on the connection of the physiology and psychology of the senses, appearing in the essay 'Die sieben Seinsweisen der menschlichen Seele und ihre eurythmische Gestaltung' published in *Das Goetheanum* No. 51/52, 2000, the content of which including the sketch Fig. 4 is reproduced here.

We know that in seeing the gaze, starting from a place behind the eyes, passes through the eyes and falls on the object. The corresponding physiological process takes place in the exact opposite direction. The light coming from the object is perceived by the eye, adjusted to its physical conditions (refraction and blinding effects) and is digested through secretion of rhodopsin in the retina.

The process of causing an electric potential in the nerves produced through this digesting process is brought by this process into the centre of seeing of the cerebral cortex and there leads to a partial and temporary death process. This 'spiritual freeing process' is the bridging point between the physiology and the psychological process of (body-free) seeing.

### *The 12 senses in two sequences*

In the lecture of 8th August, 1920 (*Spiritual Science as a Foundation for Social Forms*. GA 199. AP & RSP 1986), Rudolf Steiner shows how the senses form a sequence through which the soul enters progressively more deeply into the world. It proceeds from the sense of taste via the senses of sight, warmth, hearing, word and thought to the sense of 'I', through which finally the nature of another human being is revealed. If the soul would not at each stage [encounter] the world of objects, to which a sense leads, experiencing its Maya, but if the soul would step out of the path of the senses out of the body, then it would experience the spiritual world and arrive step by step via the Imagination (sense of sight), Inspiration (sense of hearing) to Intuition (sense of the word). These higher experiences would occur outside in the world in which the soul would then be. But if the spiritual side of the world on these paths of physiology, that is, as force penetrates into our sense-organization, then the sensory world comes about in our soul-world.

In polar relationship to this, Steiner describes those senses through which we penetrate step by step into the interior of our own corporeality. This sequence leads via the senses of smell, touch, balance, movement up to sense of life. This sequence too is directly surveyable. Smell is still strongly orientated to the outer world. The sequence leads inwards, as far as the sense of life that reports of the inner condition of the life-organization itself.

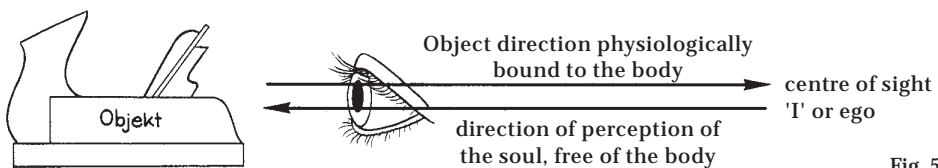


Fig. 5

What results when, instead of increasingly allowing the world to approach us through the external senses, we enter more deeply into ourselves? We quote Steiner's own words: 'In everyday life, we do not actually perceive what occurs in the realm of these senses; it remains subconscious. What we do perceive with these senses is already radiated upward into the soul' (p. 47).

Rudolf Steiner is saying that the physiological process of these senses becomes just as little conscious as the physiological sense-process of those senses directed to the outside. Instead of this the soul-correspondence to it, the sense perceptions of these senses,

becomes conscious, in the same way as the seeing is the soul-correspondence of the physiological process of seeing.

Steiner goes on to describe that the physiological direction of the process of the named lower senses is likewise based on an objective world as are the senses turned to the outside which are based on the spiritual world through Imagination, Inspiration and Intuition. And so through the sense of life one does not perceive the reality of the effective life-processes of the ether-body itself, but its soul-correspondence which appears as hunger or a feeling of satisfaction, and so on. Instead of the real activity of the will getting hold of the muscles, the sense of movement perceives its soul-correspondence, the spatial movement. Through the contents of perception of the sense of movement (and situation) the human soul experiences its free feeling, the feeling of its own free soul element. But notice that with the objective world remaining hidden with this, the way of movement is not meant but that which lies 'behind' in the same way as the Imagination lies 'behind' the sense of seeing. And finally of the sense of balance, Steiner says that of its perception the soul experiences inner tranquillity.

'We feel it as inner tranquillity, that inner tranquillity which brings it about that when I go from one place to another I do not leave behind the being contained within by body but take it along; it quietly remains the same... This is what makes us appear to be independent of time. I do not leave myself behind today, I am the same tomorrow. This sense of being independent of the corporeality is the in-pouring of the sense of balance into the soul. It is the sensation of experiencing oneself as spirit' (p. 49).

The soul-correspondence of the sense of touch is still much less to be traced back to the experience of touch because it arises still more deeply within the soul. 'What does, however, stream into the soul is nothing else but being permeated with the feeling of God. Without the sense of touch, man would have no feeling for God' (p. 49).

Still deeper lies the correspondence that is connected with the experience of smell. 'Many people like to smell fragrant things and experience the outward emanation of the sense of smell. There are also people who surrender themselves to what grips the inner being as the effect of the sense of smell so intensely that it not only pervades the human being like the feeling of God, but places itself in him in such a manner that he experiences it as the mystic oneness with God' (p. 50).

Rudolf Steiner goes on to describe how mysticism is a sequence of inner experiences of the sense of smell. From the feeling of inner comfort as a consequence of the sense of life, one arrives via the sequence of the senses to the sense of smell ever more deeply into the corporeality, ever deeper into the materiality, whereas one is raised into the higher regions via the senses turned outwards.

And now Steiner describes the point of view from which he has spoken in this way about the senses. He speaks from beyond the threshold, he speaks from out of the spiritual world about the senses.

### *The Paths of the Senses and Eurythmical Gestures*

What have these observations, proceeding from the senses and leading into two directions over the threshold, to do with our question of the three eurythmical gestures, with which we are concerned? Steiner's presentations can teach us to see the direction and aim whither the egotistical being is moving when it moves on to the condition of the loving, devoted being, that is, in the direction towards the spiritual world. The other direction, when the aggressive capacity moves towards deep contemplation, leads into the depths of the material world.



The ego leaves its soul via the senses directed to the world, and proceeds towards the loving, devoted being. This direction, viewed from the point of view of 'the other side of the threshold', is the direction to the higher spiritual world. And the direction that leads from the aggressive capacity turned outwards to the capacity for deep contemplation, this is the direction which leads via the senses turned inwards towards materiality. This latter path is the path of the way of the will that reaches out of the peripheral space into the inner material of the organs. The first thing which lays hold of the aggressive capacity, is the material gestalt of the physical body as a whole. It correspondingly moves when the aggressive capacity is set into motion. Then the will taking hold of the muscles and the bones becomes the capacity of active wisdom for human work, which is no longer merely 'capacity', that is, a potential possibility, but is action as meaningful work. Finally, the will lays hold of the most material kernel of the organism, the nervous system, and here becomes deep contemplation and thereby becomes the permanent condition of being. Here it can cross the threshold, behind which lies the mystical condition of the material, to which the sense of smell leads. In a comparable way the loving, devoted being reaches the threshold, behind which lies the higher spiritual world that can be opened up through Imagination, Inspiration and Intuition.

### *Consciousness and will*

Now it has still to be mentioned how we are to understand the mutual play of awake being, turned towards the world and the will-filled, capacity-initiating activity of the most everyday instrument of our daily life. For this the nervous system with both its directions for messages has to be understood out of the study of man. The nervous system conveys the mutual play of mental picture and will during work, that is, the intentional use of capacities. This should be briefly described.

All the bodily capacities have to be practised. The exercises always begin that the attention is directed towards what the hands or feet have to carry out. Think of driving a car. As long as one is practising one is with full attention at the wheel, the gear-stick, the accelerator or the brakes. And one does not concentrate on the street with the same attention. One is on the street with consciousness, and in fact as far as one is able to use the brake, when in control of the vehicle. Then the practised 'capacity' or 'ability' leads the limbs and consciousness is on the road, that is, where the will is not yet – in the future of the will. And from there, the aim or goal, the action is determined while the present action is led by the 'capacity'. But 'capacity' or 'ability' is wisdom worked through practice into the ether-body, which then leads the will, when the consciousness is far ahead of the car on the street. Without this ability worked into the ether-body nobody can work orientated towards a goal. It is the nervous system, however, that creates the bridge between the will and the consciousness leading from the working goal. This comes about in the following way.

During seeing one can notice that the leading direction of the nerves leads to the cerebral cortex, the seat of the 'I', which from here looks through the eye. Because the human being possesses only one kind of nervous system, the leading direction of the so-called motor-nerves also lead to the 'I' which is the will. But this 'I' works from the surroundings, out of the periphery of the body, from outside inwards, that is, centripetally. And in the same body-free way as the gaze of the ego out of the centre falls body-free through the eye on to the object in the surroundings, in the same body-free way the willing 'I' lays hold out of the interior of the organization out of the periphery. The awake gaze through the eyes takes place from where the sleeping and willing 'I' (led by the faculty, or ability) actively lays hold into the body. In this moment the ego, awake as well as body-free is connected in the periphery with the will-

ing 'I' which, from there, lays hold of the muscle of the limbs. Consequently the leading of the will has to be led inside the body out of the wisdom of the ether-body.

### *Abilities and Eurythmy*

Since here we are to discuss eurythmy, the difference has to be mentioned between the trained initiation of capacities or abilities, which we have hitherto discussed with the example of driving, and an artistic eurythmy performance.

Practising is the prerequisite for the initiation of abilities just as much for crafts as it is a necessary prerequisite in eurythmy, that a performance can succeed. So far the relationships are similar. In eurythmy, however, it is not the case that the ego is united to an aim that is shown to the senses as an object in space.

The maturity to perform in eurythmy is reached when the eurythmist can call up the piece to be performed as a 'tableau'. This tableau he feels behind and above him and is to be described like a 'table' that at the same time contains the entire organism of movement to be performed. From here the contents of the tableau flow into time and moves the eurythmist's gestalt. This means that the ether-body given to the leadership of the will is felt by the eurythmist as the tableau. This ether-body, however, does not work in the body, but it works out of the periphery in such a way as with the crafts the object works out of spatial surroundings. This is why the tableau is a content of that 'I' which is felt behind and above the eurythmist. That means, in the sense of our introductory considerations, that the ego is felt entering the world through the physiology of the sense in an initial manner, not yet fully awake. Then the content of the tableau announces an Imagination. The tableau is so to speak the step between the awake 'I' in the sensory world and the spiritual world standing behind it, which in the Imagination becomes fully awake. From this the insight comes about that like the Imagination the tableau is to be created alone out of one's own will in practising. Neither are able to appear as gifts bestowed on the human being, but they have to be achieved through hard work.

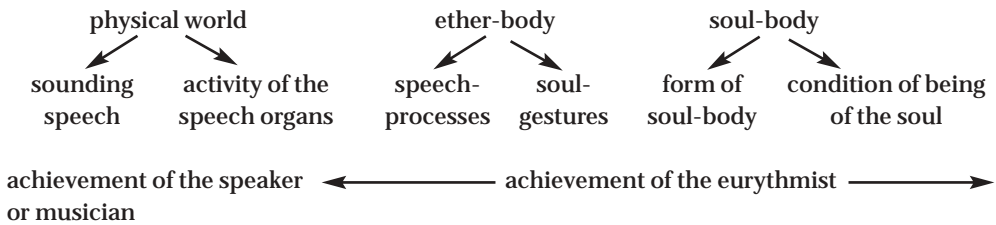
The same can also be expressed with the conditions of being of the soul given to the eurythmists: The tableau is the first perception behind, or better put *on* the threshold that leads to the 'loving, devoted being'. The way there begins in the condition of 'egotistical being' which demands those exercises which lead to the capacity to perform. Here the ether-body is so worked through that the quality of Spirit-Self is achieved and can become effective as the tableau. And then the performance succeeds.

### *The Creative Capacity and Eurythmy*

We have discussed six of the seven movements, which are available as the repertoire of the conditions of being of the human soul and which are so ordered in Fig. 1, that the three awake-consciousness conditions of being have the 'I' in the centre and the three filled with will have the 'I' in the periphery. The first three move within the inside of a sphere, the last three on the surface of three spheres. If one wishes to unite both kinds of movement, a lemniscate offers itself, which moves upwards drawing on the inside its boundary line and downwards it surrounds its boundary lines. In arranging the whole thing, one can put 'creative capacity' on the crossing point of the lemniscate and this throws light what 'creative capacity' is (see Fig. 1,d). This description points to the fact that an ambivalence is described. 'Capacity' indeed means potential, that is, possibility. 'Creative' on the other hand means that which works in permanence. Both together describe the human ether-body most fittingly – in its turning to the physical body it is the creative agent that produces the spatial body, causing it to grow and preserving it. In its turning to the soul it becomes potentially the instrument of the 'I' – to

which the wisdom of the capacity-potential is engraved – that the human being has gained through practice. And this duality is well expressed both in the concept as in the ordering of all the conditions of being. In the whole human being, the ether-body is the place where the change takes place from the awake, centralized human being to the will-filled, spherical human being. And so it has to be employed as the artistic means in eurythmy.

What artistic means are offered for eurythmy? For live, sounding speech and live [instrumental] singing, eurythmy can present on stage both the speech-process and the soul-gestures which speak or sing this content. Through eurythmy the ether-body is made visible, which pursues the wisdom of the speech-process turned towards the world and that which, turned towards the soul, leads from the soul expressing its feelings. This is so to speak the traditionally pursued part of eurythmy. Moreover, eurythmy can present the forms of the soul-body, which the soul-body has in the situation lying at the basis of what is spoken. And eurythmy can present the condition of being, which is the being that speaks in that moment.



Through eurythmy the sounding together of the etheric body and the soul-organization of the human being who is speaking becomes visible on the stage. Because the human being is always a whole, there always has to exist a sounding together of the process of speaking a specific sound with the forms of the soul-body. This question of eurythmy will be the subject of an essay to appear in the next edition of the *Newsletter* of the Performing Arts Section.

*paintings by Astrid Feddersen*

## Working Meeting of Puppeteers at the Goetheanum, from 19th – 21st January

*Christa Horvat, Vienna*

A group of about 40 puppeteers met with Dr Sease and Werner Barfod at the Goetheanum for a working weekend. Since the first conference for puppeteers, a group of active puppeteers formed and became connected to the Section in 1985. This group met regularly in different place twice a year in order to deal with questions concerning fairy-tales and their production with puppets, especially in connection with the situation of the child today.

The members of this group were from an initiative group who wished to renew and deepen this work. They organized this meeting. Puppeteers were invited whose concern is to work with this form of theatre therapeutically and educationally, and also those who want to work with questions concerning the performing arts today.

Dr. Sease brought out what proved to be the common concern of the participants. The wish to confront intellectualism, which does not stop even before the nursery door, by placing beside it spirituality and esoteric [truth]. Furthermore, attempts are in the air to make spiritual things visible by means of this art and to transform all the materials that

are available – in the end a composition comes about that is musical. The player moves with his puppet like a dancer. The playing has become visible music. How can these aims be reached?

The kernel of the artistic work of someone who takes the Christmas Conference seriously is consciously to enter a process which gives central meaning to the coming to terms with the world that is not accessible to our senses. This involvement has to lead to a meditative deepening if it is to become effective. For this a recognizing thinking and a schooled will are necessary. But on their own they are not enough. The art of puppetry carries this name only when it appears as real – as with every art. When it has become visible, audible, capable of being felt. This demands even more faculties than those mentioned above.

This demands technical and craft skills, the faculty of fashioning, the gift of modelling, painting, a talent and feeling for movement in order to develop a language of gestures, dealing with the laws of theatre, of production, or directing, composing, speaking, poetising, making music, organizing, right up to concern for the finances. The result, whether of success or failure, will be fashioned according to the demands which one directs to this work and according to the abilities which the creator of a puppet-play possesses.

Puppetry is an old folk art; it is played on small-sale theatres; it is an intimate art. But the special thing about puppetry is that where it is carried out with love and enthusiasm in the right mood, its effect seldom fails, quite apart from great artistic talent or even artistic endeavour. It also touches people in the form of naive plays.

This has to do with the unique effect of the puppets which Kleist has described so well in his essay. Nothing touches us in the same way as a puppet which, in a word, with its harmony calls up memories of the time before the Fall of Man. The picture of the player with his puppets is the archetypal picture of the human being altogether, who as if on strings is connected with his higher ego.

### *Puppet plays in the Far East*

Let us glance at the very artistic puppet plays in the Far East, to the traditional old forms of puppet playing with strict fixed stylistic tradition (*Wayang kulit, wayang golek, Bunraku*). Long before puppetry reached Europe this was practised in its great variety. It is noteworthy that the content was exclusively formed by the divine becoming and working on the earth. Dance-like gesture, great perfection, exactness, breathing and rhythm and skilled dramaturgy distinguished these performances. The training of the players is long and includes speech technique, the dance, and the study of music.

The puppet-player makes possible a connection with the spirits of the ancestors; he teaches the wisdom of the culture. He is honoured because he deeply understands life and is venerated as a teacher and spiritual leader. Through his play he reveals the secrets of existence. These plays are so perfect that the beholder who does not know the language can follow the content from the concentrated gesture.

### *The Puppet Theatre in Europe*

In the East the first puppet-theatre developed out of a religious spectacle; a theatre with people developed much later. In Europe this was the other way round. The Greek mystery-drama did use masks (*persona*) but the human being stood behind it. He was the medium, not the puppet. Puppet-theatre is first found in Europe in the Middle Ages. It was used in church festivals (marionettes) but remained a folk art, being mainly played at fun-fairs.

Around the turn of the last century Richard Teschner in Vienna, influenced by the Javanese *wayang golek*, raised puppetry into an art-form in a way that was not known here. With this he introduced a development which only stands at its beginning – one can but guess to what heights it could reach.

Strict stylistic rules and traditions teach us many things about the necessary laws of an art, but also make it more difficult to take up new streams, to experiment with this medium. Consequently, it is not surprising that the extension of the figure-play in the last century started in Europe. The scene shows besides the classic forms innumerable new techniques and means of expression, which enrich the stage in mixed forms such as puppet-dance, puppet-drama, puppet-object-drama, mask-puppet-object, *etc.* It is not surprising when voices are loudly raised that here the theatre of the future will have its roots. Werner Barfod pointed out that through the work on the laws of the theatre it is possible to work freely beyond it.

### *Puppetry in the Anthroposophical Movement*

Rudolf Steiner recognized very early on what significance belongs to puppetry in civilization today. Encouraged by him, beautiful fairy-tale performances have come about at many Waldorf (Steiner) Schools. Frau Schöneborn achieved mastery in this. It was the aim of these performances to show the fairy-tale in pictures faithful to the word, like a great colourful, moving picture-book which invites you to dive into the picture language of the fairy-tale. This way of playing is used successfully in therapy and education. It is prepared by adults for children but also with children, for an interested audience. A deepening of the content is a prerequisite for this work because the pictures should be created with utmost care in the choice of colour and form. Furthermore, according to need, therapeutic, social or educational aspects stand in the foreground. This way of playing is carried out today in many places with very beautiful results.

A moving picture-book follows more the laws of a picture-book and not so much the laws of the theatre. During this meeting a group of puppeteers was formed whose interest is with the medium of figure-puppets to produce plays with regard to the laws of the theatre. This group, concerned to draw on all the possibilities of this art form, to experiment without seeking stylistically fixed forms of expression, underlines our concern. A coming to terms with the stage language of today and with Steiner's *Speech and Drama* lecture-course, is a good prerequisite for this work. It is aimed to contribute towards a renewal of one stage art.

Art is an absolutely autonomous area. The artist has to be authentic with what he puts into the world, creating out of his individuality something new that has not been there before. You can become an artist, can only create art through an existential, destiny-formed, unconditional work on that art which one wants to practice. The risk you take is great because success and failure exist close together. But this self-reliance of an artist does not exclude working in a group.

Having this aim means that the training of all those involved plays a great role. Speech, music, dance, eurythmy, gymnastics are disciplines with which a player should be concerned if he wants to achieve quality. According to my experience a player becomes interesting after he has played for three years, 400 hours a year. If he takes into account all the disciplines mentioned above, he will be very good after 7 years. This also applies to the director, who should have been a puppet-player in order to deal well on the stage with this medium. The production needs people who can deal technically and in the crafts with all the materials, and visual artists who have experience with stage aesthetics. If one cannot fulfil all the tasks, one should get a master of this realm to join the group. This can be a tremendous enrichment Like

any other art, this one too demands the greatest discipline and concentration. André Gide once said, 'To create art is enter a dialogue with God. The less I speak and the more God speaks, so much the better'.

What became very clear in this meeting is that all the participants are interested to put their work on to a common basis. They are enthused through a working together on the areas of interest of individual groups, to exchange experience and the results of research.

Three groups formed. Two large ones, one of them working on the therapeutic aspect of puppetry, the other one educational, and a third, smaller one whose main interest is to experiment with the medium. These groups will meet separately, work and research themes connected to their work and on questions arising from it. Once a year everyone will meet and present their results, since everyone can learn from the research results of another.

This meeting was of great significance for me because it creates structures of a fruitful working together. I found colleagues who share my interest for new forms of playing, on producing and experimenting. I could penetrate more deeply into what Section work is. I could hear the concerns of others. It was possible for me to be with other people who are dedicated to the work of puppetry out of the impulse to place something into the world which can be a nourishment for the soul in the best sense of the word.

## REPORTS

### Report on further training with Annemarie Ehrlich

*Synanon Berlin from 4th–8th September, 2000*

*Peter Basfeld, eurythmist, Frankfurt*

‘May I always be allowed first to test for myself’ – so begins the prayer at *Synanon*, a self-help institution for drug-addiction in Berlin. The prayer goes on and includes the plea:

‘Let me rather love than be loved –

Let me rather give than receive –’

*Synanon* offers a community-setting which attempts through work to bring about a new birth – to become free from oneself and the clamping of addiction. Any addict can be received here, regardless of the dominating addiction, whether from fixing, drinking or smoking.

He must want to live soberly and to become clean.

He must be willing not to be violent.

He has to integrate into the group conversations and the sharing of the work.

Earlier, Annemarie Ehrlich gave eurythmy-courses in a barn in Gut Schmerwitz, another *Synanon* centre, according to the method she developed of eurythmy at the workplace (see her book with this title, pub. Stuttgart: Verlag Freies Geistesleben). *Synanon* Berlin is both a self-help therapy and a business undertaking, situated in Kreuzberg – earlier by the Wall, now in the vicinity of the new government quarters. In the different departments of the non-profitmaking business, the ex-addicts work in a printing press, a laundry, a newspaper publishing house, a pottery, and a removal firm with 15 lorries which is the most profitable support of the association *Synanon*.

Three groups met on a voluntary basis in the conference room of the five-storey house above the Berlin housetops. From Monday to Friday the first group came from 11.30–12.30, consisting of six *Synanon* co-workers, Annemarie Ehrlich and three eurythmists. These three eurythmists had the opportunity to experience these courses as a further training. The second group from 2.00–3.00 consisted of nine *Synanon* male co-workers, and the four eurythmists. The third group from 4.30–5.30 consisted of three women and three men. Only Reiner (quality-management of *Synanon* Berlin) in the second group knew what was to be expected, having known Annemarie Ehrlich from earlier courses in Schmerwitz. In the third group, already two participants knew ‘Eurythmy in the Workplace’. Three *Synanon* co-workers knew eurythmy-therapy; for all the others eurythmy was new. With a great openness they passed on the balls, engaged with full concentration and joy.

Surprisingly quickly the *Synanon* co-workers could carry out movements in the group. The content of the following short poems was worked on:

Denke erst und handle dann  
und handelnd denk daran.

[‘Think first; then do;  
in doing think about it.’]

The challenge to become conscious *in* the doing was understood and accepted. Eurythmy as ‘fitness for the soul’ makes one aware – as Frau Ehrlich intended – and already on the second day expressed by a participant, how processes of working together in everyday life hap-

pen; usually one simply acts.. 'In the social realm we can help each other.' This insight was made by the participants when in sub-groups the task was to lead the movement of my neighbour or receive the movement-impulse from a partner. 'In economic life one is sacked if one doesn't move.' To build up an 'I-you' relationship is relatively easy, but to act consciously in a group is much more difficult. The *Synanon* co-workers made it visible through rapid progress working together in passing balls and in weaving forms so that a 'we' became possible. In all three groups a cheerful, joyful mood prevailed during the movement.

Frau Ehrlich spoke of the exceptional manner of group-formation of *Synanon*.. It is not a cosy group that is formed which leaves all its troubles outside, but everyone may come and remain if he/she fulfils the conditions. For the forming of groups the essential thing is that you are able to listen – this was practised in the eurythmy. When does the group take over, which is something I have to allow? – Do I bring trust to receive a ball, whilst we are moving past each other in a counter-direction on the circle? Do we form an 'L' out of a movement with three phases in three groups in such a way that the character of water, the fluid element, becomes visible?

Towards the end of the week, with the difference between passing balls and throwing rods, another polarity dawned – which became a great 'Of course!' –experience for everyone. Each time when Annemarie Ehrlich asked at the end of the session: 'Are you coming again tomorrow?', there were nods and only a school appointment and a doctor's appointment kept two participants away. Although I missed the experience of the final day because of a bereavement, I was deeply impressed by these people's achievement. When one sees the rapacity and gambling addiction of the stockbrokers in Frankfurt/Main and the social acceptance shown to them – although they only become rich through gambling with the results of other people's work – this matter is turned upside-down. In *Synanon* the drug-addicted and the alcoholics work responsibly on themselves and for the community. Their attitude to work benefits other people in need of support, not [only] oneself. They have looked into the deepest abysses and celebrate their 'birthday' every year, that is, the day of their reception by *Synanon* is celebrated as a birth of the autonomous human being, who with the help of the other becomes clear and thereby not dependent on the stuff. The respect that is granted to the gambling success of the stockbrokers in our society is actually due to these human beings.

Eurythmy, if it is taken up by these people, can train the abilities to overcome the catastrophe to their health and their biographies. Of course, in one week only a nudge can be given to discover the laws of this visible language. Through her work, Frau Ehrlich gave an impulse for development that can be as effective as the decision to 'become clean'.

## The Kairos Eurythmy Training at the Centre for Creative Education

*Silke Sponheuer and colleagues Cape Town, September 2000*

Our Kairos training is now in the middle of the third year, having taken the step of welcoming a new 1st-year group. Four of these students are from South Africa and three from East Africa. This brings the total student body (including 3rd-years) to 14 students.

Despite the bureaucratic hurdles they encountered, our three East African students finally joined us, enhancing the cultural richness of the group. It is wonderful to experience the social ability that lives amongst these 1st-year students. This quality has allowed the immense growth that has taken place in their eurythmy over the past six months.

Some of these students are also attending the teacher-training course in order to gain a dou-



ble qualification. Besides doing the two courses, most of the students in both years are working to support themselves with various part-time jobs, which are not at all easy to find here.

It has been a privilege to witness the deepening and maturing within the individual development of the 3rd-year students. They were happy to be able to travel to Johannesburg to show the Kairos work to the families of some of our students, as well as to the wider community of Waldorf schools and the Anthroposophical Society. It was heartening for the students to be so well received and acknowledged.

With the new intake of students we welcomed two new eurythmy tutors – Michelle Kaplan and Beverly Hart. The Kairos core-group now consists of seven people working together enthusiastically to carry the initiative forward.

Instead of beginning a new full-time course, we are considering running an intensive part-time course in response to requests for this type of training. (There is also limited space available.) This year the government has granted accreditation to the Centre for Creative Education, including the Eurythmy training – this was a major breakthrough.

We are looking at the possibility of sending our 4th-year students to Dornach in June 2001, to share their work at the annual 4th-year graduate gathering. It is very important for the students to experience their eurythmy in a global context, and for our training to link with the larger eurythmy movement. We are seeking additional funding for this venture.

It is our very good fortune that Ursula Zimmermann from Dornach could once again work with us. She led a week's National Conference for Eurythmists, and then worked daily with the eurythmy students at Kairos for two weeks. Her visit was very fruitful for both the eurythmists and the students. We look forward to her visiting us again in January.

We would like to express our very grateful thanks to all those generous people who have helped to fund and support us over the past three years.

## Report on the Kairos Eurythmy Training, July 2000

*Ursula Zimmermann, Dornach*

Already during the yearly Eurythmy Conference of 11th-14th July, warm interest was shown by the other eurythmists for 'their' training impulse. Most of them, living in Cape Town, are able regularly to see the fruits of the work. Everybody is enthusiastic about the work of the students, and rightly: What they showed, as regards the elements, is cleanly executed, is ensouled, inwardly filled and conveyed with a breathing quality in the movement. I was able to see the term's work when it was shown to the pupils of the Constantia Waldorf School. It was clearly and strongly to be seen that young people, black and white, show that they have chosen this path of eurythmy with conviction and that a higher unity rayed forth from their movement.

In every way I found the Kairos Training consolidated, grown, more grounded. Instead of one course, as last year, I met two. The new first year was already quite at home with a very marked common spirit, young, promising students. The third year has surely matured. The personality development of the black women, who all come from a background in the Townships, did immeasurably impress me. The courses get on with each other very well, so that before and after lessons in the common room there is always a lively discussion.

Michelle Kaplan and Beverly Hart have entered with great commitment into the collegial responsibility as tutors. It was also clearly perceptible to me how the training is now integrated, not simply as regards rooms but also as an important part of the initiative of the whole

in the Centre for Creative Education. In personal contact with the teachers I noticed with what warmth and joy they spoke about eurythmy. They told too of the newly arranged joint faculty meeting, which they feel is necessary for the development of the community. On the final day before my departure an evening was devoted to eurythmy. The turn-out of the audience and the interest are also important for the students, in order to feel that they are certainly preparing themselves with something that carries meaning for others. How individual the ways can be for this is shown, for example, by a young woman from Lörrach near Basel (!), who attended courses at the Centre and received such a strong impression from this evening that she now wants to study eurythmy. My impression was throughout a positive one of what has developed further during the course of one year. Growth, strength of initiative, joy, communal development, good mood and everything so hopeful, especially with the background of increasing threat and outer insecurity.

To teach the students was a great joy for me because it is not always obvious that one can find one another so immediately over such a distance of life-conditions of the generally-human of eurythmy. But here too in the trust and the openness of the students as well as with everything else one can experience the conscientious and competent leadership of Silke Sponheuer. What she has achieved in such a short time is impressive.

## Eurythmy Therapy further training course in Dornach from 13th – 15th July, 2000

*Report on the morning course with Margrit Hitsch*

*Dorothee Morris, eurythmy therapist*

A eurythmy-therapy further-training course took place in Dornach between 13th and 15th July, 2000. Eva Lunde (Oslo) had agreed to come to lead us every morning out of her extensive experience in basic exercises in vowels, consonants, alliteration and rod-exercises. Unfortunately this could not take place for health reasons, yet she did have the energy to prepare Margrit Hitsch (who flew to Oslo for this). Frau Hitsch was so inspired and introduced to the different exercises, that she could inflame and enthuse us in the true sense of the words both outwardly and inwardly. So we returned to our work after this three-day course strengthened and encouraged.

Unlike earlier courses, we did not engage in eurythmy therapy in the mornings but practised a few of the first indications given by Rudolf Steiner to Lory Maier-Smits. A streaming, warming and strengthening effects arose in the body, for example, through a special conscious stretching and bending of the legs with an exercise that brings the gestalt into relationship with the earth, and through various rod-exercises. Who of us “younger ones” still knows, for instance, for what “So ist S” was originally given? *In order that from the heart we radiate ever further into the world of the sounds!* Consequently, we do not begin this exercise immediately with a stretched arm... Or who has learnt the 12-fold exercise as it was originally given? *With 7, 8, 9 the rod can rise much higher, with the elbows widening to the left or the right and the hands remaining completely relaxed in front.* The shoulder blades and the muscles of the back right up to the often cramped neck region become penetrated and warmed through. It really feels good!

The exercise “expansion and contraction” received quite a new dimension through exact directions for stepping and arm movements. This has brought joy not only to the children but also to my adult patients. We experienced a stream of warmth from head to foot that returned

again, which did not proceed from the “effort” of stamping, walking or skipping, but from exact and differentiated practice.

These archetypal indications inspired us to transform the gestalt into an instrument for the supersensible element of the word. To a special degree this became an experience in practising alliteration. Every eurythmist knows these exercises, yet quite a number of participants had not met them during their training in their original form. And so the stimulation could produce a wider interest.

In this course in particular, I experienced that eurythmy therapy too can develop further and in a healing way when we are able so to re-enliven afresh our eurythmical point of departure. And since the course, I can convey to the patients more clearly and with richer experience Steiner’s indications on the vowels and consonants in the lectures *Curative Eurythmy*. Through this work in the mornings we were led again to the great sources of eurythmy. For this Eva Lund and Margrit Hitsch are to be very warmly thanked!

## International Summer School

### *‘Humour in Eurythmy’*

*Ellen Schneider*

From 13th–16th August, 2000, the ‘Association to promote Eurythmy in Belgium’ organized an international summer-school for graduate eurythmists and fourth-year students, on the theme ‘Humour in Eurythmy’. The course was led by Arnold Sandhaus from Zeist, Holland. Participants from Belgium, Holland, France and Germany assembled in the ‘Old Abbey’ in Drogen near Gent.

As a text underlying the work-days, we took Steiner’s ‘Speech and Drama’ lecture-course, and his booklet ‘Goethe as Father of a new Aesthetics’ and from it the essay ‘Humour and its connection to art and life’.

Through basic exercises, the ground was established for working together in eurythmy. Furthermore, the work of this course was centred on extensive exercises to do with the gestures for the planetary movements, their colours and sounds.

A number of questions accompanied us during our work: How is the Personality of the planet to be experienced? How colourfully, and with what richness of aspects, can I perceive and experience as I enter and move within the ‘house’ of each planetary Personality? What role can the colour-gestures assume? How can the respective sound be fashioned in movement in its pure quality? How can I make this possible in carrying out my movement?

In order to arrive at a characteristic fashioning, we tried to bring out more clearly each different aspect in the movement of the respective planetary Personality, to allow polarities and contours to arise, and to increase and even exaggerate these. In the way the movement was led, the whole gestalt – right up to the head position, and right into the fingertips and foot positions – allowed the Personalities themselves to speak. Sound-gestures and forms in space received a new richness in the expression in movement of the respective character. In doing all this, we experienced with smiles and laughter the individual images that directly arose.

With further exercises and also examples of texts, we met with the characteristic figures of the traditional *commedia dell’arte*: Colombine and Pierrot, Arlecchino and Scapino, Capitano, Dottore and Pantalone showed themselves in their own lively ways. And they reveal surprising parallels to the various qualities of the planetary Personalities!

We also discovered the masks belonging to the characters of the *commedia*. As independent beings, they come out of the old leather suitcase with its red velvet cloth... There they are all assembled, regarding us full of curiosity... We approach, just as intrigued, as shy, reticent and careful... Who will take to the mask and try it on themselves? –Silence... and the strength of the masks become increasingly felt...

At last, somebody begins, turns away from the group, stays for a moment alone with the mask, stops before the mirror in silent dialogue with it, then with their back towards the group, turns around, and – the mask has made its appearance...!

There it stands regarding the group, astonished, mesmerised. They, sitting, look just as entranced and full of expectation at the mask... What will happen?

Can the mask perhaps do eurythmy?

When does the eurythmist control the mask – and when does the mask control the eurythmist?

How could one arrive at a fitting presentation for the figures?

When and how does a convincing – and humorous! – presentation come about?

In this way, we experienced a course with refreshing and enlivening work which gave everyone much joy! Especially a course that awakened ideas and curiosity for the eurythmic work with humour! And not least a course which looks forward expectantly to a continuation and deepening!

## Report from the Eurythmy Section meeting in June 2000 at Fair Oaks, California

Cynthia Hoven, Fair Oaks

Fair Oaks, California, became the meeting place for a host of anthroposophical activities in June, 2000, including several opportunities for eurythmists and Section members to convene. From June 19–22 nearly 40 Eurythmists participated in the workshop *Eurythmy and Creative Consciousness* (one of several workshops funded in part by the Waldorf Education in the West grant). Wishing to have a workshop carried by people active on this continent, the organizers asked Anneliese Davidson to bring a study of the English language to the participants. We were able to deepen ourselves in this study with eight vigorous sessions.

Anneliese brought to us the quote by Rudolf Steiner that English eurythmy was to be experienced as ‘Lightning into the earth, being above and on the waves’. This multi-levelled picture requires that we work continuously in polarities, being aware of the vertical thrust and the horizontal expanse, intensely centred and simultaneously aware in the periphery. With this in focus, we worked on the wide spectrum of English/American vowels, as well on our w, th and ch. We practised our skills in a few poems as well. This work in English was augmented by a session in Spanish with Gail Langstroth, one in German with Mollie Aimes, and one in French with Helen Besnard.

Woven into the workshop were also times for everyone who wanted to bring a piece to share with the others. The presenters each presented their piece twice. Afterwards all the participants sat in a circle and strove to bring into words their impressions and experiences of the piece. We discovered how carefully we must learn to perceive and how great an effort we must make to articulate to one another in words which can help the performer take a next step towards what he or she is striving to attain.

In this conference both Anneliese and Dr Virginia Sease spoke to us. Anneliese voiced her passionate concern about the future of eurythmy with a lecture called ‘*Will this Bird of Destiny Fly Away?*’ Virginia spoke about ‘*The Mission of Eurythmy in the Light Age.*’

Over the course of the following 10 days, the Anthroposophical Society's *Conference 2000* took place. On the first day of the conference there was held a full meeting of the Section for the Arts of Eurythmy, Speech, Drama, Puppetry, and Music with nearly 40 members in attendance, including Dr Sease from the Goetheanum and this Section's new North America Section representative, Dorothea Mier.

This meeting opened with a talk by Virginia Sease about the working of the 'I' or ego in the etheric body. She spoke of how we all need the vitality of the etheric body to do our work, especially as artists in these 'time' arts, be it in performing, teaching, or doing therapeutic work. When we trace the development of the etheric body, we realize that the first humans to possess an individualized etheric body were the seven Holy Rishis, who lived on the earth at the time of ancient India, just after the sinking of Atlantis. This etheric body was built of the substance of the archangelic realm and was enlivened by great vitality. The successors of these rishis retained that same power. Through their etheric bodies they could perceive Vishnu Karmon, the great Spirit of the Sun.

In the course of time this extreme vitality diminished. To the human constitution were now added the sentient body (ancient Persia), the sentient soul (ancient Egypt), and the *Gemüt* or heart-mind soul (Graeco-Latin period). In our age the consciousness-soul is developing. At this point, however, one must note that the actual penetration of the ego or 'I' into a newly developing part of the human constitution does not occur until half way into the time period destined for the unfolding of that member (one half of 2160, or 1080 years). Thus we now see a consciousness-soul unfolding which is still young in its capacities, not yet taken hold of by an 'I' or ego.

When the ego enters into activity into the various bodies, its signature is clear. When it enters into the physical body it lends to the body *uprightness*, which differentiates the human stance from the animal. When it enters into the astral body it gives us our '*carriage*'. When the I AM enters into the earthly 'I' it causes a spiritualization of the self. However, when the ego enters into the etheric, its effects remain invisible. Only a clairvoyant person can recognize its activity. Its effect is active in the time-body, and appears and disappears through the gate of time.

Virginia went on to speak of the role of time in the etheric body, for in our arts we need to understand the occult significance of time. The laws of the time-body operate under the rhythms of *seven*, whereas the laws of the physical space-body operated under the laws of *twelve*. In the year AD 33, because of the Deed upon Golgotha, the mystery of seven entered into the mystery of twelve. This is a lawfulness which has to concern us very much in eurythmy, as our ego penetrates our etheric body and enters into the world of space.

On 9th January, 1915, Rudolf Steiner spoke of how eurythmy – as well as speech – had been wrested from the grip of Ahriman. Eurythmy is consequently an antidote to the whole hardening of the etheric body. Tracing the development of eurythmy in our century, we see that in the 1930's, '40's and '50's speech and eurythmy became increasingly Luciferic. Recently we can perceive an increasing ahrimanizing tendency in the arts, as evidenced in more falling, more floor work, using physical objects as props, and so on. In the realm of lighting, using spotlights instead of color washes brings more structuring into light-filled spaces. These techniques show intentions working into the physical world, instead of the effects in the world of the etheric.

In the discussion which followed, one member asked how, if it is so difficult for us to work with eurythmy as an etheric art, will we be able to attract the help of the spiritual world? Virginia stated that this is a deep esoteric, not an exoteric, problem and needs to be met as such.

Even if only a small group of people are working with the etheric lawfulness, even though the effort on the earth be small, in the spiritual world it may turn itself inside out and be huge enough to attract many seeking people. These words should stand as encouragement for us all to hold fast to our ideals.

At the conclusion of the Section meeting Virginia spoke of the circumstances leading to the decision to hand over to Werner Barfod the leadership of the Section for the Arts of Eurythmy, Speech, Drama, Puppetry and Music. The members expressed their good will towards working with him, but shared that we on this continent will miss Virginia's constant support and interest.

Alice Stamm spoke for all of us, I believe, when she said that we on this continent have actually been somewhat protected from the difficulties which confront the European eurythmists, precisely *because* we live so far from them, and therefore not as imposed upon from without. We are all very grateful to Virginia for preserving with us this element of freedom and allowing our section work in this country to grow in its own way.

## Report from the lecture given by Dr Virginia Sease

*Cynthia Hoven, Fair Oaks*

The following are notes from the lecture given by Virginia Sease during the Eurythmy and Creative Consciousness in Fair Oaks, June 2000. Virginia has reviewed the notes and found them acceptable.

### *The Mission of Eurythmy in the Light Age by Dr Virginia Sease*

The title of this lecture refers to the light age, drawing upon a term derived from the mystery wisdom of the ancient Indians. This wisdom speaks of successive ages of humanity:

*The Golden Age*, which lasted 20,000 years. In this time, we are told, humanity could enjoy complete communication with God.

*The Silver Age*, which spanned the next 15,000 years, in which one communicated only indirectly with the creative gods.

*The Bronze Age*, the next 10,000 years, in which humanity had only a faint dreamlike consciousness of the divine world.

*The Dark Age* (Kali Yuga, 3101 BC – AD 1899), which was known as the dark age, in which no relationship with the gods was possible.

*The Light Age*, our age, which will last 2,500 years, in which once again a direct apprehension of the gods will become possible.

The name Kali Yuga actually invokes the name of the goddess Kali, a being of the spiritual rank known as the *archai*, who is called 'the bringer of darkness'. She was described as a gruesome destroyer, for her task was also to bring people into the world of the shades on earth. She was often depicted as an ecstatic dancer, in the tradition of the tantric mysteries, and her dances were intended to bring people into the realms of the *chthonic*, not the light, forces. Her task as the goddess of the age of darkness was finished in 1899. People had descended fully to the earth!

It was only 'minutes' after the beginning of the light age that the new art of eurythmy was brought to earth. And it occurred almost simultaneously with the moment in time in which the cosmic Christ, the spirit of the I AM penetrated into the mantle of life-forces, the etheric world which surrounds the earth.

Dr Sease quoted a passage from the Acts of John out of the Apocryphal New Testament which describes what Christ did with the disciples before he went to the Crucifixion. There, the writer describes Christ asking his disciples to form a circle around him and to dance, saying, 'Who does not dance does not recognize what is occurring. When you follow me in the dance, behold Me in You'. Thus, the *dance* was present at the time of the Gospels: *Eurythmy*, rightly understood, is that dance which arises at the time of the Reappearance.

The realm of the etheric, the realm of life forces, is the sphere of time, in that all phenomena of life unfold in time. In our age time is becoming increasingly compressed, as evidenced in the stress under which we all live. Through the stage arts – eurythmy, speech, music, drama, and the like – we can enter consciously into the stream of time. Specifically eurythmy is a door from the etheric world into the earthly. The training in eurythmy requires that we study the etheric laws, the phenomena of *appearing* from unseen spaces, forming into matter, and withdrawing again from appearance. In drawing its formative forces from the realm of the cosmic harmonies, eurythmy lives in those realms where Christ is active. We all enter these spheres when we sleep: if we have done or seen eurythmy before sleeping we can have increased perceptions in these spheres when we sleep.

It is interesting to note that breakthroughs were made in many areas in the dance world at the same time that eurythmy was created. Of these, Virginia mentioned a few:

Dalcroze's 'Eurhythmic', rhythmical exercises in which one must beat out different rhythms with each hand and each foot. These exercises lead to great agility in movement. Of Dalcroze's works, Rudolf Steiner is reported as saying: 'If his work is chemistry, eurythmy is alchemy';

Rudolf Laban's theaters and dances, which appeared almost at the same time and in the same places as Rudolf Steiner's Mystery Dramas and eurythmy performances. It can be noted that Laban was interested in bringing occultism into dance, and one can question whether all his impulses and motives were actually made public.

Mary Wigman, the founder of German expressionist dance, who studied with Dalcroze and worked briefly with Laban, later distanced herself from him to pursue other expressions.

Isadora Duncan, who actually had a deep connection to Andrej Belyj and expressed interest in meeting Else Klink, which was not possible due to her untimely death. In her movements one could perceive her sense for etheric movements.

In the age of light one can learn to perceive afresh in the realm of the etheric world. Eurythmy tries to do this. In contrast, those dance forms which were not conscious in the new light realm were connected with ancient mysteries of early ages that reawoke out of ancient memories living in humanity. The early mysteries wake up within humanity with the power of old gifts and talents, but the new mysteries are more tender, like the growing shoot of a plant. Surely this is one factor in the fact that eurythmy has not yet gained widespread recognition. Nonetheless, eurythmy has a long destiny ahead of it, if it holds true to its task in the age of light.

## The first Eurythmy Tour in Slovenia, May 2000

*Adelheid Petri*, eurythmist, Vienna

For a long time it was planned and prepared. Those involved looked forward very much, and for Slovenia it was to be a great experience. At the Eurythmy Training, Vienna, we ran an artistic further training and our aim was to work on a programme for Slovenia, our eastern neighbours. It was the first tour that had ever taken place there.

The time for our journey approached; it was the 19th May. The dress-rehearsal had happened, the dresses were packed and everyone was ready for departure, waiting for the bus that was to pick us up. For various reasons the departure was delayed for three hours and we only left around 5.00 p.m. and there was far to go.

We were making for Roznava, in eastern Slovenia. A well-tempered, warm-hearted driver, who at the same time had organized everything and tied all the threads, whose name was Peter, met us with a minibus including a driver. A not-quite-planned diversion led us through the northern mountains, not far from Trencin where we experienced to our astonishment an exceptional play of nature in the colours of the descending sun with the mood of the clouds and landscape in the evening light. We took it for a good omen: finally we arrived at nearly two in the morning at our destination; a youth-hostel-like lodging where, tired out, we were able to sleep for a few hours before the morning light woke us again.

During the morning we could busily practise, to get used to the proportions and conditions. In the small town of Rocnava, in the Slovenian mountains, no anthroposophical work ever taken place, no seminar, no working-group. Anthroposophy and eurythmy were totally unknown. Only Peter was convinced of everything and as far as he could manage had advertised in different places.

Not very many came to form an audience, but nevertheless just here there was a special mood. It was as if eurythmy was imprinted into the ether of the place and the landscape, and we received sufficient 'echo'. After a somewhat longer night we were invited to a tour of the impressive Castle of Count Andrassy.

Following this first part, after five days working, at the end of the week the second part of the tour began: on Saturday, 27th May, Bratislava. There the suburb theatre was hired. Early in the afternoon a workshop for speech eurythmy and music eurythmy took place on the stage. Many people came and they joined in everything with engagement and enthusiasm. The performance took place already at 4.30 p.m., which this time was well attended. The people who had done eurythmy were there and who also lived in the anthroposophical work. The performance was a complete success. It included a long solo in the Slovenian tongue. Here the 'E v o e' was especially expressive. The stage and lighting condition helped create a special space to come about, as if on a Grail mountain, and the atmosphere was electric. At the end a persistently long applause and many flowers! The people were very happy, they had experienced something special through the eurythmy.

Early on Sunday afternoon we drove in a special bus to Levice. We could rehearse straight away and got to know the unusual heights and widths of the space. Our quarters were once again a youth-hostel-style house, a boarding school, without any comforts. Levice is actually not an anthroposophical centre. Through the strong interest and the engagement of the lady Director of the Cultural Centre an intensive advertising had occurred. On Monday, 29th May, 4.30 p.m. an astonishing large number of people of all ages filled the hall, a joyful, expectant mood reigned. The people followed astonishingly well, remaining till the lighter end and they applauded enthusiastically and persistently.

This Slovenia Project was gratefully financed by the Helias-Stiftung, Holland, and by private individuals in Slovenia. Anyone who would like to support this initiative is invited to contribute to the account: 'Gesellschaft der Eurythmie-Freunde', PSK account no. 1674.741, bank code 60000.



## 'Sharing – Speaking – Listening'

*2nd National Eurythmy Conference 22nd–29th September, 2000 hosted by Aurora Australis (the Melbourne Eurythmy School)*

*Nigel Hoffmann*

This was one of the events you wish more people could have attended because it is always hard to find adequate words for the experience. The performance altogether came across as something exceptional, a compelling and vital expression of the art of eurythmy. The large work entitled 'The Development of Saturn Evolution' was the *pièce de résistance*. It was an experience of eurythmy really coming into its own and heralding great things for its future.

This year *Aurora Australis* invited two eminent European eurythmists as guest teachers at this second conference organized by the School. At the close of the first conference held in 1999, it was decided to make this an annual event. This year's conference will surely add impetus to this commitment. Hedi Kaltenecker is a tone eurythmist who, from 1956, was a member of the Eurythmy Ensemble at the Goetheanum. She has toured internationally and since 1978 has taught at the Eurythmeum Elena Zuccoli in Dornach. Since 1990 she has been the mentor of *Aurora Australis*. The other guest eurythmist was Lili Reinitzer who has performed for more than forty years at the Goetheanum as well as with touring groups around Europe.

The conference was attended by 19 eurythmists of diverse backgrounds from all over Australia, along with quite a few students and graduates of the Melbourne School participating (special thanks to Birgith Lugosi and other organisers). The days began with different Australian eurythmists leading workshops; then two hours were spent working with Lili Reinitzer on the 'Saturn Evolution'. After lunch Hedi Kaltenecker guided the preparation of music eurythmy performances to works by Bach, Beethoven, Kabalevsky, Bruckner, Brahms as well as original compositions by the school's two pianists, Vera Yavlinsky and Shane Rohde. The programme also included speech eurythmy to pieces by Albert Steffen, Hamerling and Shakespeare; these were guided and spoken by Annika Jaensch from Sydney. In the evening there was a special time for the sharing of ideas and experiences of teaching and performing around the country during the past year.

On the performance night the eurythmists glided out easily into the space of the church hall which has been used by the School for several years. Shane Rohde provided the ebullient yet thoughtful piano music, starting with the delicate C-major Prelude by Bach by soon plunging into the creative ferment of the 'Saturn Evolution'. This was pure drama from the beginning as the three sublime beings, the Thrones, Cherubim and Archai, were portrayed in different colours, began to fashion the world of space and time. Even without knowing the meaning behind this drama it was so strong and entrancing that it very quickly wiped out one's normal frame of reference and brought one into the presence of the utterly 'other'.

I'm sure it is true to say that eurythmy is the only art adequate to the staging of such a work. The language of eurythmic movement is the language of pure creative motion and creativity is what the Saturn evolution is all about. The mighty sacrificial deed of the Thrones to the Cherubim is not merely enacted to musical accompaniment; rather this drama itself is purely musical. The deed of sacrifice, the sacrificial heat which is generated, the birth of time which is the emergence of the Archai – all these are musical events made visible. They are Inspirations. The piano music, at a sustained fortissimo, moved with searing creative energy, allowing the eurythmists to build their mighty formations in gesture, gathering and releasing, offering forth and transfiguring. Tremendous chordal progressions rose incandescent from the void.

The music for the 'Saturn Evolution' was composed by Josef Gunzinger (who built up the Anthroposophical Society in Hawaii) inspired by Rudolf Steiner's lectures of 1911, 'The Inner Realities of Evolution'. The orchestral rendering is available on CD, performed by the London Symphony Orchestra, but we heard the piano version – an immensely difficult piece to play. The gestures and choreography were evolved by the eurythmist Annemarie Dubach and performed with the music in 1966 at the first eurythmy conference in Dornach by a Group which included Lili Reinitzer and Hedi Kaltenegger. It seems that the coming together of Josef Gunzinger and Annemarie Dubach to form the whole work had something of the miraculous about it. The gestures and tonal structures of the music and the eurythmy, though created independently, are perfectly married.

The second half of the performance was more along the lines of a standard eurythmy performance, focusing on the work of individuals or duos and allowing for the presentation of smaller-scale works in progress, with some comic relief included. Here the different talents which were blended in the 'Saturn Evolution' were able to shine separately. We saw some of the special skills involved in both forms of eurythmy and appreciated the quality of this art that is developing in this country. Lili Reinitzer and Hedi Kaltenegger also performed with subtlety and economy of movement yet with a strength of presence – qualities which would appear to only come forth in maturity.

Finally, an extraordinary 'Stop Press': Lili Reinitzer is planning to come to Australia in 2002 to direct the performance of the 'Saturn Evolution' with the full orchestral score performed by one of the large orchestras in Melbourne. Mozart's 'Jupiter' Symphony will also form part of the programme. The group of 21 eurythmists will be made up of Australian artists together with some from Europe and Japan. It will come about partly through the initiative of her son, the conductor Lucas Reinitzer, who conducted the performance of the Saturn Evolution with the London Symphony Orchestra. This public event planned to take place in the National Theatre will undoubtedly be a most special moment for eurythmy in Australia, and is awaited with great anticipation

## A Weekend Course with Werner Barfod

*Enlivening Seeds for the Eurythmy Work in Dresden*

*Doris Kowalski and Claus Dittmer*

Everything that has been carried for a while needs fresh new impulses in order to grow further. We have been trying to prepare a ground for eurythmy, quite a pioneer undertaking. Although we have been working for a few years, we have not yet got 'on the rails' in the sixth year. In going out, it is necessary to keep a balance within and to continue in what one sets out to do, deeper, more oneself.

This gives the mood for the reasons why we invited Werner Barfod to Dresden – mainly for eurythmy in the work of the School. In The Hague such weekends take place / did take place regularly – that through or with eurythmy the contents of a Class lesson become more translucent, alive and understandable.

Amateur eurythmists who show their love for eurythmy by attending courses were also invited to take part in this meeting with Werner Barfod. The way the invitation was discussed showed that something special was expected. Well now, if Werner Barfod is coming, then of course eurythmists who are not yet Class members also want their 'ration'. So it became a dou-

ble weekend; and since there obviously were questions about the work – whether to do with the fairy-tale programme, or the on-going ‘Soul Calendar’ work, that too is taken up with Werner Barfod. So we made three parts.

The Friday evening buffet was a social meeting to catch up; this was mainly used by the eurythmists from different towns in Germany and Austria, happy to meet and to be able to exchange what life is bringing them and what there is to learn from it all. Nearly 30 eurythmists, mainly out of the north of the new united Germany, joined the work, including five brave amateur eurythmists.

Our first meeting was a nice beginning. Quite seriously and dignified the circle of eurythmists did the first exercise and moved festively hither and thither, till Werner Barfod – in a perceptible questioning tone – said, ‘I have the impression that there is a great weight here – let your concepts go!’ (at which the people from Dresden accustomed to this mood had to laugh heartily). Yet every area has its aspects that have to be worked at and transformed. For this the full days were carried through in a good way. And the Class lesson at 9.00 p.m. was very illuminated and present.

The intention of the work was to try and approach through the help of eurythmy the activity of the Beasts of the first and second Class lessons, with the description of their bodies and colouring. Following this attempt we began to search in our feelings – what happens in me, what can be experienced when the experience of colour and the lawful movements belonging to it work together?

In this course I was able to feel the inner quality of blue (the blue which meets me from painted surfaces, from the blue sky, from the blue in the plant kingdom, and so on) and to bring it into its given movement-forms; to feel in the movement its space, its creative, enveloping activity; out of the feeling of the dark blue, proceeding to a lightening up. Or to experience the different qualities of red and yellow and to make them visible through the movements of eurythmy. How interesting, when, forming two groups, we stood facing each other and practised to perceive what is tried out in carrying out the task; what changes in the feelings when you leave pure colour and mix in an impure colour. How do I react when the colour is dulled, when I have to see how red becomes dirty when blue loses its clarity and becomes dull; how does the eurythmical movement have to be different? – Such a lot to experience!

Stimulated through the work we discussed on the next day questions concerning the double. Questions about its origin, tasks, and about the possibility of meeting him. It was an impressive discussion, especially also because Werner Barfod took part.

At the closing discussion there was no question that Werner Barfod was immediately invited for next year (7th – 10th Sept. ’01). We take with us this richness of material and stimuli. A small group meets almost every week, and a larger one at longer intervals – in order to work though everything, make it our own, to develop and use it – so that ‘our’ eurythmy can profit from it. And this includes the amateur eurythmists.

## Eurythmy School Hamburg

Eurythmy demands of us ever afresh to change. ‘Ideas for new structures in the training, new approaches’ are asked by everyone. These are themes that concern us all very much in various situations. Here from Hamburg is a short report on the study year and our plans.

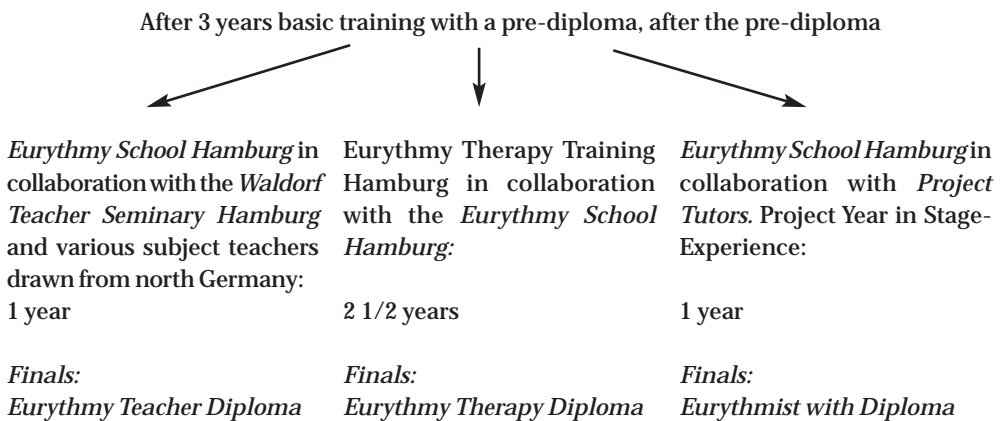
The question, how each individual can so prepare himself/herself for the lesson that his/her own instrument is tuned and at the same time can stand socially at the service of the group,

has led to every student and teacher in the first half-hour in the morning on their own (confronted) with eurythmic warm-up and practice. After this the group lessons begin.

A further aim is to bring the contents of each subject of study to the students in such a way that he/she take it up independently. We have set up tests in all subjects that could look like this: According to the course or theme, one has either three days to work on a poem under certain given aspects, or a theme is prepared in three lessons so one can teach it to one's fellow students. In music eurythmy the questions in such a test can be, e.g. is the motif *Schwung* or breath, the rhythm, the pitch visible or not? In this way the student as well as the teacher receives a direct impression of the actual situation.

In dealing this year with the project work in the 2nd and 3rd year of the training (see *Newsletter*, Easter 2000) we have gathered much experience and many questions which after many conversations and consultations have brought about the decision for the next course to change the structure, especially for the 4th year.

The training, minimum four years, is divided as follows:



In this way after three years individual paths are possible (e.g. first the Project Year, then an Educational Year) which also working with other institutions and schools (change of school, joint projects etc. Through this we hope to meet the needs of our students.

*Further information:*

*www.eurythmie-hamburg.de or ask for a prospectus. Tel: +49-40-44 51 06*

## Impressions from the first meeting of tutors from the eurythmy trainings, from 14th and 15th October, 2000, in Hamburg

*Rea Voegtlin, Dornach*

Full of expectation, young interested eurythmy teachers from various eurythmy schools met in Rudolf Steiner Haus, Hamburg. Since we were all open and came with burning questions to this weekend, the sessions of practising eurythmy together were from the beginning very intensive and fruitful. The change from moving in eurythmy to concentrated questioning, *what did we do?*, *how did we do it?* and *what is the connection to the previous session*, made us aware of the relation to certain 'cleansing' processes in teaching.

With Carina Schmid's theme, 'How does eurythmy lay hold of the body?' we carried out many different lemniscate exercises which brought us to a common warm and living process. With Werner Barfod's theme, 'Contemporary ways of working in the eurythmy training', we tried amongst other things, to approach, according to the task, the three points of departure (*Ansatz*) for eurythmic movement. A further central concern of this weekend was to practise the active perceiving and to perceive the practice. To lay hold of this perceiving feeling in such a way that the soul does not remain held in the gesture but through the intention can be led in a free breathing process.

Not necessarily the 'What' but the 'How' became increasingly important in these two days. To realize that the same exercise can for example enliven the ether-body or, if not carried out correctly rather, has a hardening effect. It became quite clear that the eurythmy training has to pass on a sure feeling of what makes a daily movement in to a eurythmic movement. Steiner's seventh Leading Thought is concerned with this:

'We find the human being with his greater soul-and-spirit-being in this earthly world and the world beyond the earth. Inasmuch as he is placed into the earthly world that surrounds the lifeless, he bears his *physical body* as such; inasmuch as he develops in himself those forces which draw the living forces from the cosmic widths into the earthly world, he possesses an *etheric* or life-body. This contrast between the earthly and etheric is completely ignored by modern science. For this reason it has developed the most impossible views of the etheric realm. The fear of getting lost in fantastic thoughts stops discussion of this contrast. Without such discussion you never get to insight of the human being and the world.'

Rudolf Steiner, *Anthroposophical Leading Thoughts*.

When it becomes possible again to bring the effects of these forces to the experience of the students, then a different and clearer standing in eurythmy would be possible.

How important and essential this meeting was for us all was shown in the concluding conversation, when many questions were voiced about the training. For example, How can one work with the students in a contemporary way? How do I have to give the first eurythmy lessons in order that in the 4th year the eurythmy processes come into action? What should be the conditions for acceptance into a training? Can anyone study eurythmy?

It is to be hoped that the small group will grow for the next meetings in The Hague and in Dornach so that many young teachers from many schools can take part in this valuable process. With warm thanks to Carina Schmid and Werner Barfod.

## Basic Elements of Creative Speech Therapy

*Report on a Series of Further Training events for Artistic Speakers and Speech Therapists in 2000*

*Otto Sponzel, Unterlengenhardt*

On 22th January, 2000, in the large, dark wooden building of the 'Association for the anthroposophically orientated Caring Profession' in Unterlengenhardt, the Further Training Year for Anthroposophical Therapeutic Speech began. This is a series of events for artistic speakers and Therapeutic Speech practitioners and for the students of the *Institutes für Sprachgestaltung und Sprachkünstlerische Therapie*. During the course of this Christa Slezak-Schindler brought the basic elements of Anthroposophical Therapeutic Speech as a development and

deepening of the art of speaking in performing inaugurated and founded by Marie Steiner-von Sivers. As the gradually developing art of healing – Anthroposophical Therapeutic Speech – takes its starting point from the healing forces lying in the breath, which again is formed through the sounds and is as if it were filled by the voice. The three laws of breathing – to be practised in the framework of Steiner’s speech exercises, preferably through the breath exercises in particular – were demonstrated in very differentiated ways and practical examples for their therapeutic application were given:

- ‘*In speaking, we should use up, steadily and quietly, all our available breath. If, while we are speaking, we take a fresh breath before the inhaled air we have in the lungs is exhausted, then our speaking will invariably be poor and feeble*’ (Rudolf Steiner, *Speech and Drama*, GA 282. Lecture 18, p. 384).
- ‘*What does it imply, to take a deep full breath? It means that the diaphragm is pressed down as far as it can be without injury to health*’ (Ibid.).
- ‘*To do speech exercises correctly always take the breath from as deep as possible*’ (from: Case studies and other medical questions, discussed with Rudolf Steiner).

The description of the threefold nature of the speech-process seemed to make immediate sense. The sounds which are often called *divine teachers* are related to thinking, rhythm and the breathing ascribed to feeling, and the mystery of the human voice is related to the will. Accompanying arm movements can help to penetrate into the realm of breathing which can be described through the mutual complementing of the three realms:

- the upper breathing (comprising the area of the throat, head, shoulders and arms): *thinking*
- middle breathing (comprising the heart and lungs): *the feelings, experiencing*
- deep breathing (diaphragm support, stance): *the will*.

The contributions themselves were a movement, sometimes a careful feeling forward but always a characterization drawn from experience and anthroposophical work, never a rigid defining or teaching. In this way, too, difficult contents were mastered, for example, the occult relationship of head, lungs and liver. In an adapted and concentrated form methodological and paradigmatic matters could be made freshly accessible. One can say that the lecturers did not speak on but *out of* the heart of the theme. Scientific and artistic matters were not, as is often the case, simply connected, but even in the lectures became very nearly identical.

*26th February, 2000:* The four supports for the process of speech and the nature of the movements of the four temperaments: ground support and air support are called the outer speech support, the hard palate and diaphragm the inner speech supports. On this there is no agreement to be found outside the anthroposophical profession and not a little of what was represented here is – to put it mildly – not noticed at all. Consequently it needs a very deep and thorough penetration into the substance of speech, into the forces of the being of speech, if it is to work convincingly. This happened in the first instance through the way in which we worked with the activity of speaking itself. However, a few examples of the insights, rich in content, cannot be left out.

The ground support, meaning the standing with both feet on the earth, was connected to the phlegmatic temperament whose persistent, regular, aimed, rounded, slow and sure movements live in the rhythm of the *dactyl*. Spurring on and healing for the phlegmatic on the other hand is the *amphimacer*.

Playful lightness is the sanguine element. For this temperament the air support is characteristic in changing dancing movements seeking support. The *anapaest* is the rhythm in which the sanguine lives – healing for him is the *amphibrachus*.

The palate support belongs to the melancholic. In his movements seeking courage, holding on to himself exactly and carefully carrying them out, he is at home in the *trochee*. Healing for him is the *antispast*.

The choleric is supported on the diaphragm. He has the courage in abundance which the melancholic cannot find. With his flaring up, strong way of moving, he lives in the *iambic* rhythm. Healing for him is the *choriambus*.

The intensification in synthesis is the fifth temperament, humour – an element which is not so obvious. In the realm of rhythm the *adoneus* was presented as the renewer and bearer of the future. Detailed explanations were given to the therapeutic speech practitioner in dealing with patients who can only lie, sit or stand for a short time... Each conference has its spiritual support. With this one it was the Egyptian Tutankhamen with his *etheric backbone*...

*18th March, 2000:* Thomas Aquinas wrote in a sketch for a sermon:

*'Let everyone be swift to hear, slow to speak. (James 1:19). With these words the apostle James warns us to be quicker to listen than to speak. And to this – besides other reasons – the example of nature should inspire us. For nature teaches us in three ways to listen more than to speak. Firstly, because nature gave the human being a double instrument for hearing, but only one for speaking, which shows that the human being should hear twice as much as speak. Secondly, because nature gave most of the ensouled beings hearing, but only the human being endowed with reason was given speech. This shows that speech shall be reasonable. Thirdly, because nature always gave open instruments of hearing, but locked the speech instrument behind two bars or walls. For the human being has his ears always open, but the tongue is locked up behind lips and teeth. The tongue is something like a naughty nun – mala monacha – and therefore God locks it up behind bars...'* (tr. from Roman Boos, *Thomas von Aquino*, Schaffhausen 1959).

*The steps on the path of speaking poetry from the therapeutic aspect* is a realm of great beauty. It is mirrored again in the realm of hearing which is not less completely fashioned and not less strongly to be trained than speaking itself. The therapeutically effective speaking of poetry is not exactly easy and one feels that it needs an intensive schooling so that it becomes translucent and in this way becomes freshly simple. Herein the art of speaking is not distinct from any other art and therapy as a branch of the art of speech does not have to be more modest. Yet the high expectation of the quality should not give one a complex. The simultaneously manifold nature of the artistic moment could be divided up into many steps, phases and intensifications. Valuable therapeutic points of entry can open up, as it were in different potencies, for the whole spectrum of speech difficulties and disturbances. The five healing effects of speech and speaking already described in the book *Vom Leben mit dem Wort* ['Living with the Word'] could in such a performance could become directly understandable...

Kerner, Rilke, Meyer, Hölderlin, Goethe, Schiller, Morgenstern, Nietzsche, Celan. Each poet found his voice, his content, his colour. Concepts such as sound quality, rhythm, style, character, speech gesture and so on were like the instruments for an operation, through whose skilful handling detailed inner views became possible, so that the immediacy of the poetic whole could appear many-layered and translucent.

When Christa Slezak-Schindler discovered more than five years ago Rudolf Steiner's lectures to the spiritual-scientific study of man, in the first instance the eighth lecture from 1908,

her soul rejoiced, as she enthusiastically related, for now she had found a thread through which she was able to bring her decades-long working-practice into a new ordering. Here the forms of illness were shown proceeding from the members of the human being. It is precisely the work on their harmonious structure that is the main task of the anthroposophical therapeutic speech practitioner. The meetings from *15th April till 15th July* served to summarize and complete the five-year ploughing of this broad field of illness, which found their high point in the annually held *therapy weeks*.

15th July stands under the patronage of the older Paracelsus who shed his mild light into the hall while complicated reciprocal effects and irregularities of the members of the human being were observed. *One thing should not be noticeable in the therapy when it is raised into art – that is, that it demands an effort. Therapy should always achieve a kind of lightness, be full of humour and radiate the glory of the art. Freshness! More light!* This is what we repeatedly heard from the participants. Exercises and poems for the respective forms of illness were spoken into the attentive stillness, also meditations and special verses as well as meditations for the ill by R. Steiner, e.g. the verse ‘*The Spiritual Communion*’ with regard to feeling towards the breathing in the first part and the feeling towards the circulation of the blood in the second. The goitre exercise, the exercise against diabetes and several other special exercises were explored in detail.

This year, after study of the chronic, or hereditary illnesses, attention turned the acute illnesses – partly chronic, partly acute glandular illnesses, as well as infectious illnesses as the last of those forms of illness – the emphasis was put on those illnesses with karmic connections. This year’s therapy-days ran from *31st May to 3rd June 2000* with the theme ‘*The five forms of illnesses with special reference to karmically caused illnesses*’. Although there was no lack of concrete example, the concern was not to list them (almost all illnesses have karmic part), but carefully to illuminate important aspects of prevention and care. The question was pursued which Rudolf Steiner puts in the lectures *The Manifestations of Karma*:

*‘When illnesses take their course like a karmic effect of spiritual or other experiences called up by the soul, that is, when they are the transformation of such causes, can we then not also think – or do the spiritual facts tell us nothing of this? – that the product of transformation, the illness, is avoidable? Is it not to such an extent avoidable, that instead of the healing process, instead of something being taken out of the organic regions as illness for our education, we replace the spiritual counterpart, the spiritual equivalent? That we, when we are clever enough, transform the illness into a spiritual process and carry out the self-education which we should carry out through the illness, carry out as it were through the forces of our soul?’*

Through exercises in creative speech, said Christa Slezak-Schindler, we are in the position to train and strengthen especially the soul-body, the astral body, to balance out the soul-forces of thinking, feeling and the will. Our tasks lie before us as three archetypal motifs for karmic illnesses:

- *To further self-education through a good introduction to practice and sound, healthy correction;*
- *Strengthening of the soul-forces through becoming conscious of the life of speech itself;*
- *To support the strength of faith through transmitting one’s own certainty that spiritual forces as healing ray into the life-forces and the physical body.*

The Greeks cultivated the arts of the Muses under the protection of the divine Apollo, mainly the musical art, the musical-speech art. They saw it as an earthly reflection of a highest artistic deed that took place in heavenly heights through the Christ-being itself to har-



monise the human soul in thinking, feeling and the will [R. Steiner, *The Four Sacrifices of Christ*. Lecture Basel 1st June, 1914. AP 1981]. The most splendid healer and poet, the father of the Greek doctors, *Asclepius* had connected with this archetypal/primal stream of healing (he was honoured from the 5th century BC till into the 4th century AD; we chose his image for our meeting – a son of Apollo). He was able to direct this healing stream towards the earth, so that it could penetrate into and order the soul-structure of the human being, thus bringing health. The great concern of our work is that this stream – renewed by Rudolf Steiner and Marie Steiner – does not dry up. Christa Slezak-Schindler opened the conference, besides whom in addition to Irmhild Limpert-Rommel, who at this further-training event practised with the participants as in previous years (at that time in the Freien Studienstätte Unterlengenhardt), also once again Barbara Denjean-von Stryk and Christina and Harald Falck-Ytter were involved. Lectures on Antoine de Saint-Exupéry, Maria Callas and colourful descriptions from the therapeutic speech practice in relation to breathing and karma were embedded into the overall concept. A pleasant surprise was the exciting co-operation with the eurythmist Christina Falck-Ytter, who was able to bring out the connections between these two art forms and their special contributions, amongst other things with the examples of the exercise 'I think speech', all without dogmatism and stereotypes. A refreshing moment was a presentation of the Kibitz jump by Christina Falck-Ytter.

The deep significance of the art of speech was shown in Rudolf Steiner's presentation of the connection between the larynx, heart and uterus, mentioned in one place as follows: '[T]he physical larynx is only the external sheath of that most wonderful organ which is present in the etheric body, and which, as it were, is the womb of the word... Everything which is present in the human being is a metamorphosis of certain fundamental forms. The etheric larynx and its sheath, the physical larynx, are a metamorphosis of the uterus. In speech we have to do with the creation of man, with the creation of man as an etheric being' (Rudolf Steiner, *Eurythmy as Visible Speech*. GA 279, E.T. p. 30). The larynx is an organ which stands at an early point in its development and has a tremendous future; the uterus no longer... The *musculus vocalis* in its construction and inner structure is the heart muscle transformed. Practice of the voice consequently always involves the heart....

*14th October 2000:* How are the counter-forces at work? And from which direction? And how can one defend oneself through the power of breathing... The direction exercises harmonise thinking, the feelings and the will through directing the voice... To gain a feeling for rhythm. The significance of the pause (illness, K, pause for breath...)....

Luciferic and ahrimanic determined illnesses are found on all human levels:

*Luciferic: Bodily illnesses:* inflammations, softenings; *of the soul:* unbridled fantasy, ecstasy, mysticism, theosophy; *spiritual:* falling asleep (the taking over of the astral body in the organism).

*Ahrimanic: Bodily illnesses:* hardening, calcification, sclerosis; *of the soul:* pedantry, being a Philistine, materialism, dry intellect; *spiritual:* awakeness (the taking-over of the etheric in the organism).

Lucifer lives in the revolutionary steam, Ahriman in the conservative. Ahrimanic illnesses preponderate today. In our age the ether-body is no longer padded out, it has become small and will increasingly dry up. Ahriman can take up his abode in the dried out ether-body. The more he does this, will human beings get horny feet, according to Steiner.

*11th November 2000:* Practice sequences in therapeutic speech ran through the whole course of events, but now they were looked at with examples for specific illnesses. Practice sequences: asthma, breathing difficulties, *angina pectoris*, consonantal and vocalic exercises for the nervous and weakened – or tired and weakened – heart; the significance of stressing a beat, of the pause and the gesture in the treatment of those in convalescence after heart attacks; sound exercises to re-stimulate the sensitive motor-movements after strokes; dynamic phrasing exercises and plosive-wave sound exercises with diabetes; the unfolding and widening of the space of sounding or the energising of the out-breathing with cancer etc. are fragments from the rich treasure of the therapeutic speech possibilities. The starting point is always the invisible, the supersensible human being. Ever and again the 'I' and the heart as the middle point of many verses and meditations by Rudolf Steiner. The heart as the central human organ giving an inner hold. It may not be particularly astonishing to establish that artistic/creative speech itself must be seen not as a finished thing, but in its growing and becoming. Christa Slezak-Schindler has methodically pursued this path and has dug out valuable silver-mines for a perhaps still far future. So for a further developed artistic speech it may not be enough, for example, to speak only *with* the breath; the aim can only be to speak *in* the breath. *Balm and poison lie close together* – this saying was heard more than once. Only a tiny breath of those treasures, sometimes still waiting in the germinal form, but also of flowers and fruit can be sketched here in the shortest form. The art of speaking hides the deepest secrets and is still new land for anthroposophists. It is to be hoped that such possibilities of further training will not be the last.

## Report on the Further Training Seminar for Speakers from 14th–18th February 2000

*Blanche-Marie Schweizer, Regula Witzemann-Janstin*

### *The living power of Speech – Rhythmical Laws of Verse Structure*

We began every morning and every afternoon with eurythmy, followed by work in artistic speech and ended with a deepening of our understanding through study. The speech chorus was led by Herr Michael Blume. The artistic speech work was led in groups by G. Mendel and Frau B. Albrecht.

*In the mornings* the observations led by Dr Heinz Zimmermann with illuminating examples – beginning with the hexameter and alliteration – led to the qualities of different rhythmical forms in line and verse and to the living nature of rhyme. The comparison of different poems by C. F. Meyer (*Wund – Abendrot im Walde* – and early versions of *Der römische Brunnen*) was particularly stimulating.

This enlightening presentation concluded with a look into the 20th century, in which all forms and traditions were brought into question and the consciousness awoke to the fact that a completely new relationship to speech had to be found – as Rudolf Steiner also experienced and for which he made provision.

Steiner's lecture of 29th March 1923 (GA 281) *The sounding of syllables, the speaking of words* was the basis of the *evening discussions*. Amongst other things, we were concerned with understanding the thought: *'The spiritual world only reaches as far as the syllable, not to the word...'*, which Rudolf Steiner explains in this lecture. It is the task of the poet to lead language back into a *'region where the word has not become word...'* through the elements of measure, number and weight of the syllable. In mutual exchange we tried to approach this difficult but

essential statement for the understanding of the nature of poetry, whereby Dr Heinz Zimmermann led the conversation both tactfully and helpfully.

Frau Ursula Zimmermann also placed as the basis of the intensive *eurythmical practising* the above-mentioned lecture, which was the theme of the conference. Partly using simple traditional children's verses and partly using many poetic examples, she stimulated us to experience in practising sounds, rhythms, stress, verse form and other forms. Here are some short examples:

Wir Wiener Wäscherweiber  
wollen weisse Wäsche waschen  
wenn wir wüssten wo  
weiches warmes Wasser wär.

(‘We washer-women from Vienna want to wash white washing if we would know where there would be soft warm water.’)

Does not the gesture of washing become visible when the W (‘v’) is carried out in eurythmy with its regular repetition in the first part of this little verse; how everything changes in the second part; from the rhythm of two to that of three? Does not something much more flowing come about here? Words, sounds and rhythms sound together with the content, allowing the picture to arise... Then:

*Meister Müller mahl mir meine Metze Mehl*  
*Morgen muss mir meine Mutter*  
*Milchmus machen*

(‘Master miller grind me my measure of meal; tomorrow my mother must make some milky meal for me’)

How can we grasp this completely different mood? We do experiment, feel our way, try to express what we have experienced in words? – Or:

u – u – u – u –  
u – u – u – u –

We walk this rhythm in different ways: more joyfully urging, more held back, concentrated, louder, softer... We move it on two quite different forms, at one time small, winding in, another time wide, filling out the whole space. What comes about here? The words are:

*....Wenn mir gegeben, dass ich bin*  
*warum, denn immer Tod im Sinn ?..... A. Steffen*

(‘When it is given to me that I am, why then do I always carry death in my thoughts?...’)

*....Gedankentraum er schien*  
*betäubend mir das Selbst zu rauben..... R. Steiner*

(‘dream of thought threatens to rob myself from me’)

The same rhythm structure, but what are the elements which make the tremendous difference between the two?

The examples were always very stimulating and were chosen to be self-evident and stimulating. In practising we experienced very strongly the quality and actually the essence of a sound, of a rhythmic verse form – also, how the rhythm, more broad, goes along with the breath and sometimes living more in the beat urges to seek the stress and the pulse.

Further on we also concerned ourselves with rhyme, its significance and task in poetry over a long period and its disappearance in poetry of the 20th century. Here in wrestling against becoming mute, the poet reaches out for pictures independent of verse form, single words call to us out of a stillness, to speak in listening.....

## Does Metre still hold Secrets?

Johannes Bergmann

Do we not hear language dance in verse? Yet dance is not conceivable without the force which measures its flow and impulses it ever afresh: rhythm. *Metre* orders rhythmically formed speech – like the pulse in the stream of breathing

In his seminar *Rhythmical Secrets of the Poetry* (2nd – 5th January 2001, Dornach) Johannes Bergmann showed the path from the breathing of a verse which we experience with our feelings to the hidden structure of the same and back again to the shaping of our speaking of the verse. On the one hand the anticipating impulse of the breathing, striving towards its aim, was practised in speaking a verse, and on the other hand, we attempted to grasp its metre through active stepping and differentiated movement of the arms.

Ever and again it was surprising what an unanticipated *differentiation* in the expression of movement is able to be achieved when from day to day a poem lives ever more deeply within us. In speaking even in metrically *difficult* places – to which we paid particular attention – the practising participants reached quite unexpected achievements, right into the conscious fashioning of a syllable. The choice of the poetry did not avoid ‘stumbling stones’, but rather collected just those. Consequently, already with the first reading aloud of the poems, several questions arose which were thought provoking and stimulated further searching.

The participants noticed the insufficiency of the theory widespread nowadays, that ‘the breathing of a metre’ does not exist in German, whose basis is only the natural stresses. This dogma, recognized especially since Heusler, does not even embrace the achievements of the German classic period in this realm. In practice, in order to bridge the difficulty, one usually makes use of such terms as ‘balancing’ and ‘mediating’, but with this one veils the necessity of founding a new field of study.

The seminar aimed to experience that the usual view on what is metric, or could be considered as metric, brings catastrophic consequences for the cultivation of speaking and the art of speech – as is shown all around us. Only a new *understanding* also of *metric* phenomena, as Marie and Rudolf Steiner cultivated it – it would be terrible if this would remain unheeded – can do justice to poetic speech (in the technical sense). That this began to become conscious to the participants gives hope for future work.

For a more extensive report, please contact Jochen Schulte, Untere Heckenstrasse 15, D-70329 Stuttgart (within Germany please include stamps worth 3 DM).

## Tonalis Music Centre England

*Michael Deason-Barrow*

Tonalis: Centre for the Development of Music is delighted to announce that it has successfully launched its three new part-time Foundation Music Trainings (duration 2 years). Fifty students began the Training in August 2000. There are 16 students now on each of the 3 Trainings: • Uncovering the Voice • Music Education and • Community Musicing. In the main, applicants have come from England, but we also have students who have come especially for the trainings from Australia, Belgium, France, Hungary, Israel, Japan, New Zealand, Norway and Sweden.

There is also a good spread of Specialists and Non-Specialists taking the Trainings, that is:

- people who are already well-practised in the field of music coming to take a fresh look at their own work in order to learn new perspectives, insights and skills;
- people who are already professional musicians, but are now seeking training in a field they have previously not worked in (e.g. a professional singer wanting to learn to work with children in schools);
- non-specialists wanting to take the opportunity to awaken their musicianship and let the artist in them free to spread joy.

Our main venue is the Centre for Science and Art in Stroud, but when all 3 trainings meet for a module that is common to each training, we meet either at Acorn School in Nailsworth, or at Perry Court School, near Canterbury. Tonalis would like to express its gratitude to all the above initiatives for their support, along with Ruskin Mill, who are enabling us to use the Centre for Science and Art as our home base.

At present, we are now in the final stages of helping to bring about a Registered Charity to be called the 'Tonalis Trust'. In addition, we are creating an Association to be called 'Friends of Tonalis'. Moreover, we are now in discussion with one of the major London Music Colleges with regard to the Accreditation of our Training Courses.

During the coming year we are planning to establish • 3 New Choirs: Childrens, Youth and Community • Publish books written by M. Deason-Barrow • Bookshop and Gallery • Vocal Animateurs • Professional Performance Group and • Musical Pilgrimages to sacred centres.

Finally, during the Summer, 2001, we will be offering two general public courses:

- (i) Sharing Music, Creating Community and Co-operation through music in schools, and
- (ii) Song of the Spirit, Creating a new Spiritual Art of Music that indicates eternal reality behind the world of the senses.

For a prospectus of the training courses, a catalogue and price list of Choro Instruments, a Tonalis Newsletter, or our 'New Directions' brochure, please contact the Tonalis office on Tel./Fax: +44-1285-712001. Likewise, if you would like to be kept in touch with future Tonalis developments, please ask to be added to our mailing list.

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## Weekend work of Puppeteers within the Performing Arts Section

*Heiko Dienemann*

For the first time in the international co-operation of puppeteers, forty-four participants from Europe and U.S.A. met from 19th – 21st January 2001 for some intensive work within our Section at the Goetheanum. These people were not invited to a conference, but to help form a first working weekend of its kind; there were no lectures, but *only* introductions that each time led directly to a discussion on the following themes:

- What is the Section for the Arts of Eurythmy, Speech and Music?
- What does research mean for this Section?
- What is a performing art?
- What does it mean as puppeteers to belong to this Section?
- What areas of research exist?
- How could collaboration in our Section look in future for the various active puppeteers?

In 1985 puppetry as a performing art was integrated by Dr Hagen Biesantz, then leader of our Section. At his suggestion a working group for puppeteers was formed which has met regularly twice a year. Dr Biesantz was closely connected to this work until his death.

The meeting came about through the efforts of an initiative group who wanted to achieve worldwide a closer working together of the anthroposophical puppeteers in the Section and with its leader. We were all very happy that not only Dr Virginia Sease the present Section leader, but also Werner Barfod who takes on the task after Easter 2001, took part in this meeting and made valuable contributions.

Already at the beginning of the meeting when everyone introduced themselves the most important questions and areas of work were touched on which concerned us in the discussion groups. A few can be mentioned:

- (1) R. Steiner, *Das Puppenspiel als Heilmittel gegen Zivilisationsschäden* ('Puppetry as a therapy against damage caused by civilization') How can we:
  - counteract the intellectuality of our age through the means of puppetry?
  - through puppetry put something positive and healing in place of the effect of the computer on children?
  - help to overcome our prejudices with respect to outer discrimination against people (the problem of race, and so on)? To make visible the strength of the spirit to unite people.
- (2) The anthroposophical image of the human being (R. Steiner, *Study of Man*) stands behind all our research and artistic creation.
- (3) Research within our Section begins, for example, already with the down to earth search for the right colour for the puppets, the stage-set, and so on; forming and transforming the material as far as a musical element, to bring to sound in colour and form (R. Steiner, *The Inner Nature of Music*).
- (4) Questions concerning the meditative path for puppeteers.

Before the discussions there was a shared artistic experience through music, eurythmy and artistic speech. On Saturday evening there stood 'Demonstrations and Reports' on the programme. We experienced – partly through puppets, partly only through words – the richness of possibilities in anthroposophical puppetry.

There came about during these days a clear intention of the participants, in their special areas of work but also in puppetry generally, to want to join the work of the Section. This was clearly shown when it was decided to continue this weekend work annually always on the

third weekend of January in Dornach – the majority of those present immediately promised to be there next year

On Sunday morning, that was devoted to the future work together, three working groups formed during the discussion, each with a particular theme:

- (1) The effect of puppets in the artistic and experimental realm
- (2) The effect of puppets in educational situations
- (3) The effect of puppets in the therapeutic realm.

They have a year in which to work and bring examples out of this work to the next meeting, at which a general exchange should take place. The wish for an overall theme for the working weekend 2002, that could involve everyone to the same extent led us to the six basic gestures out of Steiner's lectures *Speech and Drama*, which give for puppetry, too, a very important basis for work. Here again a small preparatory group formed. At the close a definite working mood of a break-through was to be felt in the room that surely will lead us to fruitful further work.

## Eudynamics – international training centre opened in Switzerland

*Catrin Albonico, Reinhold Brück, Susanne Frischknecht*

Eudynamics involves the use and further development of Bothmer gymnastics/spatial dynamics, both of which are known in all continents. The movement training has now been successfully used for 5 years in a pioneering practice in St Gallen for people who want to identify, experience and influence their own movements in thinking, feeling and doing at the 'salient point' – a psychosocial or (in Goethe's terms) 'sensuous and ethical' movement art.

The training begins in St Gallen this autumn with a kind of preliminary year, so far without the entry qualifications required for university courses. The student body will consist of some students and former students of the Graf Bothmer School in Stuttgart. That School is about to be closed but it will continue in a new form in four almost synchronous initiatives. Firstly it will be part of Waldorf sports teachers' training, and secondly it will live on in no less than three new training opportunities, initially in relatively small groups. One of these is the School of Eudynamics. Its form will arise from the experiences gained in the preliminary year which in turn will base on the wishes and attendances of the above-mentioned Bothmer gymnastics students at the St Gallen practice. The intensity, complexity and time scale (plus financial aspects!) of the search for a more definitive form will be determined by their highly individual needs for training and further training. The three founders and leaders of the School hope to find that form – flexible as our age demands – in the course of the next year. No doubt their art of movement, which is given up to space, periphery and presence in mind and spirit, will itself contribute to this.

Eudynamics gives those who practise it a better, more mobile balance in perception, thinking, feeling and action. When one is able to lose many different balances and find them again, an immobile yet mobile middle becomes more important with eudynamics and more interesting than dwelling on harmony of soul that cannot be challenged. The results are lasting, with the early drop-out rate extremely low.<sup>1</sup> Almost everyone who comes to the practice is aware that this balance is getting weak and disrupted today, somehow drifting apart all the time. The diffuse 'somehow' can be identified and described by eudynamics teachers and changed according to trainees' wishes and abilities. The phenomena of such imbalances

inevitably show themselves during practice sessions in the individual language of movement characteristics. Powers of self healing are released as the exercises are done in wide-awake, calm attentiveness. These powers feed a great deal on experiences made in the world of enlivened space.

'All activities on this earth have spatial elements to them. These tend to be overlooked, yet they are of fundamental importance. Space is not nothingness. Space is alive. We can learn to perceive the powers of space and use them freely. ... The exercises developed by Bothmer are archetypes of the way in which human beings create their bodies and take hold of them.' ... 'Spatial dynamics trains the ability to perceive movement and provides a method of movement analysis. Exercises orientated in space have been developed that make it possible to have new dynamics in every situation.'<sup>2</sup>

'In developing this basic material further, the eudynamic art of movement opens up the way to the wellspring of human, conscious movement. This can release a faculty by which one's own movements in thinking, feeling and doing are identified, experienced and influenced at their 'salient point'. Connecting with the spatial exercises in Bothmer gymnastics and spatial dynamics, reconfiguring themselves thanks to their wise design and energy relationships, people practising them are also working on their (disturbed) development and the interplay between their ability to think, balance of feelings and cultivation of the will. It is I myself who produces what is needed in this unique way, rather than: something is happening to me ... . The specifically eudynamic aspect emerges as those who do the exercises work to arrive at the intimately characteristic movement essences of those who do the exercises and their relevance for their practical application in everyday life.'<sup>3</sup>

*Many of the women, and also men, who come to the practice have eating disorders (anorexia, bulimia, a morbid craving for food); at present this is probably for 'historic' reasons, i.e. the publication of books on the subject by Catrin Albonico Brück, founder of the practice. Other people also come with many different questions and crises in their lives, or simply because they wish to move through everyday life with greater awareness. The most important question for almost all of them, not only to begin with, is: Who am I? Suppressed, not lived out, given the wrong answer, this leads to a vast range of symptoms.*

The spheres of work and professional activities for eudynamics teachers are correspondingly wide-ranging and multifarious. They have skills – sometimes after intensive transformation of their own illnesses using the potential offered by eudynamics – that have many uses, are easily added to and may be specialized. It demands and develops truthfulness, courage, fantasy – and pleasure in one's work (considering the general dynamics of the economy today). It is therefore worth while to run through the range of professional opportunities in eudynamics, also for the sake of people who may be interested in (part-time) study at the new School:

Working with the elderly, the unemployed, in architecture (i.e. experience of space), people in training, the disabled, further training in industry, character training, people with chronic diseases, those learning to cope with life, adult education, parenting classes, eating disorders, training in flexibility, prenatal classes, training for clergy, non-violence, posture training, curative education, humanizing work, finding one's identity, youth work, karmic tasks, physical work, courses for artists, landscaping work, further training for teachers, high performance sports, manager training, medical fields, being a mother or mother-to-be, neighbourhood groups, transforming nihilism, victim-perpetrator situations, nursing, prevention (general and specific), lateral thinking and moral fantasy, spatial experience, actors' training, sports, stress reduction, getting free of addiction, dance (therapy), enterprise culture,



coping with and transforming loss, wellness, yoga (Asanas) – from the impersonal to the more-than-personal, circus work.

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Source: Circular Letter of the Medical Section at the Goetheanum 41/42; Tr. Anna Meuss

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[1]See Albonico C. Bothmer Gymnastics to treat eating disorders. *Circular Letter of the Medical Section at the Goetheanum* 1996; 15: 41 ff.

[2]Both quotes taken from the prospectus of the former Graf Bothmer Schule für Gymnastik.

[3]Albonico C. Ess-Brechsucht ist heilbar. *Von der inneren Zerrissenheit zur schöpferischen Mitte durch Eudynamik*. Schaffhausen: Oratio 1999.

## Invocations of Uriel

*(Archangel of Uranus)*

Hail to thee, Uriel!  
 Lord of storm  
 And the winds of change;  
 Spirit of lightning  
 Smiting the towers  
 The busy insects  
 Of iniquity uplift –  
 Oh, cleanse and clear the way!

Hail to thee, Uriel!  
 O thou descent of light  
 Upon the pythons,  
 The vipers – all that breed;  
 Upon the rats, the mice  
 Gnawing the chords  
 Of spirit sacred life –  
 Man's foundations.

Hail to thee, Uriel!  
 Father and mother's resort  
 For the child, the babe;  
 Of the poor, the weak;  
 Of all vulnerable  
 To sinister mischief.  
 O arm of Michael  
 Cleanse and clear the way!

Hail to thee, Uriel!  
 Guardian of the way  
 That the Spirit live,  
 That the Spirit breathe –  
 There be unfolding –  
 Fire eating the webs;  
 Outwrestling the coils  
 Of the fowlers, the stranglers.

Hail to thee, Uriel!  
 Fount of genius,  
 Transmuting fire:  
 Union of the heights  
 With humblest roots;  
 Agent of forward motion,  
 Friendship in the Spirit,  
 Communion of the just.

Hail to thee, Uriel!  
 Spirit of the future;  
 Indefatigable  
 Champion of Man –  
 Who dwellest in the spark  
 Of righteous fury  
 That we forget not ourselves  
 Nor life's magnificence.

Hail to thee, Uriel!  
 Friend of the child  
 Forever young  
 In the divine image  
 That he be himself  
 That she be herself  
 Never a whit less  
 Desiring, life hungering.

Hail to thee, Uriel!  
 Instinct of truth,  
 Impetuous spirit –  
 Of the rut of lies,  
 Of withered age  
 Of small ambition  
 Of the fogs of history  
 Oh, cleanse and clear the way!

Hail to thee, Uriel!  
 Our foot's devotee  
 The lordly man's;  
 Leaper of the stones,  
 The magical stones –  
 From stone to stone –  
 Sprung out of Eternity –  
 Inspire thou my way!

*J. Marinus, 3<sup>rd</sup> August 1999*

## OBITUARIES

### Heinrich Siegfried Stieber (10th August 1929 – 3rd October 2000)

*Gudrun Deterding Gundersen, eurythmist/Norway*

Already as a young man Heinrich Siegfried Stieber always wanted to be a musician and a composer. He played the violin from his sixth year and early on took lessons in composition, counterpoint and harmony at the Conservatory in Vienna. With his sister Ingeborg he went as often as he could to the Vienna Opera House. At 15 he had unfortunately to stop everything for financial reasons, because his father died. From then on he had to learn a trade in order to survive. He became a watchmaker, in order to spare his hands for keeping up his violin-playing. At 16 years old he met a man who could offer his brother human being not a cigarette-light but another, a spiritual light. Rolf Karg held theosophical lectures, to which the young Siegfried attended each week. He found in him a fatherly friend, who received him in the freemason fraternity when he was 35 years old.

Siegfried Stieber was very happily married to his second wife Ida. He stood with her during the difficult hours of his two brain operations, in which tumours had to be removed. From this time he received a small pension that allowed him to pursue all his interests. He cooked at home, looking after his son Ewald Albert Stieber who had meanwhile arrived, made music and composed. Through the choice of the Steiner (Waldorf) School for their son, the parents met anthroposophy and soon became members of the Society and later the School.

Other great realms of interest in Stieber's life were astrology and astronomy. He constructed for himself large telescopes, and during the starry clear nights he observed the planets and the movements of the heavens. He became an astrologer eagerly sought by Austrian Radio, and made horoscopes for well-known public figures.

As a student of eurythmy and wife of Gustav Gundersen, music teacher at the Steiner (Waldorf) School, Vienna, I got to know this family in friendship as soon as we moved to Vienna. Through Siegfried Stieber we found a direct entry to Rudolf Steiner's special musical impulses, one result of which are the planetary scales of Anny von Lange. His 'Planetary Quartet', for example, is composed in these scales. The sequence of movements are: 'Moon, Mercury, Venus, Sun, Mars, Jupiter, Saturn.' This is the sequence of the planetary stages through which a human soul passes after death. This work received its first performance on 27th September, 1987, in the Brahms Hall Vienna. Siegfried Stieber wrote much chamber music, for with his friends he could join in as a viola player. Little pearls were written for eurythmy. During his life he was fully given to the spiritual and artistic stream of Middle Europe, and he developed this in his music. He was always an active member at the professional conferences of the musical Section, expressing his strongly individual points of view.

When after three years in Vienna our way led us to Oslo, there soon began a yearly visit of the Stieber family to Norway, which then after 22 years led to the decision to pass his 'evening of life' in the North. As the climax of his life, Stieber felt he had carried the work of the Misraim Service to this country, as he said to his son shortly before his death. The eternal language of the stars of the nocturnal heaven of the North became for him an inner harmony. The daily-meditated text of John's Gospel accompanied him now on the way that he had already perceived in musical sounds during his lifetime. He was permitted a meeting with the living Christ.

With gratitude I can look back on the friendship and work with Siegfried Stieber and hope that this 'Planetary Quartet' can yet be heard in this country for which he cherished a special love.

## Willy Woldijk (7th December 1918 – 27th July 2000)

Carla Ritchie, Kimberton, PA

The course of my life was changed when Willy Woldijk needed a piano player at the Kimberton Waldorf School. My experience with her, the first eurythmist I ever worked with, was unique and revealed a perspective on child development that for me remains unequalled. Her many years of teaching in Waldorf schools plus her keen interest in human nature enabled her to know what each child needed and why. She had solid explanations about the needs in every grade, and having taught in many different countries her observations were invaluable to eurythmists and class teachers alike. She was often asked to observe and give recommendations for particular students. Every class was magically under her control as children recognized immediately that here was a teacher who knew them very well.



Not your typical willowy eurythmist, Willy was short and round with a walk that was not particularly graceful as both her feet were somewhat deformed. Her enthusiasm and deep insight overshadowed all that and she brought spirituality and a strong basic curriculum to the children. Twenty-six years later I often think of what Willy would do in a particular situation, or how she would handle a certain child.

Willy had a marvelous sense of humor and loved to tell anecdotes concerning the people she met through the years. She had so many friends in so many countries that she had endless tales to tell. She was a teacher of eurythmists as well as a teacher of children. Willy will be greatly missed by all who came in contact with her.

Source: *Eurythmy Newsletter of North America*, Summer 2000

### Cara Groot, Dornach

Willy Woldijk was a unique phenomenon. She cannot be assigned to any pigeon-hole. Her figure was very small and round, with delicate none-too-agile limbs, but she was gifted with strong educational abilities and a spiritual soul unconditionally devoted to anthroposophy and eurythmy. During the course of her life she managed to develop a field of activity that encompassed a large portion of the earth's surface. She was an outright modern person, keeping abreast of all the contemporary world-events, and she possessed a deep interest in children and human beings in general. She knew many important personalities and was particularly happy making contact in non-anthroposophical circles. She was a pioneer.

A pedagogical star already shone at Willy's place of birth. Her parents' house stood in Deventer, the town of the well-known Dutch educational reformer Geert Groote, a forerunner of Thomas à Kempis. Her father was a businessman who exported wheat and pulses. Willy, the first child, arrived on 7th December, 1918, and her brother Jan followed 3 1/2 years later. She enjoyed a happy childhood. At 7 years old Willy suffered a light polio that left her feet weakened for the rest of her life, often causing her to stumble or fall. Otherwise she was robustly healthy.

When Willy was 8 1/2 years old, the family moved to Wassenaar near The Hague. Here, without knowing it, she first came in touch with anthroposophy: In the new school a lifelong friendship grew up between Willy and the person who shared her desk: Elly Vreede, a niece of Frau Dr Elisabeth Vreede. Willy was often to be found in the house of her friend, becoming, so to speak, the seventh child of the family. Like the other children, she called Elisabeth Vreede

'Auntie Lily'. She it was with whom, at 12-years-old after the death of a friend, she could discuss questions of life and death for which she received no answer at home.

Willy entered the Gymnasium (Secondary School) and now there followed an agonising time for her, so that in the end she refused to go to school again. Through a friend, her father heard about the 'Free School' in The Hague. Willy was taken into the 9th class and felt straightaway at home. At the end of class 12 in 1938 there followed a state teacher training in Rotterdam till 1940 when War broke out and Rotterdam was bombed. Already in 1938 Willy visited Arlesheim and spoke with Frau Dr Ita Wegman, who made her aware of the eurythmy therapy training, which at that time was not preceded by a basic artistic training. Willy began studying with Trudy Hartmann in The Hague. At the same time she attended the Waldorf Teacher Seminar with Cathrien van Wettum, a first-rate educationalist who immediately recognized Willy's abilities. She became Willy's mentor and supported her all her life. Willy loved and respected her tremendously and to her along with much besides she owed her security in dealing with the temperaments.

During the War, Willy also acted as a courier for the resistance movement. She crossed and re-crossed The Hague and its surroundings on her bicycle and thus linked individual groups with the central place of information. Although Willy normally wore her heart on her sleeve, she managed to keep quiet then about this activity.

Soon after the end of the war Willy flew to Switzerland in order to conclude her eurythmy therapy training in Ascona with Frau Dr Kirchner-Bockholt. At the request of the Waldorf School in The Hague, she returned to Holland to take over teaching German and replacement teaching. One day it transpired that the pupils of a higher class exclaimed when she entered the classroom: 'Frau Woldijk, we can't see you!' Straightaway Willy placed herself on a chair. 'Do you see me now?' Everyone laughed – and the lesson progressed without a problem. Willy herself enjoyed such challenges, her presence of mind and her humour mostly helped her in such situations.

Willy was always fascinated by the uniqueness and differences of peoples. In 1949 she took part in an international youth conference on Goethe's *Faust* in Dornach and joined in a eurythmy course of Lea van der Pals, which opened up quite new perspectives for her. Afterwards, she was certain that she wanted to undertake the complete eurythmy training, although it was clear that this would not be easy for her. There now followed for her in Dornach moving years in every sense, in which also many new relationships were formed. After her graduation, Willy returned to the Waldorf School in The Hague as a eurythmy teacher. For 7 years she taught with great success in the Lower and Upper School. The children loved eurythmy and when one was able to visit her lessons, everything seemed to go 'by itself'. In addition Willy gave German and religion lessons.

It was a most significant event in Willy's life when in 1953 with Astrid van Wageningen and Ingeborg Zeylmans van Emmichoven she could found the *Stichting Eurythmie in Nederland* ('Eurythmy Association in the Netherlands'). A fruitful working together came about and Willy's talent of dealing with 'officialdom' in obtaining visas for foreign visitors was particularly valuable. Nevertheless she felt the longing to leave Holland and venture into the world, and when in 1960 a request from Brazil arrived she joyfully agreed. She became the 'flying little dot', as Frau Dr Kirchner once jokingly called her.

1960 – 1962 São Paulo, Brasil

1962 – 1970 Kings Langley, England

1971 – 1974 Honolulu, U.S.A.

Because she always felt happy in England, Willy settled in Forest Row in 1974 at 57-years old, and from there worked free-lance:

- 1975 Vancouver, Canada  
Pretoria, South Africa
- 1976 Cape Town, South Africa  
Kimberton, U.S.A.
- 1979 Adelaide, Australia
- 1982 and 1985 Japan.

She also gave courses in education in various Eurythmy Schools: Stuttgart, Dornach, London and Spring Valley. These periods, in which she was completely 'her own boss', belong to the happiest of her life.

When Willy was 65 she taught no longer but continued to advise. Till the end of her life she undertook several journeys, and many friends from all over the world visited her in Forest Row.

Willy always knew the art of enjoying life. How she relished inviting her friends to a good meal in an exclusive restaurant. Like a king she sat at the table and the waiters ran around her! – she was always herself. She had her own decided opinion, by which she courageously stood. This could lead to conflict, under which she herself suffered very much.

Willy was a true friend and cared for her friendships. Still in November 1999 she came to Dornach and Arlesheim, visiting within a few days all those for whom she cared. Did she feel that it was a farewell? A month later her grave illness was revealed, from which she died on 27th July. The memory of Willy will live on in the hearts of many people.

## Alice Pracht London (21th Dec. 1911 – 12th Nov. 2000)

*Roswitha Schumm, Dornach*

In the biographies of many well-known anthroposophists of the first decades of the 20th century, we can see how the social and cultural as well as the thought-orientated life-style of their youthful years relate to their later life. A decisive turning point in their lives is meeting Rudolf Steiner's spiritual science. It is more difficult for the generation born during or after the Second World War to imagine this biographical turning point. On the one hand the cultural situation was quite different after 1945, and on the other hand before this time the anthroposophical path and profession was taken up so exclusively such as the prevailing conditions today do not allow or make possible. Though Sissy Pracht-Loudon did not belong to the generation around Rudolf Steiner, the pattern of her life bears similarities to the above-described traits.



Born in what today is called Djakarta in Java, she grew up as the daughter of a Dutch diplomat (her father came originally from Scotland and her mother from Holland). She spent her childhood in the atmosphere of this beloved part of the world, served and educated by those gentle human beings of whom she spoke so fondly, surrounded by the beauty and richness of nature on the Equator. At three years old for the first time one of her life-motifs appeared.

With her parents she went on a long voyage to Holland. Because at the time of the return journey the Suez Canal was closed, the route via South Africa had to be taken.

When she was seven years old, her mother died and from 1919 onwards Alice lived with her uncle in Holland, near Arnheim, in glorious aristocratic conditions. The influential realm of political powers awoke her interest in world politics as a matter of course. Through this interest she followed right into her last years everything that occurred in the world. In 1920 her father also moved to Holland and married again. Through anthroposophy, Alice's initially cool relationship with her step-mother became a warm one.

Alice attended a School of the Moravian Brothers and, after taking her exams at the Gymnasium in Zeist, she engaged in a social practice in a house of the Maravian Sisters in Schlesien. In 1927 she first met anthroposophy and in 1931 she began training in music and singing in Berlin.

Because of an illness she went to Dr Ita Wegman in the *Klinisch-Therapeutische Institut* in Arlesheim. After regaining her health she wanted to study eurythmy. Dr Wegman advised her to continue her singing because she said that in her voice was a healing force. And there was something about Sissy's voice. It is said that she was seen singing on the beach in Ireland where the seals came and raised their heads out of the water to hear the singing. Her life-partner Edmund Pracht loved the voice which inspired many songs that were performed with lyre-orchestra and voices not only in the Clinic and Sonnenhof but also in many other venues. Although Sissy Pracht from 1940 immersed herself completely into eurythmy, the healing impulse accompanied her through her whole life. In untiring devotion together with her husband she built up and cared for the artistic life of the curative home, the Sonnenhof in Arlesheim. Eurythmy and music were to penetrate the life of the children. Year by year she organized eurythmy performances and lyre concerts were created with the co-workers to ever new festive occasions for those children in need of special care. Her enlivening eurythmy lessons were always a source of joy not only for the children but also for the co-workers and seminarists.

All this happened alongside her main task as eurythmist on the Goetheanum Stage, under the leadership of Marie Savitch. Quite early, immediately after her training, Sissy Pracht came to the attention of Marie Savitch and through Sissy's musical and artistic abilities she was called upon to be a carrying member of the stage, untiringly active in all stage-group activities.

The basis of the work were the verses by Rudolf Steiner, especially the Foundation Stone verse, the Michael Imagination, Olaf Åsteson and Goethe's Fairy-Tale – which were standard works on the stage – but also many roles in Goethe's *Faust*, in which Sissy especially loved the Helena Scenes and the Grey Hags. Then the work of Marie Savitch on the Mystery Dramas, in which Sissy was for many years identified with Philia. She paid special attention to the presentation of the cultural epochs. Through Sissy Pracht's comprehensive education and language gifts, Marie Savitch involved her in all the tasks involving foreign languages – Russian, French, English and what Sissy especially loved to recite, Hebrew. This led to journeys to the various countries, demonstrations of the indications of each language that enlivened the picture of the performances.

Through Savitch's special interest in music, and through the richness of this realm, the most intimate concerns of Sissy's life were met. Whatever was performed – symphonies, chamber music, quartets, trios – Sissy was always there. Since it was the custom to rehearse the great symphonies during the summer performances of Goethe's *Faust* and Steiner's Mystery Dramas because an orchestra was at hand, there was lots to do besides the performances. Sometimes I ask myself how they managed all this, but it brought about a tremendous enthusiasm.

A special friendship connected Sissy Pracht with two stage colleagues – Daffi Niederhäuser and Marguerite Lundgren. In later years, as Marguerite Lundgren built up the Eurythmy School in England, this meant Sissy was often active there, and led her in a special way to bring the English culture and poetry for her pupils. One of the fruits was the work on the Foundation Stone in English, which connected her over the years with the Stage Group in Spring Valley and Dorothea Mier in America. Not only the translation but also the rehearsal of the Foundation Stone in English was helped by her.

We can sympathize and understand that after such a rich and unceasingly active life, exclusively given to art, the final years were not easy for her. She had to experience that her forces are no longer sufficient to carry out the daily exercises in singing and in eurythmy, that illnesses increasingly pursued her. Sissy Pracht found it necessary to give up her home in Arlesheim in 1998 that had repeatedly welcomed so many friends over the decades. And that a new generation did not care so much for the eurythmic questions of a long life – all this was very painful during the last time of her earthly life.

Yet just before the end a shimmer of hope arose in her. Through the many reports of the Michaelmas Conference 2000, she beheld as if inwardly relieved the striving towards anthroposophy of many young people in all the world, who are wrestling completely alone but are there completely for the other human being. I myself am incredibly thankful that I was allowed to experience with her this step a few days before her death.

#### *Dorothea Mier, Spring Valley*

Our dear friend, Alice Pracht (Sissy) died on Nov. 12th, and I would like to share some thoughts about her life. I begin very consciously with 'our dear friend' because not only did we experience her as such, but each time I visited her over the last 18 years or so, she would remark how amazingly connected she felt to the friends and work in Spring Valley – she didn't know why (then her characteristic little laugh) but she felt such a deep connection.

Sissy was born in Java in 1911. Her parents came from the Dutch aristocracy and this influenced her whole life. She had the traits of true nobility, uprightness and gentleness. She had an older brother and, as was customary in those days, their governess was English, hence the nickname which stuck with her all her life, Sissy – short for 'sister'.

When she was 7 years old Sissy's mother died and she grew up with an uncle and his family in Holland. Her father married again and first the relationship between her and her stepmother was very cool. I am not certain whether she first met anthroposophy whether through her stepmother or not, but through their common interest in anthroposophy there developed a very warm, deep connection.

In the 'thirties Sissy became very ill. She had taken up singing and composing – her compositions were performed, she told me recently. Her studies also took her to Berlin where she moved in upper-class, diplomatic circles. She related once having met Hitler at some occasion – she was not impressed (anyone knowing Sissy can imagine the contemptuous way she said that).

Her illness brought her to the clinic in Arlesheim. Ita Wegman loved her singing and discouraged Sissy's wish to do eurythmy. She wanted her to continue in music. Ultimately either Sissy ignored her or Ita Wegman gave in for in 1940 she started the eurythmy training with Isabella de Jaager.

Another report may give the exact date when she first met her future husband, Edmund Pracht. He was a musician and 'parent' of the lyre together with Herr Gärtner who was the skilled



craftsman. I am also unclear as to when they married, but both were active in the Sonnenhof, the home for handicapped children which was closely connected to the Ita Wegman Clinic.

For the next decades Sissy divided her life between the Sonnenhof and the Goetheanum – no small feat considering the big split in the Society for a large part of that time. But through Sissy's gentleness, positivity and inner strength she was able to bridge this gap. In the Sonnenhof she was active musically with the lyre. After the death of her husband she conducted the lyre orchestra and choir, as well as teaching and performing eurythmy. I believe there were eurythmy performances every month and these were carried out by any eurythmists who happened to work there, joined by co-workers of longer standing. For over 40 years Sissy carried this work, directing – coaching, coaxing – and performing.

At the Goetheanum she was a leading member of the Performing Group under Marie Savitch. When Marguerite Lundgren-Harwood spent a few years in Dornach after the War, Savitch put her together with Sissy and Daffi Niederhäuser, the daughter of Isabella de Jaeger. These three not only toured together but became life-long friends.

My first meeting with Sissy was on one of her tours in England, and later in Dornach we usually conversed in English. Although we were frequently cast together in groups, being pretty much the same size, it was only since coming to Spring Valley that I really got to know and truly appreciate Sissy.

She was one of the first to come and help out with teaching in my first years, when the School relied on visiting teachers. The students just loved her, and she loved also the opportunity of living again with the English language. Her visits here stopped when Marguerite died and she felt she was more needed to help out in England.

After a lapse of about 8-10 years Sissy started coming to us again, this time in order to launch the work with the Foundation Stone Meditation. Anyone who attended those workshops will remember with deep gratitude all she brought. Her love, wisdom, joy and enthusiasm, encouragement but also discernment, give one the feeling of responsibility, reverence and awe towards the task. Again an interruption of her visits till she kindly answered our plea for help bringing the verse into English.

From the above it is clear that not only did Sissy feel a strong connection to us, but those who worked with her feel a strong connection to Sissy, full of immense gratitude.

A few years ago, Sissy moved into an old people's home, with a lovely view, surrounded by her treasures. Most of her life she suffered from bronchial trouble. A week or so before she died, she fell and broke a hip – in the hospital she got pneumonia. Although she died in the hospital her body was brought to the Ita Wegman Clinic in Arlesheim, a fitting gesture, coming back to the place where her life in Dornach/Arlesheim began. A friend told me that Sissy looked so relaxed in her coffin, the mouth slightly open as if singing.

## **Daniela Armstrong – de Veer** (4th May 1910 – 24th September 2000)

*Margret Thiersch, Dornach*

In the 90 years of her life from 1910, Daniela Armstrong experienced the 20th century. Both World Wars and the many tremendous events that changed peoples lives she took in with an awake interest, always asking what there was to do.

For almost sixty years, from her 31st birthday, she was linked to *the* child of that century, eurythmy. At about the middle of her life she decided to smelt the stage art into the art of heal-

ing. As a eurythmy therapist she met the eye doctor Dr Ilse Knauer, through whom she found the way to eye eurythmy therapy. Nine years collaboration was the climax of her life.

A further motif of her life was to cherish friendship. Whoever knocked found her great heart open for discussion or advice. People came from far away till the final period. They felt carried by her inward ability to sympathize and understand.

Her life's path was woven through since earliest childhood by illness and death. On 4th May, 1910, on the evening before Ascension Day, she was born into a family of musicians in Amsterdam. Her grandfather composed, her father was a pianist and her mother was a singer. She was an only child. Her father died from a lung infection when Daniela was not yet six years old. Six years later she stood at her mother's deathbed, who suffered from an illness of the blood. Later the heart-lung pulse became a life's motif – the primal rhythm in the ratio of 4 to 1 between pulse and breath, blood and nerve.

She was connected to her father through a strong experience when he was practising. He was playing again and again the same passage on the piano. The little girl asked, 'Can't you play it yet?' She was taken by the scruff of the neck and sent packing. 'Go to your mother and play!' Her favourite toy was the great rocking horse with hair, 'almost real'.

After her father's death her sorrowing mother said, 'You have soon to become really independent!' She was now six years old and had just entered school. 'What is "become independent"?' This question accompanied her further in her life.

Her mother moved with her to Harlem. She loved to ride her bike amongst the dunes there. The Dutch children in those days skipped in school with a kind of *Kiebitzsprung*, forming a long line with their arms and swinging in skipping from right to left. (Later she practised this skip with children who squinted inwards.) In her school satchel everything flew around chaotically and the pencils broken.

Her mother, known as a singer, taught her the art of breathing. With this too she was deeply connected. During many illnesses she helped herself through her mother's art in knowing how to control her breathing, and this ability remained faithful to her till her last breath.

When she experienced the death of her mother when twelve years old, she felt with great necessity the question, How does one pray? She had been brought up without any religious education.

Her mother's brother, a doctor in Amsterdam, took her into his family. She was allowed to live in a beautiful room at the top of the house. Her life there was not always easy. Sometimes she stormed cholericly up the tiny steps leading to her room. The dignified gaze and the calmness of the Buddha-figure received her. It had accompanied her from her parents' house and the inner grace of a *Quainjien*. This calmness and grace gave the young person support in the same way as music gave the child her life's blood.

After three years in Amsterdam she left school and attended a college for arts and crafts. A heavy glandular infection took her for the first time into the high mountains of Switzerland. Yet in 1931 she had to spend her 21st birthday in hospital. She met Free Roon. The couple were married in 1932 in Amsterdam. He was connected to theosophy.

In this year she found anthroposophy through Lili and Eugen Kolisko and Willem Zeylmans van Emmichoven. In the connection of metals, planets and festivals of the year her soul touched the living influence of the Christ-impulse. Like the strength of lightening she felt warmly penetrated with its reality.

In 1932 in late autumn Free Roon became very ill, which led the young couple to Davos. For five years they waited patiently and studied anthroposophy. He recovered. Then the two of them in 1937 took on to run a Lyzeums in Flims for Dutch boys.

With the outbreak of the War in 1939 their shared life also changed. They split up. On 2nd May, 1941, 'I landed in Dornach', shortly before her 31st birthday. Daniela Armstrong began her eurythmy training with Isabella de Jaeger. When she fell ill a year later, Lea van der Pals took on the small course, which in the middle of World War II learnt eurythmy. Since 1944/45 Daniela worked with the eurythmy stage-group under Marie Savitsch. The cultural epochs were being rehearsed. She took part in India and Egypt. At the same time her artistic and craft abilities served her to work in the eurythmy wardrobe. For more than 10 year she took responsibility for this. She had to 'rejuvenate' many old treasures, to dye them afresh and mend them. The sculptor Desmond Armstrong made masks for the Egyptians. She met him in 1944. In 1945 the work on a new production of *Faust* began. There was much to sew and to die. It was an intensively fulfilling time for all those who worked in the wardrobe. Then in summer 1946 both parts of Goethe's *Faust* were performed.

In August Daniela jumped out of a ski-lift, for her temperament too slow, misjudging the depth – cracked lumbar vertebra! Eleven weeks in plaster was the result. The subtle experiences of how to bring the vertebra back into movement helped her later in eurythmy therapy.

In 1947 she could rejoin the eurythmists on stage. In the same year Desmond and Daniela married. He was the pupil of Oswald Dubach. A new world opened for Daniela, when the visual artists exchanged their questions and impulses in which the time of the building of the First Goetheanum resounded. Everything was penetrated and inspired as if by Rudolf Steiner himself in meeting Assia Turgenieff, Francesco Maresca, Günter Oling, Marei Herrmann, Karl Kemper, Hugo Eckinger, Hilde Raske and others. Alongside her own intensive work in eurythmy and the experience of these artists, she also met the heavy battles fought in Dornach at that time.

In 1953 Desmond became seriously ill. On Daniela's 44th birthday a head operation took place. In spite of all this both were fulfilled and carried by the knowledge of the wisdom of destiny. Desmond Armstrong died on 27th September 1954. This experience led to the decision to study eurythmy therapy. The new life-situation had to be organized. From now on she lived in Hügelpfad, where later very many people came and went for eurythmy therapy and for conversations. Earlier she had got to know eurythmy therapy with Isabelle de Jaeger. Now she trained in 1957-59 in three 4-week courses with Trude Thetter. In this context she met Dr Ilse Knauer and was strongly drawn by the fine way she spoke about the human eye and showed the eurythmy therapy for it. Daniela Armstrong knew a lot herself about this subject from her experience as a short-sighted child. Later on she herself had to undergo some eye illnesses. Through this she could understand the patients and the relevant eurythmy therapy exercises. In 1985 she asked Dr Ilse Knauer if she could go for a practicum. Earlier Dr Knauer with Frau Barthold had developed many years of working together had developed the fundamentals of eurythmy therapy for eye-patients. Because Frau Barthold fell ill, in 1959 Ilse Knauer asked Daniela to work with her fully. Daniela learnt from Dr Knauer's prescriptions at what was being worked. She began to write down the basis and Dr Knauer corrected it. In this way the seed came about for the later book *Augenheileurythmie* according to Dr Ilse Knauer. A report of experiences. The rich time of working with Ilse Knauer in Günterstal near Freiburg began. In a converted garage on the property of the practice all these priceless things took place. The doctor came frequently in order to watch and was always open for new discoveries. In 1961 Ilse Knauer asked Daniela Armstrong to teach eurythmy therapy on the courses in Dornach, so that she herself could concentrate on her lecturing. And so it happened from then on. Dr Knauer nevertheless mostly practised with her and often jumped in to underline something. This made an unforgettable impression.

In summer 1961 Daniela met Frau Prof. Renate Riemek. A lifelong friendship began. Renate Riemek opened up for Daniela Armstrong through spiritual-scientific research an understanding for the peoples and the destiny of Europe. Dornach remained despite her turning towards the world the inner home for Daniela until her last day.

Ilse Knauer meanwhile reached the age of 75. Her health seemed to be too delicate for her big practice. Consequently Daniela Armstrong tried to help her to reduce her practice in 1968 by moving from Günterstal. Ilse Knauer gave her strength into the service of treating eye-patients in the Ita Wegman Clinic and worked there with eurythmy therapists. Daniela Armstrong continued to carry the eye eurythmy therapy with all her strength. Together they carried the courses in Dornach until 1980. Then Ilse Knauer herself asked her colleague Dr Paul Blok to take on the medical introductions. In this charming way a Dutchman worked with a Dutch woman. He carried out the concentrated work with seriousness and overflowing humour. We are very grateful for his faithful support. From 1968 to 1991 Daniela Armstrong found her centre for her activity in living with Renate Riemek and her friend Holde Bischoff in Alsbach near Darmstadt. From there she cherished the connection to many eye doctors. Like Ilse Knauer she carried through treatment sessions lasting two to four weeks in Alsbach. Between times she gave courses in many places, also in England, Sweden and Holland.

After this intensive work she spent her last years in the old people's home Haus Martin, where she had herself to be looked after. Again new faculties were gained. She practised understanding for everybody and everything and helped inwardly radiant to carry the events of this Home. The nurses, for example, appreciated it very much to be able to speak with her undisturbed at 3 o'clock in the morning. And in the same way as earlier in Hügelsweg, many people came to her from all over the world, looking for help and also for eurythmy therapeutic exercises. She went when possible to the eye eurythmy therapy courses, even in a wheelchair – up to February, 2000. The course participants learnt much from her spontaneous contributions. We who taught were allowed to practise with her up to the spring before her death.

For her 90th birthday she paid a last visit to her friend in Alsbach. This led to a breakdown of her strength and to a stay in hospital on her birthday itself. Now she herself realized, 'My forces quite naturally are becoming less'.

In September 2000 she had, as often before, to visit the Ita Wegman Clinic because of her heart. On the final morning she herself asked for the last anointing. She received this on Sunday morning, as the Michaelmas Conference at the Goetheanum was being opened.

The priests told her that at the same time the speech-choir spoke the Michael Imagination for eurythmy. These were her last words, 'How beautiful!' Then she carefully followed the priestly act. Accompanied by a friend from the first eurythmy training she began to breathe out her life from then on till midday. She died on 24th September, only three days before the death-day of Desmond Armstrong. The closeness of Michaelmas day rayed like the sun over this departure from the earth.

For 41 years Daniela Armstrong practised eye eurythmy therapy responsibly, with full devotion and with great ability with patients and eurythmy therapists. All are indebted to her for the most priceless 'becoming aware' of the connection in movement of the whole human being with the eyes.

She appeared very upright. Her step was strong and decisive. Her temperament corresponded to a red shimmer in her hair. Already from afar she greeted you with a pleasant sounding, happy voice. When you looked at her fine hands, then the light in them spoke of the decades of practice.

The eyes are like windows through which the problems of the whole human being become visible. The whole human being can be helped but also the eyes. In the eye one meets especially closely the 'I' of the human being. One can help the 'I' to lay hold of one's possibilities in this life.

Her deepest wish lives on in us, that in collaboration with the doctors the eye eurythmy therapy will develop further corresponding to the growing need of people in the increasingly technological world. The happiness with which she quite consciously went towards her departure from this life is an inspiring example for all who could experience it.

At her birth the sun stood in the constellation of the Bull; this force streamed through her life. Since her death Jupiter and Saturn stand in the constellation of her birth. They travel for a long time across the night sky like wonderful wisdom-filled eyes that radiantly speak to us of the nearness of our dead.

## Elizabeth Edmunds (20th September 1917–27th October 2000)

*Angela Locher and Rhyll Godber (née Edmunds)*

Elizabeth was born to Dr and Hilda Adeney. Cuthbert Adeney, a well-known surgeon in the front lines during World War I, practised as a village doctor. He made his rounds by bicycle and consulted his patients in his own house. Elizabeth's parents were aristocratic, cultured personalities. Cuthbert was scholarly, with wide interests. Hilda Adeney was a gifted pianist who had studied and qualified at the Royal Academy of Music, London. She loved literature, music and art and possessed a deep social sense. Ruth, already adopted when Elizabeth was born, was two and a half year older. The children grew up together and were close friends throughout their lives.

When Elizabeth was six, the family moved from Broadchalk, Wiltshire, to Ditchling, Sussex, near the foot of the South Downs. Elizabeth enjoyed a happy, carefree and loving childhood. Her love for music art and literature was nurtured – the theatre was to become a life's passion, and with what ease and obvious enjoyment she would quote passages of literature in later life! – and her intensive love of nature. She adored her home and garden and enjoyed the simple things of life – running barefoot on the soft grass and playing endless imaginative games. All her life she enjoyed birdsong for example, and the appearance of the early spring flowers.

Elizabeth attended various boarding schools which she hated. In the search for a school where Elizabeth would be happy her parents came across anthroposophy and heard about the first Waldorf school in England, *The New School*, later Michael Hall. Elizabeth attended this school from 1930 shortly before her 14th birthday. This school was different, and immediately became a haven for her. She absolutely loved it, her teachers and everything that was offered – art, literature, drama, music, school camps, and life in the hostel. Here she took up the violin with Mrs Frommer and met eurythmy for the first time. Elizabeth was a gifted pupil in all respects, passing her exams with ease.

In 1931, aged 14, Elizabeth's mother, to whom she had been very close, died after a long illness. At this time she met Francis Edmunds, a new teacher at the school. When she was 18 she



and Francis became engaged, and they were married the following year. By 1940 Elizabeth was already the mother of two girls. Following the outbreak of the War in 1939, the school evacuated from Streatham to Minehead in Somerset. During the War years the family and three school-boys lived in a very old and primitive cottage with no amenities. Elizabeth began seriously to study eurythmy with Liselotte Mann, taking part with the Merlin eurythmy group. She continued working on the violin, and began regular lessons in Greek. It was a rich and happy time.

After the War the family moved with the school to Forest Row, Sussex. In 1946 Elizabeth received her violin diploma and kept up weekly rehearsals in a string quartet. In 1948 her son Richard was born. In 1949 the family moved to help run Kidbrooke hostel. Elizabeth was known as 'the Lady of Kidbrooke', for the hostel became the social centre of school life. She cared for the well-being and happiness of 60 pupils, providing the inspiration behind a programme of rich and varied social events, including elaborate and unforgettable carnivals and festivals.

During the late 1940's Elizabeth completed her eurythmy training under the guidance of Marie Savitch, leader of the Dornach stage-group. Elizabeth continued to work regularly each week with the London Eurythmy Stage Group, taking part in performances. She took some violin pupils, taught eurythmy in the Kindergarten and kept up playing in the string quartet.

In 1959 Elizabeth and Francis moved with their son Richard to Clent near Stourbridge. Elizabeth discovered her love for working with children with special needs and joined wholeheartedly into the life of Sunfield Children's Home teaching children and students. Emerson College was founded there in 1962 with 12 students. In 1964 Elizabeth and Francis returned with the College to Forest Row; the final move to Pixton House took place in September 1967.

A whole new era began for Elizabeth. She involved herself fully in the growth and development of Emerson College, giving from her rich experience. The Emerson Eurythmy Group came into being. Very many students have been inspired by Elizabeth as a teacher and performer of eurythmy. Her total commitment and devotion to the celebrations and festivals throughout the years enthused and enlightened all who took part. Her input was unique and contributed greatly to the life of the College. During these years Elizabeth also travelled extensively, performing eurythmy in Australia, New Zealand, South Africa, India, America, on the continent, and several times in many parts of Britain.

Elizabeth's keen interest in the students, their lives and decisions was boundless and unceasing. She made a point of remembering the names of each one, extending her love and warmth of heart. She made her high hopes for each student quite clear! Alongside this, her family was growing. She was proud and happy to have eight grandchildren and nine great-grandchildren, consciously carrying each member of the family.

In 1990 Elizabeth moved to her 'Oak Tree' flat on the grounds of Emerson. Her social presence and encouragement continued and her sense of fun and humour never left her. Elizabeth always found great enjoyment in being outrageous and causing amusement. She loved life to the full and lived it to the full.

### *Memories of working with Elizabeth*

*Alan Stott*

In the early 'seventies, I experienced Elizabeth and Mollie von Heider (yes!) perform at Emerson College a text taken from Laurens van der Post, *The Heart of the Hunter*. The writer is talking to a Bushman about the stars. 'All the stars are hunters!' exclaims the Bushman, and goes on to speak of Sirius, the greatest hunter – Graham Rickett spoke for them. Of course, Mollie was the Bushman, and Elizabeth took the part of the narrator, a splendid portrayal of the consciousness-soul. At that time when I had questions about the education course at the

College, Elizabeth encouraged my musical activity. She invited me to practice whenever I wanted on her Bechstein at home. I think I had enough courage to do that once, maybe twice, but what I didn't quite appreciate then was the gesture Elizabeth showed towards me. Had she perhaps surmised my future musical path as a player for eurythmy? At Emerson, I took part in as much eurythmy as possible, working with Mollie, and even taking the part of an archangel in the ancient Cornish mystery drama of Seth which Elizabeth directed.

After nearly seven years playing for eurythmy and touring in Germany, I returned to England in 1982, and one of my several jobs (at one time I played during the week in every institution in the area) was to play twice a week for Elizabeth's lessons with the students. We understood each other immediately, and although she said flattering things about my playing during those lessons, I felt it was all meant to help stimulate the awareness of the students. How many people have been introduced to eurythmy through Elizabeth? I was amazed how much she covered in those lessons, planned as a course lasting two years. She would draw attention at the end of the final lesson to what had happened, adding: 'You know, we shall never meet again in this constellation.' It was a moment of gratitude to eurythmy and to every single person present.

Elizabeth's social presence and concern is known to everyone. All those names she remembered, and the keen interest and deep concern she showed in people's work and their lives! Eurythmy helped encourage that open, embracing, loving heart. Who has not joined in Elizabeth's version of 'Evoe' on the lawn in front of Pixton House? Every Whitsun crowds of people, young and old, would greet the heavens, the earth, each other, and – with that touch of inspiration – turning, they would greet the whole wide world. That was a typical gesture of Elizabeth's. The rather pompous, unyielding piece by Leopold van der Pals which was used in the practices had to be played like a Wagnerian orchestral interlude. Once it was even arranged for flutes and recorders and cello for outdoors! What really carried the whole event was the imagination of a great heart.

## Irmela Beck (1908 - 2000)

*Michael Leber, Stuttgart*

In the middle of the Christmas season Irmela Beck crossed the threshold in her 93rd year. She taught eurythmy till a few weeks before her death. For over 70 years she gave eurythmy in countless lessons to children and adults. This rich activity, almost uninterrupted, ended with the end of the year.

Irmela Beck entered the world on 26th April, 1908, in Rheinhessen. Her father was a protestant Pastor, who in later life found his way to anthroposophy. Together with five other siblings she lived through a well cared for childhood. Trails of the First World War hardly touched the harmonious family life. At the beginning of the 'twenties the parents moved with the children to Stuttgart. While Irmela began working as an au-pair in Lausanne her sister Hedwig on her own initiative applied to the first Waldorf School. It was Hedwig Greiner-Vogel who brought the sisters one after the other into the Waldorf School. She even applied for her older sister Irmela to the eurythmy school under Alice Fels.



After her return from Lausanne Irmela began to study eurythmy. She was especially impressed by the practice lessons led by Else Klink from the upper course. She felt enriched by the lessons of the musician Georg von Albrecht. In those days improvisation at the piano belonged to the training. What she learned from those lessons could be experienced by all those who heard Irmela Beck at the piano, how she herself played for eurythmy – always full of imagination and adapted to the respective age group, and this right to the end of her teaching life.

In Holland she gave her first lessons parallel to Else Klink in the Camp de Stakenberg. In 1932 she was asked by Frau von Bredelow to go to Danzig and Memling. The pupils of the Gymnasium there went especially to the train station in order to fetch their new eurythmy teacher. After a successful teaching activity of two years, Irmela Vogel went for a short time to Nuremberg. There Marie Steiner invited her for a conversation. She told her that the Stuttgart Waldorf School was looking for a eurythmist, and Frau Doctor said, 'Vögelchen (Little Bird), you go to Stuttgart.' Modestly the answer came, 'But I am not able to do this'. Unperturbed, Frau Doctor told her that a letter would arrive. The letter came, with the offer that she could even stop if she didn't like it. Irmela 'came, saw and conquered'.

At the memorial meeting her charm and her strong will were described. She took the pupils by storm. Those Waldorf pupils still alive today expressed to a man how skilfully the new eurythmist led the large classes with over 50 children – undivided, be it noted. Till the closure of the school in 1938 she remained the eurythmist respected by everyone.

To the great surprise of many colleagues and the upper school pupils, she announced her engagement to Frieder Beck. The colleagues met once more for a festive gathering at her wedding, before the events of the War divided the paths of many lives.

Irmela Beck went with her husband to Leipzig. She was blessed with two daughters. Soon after the birth of the second child he received the news of the death of her life's companion, who was only 29 years old. Throughout her life she felt his helping strength beside her.

The last years of the War she spent with her children in Säckingen where with the permission of the French General she was already allowed to start classes for children. Here her knowledge of French stood her well.

After the end of the War, Erich Gabert asked Irmela Beck to help build up the second Waldorf School in Stuttgart. Besides eurythmy she also gave French and free religion lessons during those initial years. For many years she held the Children's Service in the Kräherwald School. In all she taught 30 years there. Later on she mentioned once that she always felt connected with the original collegium of the first Waldorf School.

After retirement at 70 she unfolded a rich activity of courses. Old and young came to her day by day. In her simple room the arm-chair and the coffee table were quickly pushed aside and eurythmy was practised. She looked after the educational summer courses for exactly 50 years. She never missed a single course because of illness – Frau Beck was always there.

With increasing age she connected herself especially with the people at the Eurythmeum. Almost daily she looked in and enquired after everyone. It was like a second home where she had a great circle of friends. As a joke she was once asked if she wanted to apply for the training. 'No – but when I come again I want to teach in a Waldorf School' was her answer.

One can hardly count how many people she has introduced to eurythmy. There are four generations who thankfully look to Irmela Beck's individuality. In her destiny what Rudolf Steiner in his meditation for eurythmists became real:

'I feel my destiny – my destiny finds me'

Her destiny was eurythmy.



## ANNOUNCEMENTS

Each respective organizer is responsible for the events listed here.

Their inclusion does not in every case signify that the event corresponds to the direction of work aimed for by the leader of the Section or of the Editor of this *Newsletter*. Readers and visitors to the events are to exercise their own judgement.

### E U R Y T H M Y

#### Eurythmeum Elena Zuccoli

*Eurythmy Summer Course –  
for beginners and advanced*

Monday, 2nd to Friday, 6th July, 2001

Once again we offer our Summer Course for beginners and the more advanced with tutors of the Collegium and guest tutors. This Course is also well suited for beginners who knowing nothing having not met the basics yet want to get to know eurythmy. Please note the dates today.

*The Secretary:  
Hügelweg 83, CH-4143 Dornach  
Tel: +41-61-701 66 81*

#### Working Weekend with Annemarie Bäschlin, Armin Husemann and others

*The Heart as the Organ of Perception for Destiny*

This Conference is addresses eurythmists and musicians, as well as therapists, teachers and everyone who wants to deepen their experience in Rudolf Steiner's plastic-musical study of man through anatomical sculpturing and music eurythmy.

Saturday, 28th April, 4.00 p.m. – Sunday, 29th April 2001, 2.00 p.m.

Venue: Anthroposophisches Zentrum Kassel  
Contribution towards costs incl. board DM 100 (conc. DM 70)

*Programme and Registration:  
Anthroposophisches Zentrum Kassel  
Wilhelmshöher Allee 261, DE-34131 Kassel  
Tel: +49-561-930 88-0 Fax: +49-561-930 88-20*

#### Instituut voor Eurythmie in Werkgebieden

*(‘Institute for Eurythmy in the Workplace’)*

Courses with Annemarie Ehrlich in 2001

12th & 13th May Den Haag, NL:

‘Die Kunst des Fragens’

*Register with:  
Studiecentrum voor Antroposofie  
Riouwstr. 1, NL-2585 GP Den Haag  
Tel: +31-70-3 54 01 18 (10.00 - 12.00 a.m.)*

22nd-27th July Grafrath, DE:

Eurythmie im Arbeitsleben

*Register with:  
Akademie für Eurythmische Kunst München  
Marthashofen 2, D-82284 Grafrath  
Tel: +49-8144-7488*

19th-23nd August Den Haag, NL:

Eurythmie im Arbeitsleben

*Register with Annemarie Ehrlich:  
Dedelstr. 11, NL-2596 RA Den Haag*

26th-31st August Berlin, DE:

Eurythmie im Arbeitsleben

*Register with Gabrielle Putse:  
Althoff-Str. 1, D-12169 Berlin*

21st-23rd September Oslo, NO:

‘Social Skills’

*Register with Inguun Fjareide:  
Hvalstad vn. 41, NO-1364 Hvalstad*

5th-7th October Hamburg, DE:  
'The Rhythms of Steiner's Foundation Stone  
verse'

*Register with Uta Ribbe:  
Ehestorfer Heuweg 82, DE-21149 Hamburg  
Tel: +49-40-79 75 35 94*

23rd-25th November Wien, AT:  
'To lead yourself, to lead, to be led'

*Register with Uta Guist:  
Wöbergasse 21, AT-1230 Wien  
Tel: +43-1-803 71 55*

27th-30th November Prag, CZ:  
'Renewing education'

*Register with Karolina Kubesová:  
Mendelova 543, CZ-14900 Praha 4  
Tel: +42-02 791 78 23 mobil: +42-0606-33 95 52  
or Tel: +42-02 683 21 03, Hana Giteva*

## Austin Eurythmy Ensemble

*Markus Weder*

In this section we list some new initiatives as mentioned in our five-year, long-range plan and give you an overview of our planned activities for the year 2001:

Artistically, we are looking forward to the process of creating a new middle school program and to prepare for the conception of a new evening program.

In addition to our yearly intensive summer eurythmy week, we envision in the future to organize art weekends with other artists which would offer eurythmy and a variety of other artistic activities.

The ensemble plans in the next 2-3 years to intensify its mission to invite other artists from different disciplines and backgrounds for artistic exchange, performances, exhibitions and workshops. If you are interested in this idea, please contact us. The possibility of a future youth arts camp is entertained as well.

Planned activities for the year 2001:

January 16-22 *Visit of the Sao Paulo Eurythmy Group*: This highly acclaimed ensemble will give a high school presentation, a grades school performance and, as high point, their evening performance 'Alma Brasileira' on Saturday January 20.

February 1 *Performance of the Austin Youth Eurythmy Troupe*: At the Austin Waldorf Grade School Eurythmy Assembly the troupe will perform its new program.

March 2 *Performance of 'Snow-White and Rose-Red'*: A presentation for the students of the Austin Waldorf School K-Grade 3

March 7-15 *Mountain Region Tour*: The Austin Eurythmy Ensemble will give six performances in the Denver/Boulder area.

March 21-23 *Video and Photo sessions in the Helm Fine Arts Center*: Thanks to a generous gift of the Shared Gifting Group of the Midwest through the Rudolf Steiner Foundation the ensemble will be able to produce a video and a new set of photos for public relations.

March 24 *'...among the ashes -', Helm Fine Arts Center*: With this performance the ensemble will give their last presentation of this program in Austin. With an introductory lecture/demonstration the audience will be introduced to the program.

March 2 *High School Eurythmy Assembly*: This event will include a repeat performance of the Austin Youth Eurythmy Troupe

April 5-7 *Fine Arts Festival for high school students*: The St. Stephen's Episcopal School hosts this festival. Private schools from all over the southern parts of the US are invited. More than 3000 students are expected to perform on 8 different stages. The Austin Youth Eurythmy Troupe has been invited to perform at this event and the members of the Austin Eurythmy Ensemble to give workshops for the participants.

April 15 *Easter Festival*

June 18-22 *Third Intensive Summer Eurythmy Week*

October 6 *Performance at the AWS Learning Fair*

Oct. 25-Nov. 21 *Midwest Tour 2001*: Dates are still tentative. This tour will include the premier of the new middle school Program  
Dec. Date TBA *Christmas Festival*

## Death and Resurrection in Eurythmy

*A personal report and advice for colleagues with questions*

Everyone has their own search in eurythmy and that is fine. With each eurythmist, said Rudolf Steiner, a new eurythmy arises. The matter, it seems, is that individual.

My search began with the question, How? how really? With this I mean that for me it was very soon clear that one cannot think about eurythmy intellectually (as indeed with any other form of art) without killing it. Indeed, eurythmy will be dead as a door-nail as soon as one thinks intellectually about it. This is my repeated experience, and I have also observed this in working with colleagues. Shall I not think about it at all, then?, was my next question, simply do it, just like that, as it comes?

This question, asked and suffered through in the same way as the first one, led me into a deep crisis in my life, thank God. Nothing more was possible. And – as the wisdom of the TAO teaches: ‘Don’t be afraid to be pulled into the abyss of the vortex in the water (in my own words: Have the courage to lead yourself *ad absurdum*), down there you meet strongly the upwards rising stream – that is the law of life: L!’ – as the wisdom in the human being teaches: In the deepest depth of the darkest darkness there met me the new, upwards rising stream: thinking with the heart.

Shortly before this moment of meeting there rose in my soul two mighty pillars. The one said, ‘Every deed done out of inner imbalance is useless for the world’; the other, ‘In the idea one has to *be able* to place oneself

before it in experience, otherwise one becomes its slave’ (emphases added).

Since then, I test in my life Rudolf Steiner’s suggestion of 31st April, 1908 (see beginning of lecture 12 of *The Gospel of St John*, Hamburg, concerning bringing about a method of catharsis): ‘...The book [*The Philosophy of Freedom*] was for me a stimulus, but I can now reproduce the thoughts just as they are written...’.

Why is eurythmy apparently dying away in many places today? Is it because we are so deeply afraid of the crisis, ultimately fear of death? Is it because we are more inclined either to believe or not to believe Rudolf Steiner’s statements, instead of checking them, putting them to the test? Is it perhaps because hitherto only a few people have had the courage to take a concrete path that gives rise to catharsis? Is it that Rudolf Steiner’s suggestion of 31st April, 1908 is still very little applied in practice and we try to do eurythmy, ‘to take it into the world’, without catharsis? I do not know.

I can certainly report that in my life eurythmy died and then – resurrected. That in reality it daily dies and resurrects in me.

I have found a way: how, *how really*. And this causes eurythmy to grow in me and it opens up daily and tells me its secrets, its open secrets, objective and individual at the same time. Everyone who is searching can check this way. Everyone with goodwill can try the Tree of Life, each in his/her own way.

For interested colleagues, more information concerning the path of schooling ‘heart thinking’, from:

*Margrethe Skou Larsen*  
*Rua Olavo Barreto Viana 66/ap.503*  
*90.570-070 Porto Alegre, Brasil*  
*Tel.+55-51-222-37 92*

Recommended reading: Florin Lowndes: *Das Erwecken des Herzens*.

## Work for Doctors and Eurythmy Therapists on Rudolf Steiner's Curative Eurythmy

*Dr Björn Riggenschach, Neuchâtel*

In connection with the many initiatives of Dr Kaspar Appenzeller† a further training course for eurythmy therapists and doctors took place in St Moritz. This work was influenced by his intensive way of relating to the spiritual world. The eurythmy therapy was carried by Frau Franziska Brem (whose practice is in Scuol).

Out of this work five years ago an initiative arose which included on the one hand study of Steiner's eurythmy therapy course, *Curative Eurythmy*, and on the other hand practical work on the exercises. The course method is first of all to allow the prerequisites for a path of observation to arise in order to understand the exercises. The conceptual approach is avoided as far as possible in order to practise observation and perception of the subtle effects of the exercises, that is, working out of the what is observed.

For the participants, who are trained eurythmy therapists and anthroposophically-oriented doctors, the possibility exists to work every year on one lecture. This work can be a stimulus and does not claim to be complete. The further training course begins each time with lecture 1 of the eurythmy therapy course. It did not prove fruitful that participants began directly to work on the following lectures. The entrance via perception through the build-up presented by Rudolf Steiner makes possible a better knowledge out of objective experience.

The work out of perception gives an immediate relationship to diagnosis out of which arise the individual indications [exercises]. There also exists a relationship to the cardiac auscultation [using a stethoscope to listen to heart sounds – Tr. note] developed anthroposophically and extended by Kaspar Appenzeller for doctors which brings about the same thing.

The next further training course takes place in Dornach from Thursday, 14th Feb. to Saturday, 16th Feb. 2002.

*Information and application:*

*Frau F Brem, Chasa Döss, 7550 Scuol*

*Tel. +41-81-864 84 57, Fax +41-81-864 99 09*

## Eurythmy Further Training courses 2001 with Annemarie Bäschlin

5th – 8th June: Basis elements of Music Eurythmy.

9th – 14th June: Music Eurythmy Therapy, in Aesch nr. Dornach

19th – 28th July: Basic elements of Music Eurythmy, Colours in eurythmy, A. Bäschlin  
Speech Eurythmy and Artistic Speech: Alois Winter

30th July – 4th Aug.: Music Eurythmy Therapy

8th – 12th October: Music Eurythmy Therapy

13th, 14th October: Basic elements of Music Eurythmy in reference to Lecture 5 of *Eurythmy as Visible Singing*, in Stuttgart

Unless otherwise stated, the courses take place in Berner Oberland.

Further details:

*Annemarie Bäschlin, Ringoldingen,*

*CH-3762 Erlenbach, Switzerland*

*Tel: +41-33-681 16 18*

## Education Seminar

*by the in-training for Eurythmy Teachers*

North German Eurythmy Teacher Training

An in-training for eurythmy teachers is once more offered for the academic year 2000/2002. The seminar accompanies the candidates, who are taken on by Steiner/Waldorf Schools in teaching eurythmy. The school provides a mentor. The work in school and

attendance for all the courses – which as a rule take place in Berlin – are both obligatory to this training.

In addition, as a further training, other colleagues teaching eurythmy in schools (especially those young in experience) are invited to participate. They can apply for the individual courses.

Applications for the whole seminar (candidates) should arrive as soon as possible and certainly before 1st September 2001, with CV, photo and copy of your eurythmy diploma. Applications for the individual courses (guests) should arrive two weeks before the respective course is to begin.

The weekly courses work on the 'Methods and theory of educational eurythmy' (with exercises) and 'Anthroposophical study of man as the foundation of the curriculum'. In the weekend courses the emphasis is on the actual lessons and should meet more freely the respective needs of the participants. All the courses include exercises for the more conscious laying hold of the eurythmical instrument.

The exact dates planned for the academic year 2001/2002 is known after the editor's deadline. Please apply to our office after 1st March, 2001.

*The course begins* always 3.30 p.m., & ends 12.00 midday (depart 1.00 p.m.)

The *Course fees* (board extra):

DEM 100 for processing the application (non-returnable, send with your application)

Whole seminar: DEM 1,800

Single seminars:

Week courses: DEM 450

(upper school: DEM 500)

Weekend courses: DEM 200.

Send all enquiries which concern the initiative group 'Norddeutsche Eurythmielehrer-Ausbildung' to the Association's address.

For further information see:

*Manfred Stüve*  
Verein zur Förderung der Ausbildung im  
päd. Eurythmie-Bereich e.V.  
Im Rohrfeld 2, DE-21400 Reinstorf  
Tel: +49-4137-7924 Fax: +49-4137-81 00 49  
e-mail: manfred.stueve@t-online.de  
Mobil-Tel: +49-171-326 46 47  
Konto: 20110458 BLZ: 240 501 10  
Sparkasse Lüneburg

## 'Further Training in the Art of Eurythmy'

Led by *Lili Reinitzer*

Additional professional courses in *moving forms* with Rudolf Steiner's choreographic forms in speech and music eurythmy; *Greek and Nordic metres* and the Greek rhythms.

4th–6th May, 2001

1st–3rd June, 2001

19th–21st October, 2001

16th–18th November, 2001

1st–3rd February, 2002

1st–3rd March, 2002

3rd–5th May, 2002

7th–9th June, 2002

18th–20th October, 2002

15th–17th November, 2002

7th–9th February, 2003

7th–9th March 2003

2nd–4th May, 2003

6th–8th June, 2003

17th–19th October, 2003

14th–16th November, 2003

## To be in as Eurythmy Artists

(with *Jürgen Matzat, Brigitte Reepmaker and Ernst Reepmaker*)

Eurythmy – Artist... having reached the point where you want to develop your individual style and seek the meeting with the directions

of style and the tendencies today in related performing arts... Meeting points with drama, improvisation in movement theatre (what is that?) and working with objects... Eurythmy Theatre is: producing a story or a process... productions as a coming-to-terms with topical themes. Spirit of the age.

Now the three founders of Fundevogel Eurythmie-Theater Wien offer the possibility of creating your own further training program. The bases for this are: 10 years of experience with productions for children, young people and adults; an individually-marked, unique style of production; great artistic know-how; many contacts with Austrian performing artists.

Exercises for stage presence – direct application of tasks, working together on stage effects. Playful dealing of the basic elements of eurythmy. Differentiating and improvising. The mask: neutral mask, character mask, role mask. Personal style: what is unchangeable, unique in my own artistic expression? Artistic conversation in the group: 'Complicité, socus, status, passing over motifs, and so on. Forming a programme and production concepts: How do I work on the content? Idea – dramaturgy – story motives.

Dialogue with the audience, dynamics of the scene, breathing and rhythm.

The work leads to presentations on certain themes or into a production which will be looked at and evaluated by a forum of artists (in collaboration with colleagues from other professional areas, such as drama, directing, dance, puppetry, etc.).

The work takes place in Vienna, a varied and stimulating cultural life is guaranteed that can inspire the participants.

Begins September 2001.

The timetable, the fashioning of the project and the finances will be discussed together with all participants. Application preferably immediately! Send short CV with photo. Describe your motivation and special concern of your participation. Closing date: 30th June 2001.

*To: Fundevogel Eurythmie-Theater Wien,  
Streitmanngasse 51, A-1130 Wien.  
Tel. Fax +43-1-889 29 45, +43-699-10074027.  
E-mail: fundevog@compuserve.com  
[http://ourworld.compuserve.com/home-  
pages/fundevog](http://ourworld.compuserve.com/home-pages/fundevog)*

**Jürgen Matzat** was born in 1956 in Kassel. After school exams he did not follow his impulse to study psychology but went on to two philosophical and artistic years of travel, working as an apprentice in carpentry and sculpture before he trained in eurythmy in Witten. 1987-92 he worked in various stage-groups in Germany and Austria as a eurythmist. 1981 co-founded Eurythmie-Theatre Fundevogel finding there a possibility to fulfil his need for imagination, vision – in short, imaginative theatre as a performer as well as director. 1992-94 he went through further trainings in drama and directing with A. Burov (Moscow), T. Pugh (New York) and D. Tot (Vienna). His activity with children and youth theatres in Vienna should also be mentioned. His special interest to combine eurythmy, movement theatre and drama led to 'Now' (1996, 1997), 'Shadow Puppets' (1998), 'Snow-White' (1999) and 'Movimento' (2000), the fourth production with Eurythmie-Theater Wien.

**Brigitte Reepmaker** was born in 1960 in Linz/Donau and spent her childhood there. Her study years and years of travel led her amongst other places to Paris where art became a theme for her life. She took courses at the Sorbonne in theatre studies and French. After working on a Shakespeare production in England, a eurythmy training in Vienna followed. She performed in Holland and Switzerland. In 1991 she co-founded Eurythmie-Theater Wien besides the stage-work she worked as a teacher and therapist (eurythmy therapy). Her versatility leads her repeatedly to search for undiscovered possibilities in the various artistic directions in order to bring expression to the dream of

creative strength. The living connection of feeling and artistic expression in the movement are special traits of her performing profile. She took part in the projects 'Zottelhaube', 'Shadow Puppets' and 'Snow-White'. At present she is in 'Movimento' and 'Danubio' with Eurythmie-Theater Wien. She also designs the costumes for the productions.

**Ernst Reepmaker** was born in Oegstgeest, Holland, in 1957 and spent his youth surrounded by water on the island Bordrecht. This element affected him and so his whole life is strongly related to the pictorial, dream side of existence. Until his 16th year he was remarkably introverted. Only an intensive meeting with music made the youth into a person who enjoys making contact and relating. After museum studies he worked in the education section of the Museum for Peoples in Leiden. His special interest is the various traditions of story-telling and the music of foreign cultures. Following his striving for change and transformation, he studied eurythmy in The Hague and afterwards took part in numerous further trainings (Elena Zucoli, Don Vollen, Elisabeth von Stockar). In Vienna he worked for 8 years as a Waldorf teacher, and in 1991 co-founded Eurythmie-Theater Wien. As performer, manager, director, as co-founder of the Association of Eurythmists in Austria and as Chairman of the Association for Children and Youth Theatre, Assitej, his impulses were expressed also to establish the social realm as an art.

## News from the Dekker - Schmandt Eurythmy School

*Kirstin Ramsden*

As we move into the second term of our new school, we are preparing for a number of future events which we would like to share with you.

First of all, we are eagerly anticipating a new first class in September 2001. The first year of

our training can also be taken as a Foundation Year in eurythmy for one year only. As well as daily speech and tone eurythmy classes, the course includes literature and creative speech with Martin Schmandt, painting, sculpture, and anthroposophy with Maggie Salter, and music theory with our pianist Janet Mitchel. Prospective students are invited to visit the school. Please contact the faculty to make arrangements. (Hajo and Isabelle Dekker: +44-1342-82 31 98, or Coralee Schmandt; +44-1342-82 35 17) If you are interested in the school, you are also invited to come to our OPEN DAYS scheduled for two Saturdays: February 24th and May 19th from 9:30 - 12:30 in Freshfield Hall, Lewes Rd., Forest Row. Come and catch a glimpse of the school in action and participate in a eurythmy workshop if you wish. There will also be time for coffee and conversation.

Other dates of interest this term and next are the end-of-term presentations on April 6th, 2:00 - 4:00 p.m. in Freshfield Hall and in the summer term, June 22<sup>nd</sup>. The graduating class, Natasha Lish and Susan Masters, will be joined by other students for the graduation performance planned for Michael Hall on June 30th. This term we have also included an observation week for all the students from March 12 - 16 for students to experience an anthroposophical institution and the role eurythmy may play in it. Students will report back to the students and faculty on their return so we can all share the fruits of their experiences. We are also glad to welcome back Anne-Marie Ehrlich for the week of February 12 - 16 to work with the whole school.

Another feature of this term has been the first course offered to eurythmy students (2nd year) and speech students (3rd year) in the art of speaking for eurythmy and working with a speaker, carried by Maisie Jones and Coralee Schmandt. There has been much interchange between the eurythmy and speech schools over the years, but this is the first time a joint class has been offered in the timetable to explore the process or work-

ing together on a poem. The fruits of our labour will be shared in the speech school end-of-term presentation, March 29th at 3:00 p.m. at Peredur.

We continue to offer adult classes on Saturday mornings in the small hall, Village Hall, Forest Row: 9:30 a.m. Speech eurythmy with Coralee and 11.15 a.m. with Hajo. We are glad to see the numbers increasing.

Lastly, a word about the stage group. Our eurythmists: Hajo and Isabelle Dekker, Coralee Schmandt, Claudia Bruellmann, Katja Mittelstaedt, Diana Constantin, Marina Logie, Lilya Touraeva, Chrystal Hayn are practicing intensively for a lively programme on the theme of hate, love, and forgiveness in Shakespeare's *Macbeth* and *The Tempest*. These plays offer the chance to explore the relationship between human beings and other beings: witches and the sub-human Caliban on the one hand, and spirits such as Ariel and elemental beings on the other, a particularly fertile ground for eurythmy. Our programme will premiere at Emerson College on March 7<sup>th</sup> at 8:00 p.m. Other venues are in process for March and the summer term. Please get in touch if you would like further information.

## Paris-Chatou - Eurythmée

*Intensive Art-Weeks and Weekend Conferences with Eurythmy, Artistic Speech, Music, Art Trips (Louvre / Chartres) for art-lovers, students and eurythmists*

Tutors: H. Oppert, J. Secretan, E. Guilloto, B. Journiac, F. de Barros

Friday, 27th April – Sunday, 29th April, 2001,  
Friday, 25th May – Sunday, 27th May, 2001,  
Friday, 22nd June – Sunday, 24th June, 2001,  
each session Friday 6.30 p.m. – Sunday 12.30 p.m.

Friday, 22nd, 6.30 p.m. – Saturday, 30th June, 2001, 6.00 p.m.

## *In South France, Pau:*

Eurythmy in collaboration with 'Les Ateliers de l'Eau Vive' from 15th to 20th July, 2001: 'Rythmes et formes de la vie à la recherche de l'art'. From the Greek rhythms to the artistic tasks of our age.

With: Dr Joachim Berron, H. Oppert, F. de Barros, D. Hucher, J. Secretan, Chr. Chauve

## *In Brittany, Plougrescant (Côte d'Armor)*

from 7th to 13th July, 2001:

'The Graal between East and West'

Meeting at The Christian Community, this theme will be explored by Ann Klemm and Rose Klockenbring with J. Secretan, eurythmy, and E. Le Bras, singing. (Conference language: French and English.)

## *Autumn 2001:*

A four-year Eurythmy Training opens with a new Collegium.

*Enquiries please to: L'Eurythmée  
Etablissement Libre d'Enseignement Supérieur  
1, rue François Laubeuf  
FR-78400 Chatou, France  
Tel/Fax: +33-1-30 53 47 09*

## Eurythmy Spring Valley

### *Summer Eurythmy Week 2001*

Monday, July 23 - Saturday, July 28 and  
Monday, July 30 - Friday, August 4

To everyone's delight, Sylvia Bardt has agreed to join us again this summer to teach Eurythmy Spring Valley's summer pedagogical course for eurythmists. Furthermore, she has agreed to extend the course for 2 weeks, as this was the wish of everyone who attended last year's course.

Sylvia has decades of experience teaching in one of the two big Waldorf Schools in Stuttgart, as well as in the pedagogical training for eurythmists. Her approach focuses on an understanding of the child and the curriculum, not so much on materials, texts,



and music. Those who attended last year were most enthusiastic. For many, it rounded off the training they had already received and it gave those with years of experience an inspiring 'shot in the arm'.

A complementing class in tone eurythmy will be offered by Dorothea Mier.

For all of you wonderful teachers who have given to others all year, this is the chance for you to be carried, inspired and refreshed.

Alongside our course for eurythmists, there will, as usual, be a course for the public with speech and tone eurythmy taught by Annelies Davidson and Dorothea Mier and painting with Elizabeth Lombardi (Monday, July 23 - Saturday, July 28). An intensive public course in eurythmy for those who wish to stay longer and deepen their connection to eurythmy will be offered Monday, July 30 - Friday, August 4.

*Post-Graduate Courses at the School of Eurythmy, Spring Valley, NY, U.S.A.*

5th Year Post. Graduate Artistic Course

The School of Eurythmy in Spring Valley offers a post-graduate course, from September 2001 until Spring 2002. The exact form of the course depends on the number of participants and their individual needs and initiatives. Generally speaking, one could anticipate joining the Fourth Year for the Fall term with the opportunity also to work more individually and independently. The latter could include work on forms by Rudolf Steiner both in speech and tone eurythmy, working with the English language as such, as well as creating new forms. After Christmas the students continue independently of the Fourth Year with guidance from the faculty and have the possibility of performing the items worked on in a studio program before Easter.

*For more information and a flyer, please contact Eurythmy Spring Valley, 260 Hungry Hollow Road, Chestnut Ridge, New York 10977, U.S.A.  
tel: +1-845-352 50 20, extension 13  
fax: +1-845-352 50 71*

## WEST MIDLANDS FOUNDATION YEAR

*Maren Stott*

Riding your bicycle along the canal, which sometimes overflows into the River Stour and at other times reflects the sun on its frozen surface, you may be lucky to catch a flash of fire as the kingfisher dives for his breakfast. Winter is giving way to spring in the air and in the trees and shrubs along the path. Nature is returning to this old industrial area in the heart of England. Around the next bend you see the new brick wall of the former Royal Doulton glass factory – now The Glasshouse Project. Here since summer 2000 a hive of activity began transforming the site. By autumn everything was just ready to receive the first students into the new Ruskin Mill Further Education Centre and the students of the WEST MIDLANDS FOUNDATION YEAR.

The FOUNDATION YEAR, in its third term after Easter, has nine enthusiastic students who – along with the eurythmy stage-group EURYTHMY WEST MIDLANDS – feel quite at home in 'The Studio' above the cafe of The Glasshouse Project. The course combines three options: Year 1 of a Eurythmy training, Year 1 Steiner Teacher Training, or an exploration of the arts and anthroposophy. This combination arose out of the perceived need for a deeper understanding of anthroposophy through the arts for both the teacher and the eurythmist to base their art on a deeper understanding of the human being.

Choral singing is followed three mornings a week by seminar blocks, led by visiting and local artists, doctors and lecturers. These have included embryology, child development, history of art, music and Parzifal – always in conjunction with eurythmy, painting or modelling. Drama and speech, spatial dynamics, curriculum studies and extra eurythmy take place in the afternoons. The emphasis is experiential, with student par-

ticipation and interchange as much as possible. Those on the eurythmy option pursue further eurythmy on Thursdays and Fridays, making this a full-time course.

Another Foundation Year is offered for September 2001. Write for a brochure to: West Midlands Foundation Year, 10 Kohima Drive, GB-Stourbridge, West Midlands DY8 3SA, England. Tel & Fax: +44-1384-442563. E-mail: eurythmy.wm@ukonline.co.uk

### Eurythmy Further Training Courses at the Training Centre for Eurythmy, Vienna

From Easter 2001 artistic work begins again. In our 'Studio Ensemble' a new programme in speech eurythmy and music eurythmy will be rehearsed, which can be shown in various venues. Our initiative is address to eurythmists who are interested in rehearsing and working out different approaches, especially in music eurythmy.

Artistic director: Adelheid Petri

Working days and Further Training:

Wednesday, 11th July, 10.00 a.m. – Friday, 13th July, 2001, 6.00 p.m.

Working days for eurythmists, 4th and 5th year students in a training and others who are interested: 'The eurythmic zodiac' and the Uriel Imagination by Rudolf Steiner.

Our aim, as announced last year, remains: to perform the Uriel Imagination (choreographic forms by Marie Savitch) for St John's Tide, 2002.

Saturday, 13th July 4.00 p.m. – Monday, 16th July, 2001, 6.00 p.m.

Music Eurythmy: The language of intervals in Debussy and Mozart.

1st October – mid-December, 2001

Further training for students of a fifth year

and eurythmists:

Work on the soul-forces.

Rehearse and perform a fairy-tale.

*Registration and information:*

*Bildungsstätte für Eurythmie Wien*

*Tilgnerstrasse 3, AT-1040 Vienna*

*Tel: +43-1-504-83 52*

### Further training courses at the Akademie für Eurythmische Kunst, Baselland

Tuesdays from 3.00 p.m. to 6.00 p.m., Speech Eurythmy and Music Eurythmy with Sieglinde Lehnhardt and Christoph Graf.

Working weekends for amateurs, students, eurythmists

organized by the Akademie für Eurythmische Kunst, Baselland and the Eurythmeum Elena Zuccoli, Dornach

'Eurythmy as an artistic impulse'

with performances, demonstrations, courses Led by Christoph Graf

Friday, 25th May, 2001, 7.15 p.m. till Sunday, 27th May 12.00 midday in the rooms of the Akademie

Registration with the Secretary.

Block with Werner Barfod 8th – 9th June, 2001

for trained eurythmists

Work on the 'Zodiac and Planets'

Fri. 8th June, 6.00 p.m. till 10.00 p.m.

Sat. 9th June, 9.00 a.m. till 6.00 p.m.

2nd – 4th November, 2001, working weekend for amateurs, students and eurythmists. Theme to be announced.

Block with Werner Barfod 23th – 24th November, 2001 for trained eurythmists

Work on the 'Zodiac and Planets'

*Further information and registration:*

*Akademie für Eurythmische Kunst, Baselland*

*Postfach 24, CH-4143 Dornach 1*

Tel: +41-61-701 84 66, Fax: +41-61-701 8558  
 e-mail: info@eurythmie.ch  
 www.eurythmie.ch

## EUKARDIA© Seminars for Self-Development

Courses with Sylvia Weyand and Florin Lowndes  
*Towards understanding of the Chakras and their use in Eurythmy*

A presentation of the chakras in traditional view and in Rudolf Steiner's view – One's own becoming-aware of the chakras in relationship to their place and effects – Basic gestures and colours of the chakras – Chakra gestures in well-known eurythmy exercises.

8th–10th June 2001, Essen  
 Freie Waldorfschule Essen

6th–8th July 2001, Stuttgart  
 Studienstätte für Eurythmie

13th–15th July 2001, Berlin  
 Heilpädagogisches Therapeutikum

26th–28th October 2001, Munich  
*Information and registration:*  
*Sylvia Regina Weyand*  
*Grenzstr. 107, DE-47799 Krefeld, Germany*  
*Tel: +49-2151-59 96 87, Fax: +49-2151-95 57 22*  
*e-mail: sylviaueyand@cs.com*

## CHOREOCOSMOS SCHOOL FOR ASTROSOPHY Robert Powell

### Concerns

Amongst other things Rudolf Steiner has given to humanity also the impulse through a new star wisdom (astrosophy) and through the cosmic dance of eurythmy to reach again the spiritual content of the cosmos. The foundations for this is a new spiritual knowledge of the star-

ry world, the planets and zodiacal signs and their connection to the human being.

The eurythmic gestures of the zodiacal positions and the planetary movement with the corresponding sounds leads the practitioner to an experience of the links between the macrocosmic movements and the movements in us (R. Steiner: GA 238, lecture of 12th Sept., 1924, on the path of the School of Chartres through the four elements to the seven planets and finally to the twelve signs of the Zodiac). This path serves as an archetypal picture for the structure of the School for Astrosophy.

In the early temple dances the human being found the connection to the cosmos. Here the movements of the planets were experienced through the signs of the zodiac. Through eurythmy Steiner attempted a renewal of the early temple dances in a thoroughly modern form (GA 277, lecture of 25th August, 1918). This renewal of the early temple dance is exactly what lies at the basis of the School for Astrosophy.

### School

The School for Astrosophy holds courses in the cosmic dance of eurythmy and the astronomical and astrological bases belonging to it. Leader: Robert Powell, born 1947 in England. Mathematics teacher, occupied with astronomy and star wisdom, author of many books on this theme, e.g. *Towards a New Star Wisdom*, and *Chronicle of the Living Christ* (AP, New York 1996). Eurythmy diploma: 1982 (Dornach), eurythmy therapy diploma: 1984 (East Grinstead).

Since 1992 Seminar leader in the Cosmic Dance of Eurythmy in Germany, U.S.A. and other countries.

### Aims

The School for Astrosophy is open for anyone interested who want to find through eurythmy a connection to the cosmic forces – without previous knowledge. The eurythmic basic elements are developed which are

repeated in a kind of round-dance based, from the spiritual point of view, on the newly developed forms for the planets and zodiacal signs. This is accompanied through music from the classical and romantic tradition and through speech.

The courses by Robert Powell (for amateur eurythmists and eurythmists) take place on weekends and contain besides at least 3-4 hours of eurythmy also lectures and discussions on the themes. Detailed conference programmes available from the contact address below.

4th – 6th May, 2001 'The Cosmic Dance of Eurythmy: The twelve Moods'. Weekend Seminar with Robert Powell in Trier.

*Information and registration:*

*Frau Gisela Storto-Lanfer*

*Am Irscherhof 35, DE-54294 Trier*

*Tel. +49-651-3 40 53, Fax. +49-651-9 93 27 31*

21st – 23rd September, 2001 'The Meditative Dance of Eurythmy: The Foundation Stone Meditation'.

Weekend Seminar with Robert Powell in Pforzheim.

*Information and registration:*

*Frau Veronika Bramsch*

*Urachstrasse 29, DE-70190 Stuttgart*

*Tel. +49-711-2 62 34 39*

2nd – 4th November, 2001 'The cosmic dance of eurythmy: Planets in the Signs'.

(These dates are suggestions) Weekend Seminar with Robert Powell in Trier

*Information and registration:*

*Frau Gisela Storto-Lanfer,*

*Am Irscherhof 35, DE-54294 Trier*

*Tel. +49-651-3 40 53, Fax. +49-651-9 93 27 31*

## Section for the Arts of Eurythmy, Speech and Music

*Werner Barfod*

*New working group for eurythmists, speakers and actors*

*At the Goetheanum a working group for eurythmists, speakers and actors is being set up, in which the participants will concern themselves with working on the gestures which originate out of Rudolf Steiner's teachings on the soul. They are the gestures which he developed out of the nature of the human being. These twelve soul-forms and seven soul-contents express the complete human being.*

Working on these gestures gives one the possibility to approach the contemporary existential need for authenticity in creating the performing arts. This work is to take place once a month on a Tuesday evening from 7.30 till 9.00 p.m. in the Goetheanum.

This work, in its practical activity, assumes the character of research. It is a prerequisite that the individual intends to search actively and independently. At a later stage a demonstration will be worked out with a write-up.

The following dates have been made, till summer 2001:

Tuesday, 1st May, 2001

Tuesday, 5th June, 2001

Tuesday, 10th July, 2001

each meeting from 7.30 till 9.00 p.m.

Werner Barfod is responsible for this work, which takes place within our Performing Arts Section.

Written applications requested, till 25th April, 2001, send to: Goetheanum, Sektion für Redende und Musizierende Künste, Frau Doris Bianchi, Postfach, CH-4143 Dornach 1, Switzerland.

# SPEECH

## Further training in Artistic Speech with Ursula Ostermai

Monday, 22nd October 2001, begins 9.00 a.m. till

Wednesday, 24th October 2001, ends 1.00 p.m.

I am happy to be able to invite you again to a *Further Training in Artistic Speech*. Out of the review of last year's work, the following themes have emerged:

1. Stimuli in reciting epic, lyric and dramatic texts. Stimuli in declaiming lyrical and dramatic texts;
2. Voice and breath control in speaking rising and falling rhythms;
3. The visible and the audible gestures.

When registering, please indicate which of these themes especially interest you and let me know other concerns – it is my wish to integrate as many of your wishes as possible in our work together. The work during the day will be divided into group eurythmy, artistic speech work, smaller practice groups and in the evenings discussions with demonstrations on professional questions that have arisen out of the practical work.

This further training course takes place *in the Goetheanum*. The room will be announced on the blackboard (south entrance).

Course fee 100 Sw.Fr. – payable at the beginning of the course.

*Registration requested at the latest by Monday, 15th Oct. 2001:*

*Ursula Ostermai, Dora Gutbrod-Schule,  
Postfach 701, CH 4144 Arlesheim  
Fax: +41-61-701 51 64*

## Working days for anthroposophical educational and therapeutic speech practice, October, 2001

*Understand and hearing*

*Hearing and understanding*

*Ursula Ostermai, Arlesheim*

From Thursday, 25th October till Sunday, 28th October, 2001, working days for anthroposophical educational and therapeutic speech practice will take place at the Goetheanum. The conference has a long tradition, going back to the initiative of colleagues whose concern was research, further training and exchange of work-experience. It is for speech artists who have found and built up their work in the social field. Through its research concern in therapeutic speech practice, this conference will be held by the Medical Section. It is open to trained speech artists who in their various tasks are confronted with language and speech difficulties, with people in professions who need to speak (teachers, educators, parsons, public speakers, etc.), in Kindergartens, with the speech development and encouragement of pre-school children, with school children with speech impediments, in adult trainings and seminars, and with the therapeutic speech practice in the medical realm.

All speech colleagues who are confronted with these tasks are warmly invited to this conference. It is divided into a further training part and a research part led at present by Dr Michaela Glöckler. She will work with the participants in the form of a seminar on the medical and artistic context which can be found in great richness in Rudolf Steiner's *Speech and Drama* lecture-course. At present lecture three is being studied. The aim of the work is to penetrate the knowledge in art, education and therapy to attain an anthroposophical picture or study-of-man of speech. Out of this emerge new approaches of working and methods corresponding to

modern needs and it also leads to a new understanding of speech-formation, summed up in the question: Speech-formation – what can it do?

*Registration and information from:  
The Medical Section at the Goetheanum  
Postfach, CH-4143 Dornach 1*

## Weekend Courses by PU©K SCHOOL FOR SPEECH AND DRAMA, STUTT GART

### *Directors Courses:*

'From the written text to acting the scene'  
Fri. 22nd June, 10.00 a.m.– Sun. 24th June,  
2001, 6.00 p.m.

*Course leader:* C. Schlösser

*Fee:* 320 DM

*For:* Speech artists and teachers

The Class Play is coming next – what shall I do?

Under the auspices of the School for Speech and Drama, Stuttgart, PU©K you can work on the practical and theoretical fundamentals for the adventure of the 'class play'. Alongside different exercises for motivation of pupils and to stimulate the imagination, concrete suggestions in organizing rehearsals and ways to approach the practical work – for Upper as well as Middle School pupils – with the technical necessities of directing and the steps to go through from the written work to playing the scenes. The working days are introduced with body-exercises and improvisation as the possible prerequisite for the progress of actually rehearsing. An initial understanding is gained by reading a text together. This leads to work in small groups with practical suggestions for working a scene on your own.

*Aims of the course:* Out of concrete experience to gain entry for working on your own and thereby to gain a greater confidence in dealing with the medium of the theatre.

### *Clowning Workshop*

'A Weekend on the trail of the Clown'

Fri 18th May, 6.00 p.m. – Sun. 20th May, 2001,  
6.00 p.m.

*Course leader:* B. Köhler

*Fee:* 230 DM

*For:* Artistic speakers, teachers, parents and students

Practical work on the centres of movement, individual isolated movements and imitating movement; on the laws of comedy; on techniques of clowning and samples of clowning, as well as 'discovering your own clown'.

*Apply:*

*Schellbergstrasse 44, DE-70188 Stuttgart*

*Tel: +49-711-26 73 74*

Upon request to this address, you can receive – after July 2001 – notification of further courses for 2001 / 2002.

## Seminar Courses in the Arts of Speech and Gesture for Teachers

*Sighilt von Heynitz*

Since January, 2000, a two-year seminar in the arts of speech and gesture for educationalists, teachers and those involved in education, has collaborated with the teacher training for Steiner education (HFAP) in Dornach. The basic exercises and laws of artistic speech are worked on for a weekend per month and in two seminar-weeks annually. In addition experience of the elements of acting and brought for the rehearsing of plays with children and young people. The morning work on the anthroposophical study of man is a study of educational themes with the students of the HFAP. This is a further training seminar. At the beginning of the second year, there are 9 enthusiastic participants.

The second two-year course begins in July, 2001.

Course leaders: *Artistic Speech* Sighilt v. Heynitz, Astrid Marti, *Gesture* Michael Schwarzmann, Claudio Puglisi, *Eurythmy* Esther Reichmuth, *Study of man and Steiner School curriculum* Marcus Schneider, Thomas Stöckli.

*Information and registration:*  
Sighilt v. Heynitz

Heidenstr. 20, CH-4142 Münchenstein  
Tel./Fax: +41-61-411 35 92

## Education towards free breathing

Artistic Speech further training for teachers and curative teachers

Focussing on:

- The growing human being from the aspect of developing speech and breathing
- Suggestions for the rhythmical part of lessons
- Forming, differentiating and identity (the good, the beautiful and the true speaking)
- The means of artistic speech and interpretation
- Help for the teacher's voice
- Discussion and exchange of experiences

Tutors:

Barbara Denjean-von Stryk, Gabriele Endlich

Dates:

Course II, 28th – 30th September, 2001

Course III, 8th – 10th March, 2002

Special course with Thomas Zumsande: 'The Teutonic gods and laying hold of alliteration – the Class 4 block' from 22nd – 24th June, 2001

*Registration and further information:*  
Freie Studienstätte Unterlengenhardt  
Burghaldenweg 46, DE-75378 Bad Liebenzell  
Tel. +49-7052-92 65 0, Fax: +49-7052-92 65 10

## MISCELLANEOUS

*Humanities Section*

### Weekend Conference from 9th – 11th Nov., 2001

Workshop with Writers *The Lyric: Poets in Conversation*

Some poetry readings and conversations in a workshop with writers: A meeting for lyric poets at the Goetheanum, Dornach. Poets currently writing lyrics can meet for readings and discuss their work and impressions in a public forum. Since the programme is not fixed beforehand but is to come about with the participants, we eagerly await your suggestions and wishes. Are you interested in such a workshop? Do you wish to contribute in the preparation? Please write to the following addresses.

*Germany:*

Emily Feuchtinger

Pfarrgasse 3, DE-88682 Salem

Tel. +49-7553-12 74, Fax +49-7553-8868220

*Austria, Lichtenstein, Swizerland:*

Franz Felix Züsli-Zacher

Oetlisbergstraße 43, CH-8053 Zürich-Witikon

Tel/Fax: +41-1-383 73 77

A co-operation with our Performing Arts Section has been requested. Interested eurythmists and speakers can be actively involved in the preparations. Please get in contact straight away at the above addresses.

Werner Barfod

## Puppetry Courses 2001 at the Goetheanum

9th – 14th July, 2001

'The Essence of Puppetry'

Introductory course

Starting from the human being, we would like via the expressive means of 'the mask' to experience puppetry and its various means of expression.

This course includes gymnastic exercises, study of gesture, simple work with masks, exercises in playing with Stockpuppen, hand puppets and marionettes, speech exercises (speech formation).

No previous knowledge is necessary.

Course director: Monika Lüthi

Course fee: 650 Sw. Fr. (incl. materials)

Registration ends: 1st June, 2001

9th - 11th November, 2001

'Producing fairy-tales with marionettes'

In this course a simple string marionette made of silk will be constructed for the Grimms' fairy-tale 'The Frog-King'. We shall be concerned with questions about making puppets and producing fairy-tales. No previous knowledge is necessary.

Course director: Carmen Acconcia

Course fee: 290 Sw. Fr. (incl. materials)

Registration ends: 1st October, 2001

*Information and registration: Monika Lüthi,  
Abteilung Puppenspiel, Goetheanum  
Postfach, CH-4143 Dornach 1, Switzerland.  
Tel: +41-61-706 43 49, Fax: +41-61-706-42 51*



## BOOK REVIEWS

### Franz Halberschmidt Musik und Elektronik

*Zum Phänomen der Rock- und Technomusik sowie der auditiven Medien*

(‘Music and Electronics: the phenomenon of rock-music, techno-music and the auditory media’) Borchten 2000, Verlag Ch. Möllmann, ISBN 3-931156-61-3

*Klaus Höller*, eurythmy therapist

Artistic speakers, eurythmists and musicians constantly face the task of working with the formative forces living in speech and music. This task assumes a central role today because the word and sound, through the electronic media becoming automated and commercialized, are increasingly removed from the human being. If one faces this challenge, then basic questions arise concerning the nature of speech sounds and musical sounds, which directly concern how one views oneself as an anthroposophical artist. For example, what is the relationship of the word of the speech artist to the computer voice programs which automatically translate what is written into [sounding] words? Why should one not use such a speech-generator to practice a poem in eurythmy? One could programme it in such a way that it does exactly what the eurythmist wants. Why not practice music-eurythmy with a CD, when good musicians are expensive and rare, and the difficulty of finding dates and time is thereby solved?

It is precisely because there are enough other so-called artists who do this that the altercation with electronic audio media becomes unavoidable for us. For example, the Australian ‘Body Art’ artist Stelarc works on something that connects the human body directly to the Internet, with the result that

the flow of data directly sets into motion the artist’s bodily movements similar to Galvani’s frog-legs which moved to electronic impulses ([www.stelarc.va.com.au/parasite/index.htm](http://www.stelarc.va.com.au/parasite/index.htm)). Such remote-controlled human movement becomes the reflection of a technical counter-world.

These strong tendencies that have been in existence for some years amongst ‘artists’, science-fiction authors, and scientists to dehumanize speech, music and bodily movement with the help of electronic media, can best be met if one understands – at least begins to – the function as well as the psychic and social power of these media. Here the book by Franz Halberschmidt is a valuable contribution.

The author, musicologist and Germanic philologist, has repeatedly concerned himself, during his thirty years as music teacher at the Rudolf Steiner School, Berlin, with rock-music and techno-music, audio media and electronic music, and has held lectures and seminars on these themes. He knows how to shed light from the most varied aspects. Today not only does a constant intrusion of loudspeaker music take place in the home, shops, restaurants, hotels, waiting-rooms, work-places, and so on, but in discos and in the summer love-parades in Berlin music is used to bring the human being into an ecstatic reduction of ego-consciousness. Out of the anthroposophical study of man, the author shows how through this the supersensible members of the human organism are placed into a condition through which forces that work in electricity and magnetism gain access to the human being and work destructively into social life.

This influence of the sub-natural beings is enhanced through electronic equipment. For, as Franz Halberschmidt presents with understandable but solid technical under-

standing, the actual supersensible nature of musical sound – simply through the way in which the microphone, amplifier, loud-speaker, digitalising function – is pushed down into the world of sub-nature. The author plausibly describes the effects on the supersensible members and the cultural life, yet he never condemns electronic audio-media in a sectarian manner but allows them a justifiable place. From this he gains new insights into the true value of music which is produced *without* electronic forces. These are aspects which can enrich the work of musicians, speakers and eurythmists in our modern culture which is so thoroughly permeated by electronic audio-media. Consequently, the research of Franz Halberschmidt can be highly recommended for those who wish to orient themselves with regard to technologically produced music.

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## Corrections to Michaelmas 2000

*Perfection still eludes us.*

P. 64, block Steiner quotation 13 lines from bottom ends 8 lines from foot of page ‘... spatial, physical human being.’ The text continues ‘From this central...’.

P. 84, diagram. The third figure down on the left, read: ‘Capacity for deed (action)’.

P. 72 The address for Prometheus Lighting was added for information by a generous-hearted gremlin.

## PUBLICATIONS

### Hugh Baker 'Songs of the Wind'

*Murtagh Redfearn*

Hugh Baker's latest CD is probably the only recording currently available which is devoted entirely to the modern lyre. Although previous recordings have revealed him as an accomplished multi-instrumentalist, with this he has returned to his original mission - that of making the lyre a vehicle for music in the folk tradition.

During an interview in 1998, Hugh Baker said: 'The lyre was a very important discovery for me. I was looking for the right instrument and my English Early Music influences had attuned me to a delicate sound. When I first encountered the lyre, it seemed to offer enormous potential as it possessed that necessary quality of delicacy, but to an even greater extent. I met it in Scotland at the same time as I discovered Celtic Christianity, and I brought them together with the landscape to create my own compositions.'

Most of the songs are both written and composed by Hugh Baker himself, although in one or two cases he has composed for an existing text or rendered a traditional Gaelic song in translation. Some of the songs are classics such as 'Raven Seek Thy Brother', 'Sorrow on the Wind' and 'Sun'. But, there are many which we will not have heard before, such as 'Brendan' inspired by the voyages of the early Celtic missionaries, 'Eagle', 'Peace' and 'The Beauty of God', all of which place the spiritual experience in the context of the land and seascape which provide the setting for the album. There are also a number of pure instrumental tracks including his 'Iona' and 'Fair Isle'.

The composer's familiarity with the lyre derives from a lifetime spent working in curative education and with the therapeutic

application of music. The music of this recording, however, steps out from that background to make a statement in its own right. In a unique and masterly achievement, he persuades his lyre to explore new territory without violating its original purpose. The achievement is unique in more than one way. He not only offers original composition but his songs also bring both lyre and voice together. Moreover, the lyre is harnessed to enrich the continuing tradition of folk music, within whose domain these songs clearly lie.

Though the songs have a universality, they not only reflect the journey and experience of an individual soul but are also inspired very largely by a specific geographical area. We are invited to roam across the island-sprinkled sea which extends from Fair Isle in the North to the holy isle of Iona in the South and out to St. Kilda in the far West. These are songs of the Scottish Isles.

We are drawn to witness the multitude of shifting colours and moods of the islands, their skies and their seascapes. The many forms of light that characterise the ever-changing elements of the Scottish Isles are captured in their fleeting moments, opalescent and yet infused with a translucence befitting this liquid realm.

But through the eternal dance of light and shadow across heather, wave and cloud, whether by night or day, by starlight or sunlight, we see perspectives unfolding to reveal the timelessness which lies at the heart of the music.

Although the use of a minor key is occasionally used to portray a mood of sadness, it more often conveys a sense of mystical exultation. In the sighing, murmuring and whispering of the lyre, we hear the natural music of wave, rain and wind. But the play of the elemental forces are mingled with the

cries of the wildlife and, in particular, those of the region's aerial inhabitants whose sounds echo the sense of free movement and space that permeates the songs.

Hugh Baker regularly undertakes tours world-wide but, as he prefers more intimate and therefore smaller venues, performances are often oversubscribed. The production qualities of this CD convey faithfully the subtleties and tones which would be experienced in the live performance and so provide the next best option while we are waiting.

Available from selected book and music shops in UK and US or direct from Hugh Baker, 'Circles of Sound', Tobias School of Art, Coombe Hill Road, GB-East Grinstead, RH19 4LZ, England, with cheque for £14.10 payable to 'Circle of Sound'. From outside UK, payment by eurocheque or international money order in sterling: £ 14.70 for Europe, £ 15 for North America, and £ 15.40 for the rest of the world.

*Now available in English Translation:*

### **Annemarie Dubach-Donath The Art of Eurythmy and Recollections**

Annemarie Dubach-Donath was one of the first eurythmists to have worked with Lorie Smits in the beginning years of this new art form.

'In *The Art of Eurythmy and Recollections*, Annemarie Dubach-Donath expands on her renowned text *The Basic Principles of Eurythmy* and shares the deep experiences of her life in eurythmy. Here she explores the work of bringing the physical body into etheric movement, the sensitive understanding needed effectively to teach and work with others, and the excitement of being a young performer at the birth of a new art form. Touching personal memories of Rudolf Steiner's instruction and kindness add warmth and historical interest to the collected texts' (Emma Primavera).

This edition includes chapters on: 'The Eurythmy Lesson', 'The Law of Metamorphosis in Eurythmy', 'The Copying of Eurythmy Forms', 'The Peripheral Movement', 'The History of Eurythmy Forms', as well as the author's work on the Imaginations of the Saturn, Sun and Moon Evolutions.

Also included is a new translation of Annemarie Dubach's *Recollections of Rudolf Steiner* and an essay entitled *Devotion to the Smallest Detail*, describing Rudolf Steiner's emphasis on this important aspect of life.

This book will be an important reference medium for all serious and striving eurythmists, as well as others interested in the intricacies of the art of eurythmy. This English translation is now available from:

Eurythmy Spring Valley, 260 Hungry Hollow Road, Chestnut Ridge, N.Y. 10977, U.S.A. Price \$ 21, plus shipping and handling.

### **'My feet can speak, my hands can sing'**

*Eurythmy in Steiner-Waldorf Schools*

At the 'World Eurythmy Teachers Conference' from 16th – 20th April in Dornach a newly published brochure on the theme 'Eurythmy in Steiner-Waldorf Schools' is offered for sale. In this brightly-coloured booklet parents and those who are looking for a simple, informative description of this subject are given a glance into lessons – especially the Lower School. Alongside examples of lessons, photos and drawings by children, it explains what eurythmy can do and what it means for the development of children and learning in school.

On the basis of its success and the many positive reactions in Holland – it is published by the Research Centre of the Hogeschool Helicon in The Hague – a German and an English translation is available thanks to the help of the Steiner School movement in England and in Germany. This 14-page brochure

entitled '*My feet can speak, my hands can sing*' is sold at many of the book-stalls of the Waldorf-Steiner Schools in Holland. It is a very suitable way to introduce the subject to 'new' parents. Priced at c. 2 Euros, with a reduction when ordering 10 or more copies.

*Hogeschool Helicon Onderzoekscentrum  
Socrateslaan 22A, NL-3707GL Zeist  
Tel: +31-30-693 79 00, Fax: +31-30-691 14 40  
e-mail: [onderzoekscentrum@hhelicon.nl](mailto:onderzoekscentrum@hhelicon.nl)*

## MISCELLANEOUS

### Where do the indications of eurythmical style for the cultural epochs originate?

*Cara Groot, Dornach*

We know the valuable stylistic movement-indications for the presentation of the ancient cultural epochs in eurythmy. They lead directly into an inner grasp of the realm of spiritual consciousness which, in various metamorphoses, live behind the cultural epochs. The indications for Egypt, Greece, China and Japan originate directly from Rudolf Steiner; they came about during the work on texts from these epochs.

The so-called 'indications' for the presentation of texts out of the Indian and Persian

cultures do not come directly from Rudolf Steiner. It was the 'original eurythmist' Marie Savitch, who, after participating in the first years of the coming about of eurythmy, steadily worked further on this theme. We have to thank her for the eurythmical characterisation of the Indian attitude of soul out of the sound A (*ah*), and for the Persian through laying hold of an 'external object', for example, a rod.

More concerning the cultural epoch, direct from Marie Savitch, is to be found in the book by Cara Groot, *Marie Savitch – Ihr Leben und Wirken für Rudolf Steiners eurythmischen Impuls*, by Cara Groot (pp. 24, 141 and 145).



J. M. de Hérédia, *La Vision de Khém*, c. 1922

from left to right : A. Turgenieff, M. Savitch, unknown, F. Thomas-Simons

## Humanities Section – Calender of Events 2001

We have conceived a Calender of Events for 2001, to contain all the events of the Section at the Goetheanum and in those other countries where Section work already exists. This Calender is to be taken as a first attempt to co-ordinate Section-work taking place worldwide and to develop a shared consciousness. Alongside events of the Section in the restricted sense and the various working groups, other events have been included that touch on concerns of the Section, to deepen the special aspects of the further field of tasks of the Section.

The Calender of Events 2001 of the Humanities Section (*Sektion für Schöne Wissenschaften*) can be obtained from the 'Sekretariat der Sektion'.

*Christiane Haid, Martina Maria Sam*

*Sektion für Schöne Wissenschaften*

*Postfach, CH-4143 Dornach 1*

*Tel: +41-61-706 43 82, Fax: +41-61-706 43 50*

## Speech Formation and Speech Therapy

*A sketch of an attempt to find their common ground*

*Reiner Marks*

The starting points of both Speech Therapy and Speech Formation are fundamentally different. Speech Formation has developed out of the speaking of poetry, the *Art of Speech*; Speech *Therapy* has developed from the wish to heal or help people with speech difficulties.

In Speech Therapy we are initially dealing with treating therapeutically all problems perceived in speech itself. These are not only articulation problems, that is, unclear and misplaced formation of sounds (most common is lisping), or stuttering, or all forms of

defects of the voice (hoarseness, too high pitched, and so on), but all realms that can hamper everyday communication; mistakes in the domain of grammar (conjugation, declension, *etc.*) and syntax (*e.g.* position of the verb), or the right choice of word, or limited vocabulary. Besides therapy for children with disturbances in speech development in these realms, a great need lies in the neurological realm, when people have lost their speech, for example, through a stroke. In this connection further areas belong to the tasks of Speech Therapy that are not at all primarily speech problems: All kinds of injuries or paralysis in the head or neck region are treated, *e.g.* paralysed face-muscles are stimulated. Or again if an injury or paralysis of the muscles of swallowing has occurred, the ability to swallow is practised again; even with the achievements of medical care today, in this case with a stomach/gastric tube, the quality of life of the patient can be considerably improved through the help of a Speech Therapist.

The therapy which accompanies orthodontics, which also does not treat the speech but corrects wrongly acquired tongue movements (swallowing patterns), for they are the cause of many misplaced teeth – a gymnastic mouth training. This branch can be understood as a 'remedial extra lesson' in the assimilating of nourishment, since a wrong pattern in swallowing can originate from too early or exclusive bottle feeding, when the child was not able to learn the proper sucking movements.

*To summarize:* Speech Therapy is directed to the parts of the *body*, with which we speak but also eat and drink and consequently treats everything which can disturb these activities. Because the bodily *functions* stand in the foreground, one consistently speaks, for example, about the exercises for the pattern of swallowing as mouth *motor functions*. In general the whole choice of terminology is directed towards functions and mechanical processes.

In the first decades of the 20th century Speech Therapy was an auxiliary profession in the surgeries of *phoniater* (specialists in the voice and speaking). After a strong assault on the development of this therapeutic profession during the National Socialist Regime in Germany, a training was only started at the beginning of the 'Sixties (which today ends with state-recognized exams). In 1964 the first students qualified. To the rapid development of this branch of therapy – today there are far more than 7000 Speech Therapists in Germany – there corresponds an extremely strong further development of therapy methods and a widening out into the most varying realms or disturbances (as explained above). Research has also revealed an amazing amount of new background for the causes and connections of disturbances, so that one is met with an abundance of literature. With regard to the therapeutic methods, one can say that what succeeds is allowed. (Interestingly, we find the entrance into the therapy methods of Speech Therapy, *e.g.* through the therapy concept of 'neurological re-organization' of Beatriz Padovan, partly also thoughts of Rudolf Steiner – here, the connection of walking/speaking/thinking as Steiner presents it for the first three years of the child in GA 15, *The Spiritual Guidance of Mankind*). All in all it is a many-faceted picture.

Speech Formation also began in the first decades of the 20th century. As with all anthroposophical initiatives, it too suffered a massive assault in Germany during Hitler's time. Amongst other things, out of the total number of 724 Speech Formation artists (of these perhaps 400 work in Germany), we see that the further development proceeded differently than in Speech Therapy.

It is interesting for an assessment or a contrast of Speech Formation and Speech Therapy to discuss the points at which they come into contact with each other, or could do. For Speech Formation, too, which developed out of the artistic speaking of poetry, carries

healing potential and has developed a realm of therapeutic speech practice. Alongside stuttering and lisping, for the treatment of which Rudolf Steiner has given brief suggestions, amongst other places in the *Speech and Drama* lecture-course (GA 282, 18th lecture), we are dealing here less with questions of articulation, or disturbances of vocal communication as the focus of therapy, but rather with health problems and constitutional weaknesses which do not necessarily show themselves directly in speaking. They are treated through therapeutic speech practice developed out of Speech Formation. Here the focus is on the speaking of specific sounds, specific metres (*e.g.* in poems) *etc.* which work back upon the human organism. This means that in the speaking of specific sounds a healing effect works back upon the human bodily or soul constitution. The basis for this work is the conviction that, for example, the formation of the sounds, depending whether they are formed on the soft palate, or at the teeth, or by the lips, works in a differentiated way upon the soul-faculties of thinking, feeling and will; that the consonants, whether they be sounds of impact or breath sounds, work in a differentiated way on to the members of the human being; that the vowels have a differentiated working, some related more to the blood pole, some to the nerve pole in the human being; and that the therapeutic treatment of the breath in speaking in itself produces a healing effect.

*To summarize:* In Anthroposophical Therapeutic Speech Practice, speech itself is seen as a force which, in speaking, unfolds its therapeutic effect. It works back on to the speaking human being when he or she practises speech. In order to do this he/she has to be capable of speaking, must be able to speak. Speech Therapy seeks to help people who cannot yet, or no longer (see above), speak, or who have lost their speech or have not yet fully gained it.<sup>1</sup> The attempt is to reach an everyday communication which is



as normal as possible and to 'get rid' of the disturbing characteristics. Speech Therapy has access to rich and detailed knowledge and makes use of innumerable test procedures to isolate what is called the 'picture of disturbance' in a comprehensive diagnosis as a basis for the therapy process. In this process, the viewpoint is little directed towards the wider picture and does not seek for spiritual causes in a corresponding study of man. In contrast, in Anthroposophical Therapeutic Speech, one is seeking for the wider connections (for example, in the case of stuttering this can lead to the therapist including in his/her diagnostic picture Steiner's indications describing the causes of the problem lying beyond this present life (GA 310, lecture 2). One tries to build up a comprehensive picture of the patient's being. On the other hand, detailed knowledge in relationship to the bodily possibilities and functions of speaking tends to be more humble.

*Speech Formation* strive to heal illnesses and constitutional weaknesses *through speech itself*; *speech therapists* strive to heal poorly developed *speaking* in order to make possible better communication.

Developmental speech disturbances in children can serve as an example of the exactness of differentiation with which a speech therapist works. Four levels of speech are differentiated which are very clearly demarcated one from another. In diagnosis, they are individually tested and differentiated. In therapy, each is treated according to its own conceptual picture:

(1) *phonetic/phonological*. This level is the realm of the sounds. A differentiation is made between the inability to form certain sounds, e.g. k/g as palate sounds (phonetically the articulation movement is not yet mastered and consequently the sound is consistently replaced by another sound; for example a K always replaced by a t: k/t), and the inability to recognize the sound as such.

(Phonologically, the hearing, i.e. the inner recognition, is affected; if attention is focussed on the sound in isolation, it can be correctly spoken, however, in the context of complete words, it is only formed correctly by chance and is mostly replaced by a wide variety of other sounds, or passed over altogether.)

(2) *semantic/lexical*. This level embraces the understanding of words, including the extended meaning of the word (e.g. 'durchbrennen' - für sich heimlich davon machen. An example in English could be: 'Actually', understood as acting as in a play) and the ability to use words learnt in one's own speaking, is the vocabulary passive or can it be used actively? Furthermore, to understand collective concepts and to use them (e.g. cups, plates, bowls, mugs = crockery).

(3) *morphological/syntactical*. This level deals with mastering the laws of grammar in speaking. Are verbs conjugated and used in the right tense/ Are nouns declined and is the plural correctly used? And the correct forming of sentences – are the different placements of the verbs in the main and subsidiary clauses known? Are verbs and prefixes corrected separated; are subsidiary clauses used at all, and so on?. [This description applies especially to the grammatical structure of the German language; the principles would also apply however to other languages. Tr. note.]

(4) *pragmatic/communicative*. All non-speech aspects of communication are grouped together. Does the child use eye-contact during a conversation? Does it keep to rules of communication (to listen to the other and then answer or respond)? Does the emotional expression match to the content, and so on.

The therapeutic starting point for the individual levels are correspondingly differentiated:

(1) *phonetic*: With lisping, for example, movement exercises are carried out with the tongue (also in front of the mirror) until the

movements are so under control that the tongue remains behind the teeth with 's'. Only when this is mastered in the articulation of the individual sounds does one move on to syllables, words and then whole sentences

*phonological*: Here one works especially with hearing exercises to develop better recognition of the individual sounds. When the sound as such can be formed it is practised in hearing and speaking in the wider context of speech – that is in whole words and sentences.

(2) *semantic/lexical*: First one works on increasing the passive and then the active vocabulary. One after another, first the nouns, then the verbs and finally the adjectives are learned. With the active vocabulary the concern is to overcome the difficulty, through training the memory for the pictorial idea, which lies at the root of the word, or through the sound of the word (especially by the initial sound).

(3) *morphological*: As with working on the second level, the normal speech development of the child becomes the guiding direction for the therapy. First the verb forms (conjugation, tense) of the auxiliary verbs, modal verbs and full verbs are practised, then the declension of nouns and personal pronouns, definite article and gender of nouns are practised [as above, the description applies more to German – Tr. note.]. In this realm especially the example of the therapist's own speech, through the means of specifically aimed games, works to further the therapeutic process.

*syntactical*: When treating incorrect sentence structure, the example of the therapist is of prime importance.

(4) *pragmatic/communicative*: The communicative aspects of speaking can be furthered through role play, through conversations / dialogues, using dolls or puppets, and so on. As in all other realms of therapy, the influence of the bearing and example of the therapist plays an important role.

(This sketch of the four levels is not only a very shortened summary, but is also incomplete in some respects.)

Do these four levels which Speech Therapy differentiates in the treatment of speech in children have in any way a significance for the work of Speech Formation? The first one does, because Speech Formation is especially concerned with the quality, the 'being' of each sound. Compared to this are the other realms perhaps not sufficiently considered? To put it differently, are they at all relevant if the practice of Speech Formation only works with given texts (texts for exercises, and poetry)? If that is so, one cannot perceive problems with an active vocabulary (disturbances in finding words) or with incorrect grammar or wrongly formed sentences. Or could one also make use of elements out of these areas of work? Would it for example further the meaningful expression of the *content* of the speech in taking up the concepts of the second level one would replace while practising the original words with ones of similar content or even of opposite meanings? Or does it help for the adequate leading of the voice through a sentence to move around, for practice, individual parts of the sentence (3rd stage), to pay attention to the tenses of the verbs, or to the declension of the nouns – does a dative sound different from an accusative? And how is it with the elements on the 4th stage, when one no longer practises for oneself, but speaks before an audience?

The question is whether Speech Formation can learn from Speech Therapy. The opposite question is just as interesting – Could the methodological approaches with which Speech Formation works be fruitful for the work with 'pictures of disturbance' in Speech Therapy? Could even better 'successes' be achieved through other methods than those known and used in Speech Therapy?

In part 1 we attempted to find out what differentiates Speech Therapy and Speech For-

mation; what links them depends on whether a dialogue is wished for, and a connection is striven for. Consequently part 2 ends with questions. Does an interest exist to work on these questions in a mutual exchange?

*Contact address: Reiner Marks*

*Hölderlinstrasse 12, DE-35415 Pohlheim.*

<sup>1</sup> It is helpful for both realms to distinguish between 'being able to speak' and 'possessing speech'. A person can have inner speech, *i.e.* vocabulary and also a feeling/consciousness for grammatical laws, who outwardly cannot speak through, for instance, paralysis. Conversely, it is possible that someone who outwardly has been given the possibility of speech, has no sense/no understanding for speech and its inner laws.

## The Art of Speech - Education - Therapy

In the situation of today, the relationship of many people to their speech appears to be undergoing a change. In the most varying realms, e.g. schools, training in rhetoric, the theatre, therapies, it is articulated sometimes only gently but sometimes very strongly that speech as it is carried out, described and thought about is 'insufficient'. The feeling of a deficiency, indeed of loss, becomes apparent.

If the soul aspect of speech is missing, then it is no longer able to give form to the countless possibilities of expression in human existence. Yet precisely this is the basic prerequisite, it is just in speech itself that the connection between teacher and pupil, or therapist and patient, is given expression.

When the bodily dimension is missing, *i.e.* when speech is not at home in the body, or more precisely in the ability to move, then the possibility is also missing to fashion speech sculpturally. Every muscle, each sinew is potentially an organ of expression and – what

is more important for the therapeutic realm – a prerequisite, an example for the utterance of every sound. Moreover, speech without the above-mentioned basis in the physical is not able to be the expression of willed deeds or even be itself a willed deed.

Only with the possibility of allowing into speech a spiritual element, and of giving it voice, does it become the carrier of a moral substance. Our truthfulness, our conscience, our relationship to the divine and also to the world can in speech be formed and described.

To work towards this forming process of harmony between body, soul and spirit, in the way described above, is the fundamental concern of the DORA GUTBROD-SCHULE FÜR SPRACHKUNST – The Dora Gutbrod School for the Art of Speech. The therapeutic realm should of course be studied in depth as a special realm, but not assessed as a specific subject, so that the essential connection of art, education and therapy remain and are freshly enlivened. This meets a demand, indeed a need of the times, that everyone recognizes who is active in schools. Education in schools increasingly needs teachers who work both artistically and therapeutically, as well as artists working pedagogically and therapeutically.

*Dear Friends of Anthroposophical Therapeutic Speech*

We at the Medical Section at the Goetheanum, in collaboration with the Dora Gutbrod School for the Art of Speech, are very pleased to offer a training in Anthroposophical Therapeutic Speech.

Not only does the continuing decay of speech in children and young people demand a deeper knowledge of possible speech disturbances and defects, but also numerous disturbances of body and soul are accessible for treatment through Therapeutic Speech practice. In recent years, a clear further development has taken place in connection with the scientific basis of this therapy, which also finds its expression in our training.

## For the Medical Section at the Goetheanum

*Dr Michaela Glöckler*

*Our training offers:*

*4 year full-time training for a diploma as Speech Formation Artist and Practitioner in the realm of Anthroposophical Therapeutic Speech: Years 1–3, artistic and basic education training Year 4, practicum and one year course in Anthroposophical Therapeutic Speech Extra therapeutic training for trained speakers, with diploma: one year course in Anthroposophical Therapeutic Speech as full-time training 2 Year part-time training in 8 blocks part-time course over several years divided into individual courses*

*Further training for qualified anthroposophical Therapeutic Speech Practitioners*

*one year course, individual courses, part time courses recognized by the associations SVAKT, BVAKT and the EMR*

*Further training for those working in the realms of Speech and Education teachers, curative teachers, speech therapists*

*one year course, individual courses, part-time*

*The training no. 2 begins in the middle of August.*

*Experienced doctors, therapists and Anthroposophical Speech Therapy practitioners, teach the following subjects:*

*Anthroposophical Therapeutic Speech Practice  
Diagnosis*

*Medical Study of Man*

*Indications for Anthroposophical Therapeutic Speech Practice*

*Speech development of children, the therapeutic approach to language and speech disturbances*

*Case studies and therapeutic speech meth-*

*ods in curative education*

*Case studies and documentation*

*General anatomy, physiology and pathology*

*Physiopathology of the larynx, disturbances of the voice and voice types*

*Myofunctional Therapy*

*The path of schooling of the therapist, and stages of development in therapy*

*Marianne Altmeier, art therapy*

*Marion Brüstle, anthroposophical therapeutic speech, eurythmy therapy*

*Dr. med. Michaela Glöckler, paediatrics*

*Walter Gremlich, anthroposophical therapeutic speech*

*Karin Hege, anthroposophical therapeutic speech, eurythmy therapist*

*Dr. med. Roland Heuchmer, psychiatry*

*Susanne Hunziker-Christen, speech therapy*

*Günther Keim, anthroposophical therapeutic speech*

*Ursula Ostermai, anthroposophical therapeutic speech*

*Prof. Dr. med. Joseph Sopko, Phoniatriy*

*Christiane Starke, anthroposophical speech therapy*

*Dr. med. Michael Steinke, psychiatry*

*Angelika Strnad-Meier, anthroposophical therapeutic speech*

*Ingrid Viaene, anthroposophical therapeutic speech*

*Felicitas Vogt, drug therapy*

*Dietrich von Bonin, anthroposophical therapeutic speech*

*responsible for the Further Therapeutic Training*

*Entrance requirements*

*either 3 years of basis training or completed training at a recognized school for Speech Formation*

*interview with Frau U. Ostermai*

*certificate from an anthroposophical doctor confirming the general and psychological health of the applicant for the training*

### *Documents*

- written application describing reasons for applying
- CV
- 2 passport photos
- copies of school and professional finals, further education reports, testimonials from employees
- evidence of professional experience or practicum reports

Course fee for the Further Therapeutic Training total 4,500 Sw. Fr. including an initial registration fee of 100 Sw. Fr.

*For further information, registration:*

*DORA GUTBROD-SCHULE FÜR  
SPRACHKUNST*

*Postfach 701, CH-4144 Arlesheim*

*Tel./Fax: +41-61-701 51 64*

Die Sprache ist eine ungeheure  
fortwährende Aufforderung zur  
Höherentwicklung  
Sie ist unser Geistantlitz -

*Christian Morgenstern*

[Speech is a tremendous continuous challenge calling us to higher development. It is our spiritual countenance -]

## **A Music Therapy Training begins at Glenmoore, U.S.A.**

The joining of hands of music and healing is an ancient tradition. That a third partner, cognition, would clasp the two, is an integral part of anthroposophical music therapy, which brings the spiritual-cognitive element to both music and therapy. In this approach the grass roots of music, the musical elements of intervals, rhythms or tonal movement are also recognized in their cosmic origin and understood in their healing value upon the human being.

We attempt to penetrate with consciousness what music offers in tones, intervals, instrumental sounds and the multiple world

of rhythm as well as the spiritual Scientific picture of human development, constitution, illness and health. A special training is necessary to lay a foundation for an intuitive understanding leading to subsequent music therapeutic application. Without that cognitive aspect in our consciousness we would merely rely on the soothing or enlivening properties of music itself: the soul would be in the grip of its power, the etheric body possibly attuned to its laws, but alas, we would lack the lasting impact upon our soul makeup and bodily nature. The anthroposophical therapeutic approach seeks to reach to a deeper level than where a calming or motivating effect is temporarily achieved.

Considering many different approaches in this work, one comes to know a basic three-some of study: the artistic, the curative educational/social therapeutic and the medical/psychiatric realms in regard to knowledge of the human being. These, in turn, converge on the central discipline of music, by which is meant the being of music; not what composers have taken from her 'horn of plenty', neither the songs that have arisen in folk traditions, nor the laden harmonies or the sophisticated beat of the concert hall and certainly not the recording and replaying through mechanical means of any of the aforesaid, but rather music as it can be rediscovered in the etheric quality of a melody, a harmony, a rhythmic beat. Music as it appears in tone-sequences, in interval-relationships, in the after-tone phenomenon, and – as Rudolf Steiner indicated to the eurythmists – music as revealing to us a beeline to the spirit.

Keeping these principles of approach in mind, a three-year Training in Music Therapy (the first held in English) will begin in America in Autumn 2001. Tone eurythmy, instrumental work including the lyre, and bowed instruments and music therapeutic exercises form the core throughout the course. The three learning intensives of each year have different subjects of study. The first year will include anatomy, physiology, world

evolution, the second year, embryology, inner life-movements and life-processes, curative education/social therapy, and the third year, musical anthropology, internal medicine and psychiatry, as well as a concentration on the practice of music therapy. The weaving in of artistic courses such as modelling, painting, speech and drama will accompany the changing path of experience. The opening subject of the course will turn to inner discipline, giving the training the character of a school. As in most training, written assignments, oral presentations and home study are requirements.

Now to the name: Therapeutically speaking, the central tone around which tones and intervals develop is the 'D' rather than the 'C'. The word 'dorion' describes music activity that centers itself on the tone 'D' and the name chosen for the training is subsequently 'The Dorion School of Music Therapy.'

The Camphill Special School, Beaver Run, in the Kimberton area of Eastern Pennsylvania, U.S.A. will host the courses in the school and therapy buildings. We hope that the course will draw musicians from and beyond the United States as an English-speaking music-therapy course is being offered for the first time.

The initiative for the Dorion School of Music Therapy arises out of the many requests for training coming towards Christof-Andreas Lindenberg during his lifetime of work as musician, composer and music therapist within The Camphill Movement. The realization of the school has been made possible by his being joined by Christina Porkert who is a music therapist at The Ita Wegman Clinic in Arlesheim Switzerland and part-time teacher in the Musiktherapeutische Arbeitsstätte, Berlin. Christina also has some years of experience as a music therapist at the Lucas Klinik for cancer patients in Arlesheim. These two form the core faculty around whom others are now joining, with Norma Lindenberg.

A qualified musical background and a thorough foundation in anthroposophy

belong to the entry criteria. If you are interested to know more or wish to apply, please write to:

*Norma and Christof-Andreas Lindenberg  
and Christina Porkert  
Camphill Special School - Beaver Run  
1784 Fairview Road, Glenmoore, PA 19343,  
U.S.A.  
Fax: +1-610-469-9758*

## HELVETIA and EURYTHMIA

*or the birth of the Swiss Association  
of Eurythmists*

In Switzerland the entire professional outline and competence of *associations* is extended and *now* too the professional outline in the realms of health, social work and art have recently been referred to the government. Professional recognition itself will be dealt with independent of *local government* level.

This new legislation for the professional outline probably coming into force from 2003 does not by-pass eurythmists. It is up to us to start now to make the necessary preparations such as:

- working on documents for the training, for the professional image and so on;
- the existence of an association!

Excellent leaflets have already appeared - 'Professional Image for Eurythmy Teachers' and 'Professional Information for Eurythmy Teachers' - prepared under the auspices of our Performing Arts Section; in preparation are documents on the theme 'The Stage and Adult Training'. These are obtainable (see below) by sending a S.A.E.

Through the initiative of the Association of Swiss Eurythmy Trainings an initiative meeting for founding the Association took place (September 2000, in Bern) with 26 eurythmists, eurythmy therapists, students and 'eurythmophiles'. The founding of a Eurythmy Society as bringing together all active and passive friends of eurythmy was recog-

nized as a task for the future. The founding of a professional Association was seen as an absolute necessity – the VGSEV (for non-initiates: *Vorbereitungsgruppe für die Gründung des Schweizerischen Eurythmisten Verbandes* – ‘Professional group for the founding of the Swiss Association of Eurythmists’).

Since then six of us met each month and with intensive work in an expectant mood we looked at the form of the Association. Here we would like to express our gratitude to Frau Weber of the Association of Eurythmy Therapists and Herr Sorge of the Association of Eurythmists in Germany who helped us with advice. The completed draft of the *statutes* for the founding meeting on 6th May, 2001, in Bern will be sent to you. But for the many coming tasks we are looking to you for more council members and co-workers – especially French and Italian speakers.

People have been found for the following tasks:

Beat Hersperger: law

Ulla Hess: stage and further training

Prosper Nebel: educational eurythmy

Monica Nelson: adult courses

Nikola Suwald: eurythmy in the work-place

Important tasks still need to be covered. Who can take on the Swiss contributions to the German Association Newsletter *Auftakt*; who feels strongly about PR work; who would like to translated into French and/or Italian? Please don't be shy – we are looking forward to your contacting us at our *temporary address*:

*Akademie für Eurythmische Kunst Baselland*  
 Postfach 24, CH-4143 Dornach  
 Tel: +41-61-701 84 66, Fax: +41-61-701 85 58  
 e-mail [info@eurhythmie.ch](mailto:info@eurhythmie.ch)

The Association does not only involve work but also quite new possibilities:

- a consciousness of the many eurythmists in Switzerland and our various realms of work;

- a transition from the isolation of ‘lone struggler’ to an attitude of mutual help;
- a more intensive presence in the world;
- information and advice about difficulties in the field of work;
- further training;
- receiving the German newsletter *Auftakt* with inserts from Austria and Switzerland (3 times in the year);
- and much more besides – depending on the initiative of us, the members!

Working together / thinking together / carrying each other – of all eurythmists in Switzerland is consequently all in our own interests.

## Excessive length of the contributions - thickness of the Newsletter and its cost

For future editions of the *Newsletter*, I wish for a reduction of the length of the articles to a maximum of 5 - 6 pages each. And if the *Newsletter* would not be so *fat*, then it would of course be cheaper. And this links to a second point: ‘*that 1,700 of the 4,500 recipients should to send a contribution...*’

I am out of work and nevertheless send 20 DM for each issue. If every reader would pay, I too would have less to pay. I would be prepared to take on contributions for people out of work and moreover for those on benefits, but not for the greater number of slip-shod people who couldn't care less. When I go to the baker, I don't receive bread for nothing!

My suggestion to the Editor: Whoever does not pay has to give social reasons, otherwise he/she will not receive the *Newsletter*!

I hope that you soon discuss my two points and think about them.

*Warm greetings from the North*

*Yours,*

*Anonymous*

## 16 eurythmists want to take off

*Eurythmy Students of the 4th year  
in Witten-Annen*

### MOVIMENTOBRASIL:

The new eurythmy project, that wants to go beyond boundaries.

Despite all the resistances we, 16 eurythmists of the Eurythmy School Witten/-Annen, plan to present our artistic end-of-term programme in Germany, Swizerand and Brasil. Students in our course have been together, who come from six different cultures – we come from Brasil, Chile, Germany, Austria, Portugal and the Czeck Republic.

Four years of shared study has led to this initiative. It has arisen out of the wish to present our own artistic work and thereby to meet and discuss, for example with movement artists, musicians and actors in Brasil. After our tour of Germany that includes Hannover, Mannheim, Unterlengenhart and Swizerland, from 22nd June, 2001, we want to fly on 12th July, 2001, to São Paulo.

We have the possibility to appear in the official Winter Festivals in such cities and towns as São João Del Rei, Ouro Preto, Diamantina, Poços de Caldas and Belo Horizonte. And our programme forms an important part of the opening festival of the second Waldorf School in Belo Horizonte. Further performances are planned in Campinas, Botucatu and São Paulo.

Until our premiere on 16th June, 2001, in the Rudolf Steiner School Dortmund, we are working on a varied programme with Brazilian and German music and poetry, from classical to modern.

We need your support for the project MOVIMENTOBRASIL in order to be able to land successfully in Brasil!

Bank: Institut für Waldorfpäpagogik, Stadtparkasse Witten; Bank code 452 500 35, Account 431 528 – 'MOVIMENTOBRASIL'.

Further information from Ina Steinbach.  
Tel: +49-2302-967 32 07.

## Dear Eurythmists,

You don't know us yet?

You need reasonably-priced, good eurythmy shoes.

You would like good quality wool/silk underwear,

You need dancing shoes,

You need the 'famous' bobble-headed safety-pins,

You want, in all the world, uncomplicated and quick service,

You would like our very good cotton tights on special offer,

in short, you would like to know more about us,

then simply ask for our free catalogue, from

*Kaesbach TanzSchuh OEG*

*Nonntaler Hauptstr. 18*

*AT-5020 Salzburg, Austria*

*Tel: +43-662-845991*

*Fax: +43-662-845993*

*e-mail: kts@aon.at*

*Homepage: www.kts.at*

PS: We shall have a stand at the World Eurythmy-Teachers Conference from 16th – 20th April, 2001. Do take a look.



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 Michaelmas edition 2001, 15<sup>th</sup> June, 2001**  
**for the Easter edition 2002, is 15<sup>th</sup> February, 2002**

Werner Barfod (Editor) and Johanna Wildberger (Administration)

*Address to: Administration der Goetheanum-Bühne:*

*Goetheanum, Rundbrief SRMK, Postfach, CH-4143 Dornach 1, Fax +41-61-706 42 51*

Please notify us of your change of address, to enable us to mail the next Newsletter.

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*German Bank account:* GLS Gemeinschaftsbank Bochum account no. 988100, BLZ 430 609 67.

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Eurocheques in Swiss currency are also possible. Or you can make a donation by credit card (Eurocard/ Mastercard or VISA). Please address these contributions to the Administration address above – a postcard is enough – with the following details:

Name, forename and address  
 name of credit card  
 credit card number (16 numbers)  
 expiry date of the card  
 amount in Swiss Francs

*With grateful thanks for your help*  
*Werner Barfod*

*No.34. Easter 2001*

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*Leader: Werner Barfod*

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