

The background features an abstract graphic design. It consists of several overlapping, irregular shapes. On the left and right sides, there are large, light blue shapes that resemble stylized waves or paper folds. In the center, there is a prominent, darker red shape that also has a wavy, organic form. The overall composition is dynamic and layered, with the red shape appearing to be in the foreground relative to the blue shapes.

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

Michaelmas 2001

EDITORIAL

Dear Readers,

Since our last issue, a number of working conferences with new impulses have taken place. A special event was the Eurythmy Teachers Conference at Easter with many impressive performances by pupils. The participants returned to their work encouraged and refreshed. Several connections are beginning to be formed in the work between the Sections and the first conferences of a working together have taken place. For those involved in other areas, eurythmy was a new experience and a help.

The Eurythmy Summer Festival has just taken place. It brought to us the extensive palette of eurythmic activities of the present day and some painful surprises.

To the request to think about a solution to the increasing costs of the *Newsletter*, we received a host of reactions. Almost everyone would like to keep it bi-annual, requesting shorter reports and succinct announcements. It is suggested that a price for regular subscription be made, and where necessary to grant a concession.

Our next step: Announcements at most one column (half a side of A4); reports no longer than a side (A4, font: Times New Roman 12). Once again a request for those who do not pay, nevertheless where possible to make a bank transfer using the enclosed form.

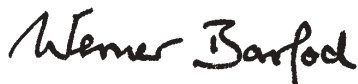
In this issue we have had to shorten here and there. Those people whose contribution had to be postponed have often not been very pleased. Please help by concentrating on the essentials in all descriptions. In future we reserve the right to hold a contribution for publication at a later date.

But please do report on everything with which you are involved at present and that is of interest to others, so that the *Newsletter* shows what is being worked on at the moment. Even a correspondence—like that between Julian Clarke and Hans Ulrich Kretschmer—can be very stimulating...

A topical question with regard to the Christmas Plays receives plenty of space. Here precisely eurythmists and speech artists are especially called on to help on the spot in order to find fruitful solutions.

Please note in the announcements the events of the Section taking place at the Goetheanum—and do note down the dates!

With all best wishes for the Michaelmas and Christmas seasons.



PS A message from the administrative side of the *Newsletter*: Johanna Wildberger will be leaving us at Christmas in order to concentrate on completing her eurythmy training. We are grateful for her active help during the last three years.

Corrections to RB 34

p.14, col.1, 7 lines from bottom, del. 'is'.

p.16 bottom col. 2, del. 'to' – this was a gremlin.

p.18 para 1, l.5, for 'essentail' read 'essential'.

p.20 half-title, for 'Steier's' read 'Steiner's' (split your sides).

p.34 para 1, l.4, for 'if' read 'in'.

p.39 l.16 for 'by body' read 'my body'.

p.39 6 lines from bottom, for 'into two' read 'in two'.

p.40 l.6 del. 'of the', read 'pathway of the will'.

para 3, l.6, for 'leads the limbs' read 'leading the limbs'.

p.41 6 lines from bottom, for 'light waht' read 'light on what'.

p.42 end of article, for 'painting' read 'drawings' (definitely a gremlin).

p.118 anonymous: l.6 for 'recipeints' read 'recipients'

l.7 del. 'to'.

To RB 32, Easter 2000:

p. 82, the mural of Aquinas and Albertus is in the Albertinus, Fribourg, Switzerland

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Recollections of the Leadership of the Section 1991 - 2001

Virginia Sease

The following report represents an effort to summarize some of the themes which each field of the Section took up during the past ten years. In the preparatory groups which worked with me for planning and implementing each Conference often the Theme of the Year for the members work in the General Anthroposophical Society stood behind our specialized Section work. The members of these preparatory groups, who are members of the First Class of the School of Spiritual Science, realized their task for the Section with commendable conscientiousness, competence and loyalty; therefore I wish first of all to express my deep gratitude to them, but also for every eurythmist, speech artist, actor, musician and puppeteer who participated with us both in attendance as well as in actively supporting the efforts of the Section.

During the early years of the 'nineties we established a rhythm in which each yearly conference of each art included a free-rendering of a Lesson of the First Class followed by a conversation among the participants. This was initially planned in 1992 and by 2001 I was able to hold Lesson 10. I hoped that this activity would become the "red thread" which connected the many and diverse spiritual and artistic endeavors living in the Section. At the request of Werner Barfod I will continue with this work also in the year 2002. Although this work happened only once a year in each group it is a joy to experience the deepening which occurred during this time and came to expression in our conversations together.

In the Section Newsletter 28 a review of the different working groups – "organs" – of the Section was published. Here I will try to respond to various requests to outline systematically my own lecture contributions to various conferences within the Section so

that a thematic overview of our work might emerge. Since the various conferences usually took into account the preceding year this overview will address each area separately. Of course, in each conference numerous contributions – artistic and in lecture form – also came from other people which unfortunately would exceed the scope of this more personal recollection.

Conferences for Musicians

Die Lage der musikalischen Kunst im Okkultismus der Gegenwart: östliche und westliche Strömungen hinsichtlich der 8. Sphäre. The Situation of Music within Occultism Today; Eastern and Western Streams in their Relationship to the 8th Sphere.

Die Musik in apokalyptischer Zeit. Music in an Apocalyptic Age.

Todesprozesse und Auferstehungskräfte in der Musik. Processes of Death and Forces of Resurrection in Music.

Komponisten im amerikanischen Exil ab dem Jahr 1933. Composers in American Exile as of the Year 1933.

Das Geheimnis der Musik - Initiative und Wille. The Mystery of Music – Initiative and Will.

Gesang und die neueren Mysterien. Singing and the Newer Mysteries

Zur Aufgabe unserer Zeitepoche: Das Antlitz des Bösen und der nachtodliche Planetengang. Concerning the Task of our Age: The Countenance of Evil and the Path after Death through the Planetary Spheres

Konferenz für Instrumentenbau aus anthroposophischem Impuls. Conference for New Instruments arising from anthroposophical Impulses.

Geistesströmungen um die Wende zum 18. Jahrhundert und zum 21. Jahrhundert. Spiritual Streams at the Turn of the 18th and the 21st Centuries.

Tonerlebnisse als Weltenvorgang. Tone Experiences as Cosmic Occurrences.

Conferences for Speech Artists and Actors

Der Alexandriner und das Rosenkreuzertum im 17. Jahrhundert. The Alexandrine Meter and Rosicrucianism in the 17 Century

Zur spirituellen Lage der Sprache am Ende des 20. Jahrhunderts: Krise und Hoffnung. Concerning the Spiritual Situation of Speech at the End of the 20th Century: Crisis and Hope.

Apokalyptische Fragen und die Wirkung des Sorat-Impulses. Apocalyptic Questions and the Effect of the Sorat-Impulse.

Buddha- und Christus-Wirkungen in der Sprachentwicklung. The Working of Buddha and Christ in the Development of Speech.

Der künstlerische Sprachimpuls in seiner esoterisch-exoterischen Bedeutung. The Artistic Speech Impulse in its Esoteric-Exoteric Significance.

Marie Steiners Einsatz für die Esoterik und die Kunst. Marie Steiner's Deeds for Esotericism and Art.

Tradition und Entwicklung im Kunsterleben. Tradition and Development in the Experience of Art.

Die Fortwirkung des Orpheus Mysteriums: Logisches Denken und künstlerische Kräfte. The Continuing Effect of the Orpheus Mystery: Logical Thinking and Artistic Forces.

Tagung der Sektion. Conference of the Section.
Aspekte zu den Ätherarten (unter Berücksichtigung des Rosenkreuzerischen). Aspects of the Ether-Types (with Consideration of Rosicrucianism).

Conference for Teachers in Speech Training

Praktische Gesichtspunkte für die Ausbildung unter Berücksichtigung der Hierarchienwirkung. Practical Aspects for Speech Training in View of the Working of the Spiritual Hierarchies.

Die Kulturaufgabe der Sprachgestaltung in Ausbildungstätten für Erwachsene. The

Cultural Task of Speech Formation in Adult Education.

Puppeteers Conference 1999

Die Sprache der Figur und der Entwicklungsgang des Menschen. The Language of the Puppet-Figure and the Course of Human Development.

Conference for Course Leaders for Eurythmy Teachers

Eurythmie und die Schwellensituation. Eurythmy and the Threshold Situation.

1994 Einleitung zum Gespräch: Anthroposophie-Unterricht in der Eurythmie-Ausbildung. Introduction for a Conversation Concerning Anthroposophy Instruction during the Eurythmie Training.

Die karmischen Wendepunkte in der Biographie. Karmic Turning Points in Individual Biography.

Die Frage nach dem Ich in der heutigen Zeit. The Question of the Ego Today.

Das Ich in der Konfrontation mit der Zeit. The Ego in Confrontation with the Present Time.

Zur Eurythmie-Meditation: "Der Hände Singen". Concerning the Eurythmy Meditation: "The Singing of the Hands".

Die Eurythmie-Meditation als karmaerweckende Kraft. The Eurythmy Meditation as a Karma-Awakening Power.

Zur Eurythmie-Meditation: "Gesang: eine Äusserung der Seele". The Eurythmy Meditation: "Singing as an Expression of the Soul".

In 1993 with active co-operation from many people and generous help from various financial foundations it was possible to invite eurythmists from many countries to a "World Eurythmy Conference". The themes taken up also in shorter lecture form by Virginia Sease were:

"Das Einweihungsprinzip als Quelle der Eurythmie". "The Initiation Principle as a Source for Eurythmy".

“Eurythmie zwischen Kultus und Erkenntnis”.

“Eurythmy: a Bridge between Ritual and Knowledge”

“Zeitbedürfnisse in bezug auf die Eurythmie”.

“Eurythmy and the Needs of our Time”

This Conference now nine years on stands under a special star because many of the earlier eurythmists were in attendance: Else Klink, Elena Zuccoli, Gertrud Klingborg, Eva Lund, Lea van der Pals, Margarethe Proskauer, Alice Pracht. (Over 1 000 eurythmists filled the Great Hall.)

Then again in April 1996 many hundreds of eurythmists found their way back to the Goetheanum for a next World-Eurythmy Conference in order to work with their colleagues on the theme of Rudolf Steiner's *Calendar of the Soul*. Contributions from the Section Leader included four lectures on the theme “Rudolf Steiner's *Seelenkalender* als künstlerische Geistgabe” “Rudolf Steiner's *Calendar of the Soul* as an Artistic Gift of the Spirit.” The great individuality, Christian Rosenkretz, stood in central position in these lectures as a source of inspiration for *The Calendar of the Soul* as well as for the art of eurythmy.

In the week after Easter 1999 a first conference for the entire Section for the Arts of Eurythmy, Speech, Drama and Music could take place in which all participants were members of the First Class of the School of Spiritual Science. A unifying stream occurred through the Class Lessons which Virginia Sease held in free rendering in the evenings - two Lessons in German and two in English. This conference provided many opportunities for artists the world over who try to work as representatives of anthroposophy to meet and to share their research endeavors with each other.

During the last two decades of the 20th century some countries have established Section groups, such as England, Holland, New Zealand, Norway, North America, and so on. In England during a Section Conference in

1997 we could work with the theme “The Performing Arts and the Threshold Situation of Humanity”, whereas in North America in Spring Valley (1995) in connection also with Lessons of the First Class of the School of Spiritual Science Virginia Sease spoke about “The Spiritual Significance of the Section for the Michael Epoch” as well as “The Mystery of Good and Evil and the Task of Art Today”. Last summer (June 2000) in Fair Oaks, California, the Section members chose to work with Virginia Sease on the theme “The Situation Today of the Ego Working in the Etheric”. Then the eurythmists considered with her further “The Mission of Eurythmy in the Light Age.”

On a more personal note I would like to conclude this overview by mentioning how challenging and fruitful the different research themes have been for me and I am grateful to the friends from the various Conference preparatory groups who requested their presentation. I feel that the last decade of the 20th century brought a certain cohesion between the artists in this Section despite significantly different approaches in regard to each of the arts. My wishes for the continued work of the Section may be summed up as:

- Mutual respect and interest for the artistic efforts of all colleagues whose goal is to work from the impulses and inspirations which they receive from their striving in anthroposophy;
- Nurturing highest artistic standards which can be recognized also by artists in other domains not connected with the Section;
- Enhanced efforts to find artistically and socially-humanly gifted younger people to carry these arts strongly into the new century.

Please feel free to stop by my office whenever you may be at the Goetheanum. It would be a pleasure to greet you!

Motto

West-East Aphorisms

by Rudolf Steiner

Cosmic Word – human Word – ascending Word

In the ancient East the human being engaged in making poetry felt that spiritual powers spoke through him. In Greece the poet invited the Muse to speak through him to his fellow human beings. This consciousness was inherited from the ancient Orient. With the movement of spiritual life westwards, poetry became ever more the revelation of the human being.

In the ancient Orient spiritual powers sang through the human being to human beings. The cosmic Word resounded from the gods down to human beings.

In the West it has become the human word. It has to find the way up to the spiritual powers. The human being has to learn to make poetry in such a way that the spirit enjoys listening. The West has to fashion a language that is adequate for the spirit.

Then the East will say: The divine Word which once streamed through us has proceeded from heaven to the earth. It is finding its way back to spiritual worlds out of human hearts. In the ascending human word we recognize the cosmic Word, whose descent was once experienced in our consciousness.

STAGE FORUM

Thoughts on the strivings and experiments towards a united work of art

Elisabeth Göbel, eurythmist

Full of interest, I look at the various attempts to combine theatre and eurythmy. Much that I see is in a way charming, yet deep down I mostly feel a jarring or a discomfort. I would like to explore this to find out whether it is because I am such an old, dyed-in-the-wool eurythmist with her notions slumbering in the unconscious, or whether at least in part it would be possible to raise these reasons into consciousness. I would enjoy exchange on this in our *Newsletter*, and as far as possible in a lively, direct manner.

In this type of performance, I experience the justified need to dissolve our absolutely inartistic situation today in which the human being finds himself in a poor work-a-day world, surrounded by empty space and in an abstract time. These experiments are trying to say: But we are surrounded by a state of Being. And now theatre, expressive movement and eurythmy are brought together. It has to be modern and gripping.

The vital point is: How do I treat space and time, so that for the onlooker, according to the situation, an impression can be made that can take him along into the different levels and conditions of Being?

First I would like to describe my ideals, what I would wish to see in theatre. Gestures and the actor's speech allow the onlooker to live into the situation or into the tension between his fellow actors. Scenery and props allow associations with what exists in the material world, although they can take on an ever more ensouled, individualized and archetypal character without the beholder having to discover the meaning through an

over-intellectual effort, as is often the case in normal theatre.

Instead of this, the stage can go through big transformations through the imaginative power of the actor, also for the beholder. Gesture and speech create invisible movements in space between human beings and objects. Now, through the way of the experiences an inner world can open up, or through this world the reflection of a spiritual world. The invisible movements in space can bring Being into visibility through an inner transformation of the player. One has to join in this as an audience in order to be able to accept as a reality of another existence the appearance of beings of soul and spirit through the player. If one is introduced in this way into a new manner of Being, then the outer world of reality disappears. In this realm, scenery and props will no longer give a material impression. Everything can become transparent for pictorial and imaginative impressions.

Because it seems to be most known, I take, for example, Faust who is wrenched open through despair and traumas, and, through temptations, meets inner struggles which knead the onlooker's soul. This allows him to experience spiritual perceptions with and through Faust.

Also at the beginning of Part 2 – with the shock of the Gretchen tragedy still reverberating within us – the curtain rises, and as objects we only have the sleeping Faustus as a dark, living yet not ensouled body, completely at rest. After the previous tremendous tension and increased movement, up to an inner wrenching in deepest pain and compassion through love, a pause arises then like a physical free space, and spiritual impressions can stream in a credible manner – because Faust really did love: We see here streaming towards him the essential

healing forces from the realm of the night, in the working together of Mother Earth with the forces of the Cosmos. And in waking up, he is penetrated by all those forces, so that in them his speech is filled and carries premonitions so that the spiritual beings can feel in harmony with his speech – until he reawakes completely to the outer world. But in this moment the beings become again invisible.

In this way one could experience the shock on Faust's path of striving as a kind of turning-inside-out through the scene with Helena at the Emperor's court and his becoming paralysed which enables the onlooker to enter with Faust into the Classical Walpurgis Night. We are introduced to the world of transformation and development – we experience becoming and dying away and once more a becoming removed from a world of objects, or we could also say, far from the work-a-day world. Speech and gesture too will have to take on a character according to this world. With all this we are dealing with transformation or enchantment of the visible world

It is different for a speaker or musician. As visible people they do not immediately belong to the artistic event. The space of music and speech can, as we know, be intensely experienced with closed eyes. We perceive the sounding space as a spiritual field of relationships in which we are taken up and into which we are woven.

And what about the eurythmic space? Is it not a pure space of movement, and at the same time an aural and visible space in which the world of objects does not at first need to be transformed? Are the traces of movement not from the beginning portals for the influence of forces which can even become a mirror of revelations and Being? The human gestalt appears as a weaving of relationships of all the creative forces, and the more filled with the 'I' the laying-hold of this movement space is, the stronger it can allow a glimpse into the relationships of the human gestalt to the cosmos, and vice versa,

which are demanded in the moment. Spiritual spaces can be extended or concentrated.

Certain ways of movements are able to allow the realms of the soul-forces to light up or become darker in the space; on the other hand, other movements can bring about the elemental and nature world, even the world of demons, of sub-nature. Even the world of things can be brought to appear without being experienced as an object, purely through the way of movement or, better said, through frozen movement. We are always dealing with an enchantment of the movement-space, whatever one wants to express whether the most intimate inner realm or even a hollow space.

Now, to return at last to my initial question. I am either in the eurythmic space, and then I feel, for example, disturbed by a suitcase being swung about or chairs standing around, but also living people – actors or other movement artists with their physical gestures and costumes. Or I am really in the space of the actor, and then it can happen that everything eurythmic appears pale and wishy-washy, because the theatre-space is more insistent. Yet it can also be that the eurythmy tries through astral and physical movements to become nearly like an object, in order to be equal to the theatre-space. It appears to me that the eurythmic space has been lost. The acting is not infrequently very good, but seldom is the speech able to penetrate into a eurythmic space.

It is different when in the mystery drama Maria is found in meditation and, as onlookers through the whole stream of development, we are prepared through her to experience Philia, Astrid and Luna. In this moment even the chair upon which Maria is sitting is no longer a piece of furniture and speech and eurythmy can become one.

Now, I hope I have made it somewhat clear why I often feel jarring or uncomfortable when I see experiments to combine eurythmy and theatre. What do you think?

'welch schönes Jenseits ist in deinen Staub gemalt ...'

('what a beautiful beyond is painted into your dust [butterfly wings]...')

Judith Oberndörfer

On 6th and 7th April, 2001, in Hamburg a composition in scenes 'flügellicht – light of wings' was performed; a unified work of art, that came about under the direction of Andreas Voigt, with Barbara Mraz and Tatjana Belskaja (eurythmy), Irina Suppes (piano), Friederike Bruhn (violin) and Anne Berg, Friederike Knabe (solo speech, speech choir) working together as equal partners. Through texts and music of predominantly Jewish artists of the 20th century (e.g. P. Celan, N. Sachs, R. Ausländer, A. Pärt, A. Schnittke, A. Schönberg) the audience was taken through a Good-Friday-and-Easter event that did not look into the past but became contemporary.

Already upon entering the hall the members of the audience were lifted out of their daily situation and prepared for the event on the stage. The stage was open. The bright background was lit by blue lighting. On the floor black coats lay about, like hastily thrown rags or cast off sheaths, and above this a pendulum swung ceaselessly, tolling the hour of decision.

As the house lights went down, the musicians stepped on to the proscenium, and the speech choir entered. Friederike Knabe recited a text by Friedrich Schiller (from the theosophy of Julius) whereby the pendulum of the background began to swing anew. Suddenly the audience was plunged in darkness into which a penetrating chord was heard. 'Wake up', it called. Standing completely on one's own, collapsed into oneself, the onlooker began now to live into the event on the stage.

The speech choir appeared, put on the black coats. Anne Berg appeared in a red-brown coat. A sequence of various poems followed, interspersed with music, some-

times spoken in chorus, otherwise by soloists. The choir moved on stage, creating formations, assembling and dispersing, directed or chaotic. Between this, something else sometimes occurred: through eurythmy another world shone through which broke into the harsh reality.

The eurythmists moved between the speakers creating the impression that here and now – not 'in the heavenly heights' and 'distant times' – the Easter event is reality!

The contemporary person who could recognize himself in the speech choir, was led through all the levels of pain and was allowed to awaken in the light – here and now!

It begins in spring with the intimation, the hope of something else. Yet this glimpse is extinguished by-and-by and disappears into a nothing of hard reality in which the human being remains alone. But the longing for the other thing/ condition awakens in him and he begins searching. Only when he in himself has suffered death and resurrection does he/will he enter another reality. Then new ways will open up to him that will lead him on...

Nobody can remain a mere onlooker. The event concerns everyone directly; we all stand within it. At the end a great darkness returned in which the onlooker returning to himself could ask himself what he has experienced. The concentrated inner tranquillity in the audience also continued when the lights returned, but then it turned into a warm applause.

The wholeness of the programme was most convincing, stemming from the embracing concept of the direction. Everything fitted – the choice of texts, the music, their eurythmic and scenic interpretation, the costumes, the lighting. Alongside the well-played music and the unusually fine, penetrated eurythmy, the speech may be specially mentioned – the speech-choir (consisting mainly of amateurs) allowed the words of the poets to appear clearly and imaginatively. A truly modern production, which clearly did justice to the theme.

‘Eurythmy at School’ – impressions from the Easter Conference 16th–20th April, 2001

Susanne Hagemann, Öschelbronn

Although we were invited to a World Eurythmy *Teachers* Conference, as a eurythmy therapist I risked going. I approved Dr Heinz Zimmermann’s request not to harp on the negative experiences but to concentrate on inspiring each other through a mutual and positive exchange.

Through the regular change between lectures & performances and your own activity in working groups, you always felt refreshed. What especially impressed me were the performances of the pupils. You could clearly experience how they united themselves to eurythmy. It was quite clear that eurythmy has a future, it is ‘only’ a question of education whether it can be awoken in the pupils.

The shared experiences of this conference with people from 32 countries gave courage and strength for further work in eurythmy, also given impulses not least through the final plenum discussion. Amongst other things, this emphasized how important it is to enthuse not only the pupils, but also the parents, teacher colleagues and school administration for eurythmy!

K. Beata Kux

One is always pleasantly surprised that conferences with new ideas take place at the Goetheanum. We were invited to the international eurythmy conference from 16th to 20th April, 2001, with the theme ‘Eurythmy at School’. Not only were eurythmists and eurythmy teachers invited, but also Waldorf pupils and parents. So the programme promised a colourful assortment of events in the large auditorium at the Goetheanum, various eurythmy performances by individual schools, even from as far afield as San Francisco, U.S.A.

I would like to pick out only one eurythmy presentation, ‘Noah’ by the École Michael, Strasburg. About 130 pupils of classes 1 to 12 came and were involved with this splendid eventful and dramatic presentation from Noah’s life, accompanied by a speech-choir and the school orchestra directed by the music teacher H. Dahan. The eurythmy was masterfully directed by I. Postal and P. Dahan with the help of L. Schimmel. The children appeared on stage in the most wonderful play of forms, moved with joy without any sort of collision occurring. In the story the older pupils of classes 10 to 12 worthily took care of the smaller ones of classes 1 to 3. And those in the 4th class built Noah’s ark with strong gestures. Pupils in the middle school, on the other hand, took part already independently and aloof as the people who had fallen from God or as the waters of the rising flood that covered everything. Unforgettable, too, how the smaller ones hovered over the stage, feeling they were real birds. But just as credibly they transformed themselves with their eurythmy gestures into all sorts of creeping animals and various four-footed creatures with no special costuming at all.

It was such a satisfying performance, because the joy of the children for the eurythmical presentation came across to the audience. A loud and long applause in gratitude for this delightful gift!

Nevertheless, we left the auditorium in a reflective mood, for this school, like all the other Steiner Waldorf Schools in France are under threat. They are strongly accused of being a sect and recently threatened with closure because some of the pupils do not have all the inoculations required by the state.

Helga Daniel

After about 2 years of slowly moving preparation and instantaneous organization with obstacles during last year, the eurythmy conference for educational eurythmy really did take place. This was the first conference

in which the Education Section and the Performing Arts Section have tried to work together. Even though the invitations were sent out late, more than 600 participants arrived in Dornach. A mixed audience – upper school pupils, parents, different subject teachers, eurythmists in school and other fields of work. Alongside the working groups and lectures, eurythmy performances by people of different ages were timetabled. Different in a double sense – the [physical] age and the eurythmic age. Children, students, amateurs and working eurythmists were to be seen.

Children do eurythmy from Kindergarten age or as long as they are in school. The eurythmic age of the students is counted from the time they began to study eurythmy – at this point the decision was made to form a connection to eurythmy. With amateurs and even working eurythmists, the eurythmic age is not so easy to define.

Especially through the different ages and professional situations the effectiveness of eurythmy was very immediate. The small children moved with a natural lightness and skill – one is astonished. With the upper school pupils one could see the tender movements experienced from within, which tried to give the movement expression. Not everything could yet reach completed form. The amateur group made visible an inner mood, which showed a deep connection to the contents shown. With the eurythmy students one could see how eurythmy is individualized with each human being in trying to make it his/her own. The whole gestalt wants to become the expression for something and the space begins to breathe and to sound. With the artists gestalt and space began to converse. A panorama which indeed took your breath away passed before us during the course of these days. The meaning and possibilities of eurythmy simply stood before us.

For me, however, this meant at the same time a big question. How in the eurythmy

schools today can we train young eurythmists in order to prepare them sufficiently? In so many areas we can be effective. Do we offer the basis of eurythmy in such a way that they can meaningfully *play* with the elements and thereby use them in the most varying realms? Will they be able to explore new fields of work? Do they have enough substance in order to realize their own impulses? These are great concerns.

17 students of the 2nd and 3rd years and the artistic training had the opportunity on the large stage in Dornach on the second evening of the conference. The centre-piece was the demonstration of some educational exercises. During the term between Christmas and Easter, they practised twice a week for 1 1/2 hours in the evening. Then followed after classroom observation and the Easter end-of-term, an intensive practice-week. A week later we met in Dornach again, in order to practice once more for one evening and one morning in the spaces there and on the stage.

I was very happy that the project was finally successful. The students went through most varied experiences: One piece, 'costuming', was also practised at the same time. To find the right colours, to adjust the dresses – the work becomes real. Organizing the journey and the finances: If one could only make the right decisions in due time! And then work on the exercises. This demands great discipline, not available for everyone all the time. The educational exercises can only make sense through the harmonising together of the movements of individuals in the group. Those who went through the process despite absentees are to be congratulated! During the practice weekend, when finally everybody was present, I carried through the working process with a rod of iron without considering sensitivities or special treatment – considerations could no longer be entertained for uncertainties or tears. The shared meals and the sewing work helped the social process outside the eurythmy room. During all the dress rehearsals

we had an audience, friends and colleagues, at the end Barbara appeared and took the last rehearsal on video. Everything was ready for Dornach!

During rehearsals in The Hague, and finally in Dornach, the group finally became an organism. So it was not surprising that during the performance on the big stage everybody was inwardly 100% present not only for himself but for the whole structure of each exercise, moving out of a panorama of the whole. During the whole evening, while wrestling to find the right words to help the audience in what they could look for, I felt behind me on the stage that a great tranquility and security was conveyed. When I sat in the hall during the last part when all the exercises were shown in a series one after the other, the warm and presence of the group was especially convincing. This was also the most often mentioned, positive comment which the students heard in the following days.

Impressions from the work on educational exercises

Astrid Kaminski, 2nd year eurhythm student

After the end-of-term, and our joint rehearsal weekend, we could look towards our 'great performance' in Dornach with relaxed composure. The mood was concentrated and warm, the fruitful result of a painstaking but continuously maintained rehearsing throughout the term.

We arrived in Dornach, with increasing excitement which not only came from the anticipated performance but also arose that we could perceive how differently we found our way more or less successfully in the new surroundings; how hesitatingly, or decisively, shy or with verve, interested, critical, loving, suspicious... astonished we stepped forward. From the first moment onwards arose a lively exchange between us students of the 2nd and 3rd year and the artistic training; a lively interest for the other, who was also

somebody new in this unfamiliar surrounding. In the practice room we found ourselves together in a warm, unified and carrying mood which increased with the first rehearsal on the big stage, and the one or other jump for joy could not be suppressed.

Out of this mood the demonstration was a great success. Everything worked better than ever, the necessary exception included, and we experienced such a concentrated, warm liveliness that most of us would have liked to carry on 'for hours'. This timelessness, however, was not so experienced by the audience – some motions existed which did not look with melancholy as the end approached. So our first criticism was that it was 'too long', yet as we experienced in following days in several conversations, this was general but not with everybody. The mood and presence of the group was unanimously found to be special: The above-mentioned warmth and joy did consequently penetrate the whole hall.

For me it was an important experience how a common will can produce light. In this way a group of people can become an organ of light for the earth. To perceive this tremendous possibility that lives in eurhythm enthused our educational ambition. Especially in the children's performances this light (warmth) quality became visible. And with awe one had to acknowledge the artist-eurhythm teacher who has found the forming force necessary for this.

Gazes met with a look of understanding every now and then, expressing silent gratitude to be allowed to take part in this art. At the same time the question also arose about artistic eurhythm as such. How is it possible to discover and fashion in artistic work this quality experienced in this way, that neither with the children nor with us was directed towards art? Little is there which will show a future way for eurhythm for the children which showed and proved such great openness for eurhythm, and few eurhythmic pictures which speak to us longingly from the future. This also became clear. This also becomes a task.

Eurythmy in Las Palmas in the Canary Islands

Gia van den Akker

...the telephone rang: Myriam Dominguez, who had studied eurythmy in Chatou (France) and at some time or other had taken part in one of my workshops, asked me whether I wanted to appear in Las Palmas. At the end of February, Francien Hommes (pianist), Anne van den Heuvel (cellist), and myself travelled to the Canaries, where we were warmly welcomed in a gorgeous southern atmosphere. Myriam had arranged a theatre for our appearance and a workshop in a Conservatory.

We played in the centre of Las Palmas in the 'Cicca', a bank to which a theatre belonged. The bank sponsored art by running its own theatre. A great idea for sponsoring the arts!! We were included in their programme. It consisted of an introduction with short demonstrations, followed by a 40-minute programme of music and poetry in eurythmy, mainly with modern compositions by Cage, Webern, Gubaidulina and others.

I felt an openness and warmth in the audience, but also a certain insecurity – everyone experienced eurythmy for the first time! Myriam Dominguez had included some of her artist friends. My introduction in English was translated by an actress from the Canary Islands, who was very interested in eurythmy and would like to take part in a course. A Cuban violinist helped with the lighting, by reading the score for the lighting changes

On the next evening we were invited to a performance by Monica, the actress, which was a take-off of striptease! During a visit later to a cafe, we heard that our performance was talked of all over the town, and people had reacted with enthusiasm. Two weeks later the telephone rang again – would we like to return and moreover appear in a theatre in Lanzarote? Well, of course!

Impressions from the Eurythmy Festival 2001: Seeing – Experiencing – Doing Eurythmy

Preface by the Editor

The main task of this Festival was viewed by the Goetheanum as an opening of its doors to make it possible for all those working in the field of eurythmy to meet. The controversial presentations and performances have had in retrospect a positive awakening effect for all concerned. The task that grows out of this Festival is to be more aware in dealing with the artistic means of eurythmy.

Alan Stott

The summer Festival 'Seeing-Experiencing-Doing Eurythmy' at the Goetheanum organized by The Goetheanum Stage in collaboration with the Section for the Arts of Eurythmy, Speech and Music, and Performing Arts Services, Basel, was visited by few from Britain or America. Selected groups appeared – making a total of 32 performances. These facts show that neither what was offered nor the audience was completely representative of 'the state of eurythmy today'. What emerged, then, was a clear and strong presence of the influence of the dance, and other experiments at dialogue or even incorporation with the drama and other performing arts. This element was intended and indeed welcomed by many as an indication of a future path for eurythmy. For others, eurythmy from its creation already contains the essence of the well-established sister arts – we are only at the beginning of its development. In Dornach we were invited to share our concrete observations, not to theorize to each other, in order to develop perception – to meet each other and to benefit thereby.

The whole week was superbly organized. We were treated on the first evening to a performance of *Karoline von Günderrode* by

Albert Steffen by the actors of the Goetheanum Stage. Then there were activities for children and daily performances of fairytales, morning warm-ups, short lectures, workshops and master-classes, talks with the artists the day after their performance, a variety of nocturnes: Bach's 6th Cello Suite; *Swan Song* by Chekhov; a reading of modern lyrics; 'Water Music' (a concert with a demonstration of patterns caused by musical sounds in water projected on to a screen). There was a party with a cabaret and two forums. We were greeted with a Festival Newspaper, and were asked to contribute to a second one which appeared overnight on the last morning. In all, a tremendous achievement!

The performances were packed – three an evening, the first slot being a parallel performance of three groups. There was also a solo-evening in the Great Hall from Carina Schmid, Benedikt Zweifel, Isabelle and Hajo Dekker, Jan Baker-Finch, Melaine MacDonald, and Alexander Seeger. Nobody could remain unchanged by the meetings this week – the experiments, the despair about traditions; questions are unavoidable in any art today.

After reading the announcements and reviews of several shows which have not visited Britain, it was good at last to see them. For *The Nutcracker* spectacle, I was glad to have had something to do – turning pages for Natalia Sichuralidse, an accomplished pianist from eastern Europe. How this young temperamental lady loved Tchaikovsky's music, still one of the tops for so many Russians and eastern Europeans! Many in the audience were bored, despite the superb choreography, especially by the 'kitsch' and Hollywood influence in the dresses, scenery and props. 'Why not leave the piece to the ballet?' people asked. Rob Barendsma was the artistic director – a trained eurythmist whose previous work as choreographer and dress designer was well in evidence. He also performed the role of the Nutcracker. Another

show choreographed by him (also the masks and costumes) and performed by the Fundervogel Eurythmie-Theater, Vienna – Stravinsky's *A Soldier's Tale* – showed a similar light and charming Viennese touch. The eurythmy here was correspondingly thin. The Mondensemble's performance of Selma Lagerlöf's story 'Death's Coach-Driver', directed by Rob Barendsma, was eurythmically of quite a different order.

The 'Projektbühne Kassel-Hamburg-Järna' (Marianne Kleiser, Melaine MacDonald, Hans Fors, Alexander Seeger) performed with music for string quartet by Philip Glass, György Kurtág and by Henryk Gorecki. The performers were, and are, well-known eurythmists and eurythmy teachers who have been veering towards modern expressive dance for a while now. There was no doubt about the dedication of the artists to their work. In the discussion the next day, some people were interested in the lighting effects and aspects of the body-movement. Others found it difficult to see the hidden connection to eurythmy that was supposed to be there, and indeed any relation to the music. The performance was not intended as 'visible singing'.

If this was children playing mud-pies, it was worth waiting for the Gubaidulina Sonata, masterly played by Béatrice Rauchs and expressively interpreted in eurythmy by Yuki Matsuyama and Yoichi Usami.

Between these extremes, a number of performances took place: a touching one-woman dramatic performance by Donna Corboy based on her inner struggles with some eurythmic interludes; a gentle traditionally-influenced Japanese story by Eurythmy Studio Lula (Yoichi Usami and Yuki Matsuyama); 'Walk the talk' by Circle-X Arts, London, with Cecilia Bertoni and Christopher Marcus performing texts by Samuel Beckett, Botho Strauss and Dario Fo; 'Through the walls of nothing....' Inannaensemble Järna, with Göran Krantz and Charlotte Veber-Krantz; 'Light Cracks' by Ensemble Trioscuro, with

Gail Langstroth and José Miguel de la Fuente (guitar)... the list continues. You couldn't possibly see everything.

For most people, the question highlighted by the event was whether all the tendencies could be included under the concept 'eurythmy'. Who on earth is able to *dictate* in a situation where (let's admit it) we can all guess where the process of differentiation could be leading? We heard that the burning question is no longer 'What is art?' but simply the existential question 'What is?' Yet it is possible to say what does and what does not originate from the eurythmic point of departure. So, one practical participant asked, if 'eurythmy' is offered and we see 'dance', should I get my money back? Are all my movements 'eurythmy' because I have undergone a basic training? Is everything 'spirit' because the Logos has created / is creating everything – is every movement 'eurythmy'? This would suggest that we are still in Paradise or already redeemed! For do not illusions and difficulties exist, pointing to a fall into gravity? This poses the 64,000 dollar question: What is my body? Is it 'mine' anyway or rather lent to me? Is it a prison, a workhouse, a hospital, a tree of life, a temple? Was Paul right? 'The body is for the Lord.' The right overcoming of materialism and egoism is the real theme, as indeed it ever was.

Those artists who throw out Steiner's indications – some wholesale – experiencing the 'eurythmy tradition' as inhibiting their development, seem to be undergoing what Goethe on one occasion called a late puberty. What a pity they were exemplary students and didn't get it over with earlier on! Yet carping on will not help us to see that 'the Lord is for the body', too.

We saw the problem in another guise in the performance by the Else-Klink-Ensemble Stuttgart. Here Beethoven's tragic 'Appassionata' Sonata was reduced to a virtuoso Rossini overture. The Andante con moto that gives the last movement its musical meaning was omitted. The heavenly story 'A Dream of

the Universe' by Jean Paul was treated in a 'classic' eurythmy interpretation, complete with a presentation of the entire zodiacal gestures – something not often seen these days. *Carnival of the Animals* by Saint-Saëns included Donkeys that ran around like hares and the Swan who – as the laughs from the audience confirmed – caricatured herself. A 'stuck tradition'...?.

It has to be admitted that the Eurythmeum-Stuttgart tradition has certainly produced artists. The division 'classical' and 'avant-garde' in eurythmy is simply quite inaccurate. It is rather a question of *creativity*, as was pointed out by Eduardo Jenaro, one of the lecturers and a conference newspaper editor. This criterium goes across the board – as does the danger of superficiality and bourgeois 'taste'. There was plenty of 'illustrating' the music throughout this conference, as well as attempts to move to virtuosic music and compositions exploring the extremes of instrumental technique. All this raises questions pointing to a need to work with musicians and especially composers.

Socially, a few artists from Stuttgart who only appeared to perform, leaving us participants all the poorer by their absence – no doubt for the best of reasons – was to be regretted. According to Schiller, as Joachim Daniel pointed out, we all have to prove ourselves on the path to become human – practised precisely in art. And art has become increasingly social, especially since Josef Beuys.

A second Festival for 2003 is a possibility – but will there be a split between the organisers before this date? Individuals, of course, will always do their thing. The rivalries of the past decades, with their devotees and partisan views, are becoming increasingly irrelevant today. In any case, for future festivals a more representative selection of groups and soloists could be made. There are other experimenters and researchers in eurythmy who are patiently working – usually away from the glare of advertisement and promotion.

The Prelude is over

Detlef Hardorp

The entire concept was harmonious, thought through and organized to the last detail. Everything that as a young person in the '70s and '80 I had missed, was now there – a café for artistic conversation (open till one in the morning); nocturnes during the hour before midnight (for the never tired); eurythmy in the morning at eight in the open air on the circular path (*not* with the old, traditional exercises that we have known for decades!); early lectures, not limiting themselves to introductory courses but drawn from what currently interests the speaker (interesting because biographical and fresh); the most varying workshops (including master classes); meetings with the artists where the dialogue between audience and artist was made possible so that experiences came to life more consciously (and the artists at the same time were given a little less amorphous feedback than the applause did); and many parallel performances, so that everyone could experience according to his/her interests and taste even the smaller chamber-eurythmy offerings – and a crèche, which allowed my spouse and I to participate in a conference together for the first time for over a decade – and even with the whole family with the daily and wonderful fairy-tale attractions as well as the chamber-eurythmy performances.

A conference that was consciously geared to the variety of the individual. Of course, for a festival, dedicated to an art of the ego? For a long time not in such a unique way, although eurythmy was born out of improvisation.

Traditional eurythmy has for a long time – like the Italians – been spoken primarily with the arms. The trunk remains relatively immobile. Does that have to be? Or do the eurythmy gestures read from the supersensible human gestalt, also bring forth movements which lay hold of the *whole* gestalt in

a manner which initially can remind you of modern dance?

The writer of these lines became convinced that at this Festival, this is the case. This was impressively shown by, amongst others, 'Four Pieces' that came about out of improvisation with sounds by Marianne Kleiser, Melaine MacDonald, Hans Fors and Alexander Seeger, placing eurythmy as a unique language in dialogue with contemporary music by Glass, Kurtag and Gorecki. To the perfection of the movement was added a stage-lighting which did not bemuse the observer into a dreaming lighting-mood, but allowed him to wake up to the contrast of the full and almost-darkness with the phenomena of light, adding a further counterpoint.

This is not the eurythmy to which we have been used for decades, but has for long led a cultural non-existence. Habits are broken up today, as was shown in the numerous performances of the Eurythmy Festival at the Goetheanum in a very impressive way. Some felt this as the threat to eurythmy; others experienced with this a new link to the original spiritual impulses.

Every movement is intimately bound to the spiritual nature of the human being. If an ensouled gesture is poured into a flowing movement arising out of the periphery, then this gesture speaks directly eurythmically. This can arise in connection with composed speech and music, but it is ever more convincing the more the soul-gesture is drawn from the realm where speech and music originate. To work consciously with this is Steiner's vision of eurythmy which is extensive and generous.

In the Festival Newspaper No. 1 Jurriaan Cooman, co-producer of the Festival, wrote: 'Eurythmy stood yesterday near an abyss; today we are already a good step further – we find ourselves in free fall.' Weightlessness, I should like to add, comes about only in a free fall. Insofar free fall for eurythmy can only be a happy moment, even if for many concerned

it initially appears painful or threatening.

According to Rudolf Steiner's own statements, his activity at the beginning of the 20th century was not world-destiny but a free deed – a prelude, in preparation for the necessity of a movement for cultural renewal out of the spiritual recognition of the human being, whose moment of destiny was seen by Steiner at the turn of the century – everything depending on people who, in harmony with other spiritual streams, lay hold of and realize this impulse out of the spirit. It confirms the hope that the 'cultural creative' people (to use an expression of Ray Anderson) become increasingly aware of their task and – despite all resistance – do not shy from pursuing renewing paths. This may break cherished notions that always hang on the past. But one thing at and spiritual reality have in common is that they only exists in the present. That is why precisely art is so suitable to make people sensitive to their own spiritual nature.

Cornelia Süper-Bäschlin, Gailingen

Eurythmy artists in the struggle for authenticity and the extending of boundaries, process as a work of art, or the stage of existentialism in eurythmy.

The numerous people who appeared saw a lot this week; *experienced* [*ER-lebt*, can also mean 'He lives' in Germ.] much that was built on the borders of the void; *did* [eurythmy] and hopefully were not 'done over' [by it all].

At this Festival, it was noticeable that a conscious working at what was perceived through a logical, differentiated building with concepts, was not encouraged. The presentations were judged arbitrarily according to personal impressions of sympathetic and unsympathetic feeling. A perceptive thinking about it was not developed; discussions were not led [properly]. The artistic means of eurythmy were denied; it was even openly said that at last people have got free of them. Spiritual science in service of the Persona,

the personal arbitrary opinion.

In order for the organisers philosophically to support their own intentions, use was made of the [concept] 'culture creatives'; it was no longer about whether it is eurythmy or even art in general, but only about 'What is!' What exists was defined as a verb, the activity, the process. 'Whoever does not want to think, flies away' (J. Beuys) [from the talk and texts by Eduardo Jenaro, *Ed. note*].

The organiser have taken themselves out of the process of development of *eurythmy*, the living processes of the etheric, the approaching consciousness, *being* conscious, which is the dismissal of an *I-consciousness* of substance (I AM THE I AM). The leader of the Section and representatives of the School of Spiritual Science protected the space where such a thing could, should, take place? – no longer. That is a mystery of our time, that the place of occult message is the human being himself. When perceiving and thinking coincide, this is not an event (*ER-eignis*) [can also mean something like 'He-himselfness'. *Tr. note*] uniting space and time. Nevertheless, eurythmy today does still need a protected space, otherwise it cannot take place.

The 'entanglement' was enormous; the organisers had not only made the space available, but they themselves have produced themselves by initiating, financing, philosophizing and 'editing' [in the Festival Newspaper, *Ed. note*] the greater part of their own ideas. What part the leader of the Section and the leader of the Stage Group had in this is not clear. I only heard Carina Schmid once at the opening of the Festival.

There are the others! Indeed there are the eurythmists, who place the reality of their person, the world and themselves in the processes of illumination that are coming about. This is what makes them so real, so authentic. (In the subsequent discussions and meetings with the artists, they had essentially more feeling and were more efficient, so that an enlivening discussion could come about.)

‘... and as long as you do not have this dying and becoming, you are but a dreary guest on this dark earth...’ [Goethe]

A Festival in future is necessity because the source of the etheric only now begins to flow into our consciousness. The artistic means of eurythmy are the adequate door to reveal this stream.

ARTICLES

The Foundation Stone – a poetic work of the will!

Beatrice Schüpbach, eurythmist, Dornach

'Human soul!...– The Foundation Stone begins with this call, and it is heard anew with each verse. In the eurythmic presentation, the lighting supports this call with a completely red stage. The first line of the text is carried out in this forthright red that cannot be missed. In this glistening colour of life the first lines are to be carried out. And, to anticipate, with every last line of each verse – 'May human beings hear it' – Rudolf Steiner gave the indication to the eurythmists to seal the verse on the verb '*hören*' – 'hear' with a strong stamp of the foot.

This strength of impulse at the beginning and end of each verse raises the question, With what means of speech can this element of will be carried through? Already in the second line there follows, through all three verses, the verb of will '*lebest*' – 'livest' in the limbs – 'livest' in the beat of heart and lung – 'livest' in the resting head. How different is the effect if you would substitute, for example, (*du bist*) – '(thou) art' in the limbs. Then, in line five, it is demanded of everyone to 'practice', 'practice', 'practice'.

Between these verbs we are also called upon to exert an intensified activity through Steiner's typical word-creations. '*Raumeswelt*', '*Geistesmeereswesen*' – 'world of space', 'ocean being of the spirit'; '*Zeitenrhythmus*', '*Seelenwesensfühlen*' – 'rhythms of time', 'feeling of thine own soul-being'; '*Ewigkeitsgründe*', '*Weltgedanken*' – 'depths of eternity', 'world-thoughts'. What do we experience with such double and triple words? These nouns bring us inwardly into movement, demanding that we create a connection from one concept to another. We give the noun something of a verb-character. The form is released and led into a process. Many of these word-creations are to be found in the Foundation Stone. The reader can look up where Steiner used simple nouns. And what about the adjectives? They are rare. In the first verse there are two, then three, then four, and only in the fourth verse do six adjectives appear.

Yet to return to the repeated verbs. After the threefold 'practice' in the first part of the verses, we meet in the second, cosmic half '*walten*' – 'to reign/ to hold sway'. The sound of this German word contains a depth and largeness which conveys trust and fullness and produces the highest activity. Further on the admonition '*lasset*' – 'let there be', is heard: '*lasset erklingen*' – 'let there ring out'; '*lasset befeuern*' – 'let there be fired'; '*lasset erbitten*' – 'let there be asked'. These activities convey the essential expression of the forces of the hierarchies which are becoming effective. Following this, the spiritual world '*spricht*' – '*speaks*' and it can be '*gehört*' – 'heard'. When the human being hears, he is active at a level that is deeper than that of seeing. In seeing he can close his eyes and withdraw himself from the impression. In hearing I have to go with it, taking part in the every-changing sounds. I have actively to turn towards the speaker. The announcing in speaking of the spirit-world and the participating of the human being in hearing can unite these two worlds into a fruitful earthly activity: '*Menschen mögen es hören*' – 'May human being hear it'.

Finally, what do the verbs of the first stanza of the Foundation Stone say to us? The Spirit-Light of the world '*trat*' – 'entered' the stream of earthly being. How pictorial and delineated is the word '*traf*', how uncommitted would be the formulation '*kam*' – 'came': the Spirit-Light of the world came...! Then, all the verbs follow with the creative prefix '*er-*': '*erstrahlte*',

'erwärmet', 'erleuchte' – 'rayed' or 'poured', 'give warmth', 'enlightens', and once more 'erwärme', 'erleuchte'. The picture of the Shepherds and Kings initially leads us back into the past. 'Warm Thou' our hearts, 'enlighten Thou' our heads intensifies to a plea from the Now. The verse culminates in the striving towards the future: '*dass gut werde, was wir ... gründen und zielvoll führen wollen*' – 'that good may *become*, what we... would found and direct with single *purpose*'.

To conclusion, let us summarize. The will-character of the Foundation Stone, of the 'building of the Society', is expressed initially in the call to every human soul. It admonishes me to practice, speaking from this basis to me of the creative world of the Father, of the surrounding sphere of the Christ-will, and from the Spirit-realm that opens up to the free will. In the fourth verse, the motifs are then concentrated into a picture: the Christ-Sun leads us in conscious Will.

The wooden sculptural group of the Representative of Man arises before us. Here Steiner had already created the Sun-motif during the working period of building the First Goetheanum. In the secure standing and at the same time strongly striding forwards, the will-character of our Foundation Stone can be appreciated.

The Relationship of the Three Qualities of Space, Part 3

Rosemarie Bock

The tremendous Imagination which Steiner describes in the lecture 'The Being of the Arts'¹ appears to us eurythmists today like an early dawn. The raying in and approach of our new art of the dance, of eurythmy, is to be perceived here. What does this powerful picture speak to us today? It presents the great riddle, How are we able to free and to raise to the spiritual level 'through the sense of balance, everything which human beings experience beyond in life'? This is requested of the woman who is called Art by the sublime spiritual being with the strange gestalt of the three circles. The art of the dance arises 'only through you', that is, only on the earth, in penetrating the body, in spiritualizing sense-experience.

The woman does what she is inwardly urged, 'she puts one foot before the other, transforms rest into movement, transforms movement into a round-dance and completes the round-dance into form'. It is possible relatively easily to follow this deed, and separate out the different steps. Yet the prerequisite that the woman was *able* to do this is the main thing. She has first to unite her soul with the higher being and has to develop a complete devotion. She gained this devotional capacity through her open perceiving of beauty in nature. Warmth penetrated her in the beholding of beauty. Thus she could 'remain soul' in her doing and could attain the experiences out of the earthly world 'from the other side of life', bringing them to consciousness and carrying them over to the higher being.

How can we approach our experiences in the body with the sense of balance? We do not know our sense of balance, though we might just vaguely feel its effects. And yet we can become clear that in the petrous bone there are three curved passages which with the inner ear give our sense of balance. These three curved passages are 'bound together' in two ways. On the one hand they lie in a bony structure which surrounds them like a nutshell exactly surrounds a nut, holding it fast in form and position. Then they are incomplete as circles, they are opened but on the thicker openings they touch each other and grow together on the rest of the ear-system. Yet despite all anchoring, movement can arise. Surrounding the curved passages and enclosed in them, liquid is to be found which through its streaming in the complicated passages and windings brings about the feeling of balance. So we are dealing with

streams which, enclosed in the bone, move in ordered canals. Because the curved passages are neither exactly perpendicular to each other nor exactly correspond to the axes of the body but deviate quite a bit (up to 45 deg.), an exact correspondence to the directions in space is not present. We have to do entirely with the streaming element. Unlike the eye where an exact picture appears, in the organ of balance the exact spatial deviations mirroring the outer conditions do not appear. Fine directions of streaming have first to come to terms with the conditions of gravity and the resulting earthly directions.

In learning to walk the infant 'learns the static and the dynamic conditions of the inner human being in connection with the universe'. This can initially be felt in our concern with the sense of balance. With astonishment, we hear from Rudolf Steiner that 'what we perceive as the static and dynamic elements is morally and spiritually penetrated'. In learning to walk 'from the periphery the moral element flows in'.² Is not the eurythmic learning-to-walk also meant? In this way the organ of balance shows on the one hand in its formation and condition how it is protected from its surroundings, even imprisoned, and on the other hand, completely connected to the earth and its gravity, how it is connected to the cosmos and its spiritual and moral influences.

A comparison with the whole human gestalt may be attempted. In the greater organism of the human creation too, a secret streaming dynamic geometry is enclosed which in structuring balances every movement. Amongst the innumerable figures, the pentagram may be taken as representative. It is the inner structure of the human etheric body. Steiner calls it the 'bony structure of the ether body'.³ Not held in rigid forms, but flowing, constantly building up its raying forces, we know it from many eurythmy exercises. In eurythmy we free all these hidden forms and release them into movement, making them visible. In this way a relationship of the inner geometry to the streaming direction in the organ of balance can be felt.

The first step – after becoming one with the higher being – was taken by the woman by transforming rest into movement. She was able to penetrate into the secret of the organ of balance and to release movement.

For the second step, looking at an artistic work by Steiner can be a help; he created the sculpture of the three curved forms perpendicular to each other for the beginning of the staircase in the First Goetheanum. They are not closed circles; the curves incline to each other like bending gestures, indeed like curtsies into the three spatial directions, remaining open, speaking to each other.

The three curved forms are like archetypal images for the 'moving sculpture' of eurythmy. The gestures reach out into space, the directions are exactly aimed and meet with the external form of space. In the further process the gestures are bent back as if they wanted to lay hold of something, in conclusion internalizing it. Finally they remain open. No contact with itself or the neighbouring gesture comes about, and like a confirmation the gesture ends in an intensified, slightly widened form as if wanting to create 'character'.

As a eurythmic example, Steiner's form for the 'World-creative spirits' can be mentioned here. The first form appears reaching out, surrounding, bending together, whereby the red creates the outer surrounding. The last forms slowly rise up, going over in a sculptural manner into the forwards-backwards direction and finishes in a common equality.

The woman 'transforms the movement into the round-dance'.

The third step concluding the round-dance into the form can be seen as the becoming-one, the growing into the complete three circles, into the hierarchical gestalt. These circles are freed from the physical body and are self-enclosed. In the earthly realm they do not appear in nature, apart from fluctuating in water or light, but also only as individual circles. From the

point of view of movement they are pure form, no longer sculptural and certainly not personal gestures. They are merely the trail of movement.

What does this mean for eurythmy? Basically this third step is invisible. We can only see a movement as a trail when it is drawn. During the process of the movement itself we see the one who is carrying it out in many spatial positions which we gather together into a continuous line. The sense of movement and balance has to work together here with all the higher senses. And the more conscious and more schooled in movement the mover is who is moving in space, the clearer he/she conveys the appearance of a form.

It probably belongs to the highest abilities which we can attain in eurythmy to allow the form to arise in space free from the gestalt and independently of group-positions. Depending on the inner anticipation and on making visible the intention, and of the invisible trail of movement of the form passed through, the trail can appear like something filled with light. Yet this is only possible when we become completely free from the illusion that form is something visibly drawn.

The exalted being – who could be redeemed by the woman's deed and could become the art of the dance, which on the one hand becomes a part of the woman and on the other hand was led up into the realm of the higher hierarchies – waits to become repeatedly freed through our consciousness of space. Transcending the 'round-dance form' of the second step, the third step leads into the super-spatial element which lives in the non-earthly circles, between eurythmic form and external space (represented by the stage area), this third step unfolds. It makes clear to us that external space with its built form and its relationship to the audience is indeed necessary. In open nature eurythmy only can reach in its fashioning and expression to the second step by replacing the space through the group, e.g. a circle. Three-dimensional space is also involved in eurythmy, it is enlarged, narrowed, is lit up and darkened. Coloured lighting is an important helper which with its effects supports the step into the invisibility of the form.

As originally intended in eurythmy, the three directions of space with their planes and the cosmic circles should be clearly worked on, and for this we have to become aware of the form carried out frontally. The main directions of movement behind–before–right–left, can only unfold clearly in this way. With each turning or other modification they become confused and do not correspond to the surrounding space (see Part 1 on this theme, *Newsletter* Michaelmas 2000).

In eurythmy the three directions of space speak to each other in their completely different qualities:

- The geometry of the human gestalt;
- The eurythmy [choreographic] form, the 'moving sculpture';
- The external spatial form, which is actually cosmic.

We concern ourselves much with the second spatial element, which is here metaphorically called 'round-dance' form. It is the rich world of the eurythmy forms, the Doctor-forms, and the very many possibilities of our own attempts. The artistic work often starts with this spatial form. This work is the achievement today, arising out of a study of the texts and pieces of music and becoming refined in the doing. With this the 'formed forms' always play in. They are a gift of the whole development for the earth and human beings. We have to take care of this gift, but have repeatedly to call into our consciousness, so that it can unfold its effect in artistic work.

The invisible, 'external'-formed space brings us the greatest demands. Frequently it is still music of the future. It is 'creating out of nothing'⁴ the 'between'. We find a path of practising

for this task, e.g. in Steiner's forms for part of the 'Pater Noster', where on the one hand the movement between the words has to be carried out, on the other hand the invisible space can be manifested through the group-movement.

And does not this 'in-between' meet boundaries, border experiences in order that one may experience the space? This threshold experience is spoken about in the cosmic verse of the 'etheric human being', as Steiner calls the Waterman [Aquarius] human being in connection with the zodiac-creations.⁵ This verse speaks of the sacrifice of what is bordered in, but also of the creating of the borders where they are missing. And finally what is without borders is asked to receive borders. Between this lives the stream and the wave, which appears 'in flowing forth, sustaining itself: / In becoming, shaping itself to existence'.⁶

In the language of gesture of the 'etheric human being', in contrast to the other 11 gestures, the Waterman-gesture is expressed in all three directions of space. Here there sounds together what lives in the zodiacal creation with the Imagination out of the lecture.¹ Sacrifice is called for and perception of the limited and unlimited space as the 'etheric human being' – the human being engaged in eurythmy – will learn to deal with in the future.

[1] Rudolf Steiner. Lecture Berlin 28th Oct., 1909. GA 271. 'The Being of the Arts' tr. A. Bittleston in *The Golden Blade* RSP London 1979. Reprinted *The Nature and Origin of the Arts*. Mercury Press, New York 1992.

[2] R. Steiner, *Die pädagogische Praxis*. Lecture 2, 16th April 1923. GA 306.

[3] R. Steiner, *Occult Signs and Symbols*. Lecture, Stuttgart 13th Sept., 1907. GA 101. AP 1972.

[4] Ibid. lecture 15th Sept., 1907.

[5] R. Steiner, *Eurythmy as Visible Speech*. Lecture 10, 7th July, 1924.

[6] From R. Steiner, *Twelve Moods*. Mercury Press, Spring Valley, New York 1984. The Aquarius verse, p. 27.

Rudolf Steiner and the planetary music

Ulrich Göbel

How I met the 'scales'

In the early 'fifties, the Dutch ladies Mary Wilbers and Wilhelmina Roevink lived as faithful helpers for the composer Elsie Hamilton. She worked exclusively with fostering the planetary music in various private circles of musicians which she had called into being in England (with Benedict Wood, Wynstones), in Bremen, Freiburg (with Dr Doldinger), Arlesheim (with Dr Marti) and perhaps in a few other places. In Stuttgart Prof. v. Albrecht was a fan of this music. Then a group of six to eight people was formed in Ascona where I had the opportunity to work for 1 1/2 years. When a lecture was announced on ancient Greek music, I turned up in a very negative mood because I was looking everywhere for new ways. But when the little compositions of Elsie Hamilton were played, I thought if the modern composers would use the ancient Greek tonal system, they would better express what they were seeking (shortly before I had heard Berg's *Violin Concerto*). In what follows I refer to everything that we received in those days.

Elsie Hamilton and Kathleen Schlesinger

Elsie Hamilton was definitely regarded by connoisseurs as a composer qualitatively on the same level as her teachers and fellow students. Coming from Australia, she was first known as a pianist, studying composition with Alban Berg, for earlier she had 'heard' music. Yet his

system appeared to her too unfree. Then she was in Paris with André Gédalge – the teacher of Debussy, Ravel and Honegger – but did not show sympathy to what she inwardly heard. His opinion was, if the tempered system was good enough for Beethoven it would also be good enough for Elsie Hamilton. Shortly before the premiere of her first opera in summer, 1916, she met Kathleen Schlesinger in a lecture on the musical keys of ancient Greece. When she heard the notes of the planetary scales she left everything of the past behind and immediately and only in these scales, because they corresponded to what she heard in her inner ear. Already in 1917 in collaboration with K. Schlesinger she made her first public presentation. In London she had built up a little orchestra which also performed larger compositions, e.g. the music-drama *Senas* which played in ancient Egypt, with texts by Mabel Collins. Kathleen Schlesinger worked at the British Museum in London as a co-worker of the archeological Institutes of the University of Liverpool. She had the aulos reconstructed, which Lord Elgin had brought back. The instruments were still in such a good condition that all the measurements could be made. Upon seeing it, an oboist who wanted to play on it said straight away that it was not possible because the holes were the same size and distance apart. But she found the sound which he played so interesting that she now began to measure those and other wind instruments, including Egyptian clarinets and silver flutes from Ur in Chaldea. Through this, strange tonal sequences came about which were all based on the same principle, which she called the natural scale. The scales of Greece appeared to her specially developed, as she thought, in the pre-Aristotelean age to be found most clearly in the second half of the sixth century BC, the time of Pythagoras. She demonstrated and worked out this musical system in her book *The Greek Aulos* (1939). Here she used the old names – Dorian, Phrygian, Lydian, etc., because each mystery centre of a tribe had its own scale. Pythagoras collected them and worked out the mathematical basis, whereupon his pupils made up all sorts of new scales. According to his pupils, Pythagoras said that the master heard it himself, and consequently had calculated what he heard with the help of the monochord. Already his pupils thought that through calculating they could come to any scale they liked.

The Planetary Scales

What were these scales? It is reported that Rudolf Steiner confirmed their authenticity and added the relationship of the planets. We are dealing here with a series of notes which is said to be the mirror-picture of the overtone series, the octave found from the 8th to the 16th partials. It should not be called the 'lower tonal series' because it lies higher than the upper series. To produce the overtone series, I have to begin with a very deep note because I have to divide the string by 2, by 3, etc. This is best carried out with a monochord. First I play the whole string, then the half, then the third, etc. Each note sounding physically already contains its respective overtones with it. They vibrate of themselves with it, and thus are also called the natural tone series. Instrumental tone colour is produced according to the strength of the different overtones. This is easily heard and demonstrated. The descending mirror-sequence series which interests us has initially a very high note, since now we do not have to divide. The length of the string has to be *multiplied*, e.g. by beginning with 1/16 of a monochord string, and extending the whole of the plucked string x 2, then x 3, etc., a descending tonal series arises – in fact, the overtone series is its mirror-image. By playing the whole string we reach the 16th partial. From there ascending to the 8th partial, we reach the octave with the 16th partial, the tonal material out of which the planetary scales arise. The natural tone series ascends from the 8th to the 16th partial where the intervals become ever smaller. The other sequence is

played from the 16th to the 8th partial, where the intervals become logarithmically ever bigger from semitone (16-15) to a large tone (9-8). That means, we have a ladder (scale) with ever increasing sized steps (degrees). (Something similar can be done on the violin if you stop the ascending semitones at the same distances.) A series of notes comes about opening ever wider on the ascent, and contracts on the descent. This already shows its living character. This is the important thing, not so much that all the intervals also appear in their pure form, or that besides the pure intervals there appear such interesting notes like the prime numbers 7, 11 and 13. The basis of this system is consequently the series of notes which grow bigger upon ascending.

Unfortunately (it gets even more complicated) we don't have to begin with a 1/16th of the whole string, but with a 22nd, and then play from the keynote to the octave, the 11th partial. In this way we get the Sun scale, after we tune the monochord to C 128 (Steiner's indication here was made only in this connection). Then instruments are tuned with all the octaves the same. The other planetary scales each begin with the note as their keynote ascribed to them within the Sun scale, that is, each with a different note, and that is why they are spoken of a '*modi*' – modes. Through a process of doubling and halving we get the notes of the deeper and higher octaves. The 8th partial is the keynote of the Saturn scale, 9 Jupiter, 10 Mars, 11 Sun, 12 Venus, 13 Mercury and 14 Moon. Because the Moon note is not always musically usable, it can be replaced by the 15th note, the only one that is not the keynote of a scale but a note with the character of the Sun. One can play the scales, then, either with the note 14 or with 15. Never play the Moon with 15, Jupiter and Saturn never with 14 (the influence of the Moon does not reach so far, so to speak). The series of scales in this form corresponds to the spatial series of the planets, whereas the evolutionary series is formed by taking the beginning of each scale from the first note of the second tetrachord of the previous one. Then you have Saturn, Sun, Moon, Mars, Mercury, Jupiter and Venus.

This system presents the planetary scales or harmony (music) of the spheres. Here of course the planetary spheres are meant. And with 'harmony' is understood a melodic structure of sound. You play the '*harmonia*' in two tetrachords ascending and descending and thereby have already evoked the etheric formative forces of the corresponding planets. It is hard in our intellectual age to understand that we are not dealing with a scale that we simply play – this is the core problem with the scales reconstructed by Kathleen Schlesinger. In contrast to the overtone series, the harmony of the spheres is initially heard etherically, not yet with the physical ear. To hear them physically as well, you have to go through the above-described procedure with the monochord. But then we see, as Elsie Hamilton said, it would be more correct if one would speak of 'planetary music'. (Looking at the subject like this they no longer appear as 'ancient Greek scales' or 'Schlesinger scales', for the planetary spheres surely sound today just as they did in the time of Pythagoras.)

To compose in them you have first to learn to understand the planetary notes, the completely different characters of the keynotes of the spheric harmonies, playing ascending and descending scales built upon two tetrachords. You get not simply scales but species of notes, and not only two but seven – for the scales of today are nothing but the rudiments of those of the ancient Greeks. Just two have remained – Mars became the major and Venus the minor. If you really practice the seven, e.g. by playing them on a lyre, then in fact you get each note as the keynote of the scale with an unmistakable character – its own taste, as it were. This is of course feebly expressed – far better to recall the verse from Ephesus, where the human being is indeed formed out of the forces of the planets. And that is about which Rudolf Steiner spoke.

The 'confirmation' from Rudolf Steiner

On Saturday, 9th April, 1921, Leopold van der Pals spoke during the Second Anthroposophical Class Course on 'Music and its connection to the human being'. As an introduction, Steiner held a lecture entitled 'The Psychology of the Arts' (GA 271), in which he said: 'As the basic element in all the poetic works of Novalis, the musical element lives – the musical element, the sounding artistic world which is revealed out of the cosmic harmony and which also in the most intimate way works artistically on the human being out of the cosmos.' Two days later, relating to this, Kathleen Schlesinger wrote a letter to Rudolf Steiner, which Elsie Hamilton also signed. She asked for his help to realize what she imagined. In a second letter, K. Schlesinger wrote about her thoughts and questions arising from the lectures of 23rd and 24th April (in GA 204). She asked him, by mentioning his descriptions on the qualitative values of number, for a further lecture in order 'to enter into this matter more deeply'. Rudolf Steiner responded in the lecture of 5th May. He did not speak further on number, however, but described how in detail the etheric forces form the human organism. He wrote on the blackboard:

| | |
|----------|--|
| Saturn: | upper part of the whole astral body |
| Jupiter: | thinking |
| Mars: | speech |
| ----- | |
| Sun: | 'I' |
| ----- | |
| Mercury: | links the astral with the rhythmical activity of the human being |
| Venus: | activity of the human ether-body |
| Moon: | stimulates reproduction |

He said, 'There would be no heart in the human organism unless the Sun incorporates this heart, which happens from the head, and no liver would be in the human organism unless this liver were incorporated in him by Venus. And so it is with each human organ. They are connected to that which is super-earthly. In the human brain the Jupiter-forces are at work. The Saturn-forces are at work in the entire human constitution, inasmuch as he has incorporated his astral body healthy or sick into his physical organization. The human being learns to speak from the fact that the Mars-forces are effective in him, and in speaking the Mars-forces are revealed.' On 14th June (GA 342) Steiner said to Paul Baumann in a relatively long explanation to his question about music in the cultus:

'Through that which becomes musical sound in him, what becomes musical, the human being is that being who arises out of the sphere of music and is fructified through the sphere of what is optical, visible, so that the musical element is indeed that which continues to work in us out of the world. We are built through music, our body is an incorporated music. This is the case in the full sense of the word... Perhaps one has to extend the scale... but mainly in enriching it through experiencing the single note. ... Do you not also hope for this, that melodies will be experienced in the single note? It really is the case that this will be done. A possibility of extending it does exist.'

Steiner helped K. Schlesinger to order the many details of her system, which was based above all on numbers. From him, however, came the repeated advice concerning the forming forces of the planets that constitute the basis of music. He wanted to lead her and Miss Hamilton much further. But despite the good will of both they did not understand the urgency of his concern. Read the last lecture of the lecture cycles '*True and false Paths...*' concerning

the background of the matter. He had requested Elsie Hamilton and the two Dutch ladies to be present, to play for him, but they were absent. But I must not anticipate.

K. Schlesinger was again in London at the end of May, 1921 and sent the kithara that she had had built to Dornach as a present for the Goetheanum, whereas Elsie Hamilton remained longer in Dornach. She wrote on 31st May to Rudolf Steiner requesting to meet him 'to set me on the right path to the music of the future.' This meeting took place, but before she even met Rudolf Steiner she expressed in this letter what the whole tragedy of her musical destiny was and remained – the 'interest' of the anthroposophical musicians. It would be best to quote the whole letter:

'Dear Herr Dr Steiner. / You may remember that some weeks ago you were so kind to take a look at the ancient musical system of the Greeks of the pre-Aristotelian age with Miss Schlesinger from London. / Since then I have spoken about it here in Dornach with those who are interested in music. They all found it very interesting but it does not tally with what you have already conveyed on music. / So I am quite sad that I am perhaps on a wrong path, especially if I lead others wrongly, because however stupid one is, one does find followers. / Miss Schlesinger only says that she has correctly reconstructed the ancient musical system of the Greeks. / Actually it is only my own fault that I use them again in my compositions as a musical language which I make public through my small orchestra in London. / I therefore beg of you to give me a few minutes in order to put me on the right path towards the music of the future? / Through this you would be doing me a huge favour, which I hope to acknowledge in the right way by strongly wishing really to be able to help humanity. / In deepest respect / Yours sincerely / Elsie Hamilton.'

Through this meeting it happened that Rudolf Steiner invited both ladies to move to Dornach for good. Elsie Hamilton was asked to set his words to music (apart from her he never asked anybody else) and to write new music in the planetary scales for the Mystery Dramas, including the fifth play, which were to be performed in the summer of 1923.

In the Answers to Questions of 5th January 1922, which contains the only public sayings of Steiner's on the 'Modi of Miss Schlesinger', he links the scales with the 'intensive melody', the melody in the single note.

It is reported that Steiner always visited Kathleen Schlesinger when he was in England, that is, three times in 1922. Was happened to the kithara? Was it burned in the Goetheanum? Lothar Gärtner and Edmund Pracht at least knew of it.

K. Schlesinger held a lecture during the conference at Penmaenmaur on the planetary scales in the second half of August, 1923, and announced a first performances of 'Modal eurythmy'. In the printed programme we read, 'The Modal Eurythmy used in "Agave" was devised by Miss Kathleen Schlesinger for use with music composed in the modes, and has been approved by Dr Steiner'.

Some oral sayings should be reported. In the notes by Nanda Knauer we read: 'On his sick-bed R. Steiner said to Dr Wegman: It is most significant if people would accept (the planetary scales).' Hildegard Mögelin writes in a study on the Tone Spiral: 'R. Steiner in his day wanted all the instruments in Dornach to be tuned to the planetary scales. (Jan Stuten confirmed this for me.)' In notes by Dr Ilse Knauer we read: 'Report by Frl. Wilbers. R. Steiner said to Miss Schlesinger and Miss Hamilton in 1921 that the Greek scales are the seed for the music of the future. Stuten was called by Dr Steiner to his sick-bed in March, 1925, whether he had worked on the Greek music, but he had not yet done so.'

In autumn, 1920, Rudolf Steiner had indeed asked the musicians whether they understood that one can already hear a melody in the single note. He meant that since something had

already taken place in painting, especially 'painting out of the colours', something corresponding in the musical realm should be possible. He interrupted the discussion, but returned to it on many occasions. If with music we stay just with the impulses that Steiner had set moving and try to survey everything, then it no longer appears clear what he understood by the concept 'the musical [element]'. Musical Inspirations reach the composer from the spiritual world. What he repeatedly referred to, is, so to speak, 'only' a new listening. The ear has in musical sound, as the eye learns in the colour, to perceive more than the outer world; it should feel the etheric formative forces. Insofar this has nothing to do with whether Steiner confirmed or gave something, but much more about what he thought one should do oneself, or at least learn to concern oneself with. And in connection with the 'scales' he pointed to the etheric forces of the planets and to the 'intensive melody'. When you really 'get familiar with entering into musical feeling', the single note of the scale then for the first time receives its special character, which one can experience. Compared to it the notes of the tempered scale all sound the same.

Rudolf Steiner saw in the scales the seed for a music of the future, but I have only recently read a remark which was supposed to have originated from him, that it was still too early. One has to rebuild and retune the musical instruments. One can no longer play Mozart, Bach and Reger on the organ. I fear that it is mainly outer reasons which hinder such a change. According to my knowledge Elsie Hamilton is the only one who changed completely according to her 'hearing', that is, out of inner reasons. Unfortunately there are no longer corresponding groups of musicians and music lovers. During the Musicians Conference, 1926, Kathleen Schlesinger and Elsie Hamilton played the scales and the new music, but only a few people formed a working group to cultivate them. It did not last for long. Only the Dutch ladies Mary Wilbers and Wilhelmina Roelvink carried this impulse to such an extent that it actually became the main thing of their whole lives.

Since meeting the scales 50 years ago, I have always been involved with them. (I made for myself a 'Jupiter flute' out of fibreglass and got a small organ made, which is played regularly. I built my first lyre according to a sketch by Lothar Gärtner of K. Schlesinger's kithara, which he drew for me from memory). But only since meeting Nanda Knauer, not long before she died, did I begin at her suggestion to assemble everything to do with it, in order to pass it on. I was able to get the letters to Dr Steiner by courtesy of the Rudolf Steiner Nachlaßverwaltung, Dornach, with permission to use them in connection with my work.

The Easter-thought of the Ephesian Mysteries

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

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

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

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

(Rudolf Steiner. Tr. G. Adams. GA 233)

Notes on the consonants from the point of view of speech

Daniel Hartmann, Gersheim

In the lecture-course on speech eurythmy, Rudolf Steiner introduces the sounds for eurythmy by giving them a soul-content as the basis for the movement. He does not give examples of words for the sounds; the soul-characteristics are expressed, mirrored, in certain sound-sequences that make up corresponding words ('Leim', 'rasch', 'husch')¹. In discussing the sounds, he mainly keeps to the alphabetical sequence. So, with one exception, we find *sound-movements* for eurythmy in all the *consonantal*-letters. Two *additional* special sounds appear. Later in the lecture course, Steiner remarks that 'up to this point we have derived the character of the eurythmic gestures from the actual sounds of speech' (he is about to introduce the zodiacal gestures), adding a further phrase that offers some room for interpretation: 'at least to a certain degree from the spoken word.'² And so a *phonetic* way of researching the sounds *spoken* by the human being does not recognize any independent sounds for some of the sounds for which eurythmy has gestures. Moreover, eurythmy further differentiates two sounds into two different ones, even finding another sound.³ With this differences are indicated between an *audible* articulation of the speaker and the *visible* eurythmy gestures of the person who moves. In what follows, we are mainly concerned to present the sense-perceptible content of some speech-sounds which can possibly form the basis for a eurythmic gesture. These considerations are intended to supplement the established eurythmic point of view.

C H S S C H

From the point of view of the *sound* it is correct that eurythmy has no X, since it is not one sound but two that already exist: [ks]⁴. On the other hand, eurythmy has its *own* sound (even with a figure), which one is not used to since no alphabetical symbol exists. It is written as CH, although it is not C+H but is either weak as a blowing sound [ç] as in '*Ich*', or hard [x] as in '*Rauch*'. Consequently, it should be moved differently. S too actually needs two different letter symbols – one for the voiced sound [z] as in '*Sonne*' [spelt in Eng. with a Z: e.g. 'zebra'. *Tr. note.*], and one for the unvoiced sound [s] as in '*Haus*' (in German this only appears at the end of a word). Consequently, there should be two clearly distinguished movements for S. Eurythmy has its own movement (though no figure) for the important and beautiful sound SCH [ʃ], which appears unvoiced in German. Here too there is no symbol, and it is definitely not S+C+H.

C Z Q V

Now, eurythmy possesses four further movements for sounds which from the point of view of speech are not individual sounds. In Latin (and our script is Latin) C was [g] and [k]. When G was created later, it was still [k]. In German it has the *sound* [ts], in English and French [s], in Italian [[tʃ], in Spanish [θ] – but never ['c']; this sound does not exist! Of course, nobody would dare to ban 'the Regent of Health'⁵ and 'the imitation of lightness'⁶ from the eurythmic 'alphabet'. Nevertheless we speak [t]+[s] – C does not exist. (A possible cosmic aspect – for example, of the Zodiac – is not here taken into account.) The same with Z, that 'induces a certain feeling of gaiety';⁷ it too is a [ts] and consequently not a sound in itself. In eurythmy both sound-movements are not fully 'established' – they are not given figures – but C in particular is somewhat significant, especially because of its zodiacal position in the Scales (or should we say the 'so-called C' is *only* significant *because* of its zodiacal position?). Q, eurythmically

a 'painful reaction'⁸, is sometimes moved; as a sound it is [kw] and thus has completely to disappear. Finally, V in German is unvoiced [f] as in 'Vogel'. If it is voiced [w] as in 'Vase', it appears in a foreign word. It is a superfluous symbol. So it is right that it is less moved as a sound in eurythmy and something else is actually meant when one 'learns to feel V as having something in your hand'.⁹ And so we also have in eurythmy 'the Greek call and greeting EVOE',¹⁰ a gesture of soul and spirit, from which today shaking hands is a relic.¹¹

N G J

Phonetic speech finds another sound, the nasal sound NG [ŋ] that appears neither as a symbol in the alphabet nor as a movement in eurythmy: It is not a combination of N+G, as the alphabet would have us believe, and to combine a movement out of N and G would be too cheap. Is it not beautiful and special (as, for example, the word and concept 'Engel' – angel), that it should receive its own characteristic movement and a figure? And isn't there a figure missing for the effervescent sound J, which we treat in eurythmy in rather a step-mother fashion because apparently it is not a 'real' sound? Far from it! There is no comparable sound.

[b ç x d f g h j k l m n ŋ p r s z ſ t w]

This is the consonantal sequence which would arise phonetically out of human speech. These are twenty consonantal sound-possibilities in German.¹² For eurythmy this means that CH and S would be moved in two different ways, and that NG would receive its special movement. Would not NG, J and SCH deserve their own figures? Last but not least from this point of view, the great difficulty in dealing with C is shown. Q, V and Z are not 'real' sounds, one might perhaps accept. But C certainly is! In any case it is interesting that Steiner has not given a figure for it. It is not a sound in speech. Is the unique, tender and sympathetic movement rather one of the forms that 'can proceed out of the human organism',¹³ similar to the zodiacal gestures?

This essay points out what is present as heard sound in human speech, in order to form a basis for dealing with *poetic* language. Another point of view is the etheric human being, and a further one the human being of the macrocosmos, of the Zodiac. A famous elegiac *distichon* in phonetics (not for the vowels) which contains the sounds as spoken is added here. It can show how far we still depend on the letters.

aux das föne muss ſterben das menſen und götter betſwi~et
niçt die eherne brust rührt es des stügiſen tseus
einmal nur erweiçte die liebe den ſattenbeherrſer
und an der ſwelle nox ſtre~ rief er tſurükk zein geſenk.»
(...)

aus «nänie», fon friedriçſiller

[An illustration which cannot be translated into English. *Tr: note*]

- [1] Rudolf Steiner. *Eurythmy as Visible Speech*: London 1956/84. P. 39ff.
- [2] *Ibid.* Germ. ed. P. 171; missing from E.T. P. 157
- [3] Heinz Ritter-Schaumburg. *Die Kraft der Sprache*: Munich 1985. P. 253ff. (My essay is based on his researches.)
- [4] [] Phonetic characters of the 'Association Phonétique Internationale'
- [5] *Eurythmy as Visible Speech*. P. 45
- [6] *Ibid.* P. 44
- [7] *Ibid.* P. 56f
- [8] R. Steiner. *Die Entstehung und Entwicklung der Eurythmie*. Dornach: 1982. P. 22 [? Tr. note]. E.T. forthcoming.
- [9] *Ibid.* P. 20
- [10] *Ibid.* P. 39
- [11] *Ibid.* P. 40
- [12] Ritter demands two more sounds which I would not like to recognize for German poetry: I find a voiced SCH only in French ('*jardin*') and a voiced hard CH only in der Swiss dialect ('*Chuchichäschtlr*').
- [13] R. Steiner. *Eurythmy as Visible Speech*. p. 157. Germ. ed. P. 171.

The 'round dance' of the arts as a way for eurythmist and musician to practise a working together

Heiner Glitsch

Cultural history can be divided into the sequence of the great epochs of style. A different order comes about through the leading position of an art-form which leads over to the next in the round dance. The round dance of the arts begins with *architecture* which set up and fashioned the human living and cultic places. When the statue was carried out of the temple, the art of *sculpture* took on the artistic leadership. The mural also leaves the sacred spaces and with perspective takes up the architectural element in the composition of colour on surfaces. *Painting* takes on the leading role of the image of the human being.

Music takes on a middle position (leading in opera and oratorios during the time of Bach and Handel). The three fine arts, which proceeded music in the leadership of the round dance are now moved musically through the stream of time. Sounding painting becomes *poetry* with lyrical colour-moods, epically told story-pictures and dramatic scenes.

Sculpture touched by the magic of music begins to dance; the human gestalt becomes an instrument of the *art of movement*. Though this art is far from its fulfilment in our time, so restricted as regards movement. But the future art to be created anew is already emerging everywhere, musicalised architecture, the *social organisms* that are to be artistically created.

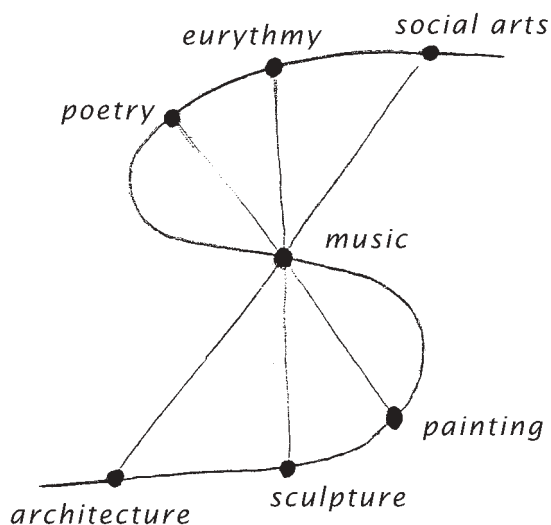
Is it possible that the seven arts can complement and illuminate each other in dealing with a work of art? Can I find the round-dance of the arts in a piece of music?

What is architectural? Sound-spaces, harmonic structure with modulations as transition, the build-up of the piece from the foundation stone to the highest pinnacle?

How do the rhythmicised forces of the intervals sculpt sound-figures, motifs, thematic expressions?

Where do painterly colour moods enter in the transition from light to dark and dark to light?

How does the melodic line ascend to approach the realm of thought; how do contrasts of



feeling, harmonize in sounding together; how do rhythmic impulses press towards an expression of will?

What kind of story does the piece offer from the beginning till the (good, happy?!) end with all the events on the way? What lyrical moods are touched on, what dramatic development is being enacted through crisis and catharsis?

In what way does the language of eurythmic form and movement make visible the basic musical elements (e.g. melodic intervals and degrees)?

What social relationships are being made, what patterns are being woven in the transition from the artistic practice and development to the passing on the art into life, to become an art of life?

On the Foundation Stone by Rudolf Steiner

Christine Custer and Eva Froböse

Unfortunately some incorrect things have been included in the lighting book *Beleuchtungsbuch Nr. III* (1982) and in the first edition of the eurythmy forms to poems by Rudolf Steiner for the Foundation Stone. New indications have come to light.

The two figures behind, yellow violet, do [the gestures] more in vowel moods (Lea van der Pals). The one in front in the middle, orange/ bluish, does all the consonants on the word 'Christus' within the line 'In dem Christus wird Leben der Tod' (Isabella de Jaager).

In eurythmy, the middle verse (*Christus*) should be musical, more vowel-like.

At the end of each verse 'Menschen mögen es hören', on 'hören' all take a strong step with the right foot, with the right arm *hör*; likewise at the end of the *Nachtakt* with the right foot with the sound I [ee].

Original cast: Savitch (middle), I. de Jaager, Kisseleff, Schuurman, Donath, Baravalle.

To the Entrance – Vortakt – Nachtakt – Exit, see Book I of the forms by Rudolf Steiner.

To p. 100: Ur-Weihnacht (In der Zeitenwende...) – addition to the indications

The entrance: simultaneously from both sides out of the backspace II, I, III from the left (from the audience view), IV, V, VI from the right moving diagonally forwards in the position $\hat{=}$ to the noted places (IV, V, VI dissolving the diagonal with the last steps), in arriving turn frontal. Then in standing $\hat{=}$, C, $\hat{=}$, O , R downwards – here I [ee] begins with the text, those standing do the sounds

| | | | |
|-------------------------------|----|--|---------|
| In der Zeiten Wende | I | } middle | |
| Trat das Welten-Geistes-Licht | A | | |
| In den irdischen Wesensstrom; | O | | |
| Nacht-Dunkel | I | } below | |
| Hatte Ausgewaltet; | AO | | |
| Taghelles Light | I | } above | |
| Erstrahlte in Menschenseelen | AO | | |
| Licht, | I | } middle | |
| Das erwärmet | A | | |
| Die armen Hirtenherzen; | | | |
| Licht, | } | O from above sink to level of forehead | |
| Das erleuchtet | | | |
| Die weisen Königshäupter – | | | |
| Göttliches Licht | I | left | } above |
| Christus-Sonne, | A | proceeding from the middle | |
| Erwärme | | | |
| unsere herzen; | O | | |
| Erleuchte | | | |
| Unsere Häupter; | | | |
| Dass gut werde, | I | right leaning downward | |
| Was wir | A | below | |
| Aus Herzengründen, | | | |
| Was wir | } | O slowly from below | |
| Aus Häuptern | | | |
| Zielvoll führen wollen. | | | |

(Those accompanying carry out 6 times I A O in the zones middle, below, above / middle, above, below)

Those standing O R downwards $\hat{=}$, C, $\hat{=}$

The exit: in the $\hat{=}$ -gesture with the first two steps (almost on the spot) in the diagonal turn and walk out backwards to the back in the opposite direction to the entrance.

What is the difference between art on an anthroposophical basis and art brought about on a normal traditional manner?

Sophia-Imme Atwood

How is it that some eurythmists find the movements of eurythmy traditional, boring, inadequate and not sufficiently expressive? Does the cause reside not with eurythmy, but with us eurythmists?

If, for example, we carry out in eurythmy the word 'klar—clear', then we have to fashion four characteristic sounds: plosive earth-sound, water-sound, vowel and air-sound. If in addition we want to use the three colours of character, movement and feeling, then this short word presents a very difficult task for the physical, etheric, astral body and 'I'. Now please imagine how interesting it would be to carry out in this way a whole sentence with head and foot positions, soul-gestures, sound-moods, the relevant apollonian and dionysian forms.

How would it be if we imagine an eight-bar phrase, and move the astral body up and down with the pitch, changing its colour with the major and minor; if we really allow in our arms the stream of the etheric and the feeling to go out via the ulna and stream in via the radius; would experience the sixth and seventh really outside our skin and in the octave would connect our higher self with our collar-bone? How would it be, if with the sound of a violin we would really send out an etheric stream from the collar-bone through our hands into the space? I think, if we would really *practise* this, then music eurythmy would be most interesting. We are not in the slightest able to exhaust and master the artistic means of eurythmy.

My father, one of the first male eurythmists, used always to say, Rudolf Steiner wanted *all* the sounds to be carried out! He said, it would otherwise be a childish babbling; that this would be a great art without restlessness in the gesture of the sentence and the verse.

And so it appears to me, that a completely unconscious factor is evident with those people who find eurythmic gestures somehow traditional and in need of revision. The eurythmic elements are for me at the moment too difficult. It is much easier to let flow any nuance of feeling out of one's individual sentient soul rather than treating this sentient soul as a servant towards the laws of eurythmy.

All young people come to earth with impulses which they would like to implement for the sake of progress. With an anthroposophical artist it depends upon recognizing in the sense of mystery art *where* progress resides. This progress will become ever more clear if we intend to use our power of discernment schooled through anthroposophy. Whoever wants only to unfold *his or her* thought, feelings and impulses can find fulfilment in any artistic direction of the present day. But whoever intends to serve an art like eurythmy, a child of the Christian mysteries, has to be prepared to work for the *capacities* of this art in unceasing selfless practice. Eternal works of art have always been created by people who completely consciously mastered the eternal artistic means. If one thinks one has to use much 'garnishing', e.g. glossy programmes, scenery, exaggerated use of costumes, videos, electronic music, films and sensational lighting, doesn't all this arise out of the unconscious feeling that I cannot sufficiently fill the performance out of my own strength?

Do I want to draw in the audience which is overfed with stimulating effects through the same means? For what audience do I actually want to present my art? An art which has arisen out of a mystery centre is meant in the first place to touch souls wanting to experience the contents and forms of the Christian mysteries. If these performances are able to offer good capacities and a strong and good presence of soul and spirit, then human beings who have

not yet met a mystery art will also become interested and enthused.

In future every eurythmist will have to decide: Do I want to tread the wide and more rewarding path of 'self-realization' in the accepted art of today, or do I choose the narrower path of serving practice, of my own path of schooling, of meditation and the deepening work of eurythmy, an art which carries in itself the inexhaustible spring of fulfilment?

The Mysteries of Ephesus, the Categories of Aristotle, Rosicrucianism of the Middle Ages and Eurythmy

Thomas Göbel

Man is a citizen of two worlds. His immortal being is spiritual and his spiritual homeland is the cosmos, whose symbol we experience at night as the starry heavens and during the day as the light of the sun. His mortal being is earthly. The earthly homeland is also experienced in two ways, as space (or the abundance of forms) and as time (or as the organism of process). Both anthroposophy and our individual feeling-judgement teaches us that the rhythmical change between both worlds is the basis not only of the development of the individual but also the development of consciousness. Man is a being who reincarnates. His cosmic task is to overcome earthly death and his earthly task is to achieve a cosmic consciousness.

Such aims, speaking generally, remain thoroughly undetermined and thus can be misunderstood when given lip-service. What is important and the only helpful thing is to show how such things can be concretely presented with all the phenomena. Determined insight alone can bring the acceptance of such ideas.

From this two points of departure exist. The one is Steiner's concrete descriptions of the esoteric backgrounds which for the first time explain several historical events. The other is the objectively evaluated experiences of our own biography, including those who are made available only by means of the anthroposophical path of schooling.

Such a biographical stand was the view that natural science – concretely, plant morphology and later also the science of landscape in its future-creating efficacy – alone can be laid hold of through aesthetic means. This is unavoidable because natural science creates conditions which strongly influence the future of nature and man without the consciousness of the consequences, which are partly seen, is able to change the direction. And if the future shall not be left to blind coincidence or to other forces – then the future has to become the subject of research. With 'other forces' are meant those beings which stand behind the forces which effect globalization, which have created the technology lying at the basis of the media and which will soon control the biological side of the human being through gene technique.

I did not expect that my attempts to speak with artists on the 're-uniting' of science and art could result that art too – in this case eurythmy – may be fructified through a scientific working method. Yet it became clearer step by step. Out of this field of work which opened up, something should be mentioned.

Steiner describes the human ether body as a process-organism consisting out of seven life-processes which sustain the physical body, allowing it to grow and reproduce. In the 7th year one part of this ether-body is born and is available to the soul as a tool. This ether-body is inherited and consequently much – in some cases even most – of it is missing which belongs to the individual, personal part of the human being. That the adult can work up the potency to transform his etheric body out of his own forces does not help here for an understanding,

because the adult needs his processes of thinking, imagination and will arising out of the ether-body for this transformation. One should also bear in mind that the human being learns to master the processes of speech before he says 'I' to himself. Speaking as a process is also an achievement of the ether-body which like the upright walking cannot arise out of heredity, since both can only be achieved out of imitation, that means, through human culture, in contrast to the inherited body-orientated processes of the ether-body which are self-organizing. The solution to this problem can be found in Steiner's lecture-cycle *The Easter Festival in relation to the Mysteries* (four lecture given Easter, 1924). Here we are concerned with the last two lectures on the Ephesian mysteries.

In these lectures, Steiner describes the initiation-experiences that could be undergone in the mysteries of Artemis. The neophyte was led through the mystery schooling into his pre-earthly existence by the mystery priests, into the moon sphere in which for him his ether-body was woven. The beings of the moon – whom Steiner says were the primal teachers of humanity before the moon left the earth – wove out of the sunlight reflected by the moon the 'outer side' of the human ether-body. By hearing what the being of Mars spoke, the human being received the ability to speak incorporated into his ether body. And by the moon beings ability to glimpse Mercury, the human being received the capacity of movement concentrated into his ether-body. Both are capacities which the human being applies in the social world. Every human being speaks and works in a social context. This shows that man is made out and is predestined to be a social being.

The inner side of his ether-body is woven for man by the moon beings during the new moon period out of the spirituality of the moon itself. Here too the beings of the moon listen to the speech of the planetary beings. What flows to the human being with the capacity for wisdom, is received by the ether-body through the experiences of the moon beings with Jupiter. What streams through man of love and beauty in his soul is received by the ether-body through the experiences of the moon-beings with Venus. And what the moon beings experience through observing Saturn, gives the inner soul-warmth for man in his ether-body. These three bases for capacities are manifestly the bases through which the ether-body can become a tool of the cultural human being. Through the processes of thinking which are given through the wisdom of Jupiter, he serves the 'I' through the processes of imagination, whose bases the ether-body has thanks to Venus, he becomes a tool for the soul and through the abilities which through practice are worked into the ether-body and whose foundation stems from Saturn, the ether-body gains the abilities which guide and lead the will in any kind of work.

Everything that Steiner describes here as the organism of capacities of the ether-body which man brings with him as an individual basis from his pre-existence, are the cultural achievements of the ether-body alone, not the natural achievements which keep the living physical organism in balance. Obviously the cultural side of the ether-body is not part of the stream of heredity but part of the cosmic human being.

This cultural side of the ether-body has an outside and an inside. The outside which contains the bases for movement and the ability to speak, is mainly developed through society and predominantly through the parents. And since Friedrich II, it is known that the example to be imitated is an essential prerequisite for the learning to walk and to speak. The cultural side of the ether-body is also developed through human culture and not through nature. And thus it is of course also with the three bases of the inside of the culture of the ether-body. A long time after walking and speaking, man develops thinking, but before that the child unfolds imagination and sometimes quite strongly. But as a first thing, the ability of movement is practised – just watch a three-year-old.

The training of the human cultural abilities reveals a characteristic sequence of time: outside of the cultural ether-body; before the first 'I'-experience:

♂ - basis: moving = to learn to walk
 ♀ - basis: speaking = to learn one's mother tongue

inside of the cultural ether-body; after the first 'I'-experience:

♁ - basis: wisdom = training of the thinking processes
 ♀ - basis: love/ beauty = training of the imagination
 ♃ - basis: abilities in daily life = abilities for work

All these abilities can be developed throughout a lifetime. The dignity of the personality is the more clearly perceived through that fact that the 'I' continues to develop these faculties and socially integrates them.

The question which has to be put here concerns the connection of the natural side of the ether-body to the cultural side. The natural side of the ether-body does not need any cultural ideals in order to develop. It needs natural surroundings as much as the cultural side needs cultural surrounding. It needs warmth, light, air and water and firm earthly matter as ideals examples for the fashioning of its processes. This is also correct when the nourishment of the infant has to begin with its mother's milk. The mother's milk is also a natural side of the human ether-body. What otherwise is necessary as a soul-nourishment already belongs to the cultural side of the ether-body, and with this also to the cosmic part of the new-born human being.

All culture-activity of the whole human being affects the natural side of the ether-body in a dampening way, producing illness. The cultural achievements are directed by the 'I' and the soul. They control the processes of time of the natural side of the ether-body. Under its direction it unfolds its processes in such a way that it becomes a tool for the 'I' of the human being. Everything achieved by the natural side of the ether-body in building up processes of the physical body is on the one hand the prerequisite for the conscious nature of the human being, but it works against consciousness, it brings about sleep. Sleep is the great re-instigator of what consciousness has destroyed during the day. All culture-achievement is wrested from the life of the natural side of the ether-body. The detailed process is described by Steiner in Chapter 2 of *Fundamentals of Therapy* (GA 312) and can be read by those interested. Here let us ask exactly which culture-processes are wrested on the natural side of the ether-body in order that the forces are available which are necessary to fashion the bases brought from pre-birth.

| The life processes | The culture processes of the inner side. Thinking, imagination and the will | | speech | The culture-processes of the outer side movement | |
|--------------------|---|-----------------------|--|--|---|
| breathing | reading | enlivening | all capacities for the use of thinking and the imagination | articulation | all capacities for the use of the physical body |
| warming | noticing | the senses | | | |
| nourishing | individualizing | | | | |
| discharging | questioning | ensouling | | sonation | |
| preserving | weaving together of concepts | of the life-processes | | | |
| growth | concepts as working material | | | dynamic | |
| reproduction | meditation | | | | |
| | | | | | eurythmic activity |

In the Easter lecture-cycle 1924, Steiner, discussing the outer side of the ether-body, describes the following:

To speak for a moment in terms of these Moon-secrets, we may express in quite a different form how eurythmy arises out of speech. We may say, Eurythmy is born from speech, when having discovered the mysteries of speech by letting the Moon-beings tell us the observations that they make when they gaze on Mars, we hear from them how these observations change when they now turn their gaze to Mercury. That is to say, when we transform the Mars-experiences of the Moon-beings into their Mercury-experiences, we receive from the capacity of spoken sound in man the capacity of eurythmy. This is the cosmic aspect of it.¹

Consequently, in our table, we can summarize the speech-and-movement faculty and call it 'eurythmic capacity'. All capacities of the culture-side of the human ether-body are developed through cultural ideals, eurythmy included. Just as for thinking, ideal examples, imagination and the will-involvement of all the capacities, so for eurythmy too, it has to be initially fashioned in time through imitation when the human state of development is open for it, that is in childhood and youth. This is the basis for the full development of the individual humanness through the 'I'. The social effect of the human being ends around the 30th year. Self-education through the 'I' has to be developed then so far that the 'I' itself can fashion its own future.

Not only the faculty of movement-and-speech of the outer side of the ether body are to be connected to eurythmy and to be intensified, but also the faculties of the inside of the culture etheric body belong to eurythmy. For the case of the imagination this can be immediately seen without further explanation. How could a piece of art be conceivable without it? For thinking, this applies in like measure. How could the eurythmic means be fashioned which make visible the whole supersensible being of man as a work of art on stage, without a previous thoughtful working-through of the imagination. I would even say scientific-individualizing (analysing) and weaving it together again (synthesizing). For this the will is necessary that transforms the conscious practice-intentions into a faculty and which appropriately uses the feeling and judging forces of the imagination.

The human being is always a whole human being and the involvement of all the capacities of the outside as well as the inside of his ether-body are a necessary pre-requisite in each profession, when this profession is worthy of a human being. This also applies to the profession of eurythmy, and the training of this profession has to take this into account. Only if all the human capacities are developed worthy of the human being, is the specializing for a particular profession also a development of the whole individual humanness. Humanness today means proving yourself in a dilemma, and only the free human being can prove himself in a dilemma. Or expressed differently, for its future development eurythmy will thank free human beings who develop their ethical individualism upon anthroposophically-gained study of man as the basis of their art by proving themselves in the dilemma.

In part 2 of this short essay, to appear in the next issue of the *Newsletter*, the historical metamorphosis and its consequences for eurythmy will be discussed, which Steiner presents in the course of the lecture-cycle Easter 1924.

 [1] Rudolf Steiner. *The Easter Festival in relation to the Mysteries*. GA 233. Lectures, Dornach 19th – 22nd April, 1924. RSP, London 1968. P. 53.

Correspondence between two committed musicians on 'Style and Colours in Music Eurythmy'

Dear Hans-Ulrich Kretschmer,

Many thanks for your letter. When you and Herr Barfod think that our correspondence would interest readers of the *Newsletter*, I have nothing against publication. But we do have to get to grips with the theme!

To Baroque: it is certainly an extremely marked fact in the development of consciousness that the Italians of the early 17th century called their new style 'eccentric and individual' – 'barocco'. (When German took over the foreign word 'barock' and what it understood under it, is of course a subsidiary question here.) Because the description 'eccentric and individual' was used then only for the art of painting and architecture, the question is quite justified whether the art of music did not perhaps lag behind these two arts in the process of individualization at that time. The answer to this question has to be a very decisive 'in no way'. The new style of recitative of the reformed opera can even be considered as the most revolutionary discovery of this artistic epoch – even before Caravaggio's paintings. The new style was expressly a solo and individual one, aiming to convey personal emotion through the freeing up of the soloist from the renaissance practice of linking to a group of equally important musicians and music-makers. The soloist was able to reproduce the text convincingly as personally real (for which the soon personally-real paying audience came to hear!). He enjoyed important rhythmical freedoms and could and was meant to contribute his own improvised elements.

The famous tears of the audience with the first performance of Monteverdi's *L'Arianna*, 1608, could be seen in the history of music as the breakthrough of personal emotion. Even the players accompanying with harmony were allowed and had to improvise. So in the baroque age the very personal competition of solo instrumentalists developed. (Handel beat Scarlatti in a competition on the organ in Rome shortly after 1700!) Especially characteristic for baroque music, consequently, are individual expression, rhythmical freedom, and the player's own contributions in addition to the musical text. Romanticism took up this side of the Baroque, intensified and exaggerated it with new means – yet enjoyed finding new means and exaggerations belonging eminently to the baroque age. Think of the almost Wagnerian dimensions of early baroque opera, of the opulent productions with ever elaborate machinery, of the giant illusionary ceiling paintings in churches, on concerts for four harpsichords, of the two orchestras and three choirs of Bach's *Matthew Passion*. Liszt and Busoni romantically transcribed Bach organ works for concert grands, and the process is at least partly in a baroque spirit. Bach constantly transcribed works of other composers with his own additions for new groups of instruments, and apparently looked approvingly of the development of the fortepiano. On the other hand, the 20th century developed a strong tendency towards fixing, to extremely exact musical forces, notation and manner of playing, in order to 'depersonalize' the music. A strong symptom for this is the Urtext edition – compare, for example, Henle's 'Urtext edition' of Bach's *Well-Tempered Clavier* I with Bischoff's edition of 1880. What a retrograde step for the player is shown by Henle's suppression of the baroque abundance of textual variants! The 20th century is strongly orientated on a self-chosen misunderstanding of baroque notation and mainly of that part of instrumental music of the baroque (ignoring now vocal music) which uses typical dance movements. The movement-structure of this music is in fact impersonally linked to existing types of people, in contrast to the personalising of the feelings, the 'affekt'. Given rhythmic patterns and categories of tempi prevail. The

development of the dance remained for a long time behind painting, architecture and music in the process of individualization. The grand stories of solo ballet – the equivalent in the dance to the opera – is a development of Classicism (Angiolini, Noverre), that is, about 150 years later than the opera. The revolutionary element of the classic age lies in the rhythmic element, in the movement-structure of the music, connected with a differentiation of dynamics. Contrasting rhythmical figures meet, often short motives separated by rests, alternating upbeats and downbeats. Typified categories of tempo (*tempi ordinari*) were left behind (as Beethoven writes to Schott in 1826), ‘in which one has to go along with the ideas of the free genius’, and the concept of an even tempo for a given piece disappeared nearly everywhere. Beethoven’s playing was ‘with few exceptions free from all compulsion in tempo, whatever the content and the situation asked for’ (Schindler). In classical time, one could perhaps say, a new subjective expression of time existed, as in the baroque age a new subjective expression of feeling. Classicism is a freeing in etheric movement, as the freeing in the Baroque is a freeing in the feeling-astral element.

The colours for dress and veil: I had by no means understood your article as meaning, as you now write, that there are no recognizable objective principles at work in Steiner’s use of colours. You wrote that Steiner’s directions are recognizably a product of the *style* of the musical composition in question; and by ‘style’ I understand recognizable objective criteria which enable us when we hear a work for the first time to assign it to a particular period, genre, perhaps even composer. Now you say that there are ‘presumably’ similarities between the various pieces which a given eurythmist chose to perform – between, for example (taking up the case I cited of Emica Senft) a bright and fairly fast-flowing baroque Allegro for violin, a dark classical Grave for piano in slow, halting motion, and a grimly relentless chase of a highly romantic Skrjabin Prélude. This ‘presumption’ of a similarity does not seem at all useful to me any more than the supposition of an ‘affinity’ between Tartini, Beethoven and Stuten – the three composers by whom Emica Senft performed more than one solo piece. In any case it should be clear that the supposed similarity cannot be a matter of either style (in the given sense) or character, even if Ms. Senft on the whole chose pieces with ‘temperament’ (as I said), often in quicker tempi. It seems to me just as unproductive to ‘assume’ (in the case of Ms. Schuurman) a resemblance between the Bach School and Grieg, or (in the case of Ms. Sonclar) between Bach and Skrjabin. For every solo piece Ms. Sonclar was given either a red dress or a red veil or both, and the colours given for duo pieces with her also all include red, reddish or violet. This collection of ten pieces with so predominantly red costumes forms a splendidly varied cross-section of the entire eurythmy repertoire of Steiner’s time, particularly because the Skrjabin Prélude ‘Bruscamente irato’ was then extremely modern and contrasts so crassly with the Bach Musette in G Major.

It is of course entirely reasonable to ask whether the total number of costume directions by Steiner for music eurythmy is sufficient to justify the formulation of any general principles with claim to objectivity. With due caution, I think the answer is Yes, because of remarkably consistent and regular patterns they contain. I mentioned an important example in my earlier article; a given colour combination and the reverse combination (e.g. blue dress with yellow veil and yellow dress with blue veil) are regularly similarly frequent (or infrequent). All in all the three primary colours, red, blue and yellow, are those most often used (both for dress and veil, of course). This is on the one hand not exactly surprising, but also by no means a matter of course, as we already noted when considering the colours given to individual eurythmists. Ms. Sonclar was given mainly red, and not blue, Ms. Senft was given particularly green and red (in combinations that otherwise seldom occur). The in-between mixed colours,

green, purple (violet, lilac, etc.), and orange, are all distinctly less common than the primary colours. Steiner did actually use all combinations of these six colours; with remarkable consistency combinations of contrasting colours are relatively frequent, whereas a primary colour is relatively seldom combined with a neighbouring in-between colour. Red is for example, commonly combined with yellow, green, or blue, much less often with purple or orange; purple is relatively frequent together with orange, yellow or green, much less frequent with blue or red; and so on. Only orange provides any exception to this principle, and since orange is distinctly the least common of the six colours the irregularity could easily be due simply to the insufficient size of the sample. Steiner used orange/green only as a characteristic costume (with an added coloured collar) for the 'Humorous Rondo' by Schuurman; this combination is perhaps too cheerfully parrot-like for general use. I would however rather expect orange/blue (a contrasting combination) to be commoner in the long run than orange/red (adjacent colours), whereas in fact both occur four times in Steiner's directions. (Orange/Blue was given for Bach, Schubert and Schumann, orange/red for four particularly varied pieces from the 17th to the 20th century.) The total number of cases is so small that this 'irregularity' needs no other explanation. The same is true of the absence of orange/white and purple/white. These combinations are used for speech eurythmy (and red/white and yellow/white are also used for music eurythmy). So there is no apparent reason not to use orange/white and purple/white occasionally for music eurythmy as well. There is however a significant difference between Steiner's directions for speech eurythmy and for music eurythmy, in that for music eurythmy dark colours, grey, brown and black are unusual (the last two occurring only as occasional character-costumes).

The total number of Steiner's colour directions seems therefore to be large enough to allow significant conclusions to be drawn, without of course providing answers to all detailed questions, let alone justifying any dogmas. There is justification for concluding that a solo piece was more likely to have a red costume if Ms. Sonclar was the eurythmist, but this does not in the slightest rule out that the colours blue/violet could also apply to her if she performed the F minor Prelude (*WTC II*) as a solo. There are several other eurythmists to whom Steiner gave colour directions sufficiently often to allow some attempt at an interpretation. Ms. Simons was given rather similar colours to Ms. Schuurman, but for pieces by rather different composers. Ms. Simons pieces range from Couperin via Handel and Mozart to Reger, but the noteworthy orange costumes are all for (very various) Schumann pieces. No other eurythmist was given orange for a Schumann piece. What conclusions could be drawn here about Ms. Simons' eurythmy?! Ms. Donath was given light, delicate colours – light blue, pink and yellow are characteristic. For the powerfully romantic first movement of the Franck violin sonata she was given light red/yellow (or perhaps light violet/yellow). Ms. Baravalle was given similar colours, for example twice pink/lilac (a combination no other eurythmist was given). It is unsurprising that Ms. Donath and Ms. Baravalle as a duo were given light blue/pink for the F minor Prelude (*WTC II*). Ms. Savitch performed baroque, classical and romantic music equally, with a pronounced preference for Bach, Beethoven and Brahms. She was given various and individual colours, both standard and unique combinations, suggesting very varied qualities of movement and expression. The directions for Ms. Waller suggest that she too had distinctly individual qualities. For the five-part Bach Fugue, for which the other four participants had dark colours, Ms. Waller was given the contrasting yellow. Given the standard combination red/yellow she had specifically to have carmine red, she was the only eurythmist to be given lilac/orange rather than violet/orange, and for Liszt's 'Il Penseroso' she was uniquely given purple ('*blaurot*') / dark red. Ms. Brouwer-Lewerenz was given either standard combinations

or, frequently, somewhat unclear in-between shades – ‘reddish’, pale red, blueish-green, blueish-violet, ‘(Orange) yellow’: colours consistently suggesting gently flowing transitions rather than strong, clear-cut movement. In this one case your supposition of a significant similarity between the pieces is however justified, as Ms. Lewerenz exercised a strong preference for slower baroque music.

All in all, I see no reason to assume that to every piece one specific colour combination belongs; on the contrary, I am rather sure that the quality of movement of the particular eurythmist plays a decisive role, and that it is not in accordance with Steiner’s intentions to use his colour directions for a piece regardless of the individual performer. Ralf Kux writes in his memoirs (privately published, Lichtendorf, without date) that he *invariably* was given different colours from his predecessors when he took over pieces from other eurythmists, just as others *invariably* were given different colours from him when they took over one of his pieces. The different colour directions for different performers would be decisive study material if one could get hold of them. (Kux’s original costumes have strong, clear colours, a light shade is only prescribed for a duo piece whereby doubtless the movement of *both* performers plays a role.) If you think that only slight variations of Steiner’s directions are permissible, you should certainly explain why you find mid-blue/yellow so similar to light green/red (Grieg, Poetic Tone Picture), and white/yellow so similar to green/purple (Grieg, Elven Dance)!

Julian Clarke

Dear Julian Clarke,

I find your research into the dress and veil colours interesting. It makes sense to look at all the pieces that were given to an individual eurythmist who received indications on colours from Rudolf Steiner. Like you, I see that through the increasing frequency of a certain colour, the being and the essence of the movement of a particular eurythmist approaches you nearer. But I still believe that you make the wrong conclusion in respect to points of views according to which Steiner gave the colours. Let me try and justify this. I would also like to make a point about your listings, for the sake of argument. You do not distinguish when a colour is given for the dress or the veil. I would like to put value on this differentiation because a ‘talent’ or inclination towards a certain movement-colour does not always necessarily have to mean a ‘talent’ or inclination to the same veil-colour. Eurythmically and musically – dress and veil are two worlds. Just imagine you would carry out in eurythmy the slow movement from Beethoven’s ‘Pathétique’ Sonata with a light red dress and blue veil and the last movement with a green dress and a red veil [the colours as given are here reversed. Tr. note]. As a pianist you could also try out how the piece should be played. Through such attempts, moreover, one can experience that the colour-indications are not only valid for eurythmists but also for musicians, only that normally the musicians care little about the colours of their imaginative dress and veil.

The most important reason why I reject your opinion that Steiner, in choosing the colour-indications, would have been influenced in the first instance by the personality or movement-nature of the respective eurythmist, is that I regard this process as an inartistic one that I cannot imagine was the case with Steiner. ‘Inartistic’ because not the composition but the executive artist becomes the measure. And this all-too-personal element we as musicians also strive to overcome. According to his own statement, Steiner fetched the eurythmy-form out of the spiritual world and in no way conceived it as subject to variation. When the perceived archetypal picture of a composition leads to a unique eurythmy-form, why should this be different from the colours of dress and veil? In the movement-colour, the archetypal character of the

etheric (time) stream of the composition is expressed; in the veil colour, the archetypal character of the feeling, the soul of the musical work. The composer has brought this through Inspiration out of the spiritual world, and this is what Steiner perceived. The task of the interpreting artist consists in making him or herself as an instrument transparent for the archetype of the composition, but not in the first instance his/her own nature. As a pianist you know this as well as I do, and how often as an interpreting artists has one to *overcome* one's own nature in order to become an instrument for a great composition. I cannot imagine that Steiner would plaster on to the eurythmist those colours which anyway correspond to his/her nature.

Yet I can imagine something quite different, that the eurythmists often have chosen the pieces which came towards their own movement-and-feeling nature. As you yourself have discovered, this was apparently the least the case with such a highly developed artistic personality as Marie Savitsch, where a rich variety was given. Furthermore, I can imagine that for different eurythmists with clearly different instruments [*i.e.* bodies. Tr note] the colours for the same piece have to vary in order to achieve the same impression on stage. But this is quite a different point of departure for the eurythmist/s adjust/s to the piece and balance/s their own onesidedness, but not the other way round, adjust the composition to the nature of the eurythmist's. In your letter you mention two pieces with double colour indications, which are printed in the [book on the] lighting and costume indications for music eurythmy, and you have also established that there are clear differences. A further example, what is called the 'Raindrop' Prelude by Chopin, came to my knowledge. Furthermore, Ralph Kux mentions – as you point out – that for the same piece a man always received different colours from a woman, and vice versa. Unfortunately, I could get no further concrete information about this from people who knew Ralph Kux. Even if today on can no longer follow up each situation, I would like to remain with the view that we are here mainly dealing with balancing and adjusting. Furthermore, my own artistic experience allows me to dare to state that the development of the interpreting artist towards an ever more universal artistry – and to this belongs quite essentially the ability to grow into as many historical styles and characters as possible – should need ever less adjustment and balancing out.

You have furthermore denied that compositions with the same colour-indications have stylistically and in character anything to do with each other, and you have given for this musical examples of different epochs. I would like decidedly to counter this. What the corresponding pieces have stylistically and characteristically in common is just that which eurythmically wants to be expressed in the same colour. As I see it, we are dealing here with a still deeper layer of style of a composition than you have addressed. As for this level – and especially eurythmy has to be concerned like no other art for this level because only this level justifies the existence of eurythmy – it matters in no way whether a piece is slow or fast, for which stylistic period it originates, *etc.* The pieces can still have the same colours, yet one cannot here place the movement and veil colours into one pot – one should only compare movement with movement and feeling with feeling.

Let's take two examples with a red movement-colour (dress) in the arrangement for violin and piano of Mozart's 'Ave Verum', and Chopin's *Study* in F minor, op 10 no 9. The Mozart piece is slow and sustained, the other one romantic, fast and hectic, and yet throughout both compositions lives a movement-stream which actively resists, developing strength and warmth, the quality of red. Of course, the red movement with the Mozart shows more a sustained inner glowing, because it is surrounded by a heavy violet veil, whereas in the Chopin *Study* the hectic red movement completely chases the level green veil into the surroundings. At the same time, I find it very important to emphasize that one will only understand the meaning and

justification of the colour-indications if one treats one's eurythmy-instrument according to the stylistic period – as I have described in my first article (*Newsletter*, Michaelmas 2000). This means that the red colour of the dress, with 'Ave Verum' arises from the movement-stream being formed, felt and led from the point of departure of the soul (heart-space): *classical*. The red movement-stream of the Chopin *Study*, on the other hand, arises in that the colour is experienced as rising out of the earth. The eurythmist moves as it were in a red medium which bustles and finds the intensive movement for a stretch. The resulting 'excess of energy' is the force which makes it possible for the veil to extend its feeling beyond the borders of classicism into the surroundings. Only in the surroundings, beyond the borders of the visible veil, the feeling of the Chopin *Study* can be experienced as green: *romantic*. This is the important thing, to treat one's eurythmic instrument according to the epoch-styles (use of the points of departure of movement, the role of movement and veil) and then to experience the individual colour of each individual work.

Another example, the *Bourrée* from Bach's *Cello Suite* No 3 in C major. A lively baroque dance movement in a measured tempo, two in a bar; it has the same colour as the above-mentioned Chopin *Study*, red / green. Yet movement and veil in baroque age have other qualities than in the romantic age. The veil forms a kind of covering which surrounds and carries the gestalt. The feeling is not individualized in the same way as in the romantic age. It has rather to do with the inner devotion to the surrounding covering. The Bach *Bourrée* has a green character. Out of that covering or more precisely out of the source of the musical element, in the upper back-space of the gestalt, flows the red stream of life of the *Bourrée*, through the transparent eurythmic gestalt, taking it into movement. Only with absolute transparency (music eurythmy – 'through the entire human being' R. Steiner) of gestalt and movement in a baroque sense, is the red colour justified. If the red movement-stream would originate out of the gestalt itself instead of being received from the back-space, then the *Bourrée* would become much too thick and mighty, and the style would be wrong. But if the red movement contains its super-personal transparency, then it becomes an expression of healthy vitality and a down-to-earth joy in the beat, and this would be in line with the baroque *affekt* [emotional state]. Here too the necessity arises again first to lay hold of the style in the right way before one approaches the individual colours of the piece in question. In the above examples, I hope to have shown that Steiner's colour-indications do have to do with the spiritual substance of a composition and that they themselves can become our teachers for a right feeling for style.

Hans-Ulrich Kretschmer

Character and Conduct in GA 278 - Criteria for Art (Part 1)

Alan Stott, GB–Stourbridge

Young Samuel Palmer's first visit to the aged William Blake:

Blake: 'How do you approach the work of painting?'

Palmer: 'With fear and trembling.'

Blake: 'Then you'll do.'

Rudolf Steiner describes one basic book in a single sentence by involving number: 'Regarding the significance of the number seven, enlightenment may be gained from my book *Occult Science/ Esoteric Science*.'¹ 'Enlightenment', not simply 'knowledge', is promised. Seven, 'the number of perfection'² and the number of life lies at the basis of all cyclic, evolutionary

processes in the world and in the human being. It is even to be found in the rhythms of the sentences in every chapter of Steiner's written books.³ He wanted these texts to be read as musical scores.⁴

Mathematics and music are at home in the sphere of Inspiration. 'You should really *hear* Inspirations.'⁵ Steiner describes the human being through using different numbers – 3, 4, 7, 9, 10, 12 – in different contexts. His elucidations are demanding. For example, in writing *Theosophy*, he explains,⁶ he had to describe the human being as ninefold, because we have moved on from 'the age of the fifth', when the human being was described as sevenfold. In the age of the third, 'the age of inwardness', he arrived at the ninefold human being. The various exercises of the inner path, and the petals of the lotus-flowers, too, in *Knowledge of the Higher Worlds—how is it achieved?* are numbered. None of this is mere quantification. It indicates a hidden music of essential, living form. 'You have to learn to feel the inner relationships of numbers as a spiritual music,' declares Steiner⁷ in a lecture describing the basic, traditional view on number symbolism. This subject expresses the unity of art and life, and thus requires a holistic science to comprehend it. It is not a matter of speculation. Number is a musical subject that, certainly, can be degraded by quantification. Statistics and measurement, however, are not the concern here, but the quality of number itself.

In the first lecture-course on eurythmy, *Eurythmy as Visible Singing* GA 278,⁸ every numerical reference is significant. There are eight lectures, the number of notes in the scale including the octave. Their relationship, as Elena Zuccoli⁹ also points out, is the key to the structure of the lecture-course and it offers enormous help to the artist. Steiner does indicate that he could have given more lectures, but '[i]f, instead of *eight* lectures, I had given *fourteen*, I would have been concerned that the subject matter might not be properly assimilated' (p. 101 [87]).⁸

Not only does the content of the eight lectures unfold according to the musical quality of number – that follows the evolutionary, planetary sequence also experienced in the progress of every week¹⁰ – but the lectures include ethical teachings. Artist often shy away from ethics – perhaps fancying they are exempt? – but the marvel is *how* in GA 278 Steiner introduces traditional spiritual teachings with a generous dash of humour in his asides. Indications unfold of the seven stages of Christian initiation. There are correlations to the Beatitudes – generally taken as eightfold, though Matthew has nine times 'Blessed [are]'. A syncretistic approach admittedly carries real dangers, not least that of indulging dilettante quasi-scholarship. But can we nevertheless help the artist by uncovering criteria for art? Through repeatedly playing scales and intervals for eurythmy students, the present writer (himself very far from sainthood) discovered one path offering direct access to the essentials of spiritual science. Spiritual science, theology, ethics, and music all exist – we do not need another science but a new angle to discuss our experiences, or rather an *overview*. I shall attempt, following Steiner's artistic lead, to look at *musical experience itself* summarized through number, for the connections which – it must be emphasized – can justifiably form a subject of an expository-devotional study that is certainly empirically significant. We neither cease from trying to be just when we know that ideal justice doesn't exist in the world, nor do we abstain from making friends when we know 'ideal' friendship doesn't quite exist either.

The contention of these meditations will doubtless be faulted by scholars and dismissed by sceptics and pragmatists – though perhaps not by the really practically-minded. Honest musical and eurythmical questions on the empirical, practical level are opened up. The important point is made by Steiner himself – the student 'can know directly that beings such as the Buddha [and] the writers of the gospels do not voice their own revelations but only what flows into them from the innermost essence of things'.¹¹

The Eightfold Path

In his practical asides and admonitions, Steiner renews the Eightfold Path (or Program) for eurythmists. After the fourth stage particularly, the stages of the Eightfold Path relate more clearly to that of Christian initiation, hidden references to which initially run alongside in the lectures. Eight is understood here in the musical sense of $7 + 1$, *i.e.* 7 degrees + the octave. Like the two tetrachords of the scale, 8 can at the same time be taken as $4 + 4$. According to Christoph Rau's¹² interesting discovery, Luke includes the rejuvenation of the Eightfold Path culminating in the eight mealtimes of his gospel. With his inspired example, and also Adam Bittleston's,¹³ we can re-read the lecture-course. Can a clue be discovered, too, to some of the content of the six 'unspoken' lectures? (See Part 2, forthcoming.)

'The eightfold path is relevant indeed to all the ways in which the astral body needs to be brought into a renewed right balance between heaven and earth,' writes Adam Bittleston¹³ in his genial article relating the Eightfold Path to a specific practical task. Bittleston's article makes *driving* (!) much more than merely a functional activity. Steiner gives practical hints to ensure that eurythmic life does not fall into the pragmatic, functional pitfall! The astral body – our 'starry' body – he declares, 'is the musician in us'.¹⁴ Eight initially seems, like the octave, to be 'complete', but already it expresses renewal, revival, regeneration and resurrection (cf. I Pet. 3:20, II Pet 2:5 – see illustration).



Ill. 'Eight people were saved.' Noah's Ark, from the Richmond tomb in Framlingham Church, Suffolk, England.

It relates to an element that is super-personal, *i.e.*, including the essential attributes of personality – its very symbol (8) when written sideways (∞) is also the mathematical sign for 'eternity'. In gematria, the number of JESOUS in Greek is 888, *i.e.* three eights. Yet the subject remains truly empirical at the same time. There are eight three-hour watches observed at sea, and in the monastic life these changes are marked by seven times of prayer and praise in choir.

Steiner¹⁵ conveys the essence of the Eightfold Path in modern terms, which are summarized below. In the context of the Path, 'Right' means 'proper' as opposed to 'false' (the Pali word *samma* shares the same root as the Latin *summum*, meaning the 'highest' or 'best'; perhaps 'adequate', even 'complete'):

- (1) to discipline our ideas and mental representations (Right *Understanding* or Right *View*).
- (2) to decide on meaningful actions (Right *Thought*).

- (3) to learn to make our words meaningful; neither too much nor too little (*Right Speech*).
- (4) to direct our activity so that it integrates harmoniously with our surroundings (*Right Action*).
- (5) to live in harmony with both nature and spirit (*Right Livelihood*).
- (6) to perfect the performance of our duties (*Right Effort*).
- (7) to learn as much as possible from life (*Right Mindfulness*).
- (8) periodically to review and ponder within ourselves (*Right Concentration*).

(summarized from Rudolf Steiner, GA 10)

We shall now isolate by quotation the passages in *Eurythmy as Visible Singing* lecture by lecture that allude to the Eightfold Path, with comments – some expository, some occasionally aphoristic – keeping in mind René Guénon's reminder that 'no such thing as a profane domain really exists but only a profane point of view'. Rudolf Steiner's quite original application of the ancient ethical teaching offers at least eight criteria for art. They are all personal because art and life are one. For this reason Steiner rather disdains to use the term 'professional eurythmist' (p. 24 [20]) – eurythmy is clearly regarded more as a calling. The unified view demands a new style of study and consequently a new style of writing and, indeed, of reading. In other words, *the so-called 'practical' and 'theoretical' categories are redundant here because superseded by an anterior higher unity*. This will become clearer as we proceed. One further thing: the present attempt is an account of one person's reading of GA 278 – others will be needed to fill out the picture. The authorities cited are not intended as a complication but rather a greeting to 'friends on the way'. As people take the path of rediscovery, which is one way although consisting of many tributary paths, they find that they are not alone – and even not so very special after all. It is no contradiction, either, that Steiner points out how *young*eurythmy is. The beginning, he admits, 'may perhaps only [be] an attempted beginning' (*i.e.* it may not take root in humanity, or rather, human beings may not strike deep enough roots – c.f. the parable of the sower: Lk 8). 'It must be developed further' (p. 91 [79]). We may ask, *How otherwise can new life be engendered than by searching for the eternal source of renewal – which is the way of TAO?*

One – Right Understanding

When you enter into these things you will feel how little people today know about the nature of the human being. It must be said that in our modern world the [right] *understanding* for such things is remarkably limited. But without this *understanding*, absolutely nothing productive can be achieved in so many realms. Unless such *understanding* is acquired, we shall never be able to stand with our whole being within the realm of art. Something artistic which has not been permeated with the whole human being is nothing; it is a farce. Something artistic can only endure when the whole human being has poured himself into it (lecture 1, p. 12 [10]).

The three added emphases here at the outset make the presence of the Eightfold Path a distinct possibility. The concluding verb *hineinstellt*, translated as 'pour into', refers to artistic self-offering, St Paul's *kenosis* (Phil 2:1-11). This links beautifully to the humility of the first Beatitude: 'Blessed are the beggars for the spirit' (Matt 5:3). Another name for humility is the truth about ourselves – or *Right Understanding*. The expression of humility in the First Word of the Seven Words from the Cross is a prayer of unqualified love for those, who, representing humanity, are involved in the supreme human sin ('Father forgive them...' Luke 23:34). The first stage of Christian initiation is a universal humility – Washing the Feet.¹⁶ None of this is a pose, but a real self-giving.

Steiner mentions the animal kingdom, and again later in lecture 7, beginning here with the snail and the fish (p. 7 [6]). The acquisition of a spine, he affirms, is essential for eurythmy, and indeed for the possibility of a conscious existence at all. We human beings, last to appear on the evolutionary tree, are consequently grateful to the lower creation, represented here by an invertebrate and a vertebrate animal. The fish is an early symbol for Christ. It 'signifies the outer symbol of the Sun power, of the forces of Christ. To be sure, the fish is outwardly an incomplete being but it has not descended so deeply into matter and it is penetrated to a small extent by egotism.'¹⁷ The environment of fishes, the ocean, becomes an image for the spirit, which is not silent. Steiner speaks of 'an ocean of spiritual sound';¹⁸ it is the Cosmic Life out of which Christ came to earth, to be our Redeemer. 'The ordinary inhabitant of the earth in his physical body can speak of the Music of the Spheres and of the Cosmic Life only when he experiences in his soul, "Not I, but Christ in me", for the Christ within him has lived in the Music of the Spheres and in the Cosmic Life. But we must go through this process in ourselves; we must really receive Christ into our souls.'¹⁹

Two – Right Thought, or Right Decision

A eurythmist cannot manifest fatigue as something natural... a tired eurythmist. There is no such thing! In life, of course, there is such a thing, that is the paradox, but you must sense that this is so. So I do not say you must not sit down if you are tired, but I do say: If you do, you must regard yourself as a caricature of a eurythmist! (lecture 2, p. 25 [20f.]).

When is an artist not an artist – when not holding brush and palate, neither playing his instrument? When out shopping, or waiting for the bus? Initially, this is so. But this is to abstract. After all, a bus-driver can also sometimes be a shopper! Art, however, accompanies our life as a universal quality, and it will increase its beneficial influence the more the will is devoted to the task of becoming truly human. There exist conscious as well as unconscious mannerisms. At one time this might have included for some people an over-conscious habit as well as for others an over-conscious avoidance, let's say, of wearing silk-scarves or wide-brimmed hats. However that is, the feeling of tiredness does indeed become ever less the more the artist penetrates into life, that is, practices *Right Decision*.

Two is the number of paradox (a word used by Steiner here), of division – the second day of Creation (Gen 1) was *not* described as 'good'. Division should not be confused with the universal law of polarity, which is productive. Lecture 2 is full of dual conceptions, and productive polar activity – e.g. the intervals are introduced in pairs; the first sentence speaks of *gesture* arising out of *experience*; the whole human being is the origin of both *speech* and *music*, and vice versa.

Pain and suffering are necessities, the lecturer maintains, out of which human expression arises. The Flagellation, the second step of Christian initiation schooling is the schooling in how to meet pain – in John's gospel, for example, all attention is directed towards the bearing of the Sufferer. On the spiritual path pain is a much more comprehensive experience than a fact merely seen as limited to the more obvious misfortunes to which all lives are prone. 'In the movements of eurythmy, the whole human being becomes a sense-organ' (p. 19 [16]). Steiner²⁰ explains: 'Light is behind all sense perceptions.' In his revealing exposition on *The Human Soul*, Karl König²¹ describes how here we meet the reality of pain. '[I]t is the all-embracing, all-pervading universal power which has its centre in the sun.' The form of the Beatitudes incorporates duality and the antitheses that characterize the inner life. The second Beatitude is, 'Blessed are those who mourn, for they will be comforted' (Matt 5:4 NIV), and in Luke's version, 'Blessed are you who hunger now, for you will be satisfied' (Lk 6:21).

Steiner points beyond the mere sensory world: 'A eurythmist must become in some respects a new human being compared to what he or she was before...' (p. 24 [20]) – indicating transformation, not merely a precarious transcendence. Thus the title of the second grade of one ancient mystery-religion (Mithraism) – 'Occultist', 'hidden one' – indicates that a new inner life is begun.²² On the practical, empirical level, it means I have to face such decisions during practice as, for example, between my trust in recordings or in training my active inner listening.

Three – Right Speech

In contrast to sensuousness, true recitation and declamation must be based upon the forming and shaping of the actual language, upon making speech musical, and upon a shaping, pictorial treatment of speech... I always describe this as a 'hidden eurythmy', for eurythmy is indicated in recitation and declamation. Attention must be paid to the shaping and forming of speech. In such a way eurythmy can also exert a corrective influence upon everything that is musical (lecture 3, p. 32 [26]).

Coming to terms with materialism is a main concern of lecture 3, where death is encountered. The third Beatitude promises that the 'meek' – not the materialist – 'will inherit the earth' (Ps 37:11 – this refers to Palestine; Matthew means 'the Kingdom'). It is suggested (Gerald Heard) that the Greek word for 'the meek' really means 'the trained', the training being the life of the spirit. *Right Speech* respects the spirit. Spirit is divine action. Christoph Rau²³ discusses Luke 8:1–9:50 which includes the parable of the sower. The original impulse of speech, Steiner says, is to be found in the 'I' (p. 46 [40]). Also in lecture 3, the riddle is given of finding the melody in the single note raises the sensory level of sound to that of musical, etheric experience. A middle, human way between naturalism and abstraction is demanded and indeed demonstrated in this lecture-course. The abstract, spatial nature of time is redeemed through the flash of the spirit, named here for the first time. Spirit continually brings 'life to the lifeless' (p. 30 [25]), a phrase used to characterize the gesture of the descending seventh described at the opening of the lecture. Experience of the descending intervals²⁴ pre-figures 'that condition of consciousness' in the spiritual world after death.

The three dimensions, or six directions are introduced, forming the cross of movement giving us the very possibility to think. We are to 'enter' and 'make use' of it (p. 38 [31]). The synoptic gospels use the verbs 'take up' and 'follow' (Matt 16:24; Mk 8:34. Luke 9:23 adds 'daily'; John 12:26 adds 'serve'). A very old tradition claims that in the midst of the Garden of Eden there is one Tree which appears in two guises – the Tree of Knowledge and the Tree of Life. The Mystery of Golgotha, the Crucifixion-Resurrection, was the crucial event of the re-making of the human being comparable only to the first creation. On the Tree of Knowledge on the physical plane – two of the three dimensions hardened into actual wood – the ever-singing Tree of Life is born. It is a living Person. A diagram of him appears in Steiner's Notebook (*NB 494*, p. 3), and a description is given in GA 283.²⁵ In Christian initiation, the third stage is Crowning with Thorns: defending the holiest. The fourth stage is Bearing the Cross: handle the instrument of your body (GA 103).¹⁶

Not only speech is to become more musical; music itself is to be purified:

We have gradually ceased to be musical in the real sense, and instead we now make use of music in order to portray all sorts of sounds which are meant to represent something or other... (p. 32 [27]).

The vowel-scale correspondence (p. 40f. [34]) taken over from J. M. Hauer's *Deutung des Melos*²⁶ helps speech get beyond its present degenerate, materialistic phase and become more musical. The theme of *Right Speech*, where thematic content and musical form fuse, is

continued in lectures 4 and 6. To Hauer's correct diagnosis of the modern materialistic situation in art, however, Steiner offers the correct solution. Not an abstract scheme – Hauer's '12-note game' – with a *return* to an earlier spirituality, but a personal, social, spiritual cosmos opens up in lecture 5, with a *renewal* of Eastern spirituality in the eurythmic TAO-exercise suitable for people precisely of the fifth post-Atlantean cultural epoch (see Part 2).

The practice of *Right Speech* might also prompt the question: What spirituality is encountered during eurythmy performances in the use of simultaneous translation through headphones? When such concessions to the intellect are allowed to pollute a full artistic experience of human speech, the practice of gene manipulation would appear to present a parallel situation in the natural world.

Four – Right Action

With the fourth stage of Christian initiation, we meet the decisive fact: the artist *unites* with the three-dimensional, etheric cross of movement, already introduced in lecture 3.

It is really true to say: 'As a physical human being I mark the beat; as etheric human being, the rhythm; as astral human being I am the evolver of *Melos*: it is thus that I appear before the world' (lecture 4, p. 45 [40]).

In the original German, *Ich* ('I') occurs once. The three-dimensional cross, here used to express the three cardinal categories of music, sums up everything to do with initiation.²⁷ Bearing the Cross is the fourth stage of Christian initiation (see Thomas à Kempis, *Imitation* II, 12 and Thomas Traherne, *Centuries* I, 58-63). In the Judaeo-Christian tradition – the central Western tradition both esoterically and exoterically – the cross is God's throne, His 'chariot' (e.g. I Chron 28:18; Ezek 1; Sirach 49:9; Pss 80:1; 104:3; 68:17). It is also the Tree of Life (Gen 2:9) in the midst of heaven (Rev 4 and 5:6). The central sanctuary of the Hebrew nation, the *Hekal* (the 'Holy of Holies') was a cube room, the sides of which, when extended, form a three-dimensional cross. It was 'heaven'. The *Debir* (the 'Holy') was the Garden of Eden.²⁸

The whole Temple was built to musical proportions. Yahweh ('He who is') united with his people when music – instruments and voices – sounded (2 Chron 5:12-14). He, the 'I am' who speaks within, speaks in the world's first lyrics, the Psalms – the words and the music.²⁹ The Psalter was originally the hymn-book of the second Temple. The earliest surviving hymn-book of the Christian era is the 'Odes of Solomon' (second century). Western music gradually grew out of the ancient chants. A centrally important secret tradition of sound and number, traditionally originating from Abraham and submitted to writing in the second century, is the cabalistic text *Sefer Yetzirah*, 'The Book of Creation'.³⁰ This text lies behind Bach's *Goldberg Variations*.³¹ The tradition, I suggest, flows directly into the origins of eurythmy. The Temple was reborn as the First Goetheanum.³² Today, eurythmy – both word (sound) and music (number) – has grown from its sacred origins to become 'an art for everyone'.³³ Its main contribution of renewal and development stems from an attempted more complete humanization. The two necessary stages are: sound (letter) symbolism and number symbolism lead to the poetic and musical arts, 'visible speech' and 'visible singing'.

The sentence of Steiner quoted above points to *Right Action*. And so in the sequence of asides and admonitions we find the down-to-earth outcome:

And two eurythmists, one of whom is an intellectual, only presenting the meaning of what has been learned, whereas the other feels through everything down to the details of curved or stretched arm-movements, feeling through the finger movements – two such eurythmists will really be as different as the virtuoso is from the artist. A person can know perfectly well how to be a virtuoso, but is not therefore an artist (lecture 4, p. 49 [43]).

The contrast here is quite different from the kind met earlier at the second stage. The contrast is not between the artist and, for example, the scientist. The contrast remains within eurythmic practice. The fourth stage is the critical one, to do with the whole meaning of earthly destiny, here including the mission of art. Assuming I am on form, when do my attempts reach art and when do they fall short of this aim?

Temple imagery will help to show the empirical issue – the crisis in the performing arts today – in its ultimate force. The seat of the Creator and Saviour-God Yahweh was ‘between the two Cherubims’, two golden figures with outstretched wings set within the Hekel. Where their wing tips met, exactly over the Ark, was where Moses ‘spoke with Him’ (Num 7:89). If the whole Temple is the human being, then the equivalent place on the eurythmical instrument is between the shoulder-blades, the point of departure for singing gesture given by Steiner.³⁴ Here ‘Yahweh’s magic-breath’,³⁵ musical creativity itself, flows in as through a kind of mouth-piece. The threefold architectural symbolism of Outer Court, Debir, and Hekal, corresponds to the traditional mystic path of Probation, Enlightenment, and Initiation,³⁶ renewed by Steiner (in GA 10). Both Temple architecture and the inner path lead the human being within in order to unite with this creativity.

In Medieval Church architecture, the same three stages are shown in the architecture of Nave, Chancel, Altar. Finally, the fourth stage in the Christian mysteries reveals the Spirit shining forth during the celebration: the raised Host, a circular piece of bread, pictures the spiritualized earth planet. Here the symbol partakes of the reality which it symbolizes. Steiner describes the necessity for the earth to receive human corpses as a ferment to leaven the whole, as though the earth were an enormous lump of dough, for otherwise the earth – all three kingdoms of nature are mentioned – ‘[w]ithout human corpses... would long ago have become dead’.³⁷

All three kingdoms of nature are redeemed, too, on the initiatic path.³⁸ Eurythmists working from a new centre of movement are to seek a complete penetration in consciousness of their piece of earth, the bodily instrument lent to them – as indeed to all human beings – in order to manifest their ‘soul-and-spirit nature’ (p. 53 [47]). In the above quotation showing *Right Action* by the contrast of the artist and the virtuoso, Steiner does not imply mediocrity in either executant – mastery is assumed – neither is he condemning a certain specialization. *He is contrasting the completion of the artist with the fragmentation of the virtuoso – wholeness and harmony versus estrangement and disintegration – as a criteria for human art.* Behind this stands the fundamental antithesis of all life – present in all driving, shopping, music-making and performing. Here is the crisis point of our art. For the anthesis leads – ultimately, at the end of earth-evolution, it is true, but a perverse tendency is already stirring in the world – either to redemption, or to something else we hardly dare imagine, an existence of suspended animation. The antithesis is summed up as: ‘My Kingdom is not of this world’ and ‘My Kingdom is *only* of this world.’³⁹ (To be concluded)

AP = Anthroposophic Press, New York

RSP = Rudolf Steiner Press, London

GA = *Gesamtausgabe*, Steiner’s Collected Works, Dornach

E.T. = English translation

- [1] Rudol Steiner, author's penultimate endnote in *Christianity as Mystical Fact*. GA 8. RSP and AP.
- [2] R. Steiner, *Mythen und Sagen; Occulte Zeichen und Symbole*. GA 101. Lecture Cologne 29th Dec., 1907.
- [3] Alan Stott, 'Was für ein Baum ist die "Philosophie der Freiheit"?' in *Jahrbuch für Anthroposophische Kritik*. Munich: Trithemius Verlag 1994, pp. 83-98. Eng. original held in R. Steiner Library, 35 Park Road, London NW1 6XT.
- [4] R. Steiner, GA 198. Lecture Dornach 2nd July 1920; GA 103. Lecture, Hamburg, 30th May 1908; also cf. GA 278. Lecture 6, p. 69 [59] on notation (see endnote 8 below).
- [5] R. Steiner, *The World of the Senses and the World of the Spirit*. GA 134. Lecture, Hannover 31st Dec., 1911. London: R. St. Pub. Co., p. 57.
- [6] R. Steiner, *The Inner Nature of Music...* GA 283. E.T. New York: AP 1983, p. 69f. '[I]ntroversion' (p. 69, l.4 from below) is a mistranslation of *Verinnerlichung*: 'inwardness'.
- [7] R. Steiner, GA 101, lecture Cologne, 29th Dec. 1907.
- [8] R. Steiner, *Eurythmy as Visible Singing*. GA 278. Study-edition tr. and ed. by A. Stott. Stourbridge: The Anderida Trust 1996 [1998²]. Page numbers of both editions are given in the text.
- [9] Elena Zuccoli, *Ton- und Lauteurythmie*. Dornach: Walter Keller Verlag, 1997, p. 39: 'The whole lecture-course is an example of how the Goethean method can be used in art. If you survey the developmental sequence of the eight lectures, you can feel them as a scale from keynote to octave, but also use them as an ideal organization for teaching music-eurythmy in the training. The artist finds in the given series of the eurythmic laws a basis for his strength of imagination and abundant stimuli for possibilities of artistic interpretation.' (Tr. A. S.)
- [10] *A Companion to Rudolf Steiner's 'Eurythmy as Visible Singing'*. E.T. of GA 278, Vol 2, Appendix 8 (see endnote 8 above).
- [11] R. Steiner, *Knowledge of the Higher Worlds: How is it Achieved?* RSP 1969, p. 146; *Knowledge of the Higher Worlds and its Attainment*. AP 1947, p. 170; latest tr. *How to know Higher Worlds*. AP 1994, p. 137. Steiner's title is in the form of a question.
- [12] Christoph Rau in *Die Christengemeinschaft* Jan-Mai 1990 (Stuttgart). See also Chr. Rau, 'Das Rätsel des Lukas' in *Das Goetheanum* 15th Dec. 1991 (Dornach). E.T. by A.S. in MS.
- [13] Adam Bittleston, 'Traffic and Character' in *The Golden Blade*. London: RSP 1968, pp. 107-123.
- [14] R. Steiner, *The Essentials of Education*. GA 308. Lecture Stuttgart 10th April 1924, a.m. London: RSP 1968.
- [15] Condensed from R. Steiner. *Knowledge of the Higher Worlds - how is it attained?* GA 10. New York: AP, pp. 112-115.
- [16] R. Steiner, *The Gospel of St John*. GA 103. Lecture 14, Cassel 7th July. New York: AP 1940 [88]. P. 171f.; also R. Steiner, *At the Gates of Spiritual Science*. GA 95. Lecture Stuttgart 3rd Sept., 1906. London: RSP 1970.
- [17] R. Steiner, *Occult Signs and Symbols*. GA 101. Lecture Stuttgart 14th Oct., 1907. New York: AP 1972. P. 25. See Friedrich Althoff, *Das Vaterunser*. Stuttgart: Urachhaus 1978. Endnote 46, p. 262.
- [18] R. Steiner, *Theosophy*, III, iii 'Spirit Land'.
- [19] R. Steiner, *Christ and the Human Soul*. Lecture Norrköping 16th July 1914. London: RSP, p. 70.
- [20] R. Steiner, *Curative Education* GA 317, lecture 3, Dornach, 27th June 1924. London RSP.

- [21] Karl König, 'The Human Soul' in Carlo Pietzner (ed.) *Aspects of Curative Education*. Aberdeen: Aberdeen Univ. Press 1966. Pp. 69-186; quotation p. 99; repr. Karl König, *The Human Soul*. Edinburgh: Floris Books 1973.
- [22] Alfred Schütze, *Mithras*. Stuttgart: Urachhaus 1972, pp. 103-133.
- [23] See endnote 12.
- [24] Lea van der Pals, *The Human Being as Music*. Tr. A.S. Stourbridge: Robinswood Press 1992, p. 28.
- [25] 'Zweites Schlusswort', Dornach, 7th Feb., 1921, GA 279, pp. 97-100. No E.T.).
- [26] Josef Mathias Hauer, *Deutung des Melos*. Leipzig/Wien/Zürich: Tal & Co 1923, p. 16. E.T. 'The Interpretation of Melos' MS tr. A.S. held by R. St. Lib., London.
- [27] René Guénon, *The Symbolism of the Cross*. Ghent, NY: Sophia Perennis et Universalis 1996. ISBN 0 900588 21 7. This study is irreplaceable.
- [28] Margaret Barker, *The Gate of Heaven*. London: SPCK 1991. Margaret Barker, *The Revelation of Jesus Christ*. Edinburgh: T & T Clark 2000.
- [29] See Alan Stott, 'Hallelujah' in the Section *Newsletter* No. 32, Easter 2000. Dornach, pp. 79-90.
- [30] *Sefer Zetzirah*, tr. and commentary by Aryeh Kaplan. York Beach, Maine: S. Weiser 1990.
- [31] Hertha Kluge-Kahn, *Johann Sebastian Bach: die Verschlüsselten theologischen Aussagen in seinem Spätwerk*. Wolfenbüttel and Zürich: Möselers 1985.
- [32] Karl Kemper, *Der Bau*. Stuttgart: Freies Geistesleben 1966, repr., p. 201f.
- [33] R. Steiner, lecture Dornach 7th Oct., 1914. *Die Entstehung und Entwicklung der Eurythmie*. GA 277a, p. 61.
- [34] Five passages where R. Steiner spoke in 1924 about the point of departure between the shoulder-blades are tr. in GA 278 study-edition, vol 2, endnote 43.
- [35] R. Steiner, *The Balance in the World and Man*. GA 158. Lecture Dornach 21st Nov., 1914.
- [36] Leo Schaya, 'The Meaning of the Temple' in Jacob Needleman (ed.), *The Sword of Gnosis*. London: Arkana 1986, pp. 359-365.
- [37] R. Steiner, *Study of Man*. GA 293. Lecture 3, Stuttgart 23rd Aug., 1919. London: RSP 1966, p. 50. Latest tr. *The Foundations of Human Experience* New York: AP 1996, though containing notes, is frequently less accurate – in particular the obvious references to eurythmy in lecture 10, p. 167, first para., where the final two sentences about the soul should read something like: 'It starts to mumble when the limbs perform irregular movements; it begins to whisper when the limbs move rhythmically, and it even begins to sing when the limbs move in harmony with the cosmic movements of the universe. In this way, outward dancing is movement transformed into singing and inner music.'
- [38] R. Steiner, *Rosicrucianism and Modern Initiation*, lecture 12th Jan., 1924. GA 233. London: RSP 1982.
- [39] A phrase borrowed from a novel by Selma Lagerlöf, *The Miracles of Antichrist*. London: Gay & Bird 1899, p. 14.

REPORTS

Sound Circle Eurythmy, Seattle

David-Michael and Glenda Monasch

Training Group

Though this comes a bit late, some of you may be interested to hear how our training group ended with a small tour in June, 2000.

As we had done at Advent 1999, Sound Circle Eurythmy gave several different performances in Washington, in both Waldorf and more public contexts. The program was called *Tales from the Ark: Animal Stories from around the World*. It included some of the European elements from that earlier tour, particularly some of the *Prayers from the Ark* by Carmen Bernos de Gasztold, as well as music by Haydn, Scriabin and Saint-Saëns.

Created newly was the story of *Banyan*, from the East Indian Jataka tales, presented in an epic mood, with many of the characters arising out of the moving whole. With its saffron colored costumes and accompanied by simple and evocative percussion on Balinese instruments created for us by our musician Molly Knight, we felt that we were able to impart quite a strong sense of some of the depth and reverence of the old Indian culture.

To provide the opposite pole of experience, we presented the unabashedly American story of *Brer Rabbit and the Tar Baby*. With marvellous costumes and masks created largely by Ruth Tschannen, and accompanied by Scott Joplin piano rags, we had an absolute ball working on the piece, and it proved a real show-stopper. Whereas the European and Indian segments included the trainees in their «performance apprenticeship», *Brer Rabbit* featured only Ruth and the two of us, with Patricia Smith speaking.

By trying different sequences of pieces, each performance was unique. Each version had things to recommend it and certain drawbacks. One, for example, began with the still intensity of *Banyan*, moved through the variety of moods of the European music and the *Prayers from the Ark*, and ended on an upbeat with *Brer Rabbit*. Another time, we warmed the audience up with the *Prayers* and music before taking them into the inwardness of *Banyan*, and so on. Different versions seemed to suit the different situations and we never did settle on a definitive order.

At the Seattle Waldorf School, we were able to offer *Banyan*, with its theme of loving sacrifice, on the momentous but also sad occasion of the ground-breaking for a new classroom wing. The construction necessitated the felling of a row of beautiful poplars that had stood like beacon guardians over the school for the ten years it has occupied its present site. A ceremonial blessing and a giving thanks to those trees and the elemental world, by a Northwest Native American member of the school community, immediately followed our performance.

Together with a small end-of-term sharing, this modest tour was a wonderful way to bring a conclusion to 3 years of work with our small group of trainees. We are proud that we were able to help bring them to a place from where they could go to established institutions to complete their trainings. Former students are now studying in Oslo, Botton, Jarna and Stuttgart. While missing each of them, we are also eager for their (intended) returns to gain from all that they will have experienced to help build up the future work in the Puget Sound region. Indeed, by the time you read this, one will have completed her training and returned to work here on Whidbey Island.

Ongoing work

The 2000-2001 'academic year' began in August with visits once again from Annemarie Ehrlich and Michael Leber, to give their respective workshops within days of one another. Each brought their marvellous gifts to appreciative students, once again leaving behind them the warmth and joy of their inspiring work. Both will have returned in August 2001, and we are sure that these courses will once again have been most successful. In October, we are also very pleased to welcome Leonore Russell and her Pedagogical Eurythmy Training to Seattle for a week.

The ongoing *Intensive Year* group felt the absence of the training group, but carried on with vigor and much joy. Several new students joined, so the group continues to be some 18-20 people, meeting about once a month for two-and-a-half to three days, to explore eurythmic elements. The planets were our main theme this year, and we spent each weekend living as fully as possible into a different one. We studied it, wore its color, experienced its vowel and gesture, found poems that reflect it, *etc.* It was a rich and exciting experience. Next year we will bring the musical intervals as well as the zodiac as major themes. There are renewed rumblings among the students who are eager for us to begin another Training Group. This next year will show whether there are enough of them with sufficient dedication to allow it to come about.

As in years past, David-Michael and Glenda appeared in the *Magical String's* "Celtic Yuletide" concerts in Tacoma and Seattle, joined this time by 11 of Glenda's 4th grade eurythmy class from the Seattle Waldorf School.

Guest performances

In the fall of 2000, we were very pleased to be able to host a visit by Grasshopper Productions and their fine program of Mary Oliver's work *What did she say?* We rented the lovely little stage at the Seattle Art Museum downtown and hoped for a good turnout, as the visit was co-sponsored by the well-know Northwest Bookfest. Unfortunately, their promised advertising was poor and the show was very sparsely attended, although much admired by those that did attend.

Sound Circle Eurythmy was also delighted to host the *Sao Paulo Eurythmy Group* for three performances at the Intiman Theater at the Seattle Center in February. The theater itself is an ideal venue for eurythmy, with its 480 seats rising to surround the generous stage like an amphitheater. A state-of-the-art lighting system and incredibly helpful crew and staff made working there an absolute joy.

When it became clear that the one performance of *The Devil with the Three Golden Hairs* was going to sell out, a second show was added, and then both of them were full. Groups of Waldorf students from all around the Puget Sound area joined one or two other small private schools as well as members of the general public to enjoy this imaginatively presented story. It was a real eurythmy festival to see these 1-11 graders from all around the Northwest taking in the same event!

On Saturday night, *Alma Brasileira* was seen by some 400 people, many of whom had never experienced eurythmy before. Several radio interviews, good publicity, and word of mouth had helped attract the diverse crowd. The skill and beauty, depth and integrity, professionalism and uniqueness of the performance struck a chord with many people. More than 100 stayed after the performance for a rich and lively conversation/question-answer session with the troupe. Many of those who stayed were newcomers to eurythmy eager to understand more of what they had just experienced. In addition to these performances, members of the Group gave several workshops, including for the new Hazel Wolf Waldorf High School and for 2nd graders studying South America at a small private school. The whole troupe also visited historic Port Townsend on the Olympic Peninsula to give an introductory session for the small Waldorf initiative there. This allowed them to experience some of the beauty of the Pacific Northwest.

The whole visit by our Brazilian colleagues was a success on every level. First. Foremost, we delighted in the presence of so many colleagues in our lonely pioneering world here on the brink of the Pacific Rim. Then, despite enormous hurdles and major last minute expensive glitches, we were able not only to recoup our expenses, but we were even able to offer the Sao Paulo Group more than our promised minimum. We have made a wonderful contact, too, with an excellent theater which could easily serve as a venue for future eurythmic endeavors, bringing eurythmy just a little more into the public arena in Seattle.

Work with Russian Eurythmy in Finland (1998–2000)

Riikka Ojanperä

Observations on eurythmy and speech with two widely different languages – the ancient language of the Kalevala with its remains of the archetypal elements of speech and the younger Russian language with its future task in the next cultural epoch.

In November, 2000, a fruitful work in Russian eurythmy in Finland came to an end for the time being. Through Frau Lisa Reymann von Sivers we received a living breath of wind direct from Tatjana Kisseleff. Already as a 15-year-old girl, Lisa Reymann von Sivers received her first eurythmy lesson from Tatjana Kisseleff in Russian. She spoke Russian and did not know German.

Like a miracle we heard of Lisa Reymann von Sivers in Germany. After several attempts to invite her to Finland it finally transpired that she came to us to give regular blocks. Her first condition was that everybody who was not familiar with Russian should quickly learn it. We are a group of seven eurythmists of which one comes from Switzerland, the other from Sweden and the rest from Finland. Now it started. Steiner's original indications to Tatjana Kisseleff were conveyed to us helped by several exercises by Lisa Reymann von Sivers. According to an essay of Marie Savitch in 1969, Steiner relates that 'In the essence of Russian a new spiritual impulse arises that points to the future... We are dealing with something decisive... In what does the uniqueness of Russian lie? It is shown in strong contrast and strong polarity of soft and hard consonants.'

In eurythmy the hard consonants are brought close to the body on the right side and the soft consonants appear on the left side away from the body, swinging upwards, dissolving. This contrast finds a balance in the middle with the vowels. Through the conscious mastering of the opposite forces of right and left, the language of the future cultural epoch is developing a strong consciousness of the middle.

The language of the ancient past – the Kalevala – with its remains of elements of archetypal speech (R. Steiner, Dornach, 2nd Dec., 1922) has the task to radiate 'into the future' what it has preserved of old as a 'conscience of the European east' (R. Steiner, Dornach 15th November 1914).

In both these languages, the Russian and in the language of the Kalevala, we find related elements. Firstly, a tremendous musicality in both. Rudolf Meyer in the book *Geisteserbe Finnlands* quotes Jakob Grimm, who points towards the tremendous wealth of vowels in Finnish. On the other hand, Tatjana Kisseleff speaks of the 'euphony' of Russian in *Recollections from 1912–27*. Secondly, we find in both a rhythm in the realm of the consonants. The consonants of the Kalevala are not yet divided into hard and soft sound (see 'Methodik und Wesen' ... M. Steiner, essay 1926, Dornach) and according to R. Steiner (Dornach, 2nd Dec., 1922) are still living and mobile as archetypal consonants.

Steiner describes the spirit of the Finnish-Ugric languages as a hunter. In pictures he compares the force of the Finnish language with a rhythmic shooting. 'After every third word a deer is shot' (cf. *Eurythmy as Visible Speech*). What has been shot falls down. This approaches very

close to the rhythm of the Kalevala; it has three or only two stresses which increase in intensity, after which the fourth syllable of the life falls, *i.e.* possesses no stress. In addition to this the content of each line is repeated in other words (Kaisu Virkkunen, well known Kalevala researcher in Finland). Archery and spear-throwing are rhythmic processes: tensing – release, concentrating – exploding, contracting – expanding. ‘Rhythm bears life’ (R. Steiner).

In Russian, we also meet a rhythm in the realm of the consonant, according to Steiner’s indications for eurythmy. This is not to be found in a single archetypal consonant, as in the Kalevala, but in an extended, manifold life of an already divided consonantal being that belongs to the same force of the zodiac. Here language has already passed through a long development. The division into hard and soft sounds, *e.g.* T- D. These two ‘Leo-sounds’, according to certain rules, can appear hard or soft. This already gives four phenomena. In Russian eurythmy – consolidating towards the body and loosening away from the body – a strong rhythm, an expansion and contraction is revealed in the etheric body which changing, always from the middle, has to go from the one to the other.

Steiner describes what is called the archetypal language in several places in the speech and the eurythmy lecture-courses. In primeval times people would never have spoken so abstractly as *e.g.* ‘He walked’, but ‘He walked over hill and dale’. Immediately a poetic rhythm and a mood arose. The rhythm of the primal language was a tremendous wholeness in a living balance. It contains in itself in an incredible mobility, the different possibilities of the future, of poetic artistic styles.

The archetypal consonants of the Kalevala did not yet divide into hard and soft sounds, so too in the same way the epic form of the Kalevala like the primal language still possesses a tremendous undivided wholeness. The Kalevala can be expressed according to artistic necessity, more recitative-metric or declamatory-dramatic (R. Steiner, Dornach, 13th Oct., 1920).

‘In Russian, speech is still searching for its being, pointing everywhere towards the future’ Marie Steiner affirms (see the literary estate). ‘One feels that for the Russian poem neither recitation nor declamation is adequate. Speech flies away, flows away into wave movements...’

For eurythmy too it is very difficult to find the right eurythmic form; one has to let it rise in a diagonal, horizontal line which, like the wave, falls back.’

R. Steiner gave the indication, that in addition to the above-mentioned polarity in the consonantal realm, the sounds of one line are fashioned from below upwards, especially in poems by V. Soloviev.

When we tried in addition to the constant change between right and left, hard and soft, contracted and released, still to achieve the rising of the sounds, we caught a glimpse of what a force from the future will be necessary in order regally and harmoniously to master these varied movements in the living uprightness and with consideration of the ever-balancing middle.

R. Steiner describes that language, too, with the development of humankind, will develop again more towards the spirit in the direction of the archetypal language, but now in full human consciousness. We can scarcely imagine this. R. Steiner’s impulses for artistic speech and eurythmy were meant to be a renewal of speech in this direction.

Working in Russian eurythmy, you feel that though you may not be Russian, this language can be strengthened in the etheric when it is worked on in speech and eurythmy with care and devotion. In this way one could perhaps contribute towards the fact that Russian, as the language of the next cultural epoch, will not sink into the decline of speech as the Kalevala language is threatened today.

We are most grateful to Frau Lisa Reymann von Sivers that she bestowed on us so devotedly her time and strength for this work.

An Initiative for the further training of the teachers in Eurythmy Schools

Nina Ringel

The former leaders of eurythmy schools, Werner Barfod and Carina Schmid, have called into being an initiative for the further training of teachers in the eurythmy schools. Hitherto three working weekends have taken place with about twenty eurythmists from four different lands taking part. Further meetings are planned for the next year, the fourth meeting will take place on 5th/6th October, 2001. The organisers aim to suggest ways of working which can be taken up and used in a contemporary way in teaching.

The first meeting took place in the eurythmy school Hamburg on 14th/15th October, 2000. Werner Barfod and Carina Schmid led this first meeting and will in future take part in the working weekends. An example should give an impression. With the *Lynceus* monologue from Goethe's *Faust* ('*Zum Sehen geboren, zum Schauen bestellt...*') it was shown how the rhythm of a 'feeling lyric' can be revealed through the eurythmy-form 'Behold thyself, behold the world'. In this way, it is important for the teacher to possess the 'key' to every 'type' of lyrical poetry through which the respective substance of movement can be taken up objectively.

The second meeting took place in the Eurythmy School in The Hague and was led by the musician Hans Ulrich Kretschmer. Music eurythmy was the theme. Here is an example from the work. We could experience that the style of the various composers demand that the rhythm has to correspond in eurythmy to this style. We looked at Bach, Mozart, Beethoven, Chopin and Schönberg. Mozart's works show a rhythmic life that opens up a 'tender inner space'. Consequently, the gestures in eurythmy have to weave between this inner space and the periphery. On the other hand it is quite different in Beethoven's works. To form gestures corresponding to the rhythm of his style, the eurythmist working from his inner space has now to connect the whole gestalt with the periphery.

The third meeting occurred on 5th/6th May in the Goetheanum, Dornach, led by Ursula and Dr Heinz Zimmermann. Dr Zimmermann – to give a glimpse into this work – brought the basis of the study of man for how we lead our lives and give form to the [flow of] time. The self-education of the will, like all self-education, is also a rhythmical question. We have to recognize the effect of the rhythm of the day, the week and the month on the supersensible members. For example, the training of the will is connected with the daily rhythm. In the *Rückschau*-exercise, let's say, we should so observe ourselves as we do of another person in life, when we want to recognize him – with a matter-of-fact distance.

After the eurythmy sessions during these three events, discussions took place which were not only concerned with what working material we looked at, but also with the questions and difficulties which at the present time arise in the trainings. We saw that similar problems occur in all the eurythmy schools. And precisely these discussions about these questions have started to form links from which it is hoped that those who otherwise are very isolated can join up in such a way that a common spirit will develop, or better, that the spiritual being which stands over eurythmy, could become interested and begins actively to help.

In this sense, I ask that my report be taken as a call for participation. For the development of the eurythmy training it would be a big step forward if most of those eurythmy teachers in the training would develop a common style through working together.

That this will take a long time and the steps that are taken cannot be too large, is also connected with the diversity in the past. I hope for the next and for the coming meetings that the work will be deepened and that the circle of participating colleagues will increase.

Assistant Director of the Eurythmy-Ensemble at the Goetheanum

Ria Malmus, Dornach

Since November 1999, I work as the assistant director alongside the new artistic director of the Eurythmy Ensemble, Carina Schmid, of the Goetheanum Stage. For the realm of eurythmy the tasks and activities of an assistant director hitherto is neither established nor does it have a suitable name. So when I began work I had neither an example before me nor a professional description for this task – though here lay the great attraction.

One of the most important tasks on the spot is to keep a director's book, in which I have to record the choreographic forms for music eurythmy and speech eurythmy for each programme, and all the director's suggestions to and intentions for those rehearsing. Hitherto these records were made for the Novalis programme 'Grenzstein', for the rehearsals of the soul-forces in Steiner's four Mystery Dramas and for the programme of music eurythmy 'Lass mich hören...'. In this connection too our first repetiteur attempts should be mentioned. Here it was my task to repeat the directions already given on the basis of the director's book and in the absence of a director I had to rehearse and repeat their words.

In addition to the tasks as assistant director belong the dramaturgical activities:

- searching for possible texts and scores when a programme comes into being
- getting hold of texts and scores
- musical and literary criticism of the pieces to provide background information to the texts and music
- working on the texts with the ensemble
- give short talks
- finally the production (content and presentation) of programme notes, in collaboration with a graphic artist.

Out of these activities and tasks many questions arise which are of course repeatedly discussed on the spot with the artistic director:

A director's book

- for what use? (records, archives, later repeat-productions, helps to the memory?)
- for whom? How does the ensemble work with it?
- what relevance does the director's book have for the performers? (relationship of notation and improvisation/ free play)
- in what form should it be carried out?

The notation

- necessities and limits of a eurythmy-notation? (problem of clarifying concepts and creating concepts for eurythmic movement)
- does eurythmy need a notation at all?

Dramaturgical activities

- What demands and expectations of dramaturgy peculiar to the realm of eurythmy are made? (from the side of those rehearsing and the performers)
- At what point in the artistic process do dramaturgical activities begin? (research into the idea-stage, accompanying the whole process)

'Choreography'

- How can decades of experience of directing eurythmy be transmitted to those coming after?
- When is the best time during the training for these themes?

In connection with all these questions, I have sought at different places for stimuli for my own work and for exchange of experiences. At the symposium 'Dramaturgy in dance' (May 2000 in Zürich) I experienced extreme positions of the dance people, from, 'Dance too needs a dramaturgist' (we perceive dramatic work *ex negativo*, that is, when it is missing), to 'We don't need a dramaturgist to achieve the dramaturgical', as far as evaluating the dramaturgist as the 'cultural memory' or dramaturgy as the means for a marketing-concept. A long catalogue of wishes, expectations and demands for a dance dramaturgist were listed.

With the questions, 'What is taught in choreographic training; Where do the possibilities and limits lie of its possibilities to be taught?' I visited (January 2001) the study-course 'Choreography' in Dresden at the School for Dance 'Palucca'. The second term of the choreographic student included movement lessons like the technique of the classical/ modern dancers; space/ composition teaching; movement analysis; theory lessons: harmony, composition and music-history; anatomy and dramaturgy of dance. Further compulsory lessons were: theory of imagination; choreographic individuality; teaching dance; piano playing and reading a score; dress and stage scenery lessons; lighting design, as well as in practice preparing choreography, directing and a teaching practice of dramaturgy. The study is completed after two years with a diploma in producing.

I was able to experience the work of a choreographer in February, in the Ballet Centre Hamburg with John Neumeier. Besides the opportunity to watch the famous choreographer in his work and his giving corrections, it was also possible to talk to his two assistant choreographers. From them I heard more about the place and possibility of a training for an assistant choreographer, which then became my next aim.

Already in April it was possible in London at the Royal Academy of Dance (where the Benesh Institute is located) to attend an introductory course for one week in Benesh movement-notation (BMN). Here too I carried as an inner question the possibility to learn this system of notation and to test it for its usefulness for eurythmy (of course, in modified form). Movement of the body as well as space are notated in a quite recognizable form in a 5-line system similar to music notation. The lesson fell into two parts: In writing we learnt to recognize the signs for a movement (reading here meant moving); we had to read exercises (carrying it out in movement) as well as moving notated choreographies from the ballet-repertoire. The result of this excursion, the system of notation BMN takes hold especially of the visual side of the movement.

According to the teacher there, the inner qualities of movement of eurythmy could also be notated in this system, yet in a far more complicated than the most complex and difficult footwork. From different sides, I was directed to the Laban notation, which is used especially in America, whereas in Europe the Benesh notation. After I had thoroughly learnt the initial theory, I applied straight away in Hamburg for a possible job as visiting assistant choreographer with John Neumeier. In his ballet centre (opened 1989) where his Ballet School is situated, Neumeier employs a company of 54 (!) dancers, 4 ballet-masters and 2 assistant choreographers. The one with more experience has worked with him for 28 years, the younger one has been there for 5 years. During three days of rehearsal, Mahler's 3rd Symphony was being reworked as well as the programme 'Nijinsky'.

The discipline, seriousness and intensity of the dancers, the expertise, exactitude and technical perfection of their movements during the rehearsals was admirable. It was encouraging for one's own work at the Goetheanum Stage to observe the assistant choreographers at their work: the ease with which the choreographer and ballet-master turned towards them, asking questions and taking corrections from their notation, the natural and trusting manner of the dancers which were shown by the assistant choreographers how and on which beat they have to move, and finally the flowing transition in the work of the assistant choreographers from verbally explaining into the direct 'demonstration'.

All the four places has to do with dance (classical/ modern), yet my inner gaze was always directed towards eurythmy

- How is the observed phenomena comparable to eurythmy?
- What element which has proved itself in the dance (choreography, dramaturgy, notation) can – in modified form – be carried over for eurythmy? are there any applications at all?
- Where do these themes belong (in the basic training, further training, stage training)?

What do all these experiences of these excursions mean for my work at the Goetheanum Stage? How can we proceed? Filled with stimuli and ideas, the experiences and perceptions I gained are signposts or helps for orientation for our further seeking together for meaningful forms [of working] for eurythmy. The job of 'assistant director' in the realm of eurythmy remains an attempt – much pioneering work has still to be done. The most surprising thing during all this was what I experienced most – eurythmy itself! After these experiences, I had to look afresh at well-known obvious things and beloved habits, and had to start afresh from scratch – an experience which I would encourage as many eurythmists as possible.

FUNDEVOGEL Eurythmie-Theater Wien · New Developments

Ernst Reepmaker

The past four years were marked by a strong growth. The artistic projects became more extensive. Recently, after 3 months rehearsing the productions DANUBIO IM TRAUMWASSER and MOVIMENTO... we eleven people were on tour for seven months, with short pauses. The tour led us through Austria, Germany and into Switzerland, to Slovenia and Croatia, Denmark and Sweden, as well as Holland and Belgium. Both programmes were played over 60 time and mostly received with enthusiasm.

For public relations we could engage a co-worker for one year and work out with her a PR-concept and realize it. Some sponsors (e.g. MIELE and DONAU-Versicherung were gained for the DANUBIO project) were gained and contact to cultural organisers were intensified. And so FUNDEVOGEL appeared in the Lesofanten Festival, organized by Viennese Libraries. For the 40 to 50 organisers of our performances they took on publicity and the contact to the press. These endeavours had a positive effect on audience numbers. Moreover, from the Austrian Embassies in Switzerland, Germany and Sweden, altogether 10,000 DM were awarded as a help towards the tour!

The educational projects (Fundevogel Junior) also found similar acknowledgement. Meanwhile there are six groups of children from different schools which work on fairy-tales and stories.

The collaboration with artist colleagues from the free theatre scene increased. For DANUBIO, an experienced puppet-player and, for the dance parts in MOVIMENTO, a dancer were engaged, in order to work with the performers. That for example the versatile and experienced actor

Thomas Radleff, the composer Yuki Morimoto, as well as the trumpet virtuoso Peter Huber – they were new to eurythmy – agreed to take part in this project, has raised the niveau enormously.

The effort to guarantee for twelve co-workers continuously throughout the project a sufficiently high fee is enormous. Fund raising and financial planning, as well as the individual employment needs demand much energy and time. The same goes for the organization of the extensive tours. The tightly-planned tours stretching for several weeks are very exhausting for the Ensemble. Through the many performances in foreign countries we feel rather uprooted in Vienna. We lose the contact to colleagues and the organizers at home. The organizing effort has become so great that the initiators are looking for new ways to carry on with FUNDEVOGEL.

In Autumn 2001 the main emphasis will be on Austria. In co-operation with the Theater des Augenblicks [‘Theatre of the moment’] Vienna, there will be a revival of the successful production ZOTTELHAUBE. The performances will take place regularly on the first weekend of October, November and December, carried out in conjunction with workshops in school. After the performances, it will be possible for children to get to know eurythmy in the ‘Theater zum Mitmachen’ [‘Theatre to join in’]. Some gifted children, moreover, will take part in the revival of ZOTTELHAUBE. In future we shall make more efforts to perform in Austria and take part in festivals there. The workshops at public [Eng. state] schools, as well as projects of Fundevogel, will be extended.

The new productions are reported in ‘Announcements’.

Visit of a State Commission to the Eurythmy Training in The Hague

Helga Daniel

At regular intervals schools and trainings are visited by the Dutch state. You are inspected according to your own criteria in specific areas, whether you have realized them.

We knew that such an inspection would approach us, because for some years we have been fused with a teacher training in Zeist and consequently financed by the state. In spring this year, a commission of diverse dance-teacher trainers in the country visited us. Because eurythmy is a dance-direction involving dance-technique, an expert of this special direction, a eurythmist, was added to the six people of the inspection commission.

Because of the experience in Zeist (teacher training) the changing projects of the last 5 years were formally submitted to writing. A professional profile was prepared and corrected by the colleagues in the schools; there is a trainings and graduating profile. Evaluation with students were available. Basically every step of content which a student goes through in the training, including the criteria of assessment for such steps were put into writing. Yet all this is not enough paperwork for the commission.

About half a year prior to the visit, the training received a catalogue of c. 100 questions, relating to the improvement projects, the present conditions and plans for future improvements. All these questions were distributed in the collegium and answered, partly from the council too, and returned to the commission. The programme of the 2-day visit arrived. Written material had to be available: teachers’ lesson plans, recent books on various areas of eurythmy, reports on teaching practice, etc. Certain groups were to be questioned and performances by students should take place. Besides this meal-times at certain times. Moreover the timetable should run as normal, so that at any time lessons or practice times could be visited. All this had to be well co-ordinated!

Now we started to ask eurythmy colleagues from around the country to take part in this. Firstly they had to agree and secondly the school where they worked. The next to be asked were former students, who also mostly worked in schools. From each of the present classes students were to be questioned. Who of the auxiliary subject teachers could be available, and how should we divide ourselves, with all our different tasks: main teacher, mentor, tutors of teaching practice and personal tutors, leadership of the training. Each should appear before the commission if possible in not more than two functions, and besides this the normal timetable had to run.

In order not to sit completely unprepared in a conversation everything was rehearsed once. We received help from Zeist. There was a dress rehearsal for the teachers and one for the students. A eurythmic rehearsal with the students was much more familiar. It was divided into two parts, having to do with eurythmy as a subject and its application.

Everything was finally prepared. From the point of content everyone more or less knew what was expected in conversation. For eurythmy it was like at the end of term. The house was clean and made beautiful.

During the time of preparation an inner panorama of the two days slowly arose. Now it slowly unfolded in time. It was a little like a dove-cot. One group after another arrived, received refreshments, and were informed of the course of the day. Others went and talked about their experiences. The house was full of pulsing life.

At the end of the two days, everybody who could meet in the red hall and listened to the initial results of the commission. It is not permitted to quote these reports. Only in half a year's time when all the training have been visited and the provisional result has been worked out, will the official result will arrive. Then the evaluation of the training will be clear. Then the concrete suggestions for change will arrive, which again have to be fulfilled within a certain time limit.

Overall the training received much praise. There was no question about eurythmy itself. It was recognized as a subject from the beginning. All the suggestions related on the one hand to the preparation of the profession – more and better tutored teaching practice – and to an opening of new places for work, such as eurythmy in leisure centres, in business, or other realms, in order to overcome isolation and to create for this art a broader basis in the public eye. A *what* was mentioned, but the *How* was left to us.

Eurythmy Therapists in Japan form a Network

Yumiko Kaneko, eurythmy therapist (Tokyo)

There are many eurythmists in Japan working at the early childhood educational facilities and the Steiner-Waldorf school, or holding lay-courses for adult and children. Eurythmy is gradually becoming popular with the people who are interested in Steiner-Waldorf education. And for a new wave, this spring in 2001, five eurythmy therapists who have finished their eurythmy therapy training in Europe have formed a 'Eurythmy Therapists Network'.

Compared to European countries or U.S.A., not many people work in the anthroposophical medicine field. Only a few anthroposophically trained doctors and nurses are working in Japan. We can buy some Weleda products, but prescribed medicines have to be ordered and imported individually.

Recognizing the reality in Japan – where doctors and eurythmy therapists do not work together closely concerning patients as in western countries – eurythmy therapists are aware of the need to study and strongly help each other. Three eurythmy therapists live near Tokyo,

one in Nagoya and one in Osaka. Five of us will meet at least once a year, and a small study group in the same area will meet more frequently.

We also realized that we have accurately to inform the people of this wonderful new therapy. We are planning to produce a leaflet soon about eurythmy therapy. For the time being, a brief explanatory sheet has been drawn up, and it has been sent with a letter introducing the 'Eurythmy Therapist Network' to the persons concerned in the anthroposophical organizations.

We are already meeting other anthroposophical art therapists in the Tokyo area. We hope we can have case studies in that meeting with invited doctors. Also, we are looking for doctors who are interested in anthroposophical medicine and eurythmy therapy.

Finally, it is clear that we have carefully to keep a discipline. We will support each other and draw things to each other's attention when necessary. This summer in England, some Japanese eurythmists will finish their training in eurythmy therapy. We are looking forward to welcoming them.

This is also an announcement to Japanese eurythmy therapists abroad. Please don't hesitate to make contact with us when you need a network or when you are visiting Japan. We would like to meet you and hear about your experiences.

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First meeting of eurythmists in Japan

Yumiko Kaneko, eurythmist, Tokyo

On October 9th, 2000, 22 Japanese eurythmists gathered in Steiner House in Takadanobaba Tokyo, hoping for a new deeper mutual communication. It was truly a remarkable event. There are perhaps more than 50 eurythmists living in Japan, but such an opportunity to meet and talk closely, a crossing over the fence, had never happened before. Here is a brief background to this event.

I suppose that this is not the only case in Japan, where the anthroposophical movement was adopted and developed by some groups of people whose opinions differ. Each group has its own point of view, and it was impossible to work together. Eurythmists were no exception. They belonged to different groups, and moreover, the eurythmists graduating from the same eurythmy school tend to practice and perform by themselves. Actually, eurythmists who live locally work individually without any support. Many eurythmists who graduate in Europe even choose to stay because of this situation in Japan. In the last few years, there were several workshops for eurythmists with a guest eurythmist from abroad, but they couldn't reach out enough and were rather closed within the limited groups, though they claim they informed as many eurythmists as they could. Time had still to pass.

Of course, people committed to anthroposophy did not just 'wait and see'. Especially the younger generation was frustrated with this situation, trying hard to find a point to break through. Last November, right after this first eurythmists gathering, the big international anthroposophical conference (the Fifth Asia-Pacific Anthroposophical Conference 2nd Nov., 2000 - 5th Nov., 2000) took place at the foot of Mt Fuji. This wonderful event was the result of people's voluntary efforts to prepare in advance, working very hard till the end. It was special, because those people who took part were a mixture of many anthroposophical groups. Participants came from abroad and from all over Japan, and really enjoyed that open anthroposophical mood. To our great joy, I believe, this conference gave a strong impulse to create more new events.

So the time was ripe for eurythmists to meet. Initiative eurythmists belonging to the Anthroposophical Society in Japan sent invitations to as many eurythmists as possible throughout Japan. In spite of the rather short notice, 22 eurythmists – with much anxiety and a lot of hope – gathered on that cloudy afternoon. 11 eurythmists had sent apologies because they had to work on that day. We started with introducing ourselves round the circle. Then we talked freely about the main point of the gathering. For example, what role this gathering should play for each eurythmist, what we expect of this gathering, how and who should prepare the gathering and operate the office work, what could be the qualification for the member of this would-be Association of Eurythmists, how could this group of eurythmists sponsor future eurythmy conferences, and so on. Three hours passed in a flash. At the end, we agreed to meet again to continue deepening the discussion. We also confirmed that we should complete the eurythmists address list for the time being.

On February 12th, 2001, the second gathering was held at the same place as the last one. 24 eurythmists (six new faces) attended. After reviewing the last gathering, we continued to listen to each other's opinions, hopes and wishes for this gathering. Later on, there was time to share the frustrations, difficulties and problems, which eurythmists confront while practicing and teaching eurythmy. Then, reflecting the strong requests from many eurythmists, the next gathering was planned to have a chance of enjoying eurythmy together. Knowing that Christoph Graf (Dornach) would be in Tokyo on the morning of the gathering, planned for the afternoon, we also decided to ask him to meet us. Nine people came forward to form a preparatory committee for the next gathering.

By coincidence on the day of our second gathering, the Steiner Kindergarten Association in Japan had their foundation ceremony in Tokyo. Some eurythmists who are working at the Steiner Kindergarten couldn't join our gathering. On the other hand three eurythmists came from Kansai area, which is quite far from Tokyo.

The third and latest gathering was held on April 29th, which is a national holiday, at the Tama community hall in the suburb of Tokyo. Invitations and the brief report of the last two gatherings had been sent out well in advance by the preparatory committee to all the eurythmists. On that morning, 27 eurythmists had a wonderful time working together under Mr Graf's guidance. However, it was unfortunate that there was no time to talk with him after the workshop. The afternoon gathering began with basic eurythmy exercises. Then we had a nice tea-time talking casually about the educational eurythmy classes. There were so many requests for a study group for educational eurythmy that we decided to set an extra time to talk for those who were interested in this. The main discussion concerned more concrete and definite issues. It was proposed that for Japanese eurythmists living abroad, the report of the gatherings should be submitted to the *Newsletter*. We also decided that for those who didn't respond to the invitation, we would continue trying to contact and send the report. And these gatherings for eurythmists will be scheduled at each new gathering.

The next gathering is planned for November 23rd, 2001. In the morning, the educational eurythmy study group will meet. A theme and the detailed plan for the afternoon gathering will be announced later.

Future workshops for eurythmists are planned:

November 3rd, 2001 with Michael Leber

April or May 2002 with Dorothea Mier

At the end of the last gathering, the participants shared support money for the eurythmists who came from afar. We also discussed about the possibility of gathering at a different city in the future.

Russian Exchange – Camphill Eurythmy, Botton

Yvonne Kroon, Michele Polito

We are 2 third-year eurythmy students at the Camphill Eurythmy School, Botton Village. We would like to share some of our experiences with an exchange between the 3rd years of our school and the Moscow Academy of Eurythmy.

Evamaria Rascher, one of our teachers, has been for many years a mentor for the Moscow Academy, going there regularly to teach. Through this special connection it was possible in the past for individual students from Moscow to come to Botton, and for whole classes from Botton to go to Moscow to experience Russian eurythmy. But it has never been possible for a whole class from Moscow to journey to England. It has been a long-standing wish of Evamaria and Nikolai Konovalenko (Moscow) to make this exchange possible, and our class felt very enthusiastic about the idea! We needed to raise a lot of money to cover all the costs involved, and did a lot of cake-baking, window-washing, house-sitting, *etc.* Botton Village really supported our efforts, and we were sponsored by many individuals and other Camphill centres.

Half way through the fund-raising it looked as if we wouldn't find sufficient funds, so we decided it was more important for the Russian class to come to England than for us to go to Moscow. But then an anonymous donation made it possible for us to go nevertheless!

On 16 March, 2001, the 3rd-year students from Moscow arrived in Botton to join our lessons for 3 weeks. We were all quite exhausted since we were close to the end-of-term, but they brought with them so much light, enthusiasm and joy that we all felt refreshed and strengthened by their attitude.

The Moscow class is very involved in, and connected with, eurythmy. We had combined classes in speech eurythmy (both in Russian and English) and music eurythmy. In the Russian lessons we worked on a fairy-tale by Pushkin and a poem by Soloviev. The English lessons revolved around 'Hiawatha' by Longfellow; in music eurythmy 'Theme and Variations' by Beethoven. These pieces were worked further in Moscow, but for our end-of-term in Botton we were able already to share some of our work with the Village.

For most of the Russian students it was their first time out of Russia, and also a first experience of community life. They quickly made many connections all over the Village, even though only 2 of them spoke English!

The exchange was a huge success; we were able to overcome language barriers through the eurythmy, and make strong connections with all of them. In both groups much mutual respect and interest arose, which resulted in a genuine meeting, even though we are so different! We hope this exchange will not remain a unique event. We feel strongly that it is important to continue building bridges between East and West for the future of eurythmy. We would like especially to thank everyone who made it possible for this special exchange to take place.

Music and Eurythmy Conference on *Lebensgefüge der Musik* by Wilhelm Dörfler

Christoph Göbel

A conference for eurythmists and musicians on the theme of Wilhelm Dörfler's book *Das Lebensgefüge der Musik* ('Music's living structure') took place on 17th and 18th March, 2001, in the Akademie für Eurythmische Kunst Baselland. Imme Atwood worked with a group of 20 eurythmists on the life's work of Wilhelm Dörfler, in order to render it fruitful for music eurythmy.

Wilhelm Dörfler's work in three volumes encompasses all the elements of music in an organic ordering. The 'sensory-moral' experience of the musical elements was his greatest concern. The book is the fruit of a life-long research and search for knowledge, and as such a book of exercises. It is most accessible through one's own meditative attitude.

The first 4 chapters are eurythmically presented:

The basic gestalt (the archetype of the 8-bar phrase)

Time measure and time value (tempo and rhythmic categories)

Degrees of the scale (intervals)

Metre (time signatures from 1-7)

An archetypal picture of seven, or eight, can be found in all branches of music:

1. Grounding, 2. Unfolding, 3. Getting into movement, 4. Contemplating, 5. Renewing, 6. Acquiring wings, 7. Crowning, 8. Completion.

A grateful festive working-mood arose in this conference, with more than 40 participants – eurythmists, musicians, speakers and singers.

Peter Escher and Hans Georg Kaune, co-editors of vols 2 and 3, spoke on Wilhelm Dörfler's musicosophy and their meeting with Wilhelm Dörfler. Imme Atwood expressed in simple words her hope that impulses from this work could grow as seeds in the hearts of younger colleagues.

The eurythmic applications as an extract from Wilhelm Dörfler's work with musical examples and eurythmy forms, is available from Imme Atwood, and Buchhandlung am Goetheanum and the Buchhandlung Duldeck [Dornach].

Music and Healing – the Cambridge Music Conference 2001

Alan Stott

What is the role of music in our technological age with its continuing tragic conflicts, alienations and frustrations? What is happening in education and therapy today, and how can art and science meet the human needs? How can awareness between the branches of the art be mutually productive?

Under the auspices of The European Council for Steiner Waldorf Education, Elizabeth Carmack organized the Cambridge Music Conference *The Esoteric Importance of Music: Educating and Healing the Spirit through Music*. Hosted by Trinity College and Trinity Hall, Cambridge, it ran from Tuesday evening 17th July to midday Saturday 21st July, 2001, and was attended by over 100 participants from several European countries – even from Australia and the United States. The time was filled with concerts, lectures, workshops and discussions. The BBC World Service send a very sympathetic reporter for a documentary broadcast on 6th August and repeated during the week.

Howard Skempton introduced the world premiere of his *Lamentations* (2001) sung by Theatre of Voices. They also sang his *Song of Songs* (2000) and *Berlin Mass* by Arvo Pärt. This 5-voice ensemble (with a lutanist and an organist) have worked with several contemporary composers, and are well known through their recordings. Paul Hillier, director of the ensemble and Professor of Music at Indiana University, is a leading authority on Pärt's music. He spoke on 'The Sacred Music of Arvo Pärt' mentioning the roots in Russian Orthodox chant and explaining Pärt's main techniques. He also pointed out that Pärt's claim to greatness also lies in his knowing when and how to supersede the chosen limitations.

The internationally acclaimed Medici Quartet played Nigel Osborne's first quartet *Medicinal Songs and Dances* (1999), a piece that explores healing effects to do with water through largely impressionist sonorities. Nigel Osborne, Professor of Music at Edinburgh University, is one of Britain's prodigious composers. For the last seven or eight years he has initiated many schemes in music therapy to help severely traumatised children in the Balkans and Caucasus. Here was an outstanding example of someone who is doing something to change the emphasis from 'art for art's sake' – a watchword of the turn of the nineteenth century – to 'art for human beings' sake'. This is the way for the future of music, according to Hermann Pfrogner, a leading anthroposophical music theorist

The Medici Quartet also premiered *Land of Souls* (2001) by the Swedish composer Tommie Haglund, who introduced it. He spoke on the following day on some of his experiences in a contribution entitled 'Extreme States of Consciousness', and mentioned Swedenborg. Haglund's passionate music has some links to Delius and Sibelius, and show just how far a personal idiom can be taken. The intense music even spoke of a desperation, owing not a little to brutal treatment in the composer's childhood. Extreme suffering, the composer maintained, can lead to an experience of the divine, can suddenly open into a transcendental awareness.

Heinz Zimmermann (Dornach) spoke on 'Music in the context and perspective of the other arts' leading to Steiner's order in *Art as Seen in the Light of Mystery Wisdom*. He showed how architectural concepts can open out into a new social art. The temple is all around us. After introducing eurythmy so pertinently, it was strange that he needed to substitute the word 'dance' for the sixth art. Dr Zimmermann led a discussion group on 'the ramifications of recorded/electronic sound on aesthetics and creativity'. Nick Thomas spoke on the theme 'Can Art and Science meet in Technology?' With his flair for making physics accessible, we learnt a lot of the process of recording. Nick suggested that the 'qualia' – the spiritual qualities of phenomena – are objective, and that recordings do not preclude the listener's access to them. One could ask why did such a clear-thinking scientist continually refer to recorded sound itself as 'the music'.

Music therapy workshops were held by Tommie Haglund and Elisabet Loftberg Haglund, singing workshops by Paul Hillier and Anne Ayre. Eurythmy was offered in workshops and a demonstration/performance by Maren Stott with Alan Stott (piano) as part of an evening concert. The programme included a performance by Geoffrey Sweet of Ullmann's *Piano Sonata No 7* written in Theresienstadt, and Henze's *Serenade* for solo cello, played by Sean Gilde. Items performed in eurythmy were piano pieces by Bach, Debussy, Schönberg's *Six Little Piano Pieces*, op. 19, and a piece for solo violin written and played by Eric Klein. This inspired the BBC reporter, who expressed the wish to compose a piece of music for eurythmy.

There was a celebrity organ recital by David Sanger in King's College Chapel, and a further recital by Christopher Stenbridge. The conference themes passed from Music as Art, the Educational Implications, Music as Healing, to Music as a Threshold Experience. On the final morning, Christopher Clouder spoke on 'Threshold Experience and Regeneration' pointing out how spiritual experience was accompanied in the past – he mentioned Egyptian initiation – but today we are on our own. On the other hand, the feeling of the conference itself was that it had been a success in bringing together a number of differing yet complementary disciplines and approaches, as well as people from different countries and different branches of the art. A mutual appreciation, stimulation and confirmation was tangible.

On the final morning, Ivo-Jan van der Werff, viola player of the Medici Quartet, shared some thoughts on the universal significance of music arising from his studies in modern physics wave-theory and with a hint of meditative strengths. Paul Robertson, leader of the Medici

Quartet and visiting Professor of Music and Psychiatry at Kingston and Bournemouth Universities, who earlier had contributed on 'Music the Healing Art' with a unique combination of neuro-physical research and Platonic and Neoplatonic insights, introduced the final musical contribution, Britten's *Third Quartet*. Here in an awareness of farewell to life that pervades this composer's inspired final work, threshold experience was brought close to us all, and after warm gratitude had been expressed to all the contributors and especially Elizabeth Carmack, we left this remarkable conference to take up our tasks to realize where we can something of the divine gift of music.

Speech is Transition

Artistic Speech Conference, November 2000

Marlies Pinnow

About 36 colleagues met to discuss the question how in our practical artistic work with speech and gesture, do we find the transition from the given elementary material which we hear with our senses to the etheric qualities in which our breathing lives. How do we transform ourselves in our doing?.

The contributions of Dr V. Sease pointed to the Rosicrucians who were deeply concerned with the different ethers. These contributions and the prepared work on Steiner's lecture (GA 202, 10th Nov., 1912) inspired us in the various courses, to experience consciously the element of warmth, of enthusiasm and inner fire, and to dare their inner transformation into light, sound and life.

In the plenum I experienced a very strong involvement. Many questions were raised and only a few could be answered. It was mentioned that today an increasing number of pupils can find enthusiasm, for example, in what the teacher does, but cannot find the way to experience their own warmth. 'They remain outside.' How do we deal with the freewill of the pupils? How do I engage their freewill without overstepping the borders with my will? What does it mean that we should only stimulate imaginatively the students' sculptural forces that come from the past, but should not lay hold of them? Do we find stimuli from the realm of musical forces, for example, in the tonal quality of the voice, in shading, in the rhythm (not the beat), in the phrasing of a sentence, of a word, indeed in a single sound, in the dynamic and the strength of the voice? Through the stimulation and practice of those elements, let us approach the musical and sculptural element of language!

For such a deepening in conversation, contributions, artistic activities, choral speaking and recitation I would like to express my warm thanks.

*Rede mit mir –
Dass ich die Erde begreife,
dass ich die Lüfte verstehe,
den Lauf der Welle nachvollziehe
und das Sonnenwirken verehere.*

*Denn der Sog Deiner Worte
zieht mich zu Dir,
und der Strom, der Gebietende,*

*formt mir mein Herzgefäss
und schliesst mir den Mund
zu köstlichem Schweigen.*

*Nun sprichst Du,
und ich lausche –* Edith Seidenzahl

Conference for Speakers and Actors, 25th – 29th April 2001

Theme: 'The Relationship between Gesture of Soul and Speech'

Marjo van der Himst

Introductory lecture

After the welcome on the first evening, Werner Barfod introduced the above conference theme. He placed three questions at the beginning:

- (1) How is the whole human being engaged through speech and in eurythmy?
- (2) What is a gesture of soul?
- (3) How does a gesture of soul arise?

In artistic speech as well as in eurythmy we are dealing with the whole human being which arises. In lecture 1 of *Eurythmy as Visible Speech* (1924, GA 279) Rudolf Steiner describes the human being arising when one speaks or does the whole alphabet in eurythmy – expression of the etheric human being. In lecture 10 he speaks once more on the whole human being. It appears in beholding together the 12 gestures – expression of the human being of soul, and when we look towards the 7 qualities of being in the gesture of the Sun – nouveau of the 'I'.

Several levels of gestures can be distinguished:

The first kind of gesture accompanies everyday speaking. Here in the gesture the soul is directly connected to the body and supports the speech. We are dealing with a process of soul and body.

With the second kind of gesture, the speech gesture, or the speaking gesture in eurythmy, the soul lays hold of the ether-body.

With the third kind of gesture, we are dealing with dialogue, or dramatic gesture. Here as a basis we are dealing with forms of the soul on which the 'I' plays.

With the zodiacal gestures we are dealing with inner activities which are directed towards the world. They appear in gestures frozen into positions. These gestures can tend to be directed more towards oneself (related to the 'I'), or towards the world (related to the world). They are archetypal pictures. In everyday life, we find them only indicated, only a remnant is visible. They could be called 'life-remnant gestures'.

In the lecture-cycle *Speech and Drama* (1924, GA 282), Steiner describes the six basic gestures as the relationship between 'I' and world. With the other six basic gestures which are more related to oneself, one has to work on one's posture. These six relate to the relationship of 'I' to 'I', to the dialogue situation which is always present in speech, in conversation (level of drama). The life-remnant gestures form a background for the dramatic gestures; the speech gestures lie between. Werner Barfod gave an example with the audience. People were sitting there in a pondering, thoughtful gesture with their limbs held to themselves – here the life-remnant gesture of the Ram. But there were other people sitting with their hands folded together on their laps, waiting for what the speaker will say – in this gesture of thoughtfulness

directed towards the world, the remnant-gesture of the Scales appears. As a next step, Werner Barfod looked at the dynamic point of departure, where the gesture starts in the body, the gestalt. He began from the heart. Here from the Lion (feeling) there are seven gestures which encompass the soul-qualities of thinking-feeling-will, in a sweep of the day in two directions:

Lion – Virgin – Scales – Scorpion: from feeling to understanding, coming to the point – one come to oneself in the concentration : Subject – Object.

Lion – Crab – Twins – Bull: from feeling to deed; that means, falling asleep to oneself, opening oneself for becoming active in the world.

Following this, in thinking and with the deed, there are two abysses to the sweep of the night: five gestures concerning moral development.

The 12 zodiacal gestures are soul-forms; they bring to us knowledge of the soul. This is eurythmic-linguistic study of man. R. Steiner speaks only in 1924 to the eurythmists of a human soul-study. This soul-study is important for the further development of our art.

For a further understanding of the lecture one can look up a couple of places:

- the book 'Tierkreisgesten und Menschenwesen', Werner Barfod, 1998 (Chapter 9);
- the articles by Thomas Göbel in the *Newsletter Michaelmas*, 2000 ('The whole human being') and Easter, 2001 ('The Eurythmical Movements presenting the seven Conditions of Being of the human "I"').

A short memorial for the dead followed here, which was created full of atmosphere by Sylvia Baur and Christian Ginat.

For us speech artists, who do not know the zodiacal gesture as well as the eurythmists, the lecture was not easy. We are used more to follow the path Steiner gives in *Speech and Drama*: first Greek gymnastics, then the gestures, *etc.*; and we know the zodiac especially through the twelve moods.

In the days following there was every morning a refreshing hour of *eurythmy*, in which *Werner Barfod* worked through the lecture once again in eurythmical activity in a very lively way, where the theme became much clearer.

Second lecture

On the second evening Thomas G. Meier spoke on 'The macrocosmic and the microcosmic Word in relation to the Zodiac and to Gesture'. One of his concerns is to bring together the process of inner intensification of the artistic [process] with what Steiner gives in *Knowledge of the Higher Worlds – how is it achieved?* His lecture is the result of an intensive study of the 12 world conceptions, the mystery dramas and the First Goetheanum building, which he experiences as the *Speech and Drama* lecture-course in sculptural space.

Speech has two tasks – to consolidate what flees away and to release the solid [element]. The word between them achieves balance and heals. Amongst other things, Steiner reveals speech to us through the six basic gestures. He gives these in lecture 2 of *Speech and Drama* in a specific sequence – the effective element in the soul – the pointing gesture; the thoughtful – the gesture holding on to oneself; the feeling forwards of speech against resistances – with arms and hands being forward in a rolling movement; dismissive antipathy – casting one's limbs away; strengthening sympathy – reaching out with one's limbs in order to touch the object; the drawing back of the human being on to his own ground – pushing with one's limbs away from one's body.

Thomas G. Meier described this sequence in a lively way with its rhythmic changes between being concentrated and releasing, between outside and inside and between above and below.

He brought them together with the qualities of polarity and intensification, from salt–sulphur–mercury, from raying and warm-roundness. Polarities are penetrated, and this is the process of becoming human. I was impressed by his presentation of the 6 basic gestures in the Lord's Prayer.

In the second part of his lecture he concerned himself with the macrocosmos. He posed the question, How is the zodiac comprised out of expansion and contraction, conveyed through the mercury-process? He looked from the above mentioned aspect at the polar zodiacal gestures for Scorpion and Bull, and via the process of turning inside out arrived at the speech gesture of thoughtfulness (in this process the spatial becomes time). In a similar way he arrived with the zodiac signs of Crab and Goat to the gesture of antipathy. Thomas G. Meier suggested that we make such soul-experiments for ourselves and test the results. At the end he briefly showed how contraction and expansion can be found in each word.

The exciting this for us in the audience was that Thomas G. Meier through his research did not arrive at the same connections of speech gestures and zodiacal gestures as those of Werner Barfod.

The six plenum discussions

These took an important place in this conference. The question, How artistic speech is doing in the world was central. Already in the first plenum, the discussion revolved around the process of practising. Then, as one participant expressed it, 'When we bring our different levels with us, the qualities mentioned become audible and noticeable for the audience as well as for the artists.'

A review was presented of the working style during the lifetime of Marie Steiner and the following years. People then practised and practised – it was a deepening activity out of the will, with the memory of Maria Steiner as orientation. What was carried as tradition then does so no longer. Everyone carves out his own practice path; the way to connect to one's instrument and to the text is individual – everyone wrestles with the question of form. Consequently what is presented today no longer possesses a distinctive quality out of which the question arises, Where is this art right now?

Later we discussed the relationship between consciousness, experience and action, and the importance of keeping an eye on this. Werner Barfod pointed out that three sorts of consciousness exist, • a sleeping consciousness in the will; you create in an ever-repeating doing; • the awake day-consciousness which can school you, e.g. through work on *The Philosophy of Freedom*; which is a pathway. • And a dreaming consciousness – you have to be present in your action in a waking-dreaming condition, with a feeling-perception. Feeling is experienced from outside; it lays hold of the limbs and is perceived in movement. This is the artistic path. Feeling in itself cannot be practised, only the will and thinking.

The path of working consists of these three aspects. You set yourself a task (day consciousness), you do the thing (sleeping consciousness) and during this doing you have in feeling to be in your listening, and to follow it. An intentional practising results. Feeling-perception is schooled, the 'dreaming while being awake'. For the development of our art, it is important that we achieve a conscious practising, and not to rely on the tradition.

To the 2nd, 3rd and 4th plenums, many colleagues of the Goetheanum Stage were present. Christian Peter gave us a glimpse of the work on 'Antigone' by Sophocles that had just begun. Ståle Skjølberg led us into the work on the play 'Karoline von Günderode' by Albert Steffen, the dress rehearsal of which took place on the Friday afternoon within the conference setting. Many questions were posed, among which the deeper reason for choosing the pieces, the

choice of translation and of cutting the texts, the use of artistic means; the programming (why 'Antigone' alongside 'Karoline von Günderode'), on the stage-set and to the interpretation. It was very interesting to hear what are the concerns of the colleagues in Dornach with these performances and what strivings this involves. It was very exciting on Saturday after the dress rehearsal to discuss with the actors what was perceived, the stylistic means, 'what moved people' and how far the performance succeeded.

The working groups

This work was reported in the penultimate plenum. Each group by using a chorus-speech, worked on a dialogue and a monologue from 'Antigone'. The work was very varied because each artist had chosen a different emphasis.

I took part in the group with Sophia Walsh. She led us through a sequence of exercises from everyday walking to the zodiac, and we observed what each step taught us for the presentation of a text on the stage. The sequence was, out of everyday begin to walk; walk a text (you don't need to make your own decision yet – the text decides); from running and jumping to the gestures (for each gesture a sentence; the gesture modifies the stepping. The soul is now involved); from Greek gymnastics to the vowels and their moods. This was put as a basis for speaking the monologue of 'Tiresias', which acquired liveliness through this method. Next came the step to the zodiacal gestures. This and the sounds belonging to them was taken as the background for a part of the dialogue between Creon and Haemon. It was interesting to notice how the sounds in the background, or even only the posture, influenced the intensity of the speaking, whereby the scene received something greater without losing its authenticity. Likewise it was attempted to feel the zodiacal positions, then during the fashioning to stop and from there to speak something. This coloured the expression.

Then there was another exercise that for me was the key experience of the conference. The concept of turning-inside-out, which cropped up a few times in Thomas G. Meier's lecture, remained till then incomprehensible to me. Two people stood on the circumference of a circle, keeping each other in view, and took up the polar zodiacal position; then they went slowly to the middle letting the position go. As they met travelling together half the circumference, they tried to pass on to each other the inwardly taken up zodiacal quality and to feel the corresponding sound of speech (W. Barfod's corresponding sounds was taken), going on to the opposite place in the polar zodiacal position. Through this exercise I could experience something of the turning-inside-out quality, which made the concept for me less abstract.

In the *concluding plenum* with its preview and review it was mentioned that the theme of the conference had only just begun, and that we had not got beyond the first step in the taking hold of the gestures of soul. People were happy with the intensive eurythmy at the beginning of the day; it was experienced as a kind of lecture which could be experienced straight away in the doing. It brought us a little nearer to the zodiac. The wish was expressed to deepen this theme in the next conference. The question still remains open how to come from the zodiac to gesture, to the phenomenon of sound (see *Speech and Drama*, lecture 11) and the spoken sound. The planets had not been discussed.

Gratitude was expressed that the colleagues of the Goetheanum Stage were present and had given us a glimpse of their work. During the lively plenum discussions it was very stimulating to experience how they proceed and relate to the work. Many thanks, too, to the preparatory group, who made possible for us the variety and the new kind of meeting with the subject and with our colleagues.

At the end of the plenum the relationship of this conference to the summer Theatre Festival, which takes place again next year, was briefly discussed. Everyone is warmly invited. We can achieve a deeper insight into artistic speech and drama precisely through perceiving, and the ensuing discussions with the audience and with colleagues.

The next conference takes place from 17th – 21st April, 2002.

The Theatre-Festival: from 4th – 10th August, 2002.

Feedback from the participants of the Dora Gutbrod School

Evelyne Pascali

After entering the Dora Gutbrod School with expectation to take part in the conference, we were pleasantly surprised by many, also unexpected, self-critical impulses, and from the content which was offered to us in eurythmy and in the courses around the theme of 'Zodiac – Speech' by personalities who wanted to convey their knowledge and long experience with the latest state of knowledge – especially W. Barfod, S. Walsh, T. Meier, N. Vockerodt. The discussions in the daily plenum were revealing and gave a complete picture of the professionalism and the struggles which belong to the profession of a speaker or actor. It was also nice that the two directors of the Goetheanum Stage felt sufficiently involved to present their latest work for discussion, giving a glimpse into their way of working. They also joined the courses.

What finally clouded the only actually positive evaluation of this annual conference from our side – in the end even causing tears from some participants while others were only slightly touched – was a little upset, which (apparently only in one course) preceded the concluding plenum, hopefully finding there its end. In the final plenum two people gave vent against the presence of students who did not yet have professional experience and should not be allowed to be present. Some of us were deeply hurt by this because we had followed the whole conference with much openness and interest, feeling we were participants and not simply as guests sitting on the fence. We are certainly not conscious of anything like gate-crashing or impertinence, which became clear in the ensuing discussion in the monthly conference of the School. As mentioned above, the teachers meeting, the content and the open attitude in the rounds of conversation, impressed us.

Several students of the DGS had applied for the course by Herrn Everwijn because he had introduced himself as a Steiner-School teacher. We hoped to gain some valuable educational advice with work on a set theme. Yet unfortunately the course was linked to another which did not take place, the course of Frau Breme-Richard. This meant that both course leaders had half the time for their course. The approaches of the course leaders were extremely different, which did not make it any easier – at least not for the participants of the DGS. Not all of them consequently took part in the whole course, but changed to another one. Others remained absent for other reasons, that is, work engagements. A critical voice from the professionals found that the joining of the courses was not a happy solution, with the result that nothing came from it, and that it did not meet their expectations. But this was not mentioned before the final plenum, though the described condition was evident already on the first day and could have been rectified. Why only then? Where is the sensitivity between colleagues? It was also not the same critical voice, but other people who gave vent to their frustration and simply stated that students should not participate in a professional conference. The course from Herrn Everwijn and Frau Breme-Richard was not mentioned. Instead the opinion of a female participant of the DGS who thought 'she did not want do disturb'. Her self-image must con-

sequently have 'suffered' in the mere holding through in a difficult situation. The ringleaders seemed through this to get into mid-stream. Yet if a vote would have been called, we believe the majority of participants would have taken the part of the students, for otherwise there was nothing else to complain about.

The provocative, positive formulation 'the anthroposophical cultural impulse is dead' ran like a red thread through the whole conference. This formulation so to speak screams for reasons to search further for confrontation with the old stuff, for communication, renewed valuation, and of course being open for criticism. In this way we also perceived the many conversation session after each block. Criticism never has to do with personal attacks but for the subject itself. This surely can take quite a lot – even a handful of students, who, though suffered by some older participants have not yet regretted the participation in this conference on the whole, but look at it as a privilege for which it is worth fighting!

We hope very much, to be permitted to be present next time too (that is, still during our training) and we thank in advance all those concerned for the organization, running and caring for the conference this year for the sake of a consolidation and preservation of a platform to pass on the impulses and professional discussions – which reach us (also for the rest of Europe) in this way. The annual conference enhances our understanding, brings reality to professional questions as well as consciousness on cultural and spiritual-scientific questions, also in the wider anthroposophical field.

Recitation and Declamation

Further Training Seminar for Artistic Speakers in The Hague

Marianne van Asperen, Marjo van der Himst

From 8th – 10th February a further education course in German for Dutch speakers took place, organized by members of the Dutch Association for Artistic Speakers ('*De vereniging van spraakvormers en toneelkunstenaars*') out of the need to assimilate the basic elements of speech formation.

The course given by Frau Beatrice Albrecht from Zurich on the theme 'Recitation and Declamation' and work on texts to do with the cultural epochs. These were rich and intensive working days. Mornings and afternoons there was an intensive speech session with choral speaking and individual coaching and an hour of eurhythm with Lisette Buisman. In the evenings study work took place on the third lecture of *The Art of Recitation and Declamation*. To our joy Frau Rens could be with us. The central task was to lay hold of and experience the difference between reciting and declaiming. With choral speaking and in eurhythm, we tried to live into the moods of the different cultural epochs.

We lived intensively the strength of form of the German tongue and could appreciate how this is also the basis for our work in Dutch. It was astonishing how we 13 participants in the short time grew as a working group and how quickly we achieved a fine choral sound. The choral speaking was so stimulating that the wish was to include it during our bi-annual meetings.

That for reason of time, finance or family life it was not possible for some of us to travel to Dornach or wherever to participate in conferences or further training courses, we were very happy that Frau Albrecht was prepared to come to us in Holland.

OBITUARIES

Inge Schwarz

– an appreciation of her life

Betty Parker

Inge Margarete Schwarz will be remembered for her enthusiasm and joy in eurythmy and for her delight in this art which she was able to bring to countless students.

Inge was born in Germany. Her mother was a musician and Inge showing at an early age a great interest in music, started to learn to play the violin and later became a musician herself.

As a young adult she entered the Priest Seminary at The Christian Community in Stuttgart. This was where she first experienced eurythmy, and during a pause in her studies she went to Switzerland where she was able to join the Lea van der Pals eurythmy school in Dornach. In the end she remained four years, leaving in 1963 after graduation.

Inge's experience was open to the world. Her next challenge was teaching eurythmy in a Waldorf School in Sweden, and some years later she met Marguerite Lundgren who went every year to give eurythmy courses and prepare a performance. Inge was deeply impressed and later came to England where she was able to join the London Stage Group and also to teach in the eurythmy training which was directed by Marguerite Lundgren.

One of Inge's deepest satisfactions was taking part in the eurythmy production of 'Perceval' which for a number of years was presented during the season of Easter.

Some time later after Marguerite's death and upon Inge's return to Sweden, she laboured for several months to present a similar performance there.

Inge's was an active soul and she loved to share her experiences. While in Götteborg she taught in the Waldorf School, a demanding job, and at the same time played her violin in an orchestra.

England and the people she had met there still remained close to her heart, and she tried to pay frequent visits, sometimes giving classes in music eurythmy.

One of Inge's last gifts to the world was when she was called upon to teach eurythmy in the training school in St Petersburg. At the same time a fatal illness was developing, but with selflessness and great strength of heart she was able to rise above it and continued for some years.

In the summer of 2000 she rounded off the 4th year of the training and brought the students to Dornach where in their performance they showed all the love and artistry given to them through Inge's teaching. This was the last culminating effort. Inge returned to Sweden, and with dear friends nearby prepared to be received into another blessed sphere of existence.

Source: English eurythmy newsletter, Summer 2001

CONFERENCES OF THE SECTION

for further details, see under 'Announcements and Conferences'

Eurythmy

1st – 5th April, 2002

'Creating–Receiving–Exchanging'

A detailed conference prospectus is included with this Newsletter

Speech

25th – 28th October, 2001

'The front and back speech apparatus and their healing through the hexameter and anaepæst.' (R. Steiner. *Speech and Drama*. GA 283. Lecture 3)

Information: Medical Section at the Goetheanum

18th – 22nd February, 2002

'The living power of speech—the artistic forming of the sentence'

Further-training seminar with Beatrice Albrecht & Dr Heinz Zimmermann

17th – 21st April, 2002

'The sources of strength of the word—heard and seen movement'

The Ephesian mysteries, the qualities of the planets

4th – 10th August, 2002

Theatre on the Threshold 2002—Summer Festival at the Goetheanum

Music

22nd – 24th February, 2002

'How does music come about? Anthroposophy—the source and the means in the appearances'

28th February to 3rd March, 2002

In the depths of time—nature spirituality and Christianity in music

Sofia Gubaidulina – Toshio Hosokawa

East–West music and cultural celebration at the Goetheanum

Puppetry

18th – 20th January, 2002

Section Conference for puppeteers

Working meeting with other Sections at the Goetheanum

25th – 27th January, 2002

A glance in the workshop—creating with presence of mind in art and science

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.

EURYTHMY

The Golden Thread Project

Kristin Ramsden, Forest Row

After the death of Elizabeth Edmunds, we (Ashley Ramsden, Kathryn Sheen and Kristin Ramsden) came together inspired by a wish to form a programme in which storytelling, eurhythm, music and drama would create a bridge between the living and the dead. We hope to establish this as a universal theme, one which will be meaningful for anyone who has either experienced bereavement intimately, or who has known, however remotely, someone who has died; a theme which will transcend seasons, cultures, and festivals. We envision this programme as a conversation with the dead; between the world beyond and our earthly world, addressing this work equally to those souls yet unborn. In so doing, this theme will be brought closer to our collective consciousness and hopefully, will bring a healing and enlivening quality to the audiences we will perform for.

Our programme will not be fixed. We will prepare a repertoire, which will be flexible to suit the different needs of the communities we visit. We would like to offer this pro-

gramme to the Anthroposophical Society, to The Christian Community Centres, to Camphill Communities and to Adult Education Centres such as Emerson College. We hope that in striving towards a universal quality in the programme, it would also have a wider appeal, reaching perhaps even to communities without direct Anthroposophical connections.

Alongside our research for material, we will be studying various authors, especially books and lectures by Rudolf Steiner, to lay the foundation for our work together.

In order to begin this project we need to appeal to interested people who also feel a connection to this theme; those who would want to involve themselves with us to any desired extent, either by helping to shape the programme or by simply taking an active interest in our progress. These individuals would act as 'Patrons' or 'Mentors' for our work and would ideally also help us to find funding. We will need this funding to pay for musicians, to hire practice and performing venues for production expenses and to cover our costs as artists.

We envision working towards this goal 6-8 hours per week which would include the time necessary to pursue possible performance venues. To begin with, we are basing our budget on the idea that we will need 8 months to work on this programme to have it ready by late summer/autumn.

If you are interested to know more, if there is any part of our budget which you might be willing and able to contribute towards, or wish to involve yourself as a 'Patron', please contact us by writing to:

The Golden Thread Project

10 Michael Fields, Forest Row,

E. Sussex, RH18 5BH, UK

or by telephone/fax to: +44-1342-82 44 80/

e-mail: aokramsden@aol.com

Invitation to a Eurythmy Working Conference with Helga Daniel

Theme: Teaching Classes 11 and 12
 Friday 18th January to Sunday 20th January, 2002
 in the Rudolf-Steiner-Schule Schloss Hamborn DE-33178 Borchen

Classes 11 & 12 stand at the centre of this year's meeting with Helga Daniel in Schloss Hamborn. Besides the 'Cosmic Prelude' the work will concentrate on music eurythmy. Through which eurythmic artistic means does the eurythmy teacher support the development corresponding to the age of the pupil? To what does the eurythmy teacher pay attention in his own work? How does the Mediation for Eurythmists give impulses for his/her work?

Besides how to carry through a lesson, this weekend is concerned with the realm of methodical preparation and evaluation. The work is theoretically deepened through discussions. If wished, space can also be given for specific problems. Please bring useful and proved pieces and/or forms from your own work for a small anthology.

Conference fee: 45 euros, concessions possible after discussion.

Programme, information and registration:

Hubert Aretz

Schloss Hamborn 66, DE-33178 Borchen
Tel: +49-5251/389-272, Fax: +49-5251/398-268
Email: hubert.aretz@gmx.de

News from Eurythmy Spring Valley

New steps in the eurythmy life

Dorothea Mier

After a successful period of quite a few years, performing both far away and closer to

home, the touring ensemble of Eurythmy Spring Valley has completed a year of exploration. The fruits of this have already been shown to the public this spring. During this year of exploration, the group had been joined by several others who partly replaced and generally filled out «numbers.» In fact, so many joined that it has now become possible to create two fully fledged performing groups. This new development emerged slowly and it is now clear that there are many good reasons for embarking on this new way of working, one of them being that the present ensemble has been somewhat hard put to respond to all the requests for performances.

We now live with the joyous recognition that many more of us can work together into the future providing a broader base for the development of the performing work. It allows for more programs, more performances to be shown both at home and further afield; it also allows eurythmy itself to be nurtured and tended in ways that might inspire conferences, special occasions and festivals as well.

At the time of this writing, the individuals taking part in this new arrangement are gathering together and finding their focus so as to be able to most effectively clarify their areas of work. Dorothea Mier is involved in both groups as they emerge and will divide her time between them as the situation demands.

We all at Eurythmy Spring Valley look forward to a thriving, productive, but also strong and healthy artistic life while getting ready to embark on an active future with new colleagues and a more versatile structure. We start off this new venture with two relatively small groups but hope that we can expand once we are established. Wish us well in this endeavor! We feel it is a good and right next step in strengthening the presence of eurythmy on this continent.

The First Meeting of the Chinese Eurythmy Group

Following the publication of the report 'Regarding Chinese Eurythmy' in the Section Newsletter (Michaelmas 2000), several eurythmists from a variety of countries responded.

Although not everyone could be present, we came together for the first time in April and once again in July, each time for a week of intensive study and practice, in Forest Row, England.

Coming from different eurythmy backgrounds, we strove together to explore the basic elements of the Chinese language, and the various forms, structures, contents, and styles of classical and modern Chinese poetry. We also recognized the need for studying fundamental aspects of Chinese culture in order to understand the Chinese folk soul.

Two more week-long meetings are planned, one for Christmas 2001, and the other for Easter 2002, this time in Switzerland, in order to go on with our preparations. Enthusiasm and good will are on board!

Anyone interested in helping us to pursue our project, either by participating, by making suggestions, or by sponsorship and financial support, is most welcome.

Dora Chu, Sweden

Tel./Fax +46-8-55173798

Stephen Kicey, Switzerland

s.kicey@dplanet.ch

Kishu Wong, England

Tel./Fax +44-1342-82 38 98

Andrea von Wurmb, Germany

Tel./Fax +49-51-63 66 60

PS: Kishu Wong would like to let all those individuals, groups and institutions know of her researches, who are interested in the Chinese language and culture and would like to get to know eurythmy in Chinese. Please contact her at the above address.

Eurythmy Further Training Courses

with Annemarie Bäschlin

Basic elements of Music Eurythmy:

13th/14th Oct. 2001 in Stuttgart

4th/5th May 2002 in Berner Oberland

4th - 7th June 2002 in Berner Oberland

18th - 27th July 2002 in Berner Oberland

13th/14th Sept. 2002 in Berner Oberland

Music Eurythmy Therapy:

for eurythmy therapists, eurythmy therapy students, doctors and medical students:

8th - 12th Oct. 2001 in Berner Oberland

8th - 13th July 2002 in Aesch bei Dornach

7th - 11th Oct. 2002 in Berner Oberland

Colours in Eurythmy / English Eurythmy:

29th July - 2nd Aug. 2002

A. Bäschlin

Ringoldingen, CH-3762 Erlenbach

Tel.+41-33-681 16 18

Courses with Annemarie Ehrlich

2001

5th - 7th Oct.: Hamburg 'Rhythms of the Foundation Stone Verse by R. Steiner'

Register with:

Uta Ribbe

Ehestorfer Heuweg 82, DE-21149 Hamburg

Tel: +49-40-79 75 35 94

23rd - 25th Nov.: Vienna 'I lead, leading, being led'. Register with:

Uta Guist

Wöbergasse 21, AT-1230 Wien

Tel: +43-1 803 71 55

27th - 30th Nov.: Prague 'Renewing teaching'

Karolina Kubesova

Mendelova 543, CZ-14900 Praha 4

Tel: +42-02 791 78 23, mobile: +42-0606-33 95 52

or Tel: +42-02 683 21 03, Hana Giteva

2002

4th - 6th Jan. and 17th - 20th Jan.: Bern 'How can eurythmy become existential, an artistic-therapeutic path, the 3 dimensions and the Holy Trinity'

Register with: *Heidi Müri*
Grubenweg 2, CH-3422 Alchenflüh
Tel: +41-34-445 39 76

9th - 12th Feb.: Stroud 'The Art of Questioning'

Register with: *Juliette Elgrably*
Flat C, Thrupp House, Gunhouse Lane
GB-Stroud GL5 2DD
Tel: +44-1453-75 53 70

1st -3rd March: Stuttgart 'Enlivening the educational exercises'

Registration with: *Elisabeth Brinkmann,*
Rudolf Steiner Haus, Zur Uhlandshöhe 10,
DE-70188 Stuttgart
Tel: +49-711-24 78 77

8th - 9th March: Järna 'Management skills' for eurythmists working in management

9th - 10th March: Järna 'Enlivening the educational exercises'

Register for both courses with:
Katharina Karlsson
Norra Järnvägsgatan 17, SE-15337 Järna
Tel: +46-8551-7 36 02 (evenings)

15th - 17th March: Helsinki 'The Art of Questioning'

Register with: *Riitta Niskanen*
Vanha Hämeenlinnantie 11 A
FI-06100 Porvoo
Tel: +358-19-58 52 46

23th - 26th March: Copenhagen 'Rhythms of the Foundations Stone Verse by R. Steiner'

Register with:
Elisabeth Halkier-Nielsen
Ordrup Jagtvej 6,s, DK-2920 Charlottenlund
Tel: +45-39 64 11 08

Cosmic Dance of Eurythmy Planets in the Signs

Introductory Seminar with Robert Powell
 9th - 11th November, 2001

On the way to find a cosmic harmony, a new star-wisdom comes about, which is present in eurythmy. In the ancient temple dances, too, people sought for the connection with the cosmos. These dances imitated the planetary movements, as they are revealed before the background of the zodiacal signs. In order to express in eurythmy the seven planets in the twelve signs of the zodiac, there are 84 cosmic dances to be developed. In a series of twelve seminars of the School for Astrosophy we shall get to know the 84 variations, whereby for each planetary constellation (e.g. Saturn in Aries) a fitting music would have to be found. This seminar is concerned with the seven planets in the constellation of Aries.

The eurythmic work will be supplemented through discussion and contributions on the theme.

Seminar begins: Friday, 9th November, 2001 8.00 p.m. - 9.30 p.m. Saturday, 10th November, 2001 9.30 a.m. - 9.00 p.m. Sunday, 11th November, 2001 9.30 a.m. - 12.30 p.m.

Venue: *Freie Waldorfschule Trier*
Montessoriweg 7, DE-54296 Trier

Enquiries and reservations to:

Gisela Storto-Lanfer
Am Irscherhof 35, DE-54294 Trier
Tel: +49-651-3 40 53, Fax: +49-651-993 27 31

Seminar Fee: 150 DM (without board and lodging)

Concessions possible upon request
 shared meals: coffee, lunch, evening meal - possible.

Freie Hochschule Stuttgart

Seminar for Waldorf Education

Educational Training as Eurythmy Teacher

In collaboration with the Education Section and the Performing Arts Section at the Goetheanum

We wish to give stimuli to take the path from learning eurythmy during the basic training to the daily teaching in the professional life. Practical relevance and independence is to serve as a basis for strong individual responsibility. This training can be taken as a year-long course or only attended in part.

Term 1

Seminar course 10th Oct. – 16th Oct., 2001
Practice 12th Nov. – 30th Nov., 2001
Seminar course 3rd Dec. – 21st Dec., 2001

Term 2

Practice 7th Jan. – 1st Feb., 2002
Seminar course 4th Feb. – 22nd Mar., 2002

Term 3

Practice 15th April – 3rd May, 2002
Seminar course 6th May – 5th July, 2002

After discussion, the possibility to attend individual lessons exists.

Tutors at the seminar

Eurythmy: Sylvia Bardt, Rosemaria Bock, Krin Unterborn, Sabine Georg-Hahn, Ruth Ziegenbalg-Diener, Hans-Peter Zuther

Study of Man: with tutors of the Seminar for Waldorf Education

Music: Stephan Ronner

Artistic Speech: Jochen Krüger

Course facilitator: Karin Unterborn

Enquiries and Applications (hand-written CV and photo) to be sent to the Freie Hochschule Stuttgart – Seminar für Waldorfpädagogik, Haussmannstrasse 44 A, DE-70188 Stuttgart, Tel: +49-711-21 09 40

Study fee 1,200 euros (2,347 DM) for the whole year.

Eurythmy during the first seven years of childhood

How can I strengthen the life-forces of little children through the fashioning of sounds, rhythms and planning lessons?

Eurythmy, exchange of questions and work on a text (GA 238, lecture 2nd Dec., 1922).

You are warmly invited from Friday, 15th February, 6.00 p.m. till Saturday 16th February 2002, 10 p.m.

Contribution, incl. meals 50 DM.

Application till 9th February 2002. After written application, further details will be posted.

Elisabeth Göbel

Radebeulerweg 7, DE-37085 Göttingen,

Tel: +49-551-79 22 46.

Music Eurythmy Further Training for graduated Eurythmists

with Carina Schmid, Dornach and Sylvia Traey, Belgium

12th – 14th October, 2001

at Rudolf Steiner Haus in Weimar

Carina Schmid, artistic director of the Eurythmy Ensemble at the Goetheanum, Dornach, poses questions of style in music eurythmy and its possible artistic interpretation as the main focus of this course, with regard to the topical touring programme «Lass mich hören, lass mich fühlen, was der Klang zum Herzen spricht...» (starts in October, 2001, and resumes in January, 2002).

The pianist *Sylvia Traey* will play for the course and give an introduction to the music.

The course begins on 12th October at 7.00 p.m. and ends on 13th October at 8.00 p.m.. On 14th October, 9 a.m. – 1 p.m., Carina

Schmid is available for solo or group master-classes. Please apply beforehand and send sheet music and texts.

Venue: Rudolf Steiner Haus
Meyerstr. 10, DE-99425 Weimar
Course fee: 100 DM.

Solo and group master-classes: 40 DM per hr and fee for pianist

Application for the course, board and lodging, till the latest: 22nd September, 2001:

Hans Arden
Am Weinberg 42, DE-99425 Taubach
Tel/ Fax: +49-36453-748 11
Email: arden@t-online.de

Tuesday, 25th and Wednesday, 26th Sept. 2001:
both 6.00 p.m to 10.00 p.m.
Metrics and Poetics
Dr Hans Paul Fiechter

Working weekend
2nd – 4th November, 2001

23rd – 24th November, 2001
Block with Werner Barfod
for graduated eurythmists
Work on the 2nd Chapter of Eurythmy. Practising Soul-forms and Soul-content with texts

Artistic apprentice-year:
The Akademie für Eurythmische Kunst, Baselland and the Eurythmeum Elena Zucoli, Dornach, offer from mid-October, 2001, for recently qualified eurythmists, an artistic apprentice-year, led by the teachers of both collegiums with Johanna Roth.
The emphases of this work are questions of style both in speech and music eurythmy, Steiner's indications, work on the weekly verses and work towards a eurythmy performance.

Enquiries and registration:
Akademie für Eurythmische Kunst, Baselland
Postfach 24, CH-4143 Dornach
Tel: +41-61-701 84 66 Fax: +41-61-701 85 58

Eurythmy in Business

Training for Eurythmy in Business
Danuta Perennès

'In order to be able to accept the course of life, that is nearly completely devoted to activities which are prescribed, our societies have hallowed work and presented it as a source of dignity...'

'In reality the source of dignity is the taking part of the network of exchange...'

'The change of every individual child of humankind into a personality takes part thanks to his connections which he weaves to those who surround him. The aim of every community should consequently be to simplify these relationships.'

Albert Jacquard, in 'L'équation du nénuphar'

Indeed, relieving relationships is the basic request of a business, when it turns to a consultant for human interaction. 'Let them do workshops, working weekends, juggling and theatre courses, rafting, etc.... Everything goes as long as the relationship between managers and workers is improved.' It might concern integration of a new co-worker in a team, or the demand that every individual in his place will be listened to and respected, that he develops his talents, or e.g. his possibilities to gather information or to pass this on in a directed way, or to learnt to use them better... in short, the field of possibilities of application is vast! How does eurythmy relate to these things?

When the firms are prepared to pay somebody whom they trust to pass on the art of juggling to their co-workers so that they can better take note of their body, or master their reflexes or their mistakes in a better way – why not also eurythmy courses?

Yet are we eurythmists prepared for a corresponding discussion with the firm's boss? Can we present our art properly and defend our standpoint? How do we express ourselves, how

do we dress, and especially do we possess a clear imagination of our exercises? The spectrum of eurythmy is so vast... With which elements will I work in order to answer the above-mentioned needs, and how will I introduce it all? How do the learning processes of the adult work, how can I help them with self-confidence to adjust to changes, to deal with their stress, to make exchange and communication easier?

All these questions are the theme of a training course which is offered by the Association IAO (Initiative-Art-Organisation) and is led by Danuta Perennès, consultant for personal development and a qualified eurythmist. The training fulfils what it promises. Methodically and clearly we approach a better understanding of ourselves and of our art. In the course of her many years professional experience, Ms Perennès became an excellent teacher, who researches questions and problems in connection with the work-life. At the centre of her curriculum there stands the basic knowledge of anthroposophy as the foundation for an open view into our life.

What is learned here can be used advantage by trained eurythmists in the various eurythmy courses and activities. We do not necessarily have to be confronted with the boss of a business or a group of workers in order to enhance our way of working with this new knowledge.

With the method, courage and support of Ms Perennès, door which seem impassable can be opened. We are led towards a better self-confidence and to a clearer view into eurythmy in relation to the working world today. There is no doubt that for eurythmy new areas of work open up in working life and in businesses.

The courses are mainly given in French, but the possibility also exists to take the training in German. In both cases, she passes on to us a contemporary technical vocabulary and helps us to realize our ideas more clearly. Finally, we are concerned after all with making communication easier!

*Association IAO, Danuta Perennès,
Ausbildung für Eurythmie im
Unternehmensbereich
3, rue des Jardins
F-68140 Gunsbach
Tel.: +33-389 77 22 73
E-mail: danuta.perennes@fnac.net*

Hogeschool Helicon

Orientation Week (24th – 28th September, 2001)

We offer an orientation week for anyone who wants to get to know eurythmy, or those who want to experience eurythmy intensively for a week, from 24th – 28th September, 2001. There are daily lessons in both speech and music eurythmy, lessons in music and artistic speech, and also the possibility to sit-in on lessons, for discussion with students and teachers.

Open Day (15th December, 2001)

On 15th December, 2001, we open our doors for anyone who is interested in eurythmy or our training.

Begins 10.00 a.m., ends 2.00 p.m.

Throughout the whole year the possibility exists to visit and to receive an impression of the training on offer. Please ring beforehand.

*Hogeschool Helicon
Opleiding docent dans/euritmie
Riouwstraat 1, NL-2585 GP Den Haag
Tel: +31-70-355 00 39 Fax: +31-70-354 33 30*

Further training and Seminars in basics

at the Eurythmy School Nuremberg for eurythmists and interested amateurs

Saturday, 6th Oct. 2001, 9.00 a.m. – 4.00 p.m.

'The word of our feet'

Threefold walking – a basic technique of eurythmy

Renate Egerer, Nuremberg

Saturday, 17th Nov., 2001, 9.00 a.m. – 4.00 p.m.
 'Study of drawing dynamic movement on the anatomy of the human gestalt' I
 Margret Vögele, Loheland

Friday, 23rd / Saturday, 24th Nov., 2001
 Work on the Foundation Stone verse with Sieglinde Lehnhardt, Aesch.
 Begins: Friday, 7.00 p.m., ends: Saturday, 6 p.m.
 This seminar is only for eurythmists and eurythmy students.

Saturday, 19th Jan., 2002, 9.00 a.m. – 4.00 p.m.
 '...fashioned forms which livingly develop' – Orientation exercises on geometrical pre-ludes.
 Angelika Storch, Nürnberg

Saturday, 26th Jan., 2002, 9.00 a.m. – 6.00 p.m.
 'Study of drawing dynamic movement on the anatomy of the human gestalt' II
 Margret Vögele, Loheland

Friday, 1st / Saturday, 2nd Feb., 2002
 Work on the Foundation Stone verse with Sieglinde Lehnhardt, Aesch.
 Begins: Friday, 7.00 p.m., ends: Saturday, 5.00 p.m.
 This seminar is only for eurythmists and eurythmy students.

Saturday, 2nd March 2002, 9.00 a.m. – 4.00 p.m.
 Music eurythmy therapy with Annemarie Bäschlin, CH-Ringoldingen.

For each seminar we request a contribution of 50 DM / 25 Euro 25.

Information / Application:

*Eurythmieausbildung Nürnberg,
 Heimerichstr. 9, DE-90419 Nürnberg
 Tel: +49-911-33 75 33, Fax +49-911-39 75 38
 e-mail: info@eurythmieschule-nuernberg.de*

Fundevogel tour with Stravinsky's 'A Soldier's Tale'

A story told like a gruesome street-ballad of one who went out... and soon met the Devil. A folk-tale? Yes, and one of today, in which the one who tells it soon realizes that he is speaking about himself. In the recesses of his soul the following were hidden: the Soldier, the Magician, the King and the great wish not to be alone. And finally he asks himself whether the fairy-tale has become alive or his life has become a fairy-tale. A tapestry of music, text, eurythmy and mime-theatre and some individual archetypes of the soul. Forcefully erected and defended borders were brought about by Igor Stravinsky's suffering when in exile in 1918 in Switzerland. Here he created 'The Soldier's Tale' after a Russian folk-tale, in collaboration with his friend the Swiss writer C.F. Ramuz. A piece for dancers, one actor and a small group of instrumentalists was created. Besides the absolute geniality of the musical composition, the story, moreover, is highly topical. Concept and direction: Jürgen Matzat. Choreography and costumes: Rob Barendsma. Eurythmy: Kaya Kitani, Johanna Korppi and Brigitte Reepmaker. Acting: Jens Claesens. Musical direction / piano: Jean-Bernard Matter. Lighting / Voice: Nico de Rooij.
 and

'Ich wünschte, ich wäre...' [I wish I were...]

An Asiatic folk-tale on happiness: A poor stonemason is not happy with his life of hard work for little reward. His sighs and laments as well as his longing for wealth and peace attract an angel who fulfils his wish. 'It will be as you wish. And he was wealthy, he rested on a Baleh-baleh and the Klambu was of red silk.' As soon as he is wealthy, he wishes to be king... or even to be the sun! The angel brings it about. Would he ever become content? Director: Ernst Reepmaker. Eurythmy: Kaya Kitani, Brigitte Reepmaker. Narrator: Ernst Reepmaker.

Tour: January to April, 2002.

Info / reservation: Tel +43-1-8892945

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 further information, 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.

14th November – for Elena Zuccoli's birthday

Celebration and Memorial Day on 16th December, 2001, in the Goetheanum

11.00 – 12.00 noon Eurythmy – Matinee

Teachers and students of the Eurythmeum
 Elena Zuccoli and Friends

3.00 – 4.00 p.m. meeting socially

4.30 – 5.30 p.m. Performance with Ensemble Pirol

Prologue from John's Gospel and
 Novalis 'Ich sag es jedem, dass er lebt'
 with forms by Elena Zuccoli, etc.

When the young eurythmist of the Ensemble Pirol with E. Buess and U. Zimmermann worked for the Christmas Festival 2000 on the Prologue to John's Gospel, it was a great experience to school oneself on Elena Zuccoli's style. New insights and questions arose, how speech becomes visible in its respective character and the impulse to learn more from her on the way to independence in artistic work.

It was not a question of following a tradition but, on the contrary, of the living continuing spirit of a self-willed, independent personality who yet deeply respected the spiritual laws of art. And so the impulse arose to celebrate her 100th birthday with an inspiring festival for eurythmy.

The collegium of the Eurythmeum Elena Zuccoli hopes to meet as many former students and friends as possible for a mutual exchange and mutual stimulation in the spirit of Elena Zuccoli.

Asian tour of the EURYTHMEUM Stuttgart from 27th October to 24th November, 2001

The EURYTHMEUM is repeatedly invited to tour Asian countries. The Else Klink Ensemble will appear from 27th October to 24th November in several places in Japan, South Korea and for the first time also in Thailand. The stage-group will be accompanied once again by excellent musicians, which also gives the programme a special stamp: Ursula Holliger (harp), Gabriel Koh Kameda (violin) and Laurens Patzlaff (piano).

Excerpts from this programme will be shown by the EURYTHMEUM Stuttgart in a tour in spring 2002 from 3rd to 17th March. The tour is planned for North Germany and Scandinavia.

Enquiries to:

Susanne Lin
 Tel +49-170-52 700 30

Further training for Eurythmists

from 8th to 12th January, 2002

'The Forces of the 4 Elements, Earth, Water, Fire and Air as the basis for fashioning in Speech Eurythmy and Music Eurythmy'

Begins Tuesday, 8th Jan., 9.00 a.m.

Ends Saturday, 12th Jan., 11.30 a.m.

Daily from 9.15 - 12.15 and 3.30 - 6.00 p.m.

Evenings: 2 lectures by Herrn Falck-Ytter on the phenomenon of polar lights.

Course fee 300 DM

EURYTHMEUM Stuttgart

Zur Uhlandshöhe 8, DE-70188 Stuttgart

Tel. +49-711-2 36 42 30

Further training at the Training Centre for Eurythmy, Vienna

On 15th October, 2001, once again a new artistic work begins in our 'Studio-Ensemble'

Our initiative is directed to eurythmists who are interested in differentiated approaches especially in music eurythmy, to practice and attain a performance standard. Wishes and suggestions of participants are encouraged. Artistic director: Adelheid Petri

October 2001 – April 2002

Further training for eurythmists and 5th-year students

Theme: The pictorial world of fairy-tales in eurythmy.

Performances are planned.

Study work

for interested persons, students, musicians and eurythmists

Theme:

The experience of music and the musical creation of the human being.

The differentiated quality of the intervals in various styles.

Friday, 12th October 2001

Saturday, 13th October 2001

Friday, 2nd November 2001

Saturday, 3rd November 2001

Friday, 7th December 2001

Saturday, 8th December 2001

Registration and Information

Bildungsstätte für Eurythmie Wien

Tilgnerstrasse 3, AT-1040 Wien

Tel: +43-1-504 83 52

Free Research Project –

study of man, the art of eurythmy and social questions

open working weekend

Friday, 12th – Sunday 14th October, 2001

Saturday 13th October, 2001, 8.00 p.m., workshop performance in the Freien Waldorfschule Göttingen

'True anarchy is the testifying element of religion' (Novalis)

Through the intensification of the feeling-process in hearing to becoming aware of the etheric experience as the source of eurythmic unfolding.

For the preparatory group:

Stefan Böhme, Kathrin Brunner, Thomas Brunner, Ulrike Novatschkova, Diana-Maria Sagvosdkina, Gerd Vespermann

Conference fee: 180 DM (concessions possible)

Further information, registration and preparatory reading – contact addresses:

studio für Bewegungschiffren

Diana-Maria Sagvosdkina

Schwarenbargstr. 71, DE-70188 Stuttgart

Tel./Fax: +49-711-28 23 38

Mobile: +49-175-5 01 74 09

bewegungsschiffren@gmx.net

info@bewegungschiffren.de

Thomas Brunner
 Britzweg 51, DE-24111 Kiel
 Tel./Fax: +49-431-69 00 73

E-mail info@alanus.edu, Internet
www.alanus.edu

Eurythmy Weekend with Sylvia Bardt in Witten

With the question 'How can we establish a free collegial work in eurythmy lessons in the various age ranges?' eurythmy teachers would like to meet with Sylvia Bardt from 15th - 17th February, 2002 in the Rudolf Steiner Schule Witten.

Whoever would like to take part, please contact Christhild Sydow, Gemeindeneck 5, DE-58454 Witten. Committed applications should arrive by 1st February.

Free space

*Workshop for trained Eurythmists
 at the Alanus Hochschule Alfter*

from 24th Feb., till 7th June, 2002

with Robert Barendsma, Tille Barkhoff, Marianne Fors, Bettina Grube, Kjell Häggmark, Birgit Hering, Jobst Langhans, Melaine MacDonald, Alexander Seeger

The organizers offer to trained eurythmists whose questions address artistic eurythmy. A free space is to be created in which eurythmy can be worked at without artistic or ideological boundaries, and the participants develop their creative possibilities: through the stimulus of tutors who offer a colourful posy of courses (mornings) and through the individual, continuing work on your own artistic questioning (afternoons). At the end a presentation of the individual and shared projects is planned.

Further information and registration:

*Alanus Hochschule Alfter
 Johannishof, 53347 Alfter
 Tel. +49-2222/9321-0, Fax. +49-2222/9321-21*

2nd Eurythmy Fair Basel

5th - 7th April, 2002

After the success of the first Fair, a second Eurythmy Fair will take place in the Scala, Basel.

In the areas:

Programme for Children: Friday, 5.00, 7.00 and 9.00 p.m.

Solo: Saturday, 11.00 a.m., 3.00 and 5.00 p.m.

Ensemble: Saturday, 7.00 and 9.00 p.m. and Sunday, 11.00 a.m.

will be shown the most appealing and best productions being offered to impresarios to run during the next two years.

In each category prizes are promised in the form of tours / performances or contributions to production costs. A jury is being formed.

In the foyer, the Ensembles can introduce themselves and enter discussions with the impresarios, who this time also come from the public world alongside those already esteemed who are working in anthroposophical circles.

Jurriaan Cooman, Peter de Voto

Further information:

*www.eurhythmiemesse.ch
 performing arts services*

Postfach, 4001 Basel

Tel: +41-61-263 35 35, Fax: +41-61-263 35 40

SPEECH

Further training for speakers and actors

from 18th – 22nd February, 2002, at the Goetheanum

‘The vital power of speech – on the artistic shaping of the sentence’

For the fourth time a further-training seminar for speech artists and actors will take place. The human being who moves, speaks and thinks, was an ideal of earlier epochs in relation to speech. Through the collaboration of eurythmy, speech-formation and work on cognition, this ideal can also be made fruitful today for the conscious artistic work with speech.

The theme is to be the German sentence in prose and poetry.

The following questions will concern us: The forming of the sentence in time; the element of characterization in forming the sentence; the sentence as expression of the individual style; how is the sentence-gesture modified for the word-gesture and sound-gesture; how does the thought-content become pictorial through the artistic formation of the sentence.

Eurythmy: Ursula Zimmermann

Artistic speech: Beatrice Albrecht and others

Observations on speech: Heinz Zimmermann

The conference programme will be announced in October and sent to speech artists and actors.

Theatre on the Threshold 2002

Summer Festival at the Goetheanum

There is nothing absolute in this world. This is reality. If you strive to do something good – through the course of this world it becomes bad. Consequently, striving has to be ever renewed; strivings have to come in ever new forms. That's what it's all about.

Rudolf Steiner, GA 177 (6th October, 1917)

Dear Friends,

The stage artists at the Goetheanum would like to invite colleagues from all over the world for an artistic collaboration in a week-long Festival *4th – 10th August, 2002*. *Meeting and perceiving* were central for 2001. *Exchange* is the main aim this year.

The theme is ‘*the magic space*’. Every person takes part in an invisible world. Through art it can be brought into the realm of the visible and the audible. What is this space like? What links the inner with the outer? What enlivens the space; of what does it speak?

How can you contribute?

- who works with art as a teacher and student
- How do you deal with space?
- When does it become immeasurable in time and space?
- How does a space for experience arise out of the soul-space?
- Does this remain a secret or can it be taught?
- How is the stage-space taken up in mime, dance, eurythmy, acting, story-telling and puppetry?

With *workshops* in

- acting methods
- costume-design
- lighting-design
- scenery
- artistic speech
- story-telling
- eurythmy
- writing

It will be a *colourful week* with an *abundance of performances from all over the world*.

And above all, we shall converse in the breaks, after the performances, during the mealtimes, in the mornings in the Great Hall where the director and performer of the previous evening allows you to glance into his/her soul and into his/her workshop.

In *discussions* on

- art
- spirit
- space
- personality
- law
- development
- biography

on death as an artistic means of life

We invite everyone

- who works in the art of the stage out of anthroposophy
- who carries art as member of the audience
- who works with art as a teacher and student

If you want to participate, please offer your contribution by *1st November, 2001* (and remember that it will be a *Theatre Festival*.)

We need:

- photos for publication
- names and addresses of all participants and their functions
- technical conditions and needs
- indication of estimated travel costs (we shall try to arrange finances)
- wishes for performing space
- a note if you wish for a discussion with the audience immediately after the performance
- title of workshop or contribution on which you want to offer

We are looking forward to your answers and suggestions! For the applications received, we shall choose and publish a Festival pros-

pectus in the new year. Then it will be possible for the audience to apply.

The preparatory group

Werner Barfod, Joachim Daniel, Katrin Ehrler, Dagmar Horstmann, Paul Klarskov, Catherine Ann Schmid, Ståle Skjølberg

The advisory group

Cecilia Bertoni, Elsemarie ten Brink, Heinz Herbert Friedrich, Jobst Langhans, Christopher Marcus, Wolfgang Rammel, Martina Maria Sam, Cornelia and Christian Schlösser, Carina Schmid

Contact address

*Theater-Festival 2002, Goetheanum,
Postfach, CH-4143 Dornach 1*

Tel: +41-61-706 42 61 . Fax: +41 -61-706 43 32

Email: dagmar.horstmann@goetheanum.ch

Further topical information at
www.theater-festival.ch

Michael Tschechow Schauspielseminar

(Michael Chekhov Acting Seminar)

Basel / Freiburg

Dates of Term 3 (9 weekend seminars)

Basel cycle

14th-16th September

12th-14th October

16th-18th November

11th-13th January

8th-10th February

8th-10th March

19th-21st April

3rd-5th May

14th-16th June

Freiburg cycle

28th-30th September

19th-21st October

23rd-25th November
 18th-20th January
 22nd-24th February
 12th-14th April
 3rd-5th May
 31st May-2nd June
 21st-23rd June

Begins: Friday, 6.30 p.m.
 Ends: Sunday, 1.00 p.m.

Seminar venues

Basel cycle

Rudolf-Steiner-Schule Basel,
 Jakobsbergerholzweg 54 (tram No. 16)

Freiburg cycle

Freie Waldorfschule Merzhausen
 Dorfstr. 2, Bus terminus Line 10

Information and registration:

Basel cycle

*Jürg Schmied, Theater die Schwelle,
 Apfelsestr. 93, CH-4143 Dornach
 Tel.: +41-61-701 33 70 or 381 28 03*

Freiburg cycle

*Frank Schneider
 theatron freie bühne freiburg
 Reiterstrasse 17, DE-79100 Freiburg,
 Tel./Fax: +49-761-40 68 32*

The Dora Gutbrod School for the Art of Speech

in the context of its therapeutic training offers the following advanced and further trainings for speech therapists and those in the professions of education and speech:

Monday 15th Oct. – Friday 19th Oct., 2001
 Case studies in curative education in relation to Steiner's teaching on the senses
 Tutors: Dr Michael Steinke, Speech: Ursula Ostermai
 Time: the whole day
 Fee: CHF 500

Monday 22nd Oct. – Wednesday 24th Oct., 2001

Beginnings in therapeutic speech in curative education

Tutors: Christiane Starke, Speech: Ursula Ostermai

Time: the whole day

Fee: CHF 300

Monday 28th Jan. – Wednesday 30th Jan., 2002

Development in Childhood and Youth

Tutor: Dr Michaela Glöckler

Times: 28th Jan. the whole day, 29th/30th Jan., 2002 mornings

Fee: CHF 150

Monday 4th Feb. – Wednesday 6th Feb., 2002
 Typical Disturbances in Development and Processes in Illness

Tutor: Dr Michaela Glöckler

Times: 4th Feb., 02 the whole day, 5th/6th Feb., 02 mornings

Fee: CHF 150

Monday 4th March – Friday 8th March, 2002
 The Vegetative and the Central Nervous System

Tutors: Dr Ingrid Röckelein, Speech: Ursula Ostermai

Time: the whole day

Fee: CHF 500

Monday 11th March – Friday 15th March, 2002

The Form of the Limbs as the Basis for Gymnastics and Gestures and Basis in Anatomy and Physiology of the Abdominal and Sexual Organs

Tutors: Dr Ingrid Röckelein, Speech: Ursula Ostermai

Fee: CHF 500

Monday, 18th March – Wednesday 20th March, 2002

Spiritual Study of the Organs and Basic Questions of a Study of Man for Artistic

Speech

Tutor: Dr Michaela Glöckler

Time: Monday all day, Tuesday morning,

Wednesday morning and evening

Fee: CHF 150

Monday 25th March, 2002

Voice Phenomena and Voice Typology: 7

Voice Types

Tutors: Marion Brüstle

Time: the whole day

Fee: CHF 300

Further training for trained speech artists
with Dietrich von Bonin:

Thursday/Friday 17th/18th Jan., 2002

24th/25th Jan., 2002

Thursday 31st Jan., 2002

Thursday/Friday 7th/8th Feb., 2002

21st/22nd March, 2002

Time: the whole day

Fee: CHF 75 per day

Those interested can join the on-going
lessons. Themes can be enquired in advance
from:

Dietrich von Bonin
Tel. +41-31- 991 43 17

A detailed programme will be sent with con-
firmation of registration.

Applications are possible up to one week
before the beginning of each course.

Registration:

Dora Gutbrod Schule für Sprachkunst
Postfach 701, CH-4144 Arlesheim
Tel./Fax: +41-61-701 51 64
E-mail: doragutbrod@bluewin.ch

MUSIC**In the Depths of Time**

*Nature Spirituality and Christianity
in Music*

Sofia Gubaidulina – Toshio Hosokawa

East–West Music and Cultural Festival at the
Goetheanum

28th February to 3rd March, 2002

The East–West Music and Cultural Festival 'In the Depths of Time' presents music and the spiritual world of two eminent master-composers of the present day, the Japanese composer Toshio Hosokawa (b. 1955) and the Russian-Tartar composer Sofia Gubaidulina (b. 1931). The composers are interested in musical expression and silence, the process of breathing, cyclic form, inner listening and cosmic flow. The meeting will take place on three levels:

- (1) In a symposium, Japanese and Russian spirituality – Zen Buddhism and Shinto on the one side and Russian Orthodox Christianity on the other –, in significant aspects for the music of both composers, will be presented by experts of this spirituality, professional musicologists and the composers themselves on the question how this world comes to expression in the music.
- (2) Various works of both composers will be performed by Japanese, American and German artists in the art of movement called eurythmy and pursued in two workshops. Eurythmy offers the possibility, through an intensive 'audible' movement, to present in space and time the link of these different spiritualities in their musical form.
- (3) In three chamber music concerts and an orchestral concert significant works of

both composers will be performed by first-rate interpreters from Japan, Russia, Switzerland and Germany.

Direction and organization: Michael Kurtz and Jurriaan Cooman (performing arts services, Basel) in co-operation with the Goetheanum Stage of the Performing Arts Section.

PUPPETRY

Puppetry Courses, 2001, at the Goetheanum

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, CH-4143 Dornach 1

Tel: +41-61-706 43 49 Fax: +41-61-706-42 51

MISCELLANEOUS

A glance in the workshop – creating out of presence of mind in art and science

Natural Science Section, Humanities Section and Performing Arts Section

Working meeting 25th – 27th January, 2002, at the Goetheanum

Normally one would regard the two fields of work as not specially related, rather as opposites – the aims, method and establishing judgement, even the respective activities themselves differ too much. Yet conversations with scientists and artists shows that there is an important point where the realms of experience overlap. As an artist as well as a scientist – indeed in life in general – we are always faced to deal adequately with new things that are not foreseen and unforeseeable. 'The stillness before improvisation', 'the empty canvas', but also the new phenomenon', and 'the connecting idea' – on the one hand they demand openness for what comes towards you, and on the other hand a sensitive and active fashioning of the situation, of your own soul-activity. Words like 'open searching movement', 'moment of improvisation', and 'intuition' seem to point towards a common process.

With a 'glance in the workshop' an interdisciplinary exchange on the personal culture of dealing with this intimate moment is to be cultivated. In discussions and with demonstrations, we will search together for ways and means of expression, mutually to understand the experiences in facing this existential situation (in the preparation group, the word 'abyss' was used), to understand them better and to learn to fashion them.

Responsible: Werner Barfod, Christiane Haid, Georg Maier, Florian Theilmann

BIOGRAPHICAL REPORT

Letter from Ralph Kux (1903 - 1965), eurythmist and musician in Dornach from 1923 till his death in 1965, to his brother Willy Kux (1902 - 1976) eurythmist in Dornach from 1923 - 1930, written 20th Feb., 1926 after a eurythmy performance in Breslau and a visit to Koberwitz.

Dear Willy,

Unfortunately I had too much to do yesterday afternoon in Breslau, otherwise the letter would have gone already. During the afternoon I walked around Breslau quite a lot because I had several things to do. The performance was in the evening. The theatre was very good but not completely full. The members were all anxious about the zodiac. Many members [of the Anthroposophical Society] are everywhere against performing the zodiac, because it is supposed to be so difficult to understand. Yet as a true pupil of the Doctor, one should be courageous to let his word resound wherever possible. After the performance, the members are usually at ease again.

The performance was received very well here. With the Tartini I had to come out three times to bow. The zodiac was received with reverence and with a warm applause. In the third part with its 6 humorous items, everything had to be repeated. At the end the people, probably mostly members (there are 380 here) did not want to stop applauding. Barato who did the last piece did not know any more how to bow after already repeating her piece – that is how often she had to come out. The people were really very enthusiastic about the beautiful performance.

We then drove by car to Koberwitz where we ate a meal and went to bed after midnight. De Jager had already rejoined though she is still quite shaky on her legs. The evening the day before yesterday Fr. von Zastrow read

out some things to us that Rudolf Steiner said in conversations at table two years ago. Herr von Koschützki of The Christian Community had written down a few things from memory. The conversation had got on to male eurythmy. Herr Doctor said then that there is no reason why men just like the ladies should not also do eurythmy. The only difficulty is the costuming, because one can't do eurythmy in trousers. Yet Frau Doctor was of a different opinion. In her temperamental way she said that she didn't believe that men today can do eurythmy. Men today are already too dense in their physical body. With the Greeks she could still imagine it. Certain women today are suited to take on male roles. But during this conversation Rudolf Steiner's face became ever more radiant, so that finally one could not look at it any more. Frau Dr also noticed this, and Herr von Koschützki concludes that this time round the male species was saved again. I felt so glad in my heart when I heard this that I can hardly describe it. I had never heard that the Doctor had clearly expressed that men should do eurythmy and specially the artistic work, because he had spoken about the costuming. Often one heard from members that Herr Doctor had not really wanted men to do eurythmy. This is not at all true. He wanted it strongly.

It is consequently very satisfying when one hears of such a conversation, which can support you in your life as a eurythmist. For us it was of course the case that we were rightly convinced of our actions; we also knew that the Doctor was for it otherwise he would not have supported us so often when he was alive. Yet for other members, such a conversation could be quite instructive. Frau Dr of course cannot be blamed, because apart from the Doctor nobody then could imagine – we were only 1/4 of a year in Dornach –

how male eurythmy could look because what existed of it then appeared quite comical and not very possible to develop. Frau Dr also never took away from us the possibility to try for ourselves. This was all she could do though she believed for a long time that it would be impossible. But now this has indeed been overcome.

Fr Bugaieff is also not right, she has something of the 'flu. Please greet Duvan from me. Now we expect a whole horde from Breslau here to lunch.

Yours, Ralph

PUBLICATIONS

The Soul-Journey of a 17-year-old Austrian poet

Robert Hamerling's prose work Atlantis, published for the first time
Andrea Hitsch

The towers and walls of Vienna are covered in snow. It is the year 1847. A few days before Christmas, on 13th December, within the soul of the 17-year-old Robert Hamerling his first true poet's flame began to ignite. He had known the works of Friedrich Hölderlin for four years, after the latter's death in Tübingen. He describes the impression made on him by that poet's art – his friend of a long past age, for they were both students of the Platonic Academy in Greece: 'But as everywhere I was instinctively drawn towards the complementing opposite, so there was now added to my romantic breviary (Novalis) a classicist in Hölderlin. I do not regret having gone through this schooling' (Hamerling, *The Complete Works*. Robenlechner, p. 80). Impressed and deeply moved, in one night he wrote a fairy-tale in richly coloured imaginative pictures, fluid events of transformation. He gave it the name 'Atlantis'.

'Nobody knows where the land disappeared. We only know from sagas that Atlantis disappeared from view under mighty floods' (Novalis, *Heinrich von Ofterdingen*, chap. 3). Robert Hamerling calls up this land carried away 'by mighty floods'. The blond-haired boy, the main character, who allows the dawn to light up his face whilst outside the evening sun fringes on the 'dark peaks of the mountains', is 'much more at home in the higher worlds, in those worlds of spiritual events and spiritual beings, than in the physical world... and in the feeling-at-one he sensed an unending bliss in this other world. And so the blessedness ever increased, the further he distanced himself from the consciousness

of the physical-sensory existence' (R. Steiner on the Atlanteans, from GA 107).

This lad increasingly gains this blessedness. Many trials stand before him, and his talisman, a diamond, shows him the way through the realm of the stars, the plants, past the three terrible beasts, indeed he even beholds the figure of a woman rising out of the water. Led through a high portal, then an illuminated portal, next through a sacred portal, he arrives at the most holy place, 'a throne built out of Elysian flowers. The one enthroned was hiding within an aurora of clouds, which veiled him like a veil.' He had reached the goal. And the fairy-tale ends with the 'melodious sounds of the strings of the lyre:

Atlantis flowers
Around thy childlike soul!

Here he comes to an end. The poet did not complete it. Throughout his whole painful life he looks after this fragment. He keeps it for himself, and does not publish it. It is not contained in any complete edition of Hamerling's *Works*.

Yet in his 'Stations of my Pilgrimage' he mentions his first prose work which 'half in verses, half in prose' contains 'his earliest philosophical thought-life'.

When I read this comment ten years ago, I put a question mark in the margin. Years later I found this place again and only now did I feel the urge to seek for 'Atlantis'. After some attempts I was successful. This first pearl was to be found in the County Library in Graz. Thanks to Herr Dr Hannes Lambauer, the Archivist, for the kind permission to publish. Thanks also to Herrn Hans Stracke, Graz, for checking the transcription from the autograph. Special thanks go to Frau Christiane Hübner and Frau Friedl Feix, Dornach, who with untiring efforts and devotion helped to decipher the often difficult text,

that, 157 years after its birth, 'Atlantis' can now be published, and to Herrn Dr Peter Wolf, Essen, who prepared the treasure for the press and for preparing the artistic decoration. Many thanks to my husband for the expressive drawing of 'The Three Beasts', and who at my side accompanied the searching and deciphering. This little book, which purposely carries no ISBN number, can be obtained from the Buchhandlung im Goetheanum, and the Buchhandlung Duldeck, CH-4143 Dornach, for CHF.10

At the end the young poet writes a specially-coined four-lined verse. This motto appears like a seal with which he closes the fairy-tale. Now it can blossom in every soul devoted in love to these words:

'Go along, a sacred messenger,
and sing in joyful notes
of the rising dawn,
of the approaching realm of Beauty!'

IAO and the Eurythmy Meditations

by Werner Barfod, Mercury Press, April 2001
Price: \$12.00 (U.S.A.)

In this book, Werner Barfod presents a comprehensive outline of the «classical» meditative eurythmic exercises, illuminated by the mysteries of IAO as unifying theme. Related material from the Esoteric School and elements from the artistic renderings in the First Goetheanum help to place the exercises in a broader context.

As a further aid to approaching the deep wisdom of these exercises, Barfod draws attention to the results of his own eurythmic research, for example by differentiating the well-known eurythmic element of contraction and expansion into the aspects of "light-breathing", "warmth-breathing", and "life-breathing".

The book primarily addresses eurythmically active readers. As a practical workbook, it

also encourages a hands-on approach, inviting further independent exploration.

Contents:

The Path of the Soul through the Body to the Spirit: IAO

J and B - the Pillars of Wisdom and of Life - and the IAO-meditation in a Variety of Forms
The Threefold IAO-motif in the Great Cupola of the First Goetheanum

IAO - the First Eurythmic Exercise

The Seven Stages of Metamorphosis of the IAO-Exercise

IAO as Exercise of Balance - Portraying the Luciferic and Ahrimanic Beings

TAO as a Source and Eurythmic Meditation as a Challenge for the Future

The Eurythmy Meditations

The Meditation for Eurythmists

The Three Key Archetypal Gestures of Eurythmy

All the Vowels taken together are the Complete Human Being

Further Suggestions for Meditative Work in Eurythmy

Lasse Wennerschou

Die Eurythmiefiguren in Bild und Wort neu entdeckt

(‘The Eurythmy Figures freshly discovered in picture and word’)

Verlag am Goetheanum, ISBN 3-7235-1108-2

This handy little book is a *vade-mecum* for all those interested in eurythmy in a sensitive, artistic form. The coloured eurythmy figures are drawn freehand, with a finely felt coloured background, appear appealing and invite your recreation. The background corresponds to the soul-from colour of the respective sound. The text draws attention how to read the colour triad as a picture, but also how it is possible to lay hold of it at a soul level. This little book would stimulate a study of the sounds. We wish it many friends.

Compositions for Music Eurythmy

by *Volker Dillmann*

are now available on CD:

CD 1: 'OJANIMA' (pieces for piano) elemental spirits (gnomes, undines etc.). Planetary variations (Mars, Mercury, etc)

CD 2: 'ECCE HOMO' (pieces for Choroi harp) Osiris, Edda, Colour-sound games, etc.

Each CD costs 20 DM / 90 Swed. crowns (incl. p & p) and can be ordered direct from:

Volker Dillmann
Skogsbrynsbyn 13, SE-15391 Järna

READERS LETTERS

Report on the Christmas plays from the York Cycle

Christian Maurer, Berlin

At the beginning of 2000 and 2001, the Rudolf Steiner Schule Berlin-Dahlem was able to re-enliven the Christmas-play tradition in a new way. The complex Oberufer Three Kings play has not been performed for years. Instead of this, pupils of Classes 11 and 12 showed to the whole school the noble Middle-English Three Kings Play from York in the valuable poetic rendering of Erich Fried. The performance hardly lasts half an hour.

Something led up to this. I discovered the text years ago in a secondhand bookshop and used a version of the Christmas scenes for educational purposes with the children of Class 5 – the Annunciation, the Birth in the Stable and the Adoration of the Shepherds. Because the pupils were hardly able to learn anything by heart, I spoke line by line and they had to repeat. Then I accompanied my speech with simple gestures and the children got used to imitating me. Still at the Christmas Festival, I stood behind the audience, speaking and playing every sentence before my small performers, the children imitating – and everyone was pleased. One year later the same children, now Class 6, performed on the school stage in the time after Christmas the Three Kings scenes from the York Cycle by heart and with feeling. The Christmas scenes for a Class 5 and the Three Kings scenes for a Class 6 proved to be suitable for the children.

Now active pupils of Class 11 of the Steiner-Waldorf School decided to work on the four Three Kings scenes (the Three Kings seek the Child / In Herod's Castle / The Three Kings find the Child / The Angels' Warning). What for the little ones in simple seriousness was playfully obvious, demanded from the

young people hours of concentrated practice in order to grow in speech and posture into the regal dignity. A venerable old colleague, now retired, who for years himself played the Blue King, wrote to me after the performance.

'...from the formed and filled speech of the pupils, and the dignified and penetrated gestures, right into the formed sequence of the events, something sublime and sacred came across in a natural way. Whoever I met, I had to tell how the 700 pupils were taken along without a murmur by the experience. Such a gift, that today a Class 11 is able to do something like this.'

The Three Kings play from the York Cycle of Mystery Plays achieves its simple impressiveness from the fact that not only do the Kings appear in an exalted dignity, but that the loutish Herod is visited neither by the Devil nor the scribes, and consequently all the more clearly shows his unworthiness, hindering his recognition of the Star.

Bibliography:

The York Cycle of Mystery Plays was published by SPCK, London.

Der Stern der tat sie lenken. Alte englische Lieder und Hymnen. Deutsch von Erich Fried ©1966 Carl Hanser Verlag, München (o.o.p.)
Weihnachtsspiel. Szenen aus dem Yorker Mysterienzyklus, bearbeitet von Christian Maurer. © 1999 Otones-Verlag, Am Waldhaus 37, DE-14129 Berlin. ISBN 3-931370-40-2

Dear Herr Barfod,

When you were last here, we discussed the Christmas Plays and the problems involved with them. How differently people think and feel about the same thing! I enclose two examples of this:

An article recently written as a letter to our Collegium by our former colleague M. Karutz, who has also written a fine book on the Plays. It was his reaction to the very 'modern' production of Mr Jenaro. I took the second essay by Mr Jenaro himself from our latest 'School Newsletter'. Perhaps you will be interested in both of these very different texts.

Irmgard Schnabel

Renewing the Christmas Plays

Eduardo Jenaro

Rudolf Steiner as Renewer

In his distinguished and very stimulating edition of the Oberuferer Christmas Plays,¹ Reiner Marks has shown that Rudolf Steiner's productions were no mere continuation of an ancient tradition. Steiner actually completely renewed the old Christmas plays from Oberufer. In his introduction, Marks points to a new style of producing – there were different possibilities depending upon the venue – , the difference in the accent, the new sequence in the performing trilogy, the new music and the added texts, roles and props ('...Rudolf Steiner did not strive for historical performances').

The Richness of the Productions

'It was not rigid and dogmatic, it was alive and changed from year to year from rehearsal to rehearsal.'² The memory of the entire cast of that time shows Steiner's working method to lay hold of the plays ever afresh. In the above-mentioned volumes¹ you can find a fullness of stimuli, in order to follow Steiner's example and continue his creative work and oneself to be creatively rich in ideas. With Steiner one can find, for example, angels with and without wings, the scribes with and without scrolls in their hands, stumbling simple-minded Josephs, blue and white curtains, Christmas tree with candles on stage, all-women performances, and so on.

The photos that have come down to us of the original Oberufer plays stimulate the imagination enormously: 'The historical photos and pictures may make evident the style of the earlier performances, and they may stimulate us to think about habits of today, that means, to develop it further with imagination in a living way.'³

One can only be happy when out of an artistic sense the plays are fashioned ever anew. It does not have to be different each year, but it has to be alive. Do I love the Christmas plays, or do I love a certain performance style, or my concept about it – how the plays should be? It is worthwhile to concern oneself with these questions.

The Plays – Art or Religion?

The fact that in our new production of the Shepherds Play and the Three Kings Play other scenes and action occurred on stage than was hitherto usual caused an argument about what the plays 'actually' are. Increasing objections that the plays in the new form were no longer mystery plays – whatever is meant by that – made me look up what Rudolf Steiner says concerning Christmas Plays and Mystery Dramas. I was also interested to check whether the traditional [anthroposophical] concepts of how the plays are to be performed are really, or are not, based on Steiner's statements.

In his introductions⁴ you find a fine mobility in the description of the essence of the plays. The origin of the plays are to be sought in the dionysian drama, and the songs of the company have arisen out of the Greek chorus. In the Middle Ages the church produced dramatic presentations of the life of Jesus; out of this amateur productions by the congregations developed later. According to Steiner, the Christmas Plays '...have arisen out of an artistic element living in Central Europe like a folk-performance of ancient dramatic art'; they are 'folk-plays', 'Christian festival plays', 'Mystery Plays', 'artistic-folklore', 'artistic, religious and musical', and an 'aesthetic enjoyment of the

folk accompanied by most inner piety'. They possess a 'religious feeling content', were played in 'artistic dramatic folk-style' with 'holiness and humour' and are 'unsentimental with their down-to-earth jokes'. The 'artistic delight' of the plays lies with 'the contact with the audience' and the 'moral schooling of the actors' belonged to the rehearsals.

Through these remarks it becomes clear that we are dealing with an art-form that has religious content. The forms of presentation can change, the content remains the same. The outer actions are not repeated as in a ritual, as, for example, in a Mass. The 'how' of a play is naturally changeable. That is how it always is when mystery contents live in the folk. We are dealing with mysteries in the garb of a folk-art. And because it is folk-art, it is light, pious and full of incidents. Consequently there is no essential reason to insist on certain ways of doing and producing the plays.

Protestant and Catholic Views

Two very different basic religious moods live in the plays. The Herod Play is Catholic, and the Shepherds Play is [more] Protestant. For this reason both plays demand a different artistic treatment. Steiner drew attention to this: '...this Three Kings Play (...) has arisen out of the churches, from the church people, moreover, from such church people whose souls were completely in the folk-spirit. This Three Kings Play is arch-catholic, whereas the Shepherds Play comes, I'd like to say, from the forerunners of Protestantism.'

'...[T]hrough an ungraspable misunderstanding of my friend and teacher Karl Julius Schröer, (the Three Kings Play) was put with the Shepherds Play which, according to style, is not right at all... Consequently it is quite wrong to throw these two plays with their quite different styles into one, and to perform them consecutively as belonging together.'

Rudolf Steiner's summarized characterization of the polarity of these plays gives the following picture. *The Shepherds Play*: 'aris-

ing from the brotherly communities', 'forerunners of protestantism', 'religious mood which is to be found in Luke's gospel', 'honest, genuine piety', 'Christian communal living', 'directly out of the folk-spirit', 'graceful character'. The Herod, or *Three Kings Play*: 'proceeded from the churches', 'arch-catholic', 'inspiration of the clergy', 'festive piety', 'festivity arisen out of the interests of the church', 'character of the suggestive (incense)', 'much suggestive material is included which should come out in the presentation', 'thorough suggestive power', 'extremely dramatic composition.'⁵

To become aware of these differences can inspire a production of both plays in quite different styles. There is much that can be attempted and tried out.

Christmas Plays for the Pupils?

In many of us educational artists the rooted feeling somehow lives that we have to produce the Shepherds Play for our pupils because this derives from Rudolf Steiner. What a mistake! Almost the opposite is true: 'I wish there would be the same enthusiasm for the [Waldorf] School as for the performance. Attention is diverted from the lessons. If the children would perform something it would not be so dangerous. I think you should drop it. Otherwise you get much deeper into the problem. I have said nothing against the performance. [But] I believe the better the performance, the worse it is for the School. I believe you are enthusiastic for the matter like those dolls which, sitting on a rounded base, always come to rest in the upright position. In Vienna they say, a '*Mandlsteauf* – a little man standing up.'⁶

Marks says to this: 'Rudolf Steiner did not direct the plays in Stuttgart. He neither introduced the plays for the Waldorf School pupils nor suggested they should be played there. From the remarks here one can rather read the opposite. It was an initiative of the teachers to produce the plays at the Waldorf School as well. Steiner let it happen; he suffered it.'

Today the situation is rather reversed. The enthusiasm [of the teachers] to play them has probably lessened on the whole, but one does not need to be concerned for the lessons of those who take part in the play because the artistic activity is a refreshing influence on their teaching. Nobody is saying that one should perform the plays each year, or that there is no other way to celebrate Christmas.

For whom are the Plays?

Rudolf Steiner's audience was foremost an adult one. Members of the Anthroposophical Society performed the plays. They (with Rudolf Steiner) saw it as the task of the Society to perform the plays, and they also enjoyed it. It was important for Steiner that they were played and seen in order to give adults the possibility to take part in an ancient artistic-religious stream. This was the original intention. Perhaps one should change the priorities:

One could return to the original concern of educating the folk and produce the plays primarily for the public and secondly for the pupils. If the plays are artistically convincing for the adult audience, then they will also satisfy children. It would also not be important whether teachers play the roles, it should only be people who want to play regardless whether they are teachers, parents, neighbours or friends. If the impulse to perform would be purely education of the folk, then we would also get away from the compulsory pupil-attendance. The plays would be there for the families, for parents who with their children wish to attend. The mood of freedom with the plays which seems to become lost, would return and with it the joy to play and see them.

Encouraging performing

Renewal of the plays means to take the old along and change it. For this, artistic concern and responsibility are important. One has to move between daring and restraint,

otherwise it is not art. Somehow we have to get beyond discussions on the principle of how the plays are to be performed, and proceed to a realistic attitude to life: Are there people who want to play? Then they should play!

In school communities where a mood of artistic freedom prevails, a healthy encouragement of performing as a further development is made possible. There the spirit can weave. Life supplies the rest.

Source: Schulmitteilungen (School Magazine) Kräherwald, Stuttgart, Dec. 2000.

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- [1] *Die Oberuferer Weihnachtspiele – nach Karl Julius Schröer und Rudolf Steiner – Anhand alter Quellen revidierte und ergänzte Ausgabe* ('The Oberufer Christmas Plays collected by K. J. Schröer and R. Steiner', in 2 vols., rev. and enlarged edition according to the early sources. Dornach 1997; and *Von den Oberuferer Weihnachtspielen und ihrem geistigen Hintergrund - Wortlaute, Texte, Berichte und weitere Materialien* ('Concerning the Oberufer Christmas Plays and their Spiritual Background – text, accounts, reports and further material') Dornach 1998.
- [2] Karl Schubert on rehearsing with Rudolf Steiner, quoted by Marks 1998. P. 122.
- [3] Marks 1998. P. 268.
- [4] *Ansprachen zu den Weihnachtspielen aus altem Volkstum* – 'Introductions to the Christmas Plays from ancient folk-tradition'. GA 274. Dornach 1986.
- [5] All quotations from the Introductions of 27th, 29th and 31st Dec. 1923. GA 274.
- [6] From R. Steiner *Conferences*. 24th Nov. 1922; quoted by Marks. P.100. Dornach 1998.

Why are the Christmas Plays performed?

Matthias Karutz, *Christmas 1999*

The new productions of the Oberufer Christmas Plays (the Three Kings Play in January, the Shepherds Play in December, 1999 – have called forth a varying response. The Three Kings Play was praised several times by the school itself (*Ranzenpost* – ‘Satchel Post’, *Schulmitteilungen* – ‘School News’). The small group of teachers who feel responsible for the plays also gave the directing of the Shepherds Play to Mr Jenaro.

Parents and others welcomed the courage for a renewal; some missed the earlier production. New details were partly praised, partly criticized. But positive as well as negative judgements moved more on an emotional level: ‘I liked that...’ and ‘But, I found...’ One has to ask oneself whether there exist any points of view which go beyond such ‘liking’ and ‘disliking’ to a level where objective laws exist.

Disinterest in the Plays

The new production in our school (Am Kräherwald, Stuttgart) as in many other Waldorf Schools came about from the ever-reducing interest of the pupils and also of many parents for the performances of the plays. The wish of the teachers to produce the plays apparently no longer meet any real wish to see them. The main argument expressed by the disinterested pupils is that they have been seen them enough, they are always performed in the same way, and they are no longer worth seeing. Consequently in many companies of players various changes have been introduced: the music for the songs is changed, and the instrumentation, costumes, processions, the dialect, make-up, props, stage-set, the performing dates, the combinations of the classes watching, the venue, and other things. Whether through such changes the interest increased

is again judged differently. But in any case, the main question remains: *Why are the plays performed?*

First one could simply mention keeping up the tradition. In the early 1920’s the plays were performed for the first time in the Stuttgart Waldorf School. It became a custom taken up by all the other Waldorf Schools, especially since the War, as with our school. We did not think much about why they were performed. The plays simply belonged to Christmas. Perhaps the plays are just practised and performed because many teachers enjoy playing, and the directors enjoy directing? In recent times this has even been admitted.

In a school, to carry on a tradition can to a certain degree fulfil a justified role. Enjoyment of the play is also essential. Fun and joy are produced through the artistic activity. Nevertheless, they should not become the sole motif to perform them. These things cannot justify the great expenditure of energy, time and even financial outlay. The teachers have to ask themselves what the plays mean for them in relation to their task of educating the pupils entrusted to them. Education is an introduction into life – not in the sense of giving directions how to deal with common everyday life, but a leading towards an understanding of human development. Humanity went through great cultural epochs. The Judaeo-Christian literature presents this becoming – as do the myths of many peoples in their way – in the tremendous pictures of the creation of the world and the human being in the Old Testament. The bursting of Christianity on to the scene is the centre point of the historical becoming. This bursting in is described in the New Testament. When the three Christmas Plays from Oberufer are performed, then once a year the beginning of the world is brought in a special way to the attention of the pupils, and similarly the focussed event of the Christ-birth. The events take place before us in the ‘garb’ of the Middle Ages, through

which the spiritual truths, the intentions of the spiritual world, shine through. We are able to 'see' many of these truths, because Steiner's direction has condensed them into images. Even if we cannot yet 'explain' all these images, they live on in the audience, and grow with the adolescent. In this way the plays can form an important part of education. They are much more than just a performance which one 'offers' to the pupils. This also points to the fact that the plays hitherto were embedded in the larger context of a 12-year Waldorf education.

Preparation and Performing the Plays

We know from Rudolf Steiner, that the human being stands in the world with his/her soul-activities of thinking, feeling and will. He increasingly gains their use in life, and the art of education of the Waldorf School tries to do justice to this growing and becoming. For the Christmas Plays this means that a good Lower-School teacher will continue what was mostly already started in the Kindergarten – the performing of little crib-plays with the children. Costume and props are intentionally kept simple so that they stimulate the imagination and do not obtrude too much into the foreground. Playing, the children dive with their whole being into the event; they *are* Mary, Joseph, Angel or Shepherd, they do not only play them.

It is quite different with the 'bigger ones'. When they see the little ones in the nativity play, they find it 'sweet', perhaps themselves remembering how they were Mary or Joseph. That can very easily become sentimental unless met by something fitting to their level of development, as 'food' for their thinking. And does not Christianity give enough substance to think about? To steer the conversation, ever again in an unsentimental, matter-of-fact manner, in relationship to current affairs, and with regard to other religions, e.g. cultures in which even today – as in the time of Christ's birth –

blood-revenge is the law, is preparatory work of the Upper-School teachers, not only of the class guardian or the religion teacher, and it does not only take place during Advent.

The climax of this 'preparation', taking seriously the thinking ability and the Upper-School pupils' longing to think, are the spoken introductions before the performances. Whoever gives it has to place a thought, a picture, before the pupils. These introductions have to stream out of the entire human substance of the teacher because the pupils of all ages are gathered there together. And in particular they have to be short. It is necessary that they are very well prepared.

For the pupils of the Middle School it is again different. The emphasis of development with them lies in the realm of feeling – beauty, warmth, brilliance, and harmony have to be nourished, and the performances of the Christmas Plays are meant especially for the Middle School. For these pupils, consequently, one could say that if they should have an 'effect' and 'come over'; the plays should be full of interest, drama, and action, and are often to be produced differently. This is understandable and in a certain way one can agree with it – if one does not lose sight of the fact that the Christmas Plays show us archetypal pictures. They are not theatre-pieces like any other, and the school is not a theatre like any other theatre. Changes in the production can only be justified if they make the events even clearer, more transparent for their spiritual background. The archetypal gestures of the Christmas Plays from Oberufer stand before the pupils as grandiose pictures of truth. Especially when the productions retain a certain continuation throughout the years, these pictures grow with, and in, the children and young people. Only too easily 'renewals' can draw the attention of the onlooker from the essential thing, especially when it is arbitrary. Whoever is brilliant in invention is not a good director for the Christmas Plays, compared to someone who stands back allowing the pictures of truth to speak.

Throughout their school years, the Christmas event accompanies the pupils so that their soul-forces of will, feeling, and thinking are addressed, alternating in emphasis. The performances all the pupils of all ages who have been prepared according to their level assemble at the same time for the performances. Now the attention of everyone is drawn to the one thought, the one picture of the introduction, which then leads to the play which follows.

When judging their effect, one should not only look at the performance of the plays. One has to remember the tremendous connection of this preparation and the accompanying of the plays with thoughts into which are embedded the actual performances with their introductions, thus creating a *complete work of art* of the whole school.

And something else is important: The pupils see their teachers acting on stage. They experience more or less consciously how these teachers place themselves actively but selflessly into the cultural stream of becoming of Western Christianity.

In this way, the Oberufer Christmas Plays had their place hitherto in the course of the year. But, as already mentioned, their effect lessened and with it the interest for them. How far the teachers have really taken seriously the *complete work of art* and its educational value has to be answered by the Collegium, actually by each colleague himself or herself. The fact that the introduction before the plays frequently offered little substance or was progressively dropped causes one to ponder.

'Details' of the new productions

Some of the changes in the performances can now be critically appraised.

In the Three Kings Play the accompanying piano was changed for a trumpet. The radiant, metallic and courageous sound of this instrument lent to the whole play something bright in the sense of a victorious spirit. One can of course ask whether the tone-colour of

the trumpet properly met all the scenes of the event; nevertheless this innovation is a courageous attempt to emphasize an essential element of the play than is possible with the differentiated variety of the piano, i.e. the element of courage, and radiance.

A changed appearance was presented by the three scribes, or doctors of the law. Their garments and hats were slightly changed. But what was important was that they always walked around with an open book in front of their noses. Their nervous excitement in earlier productions which often appeared as disturbing gave way to a quiet, almost contemplative scholarliness, like studious monks in their monastic cloisters. This corresponded to the role of 'doctors', but it contradicts their nature. They are no longer students; they *have* studied and, knowing Holy Writ back to front by heart, they do not need to carry a book around with them. Their manner of presenting themselves, often misunderstood as 'jittery', is the almost compulsory addiction of the 'just one' who hastens with over-awake senses through the world in order to find things, situations, and attitudes, which are 'not in order', and which consequently go against the order of the 'chosen' state. The change, then, does not emphasize the character of the doctors of the law more, but dilutes it.

The three holy Kings stood out strongly because they sat throughout the play on three splendidly newly made, raised thrones. Hitherto they had always humbly taken their place between Mary and Joseph on the one hand, Philigrazia and the Page on the other hand, to the right of the stage. The Page 'fetched' them one by one for their entries. You imagined the regal hall of the palace in their kingdoms. Through this the geographical world-widths – picture of a spiritual expanse – appeared on stage, that characterizes the play, in contrast to the Shepherds Play which takes place almost only in the stable at Bethlehem and its immediate vicinity. Now, the Kings sat from the beginning close

together as though they did not need to go and search at all. You could receive the impression that for this production the Kings in Goethe's *Fairy-tale* were imitated, who sit close together on thrones in the subterranean Temple. But that is a different picture. Because of the greatness of their realms, the reigning palaces of the Magi lie far apart. From there the regal caravans start out and meet each other. Even if only a few steps on stage that the Kings hitherto took – until the Page runs after the Red King who steps forth strongly, calling after him the message about the two other caravans – in this way one experiences the extent of their journey. This one can hardly experience when for their meeting the three Magi simply climb down from their thrones. And as if to cover up the travelling still more in the new production, the Red King was placed on a stool, on which he receives the message of the Page.

The archetypal contrast between Herod *sitting* securely on his stronghold, and the Magis, who go *travelling* on a journey leaving all security behind, can probably hardly be more effectively improved.

A whole list of details could be still mentioned through which the new production robbed several other archetypal pictures of their character or made it into its opposite. Take for instance the polarity of angel and devil. On the one hand, through a half-black, half-white backdrop the stage was drawn into an outer eye-catching spectacle. On the other hand the balance of these two spiritual hierarchical beings was reversed into a precedence and subordination, when the Angel through gestures gave the Devil commands. With this the world-tension of the play was left to the winds.

Or the 'processions', where instead of the whole company the seven 'good ones' followed the angel, and the seven 'bad ones' followed the Devil, and also on separate ways. A genial 'artistically playful' directing will ask, with a shrug of the shoulders: 'Why not?' It fails to see that the plays live from the

processions. Ever again the duality of the dramas, in the coming together of the whole company and in the communal singing, is lifted like a healing and forgiving reconciliation. Here the audience, who are surrounded by the singing, are included into this healing process. When in the new production the seven 'good ones' follow behind the Angel and the seven 'bad ones' behind the Devil, both on a different path – then the duality is continued into the realm of the singing with the effect of complete non-reconciliation. It may be mentioned in passing that those 'bad ones' following behind the Devil is also a wrong picture – the Devil is not an ideal figure whom one can follow out of freewill, but a being who traps the human being into a false path by temptation, through lies and by inspiring fear, and then he leaves him in loneliness. The little freedom remaining for the human being can lead him again on to the 'right way'. The Devil knows this, and for this reason he sneaks *behind* them, in order to see a possible change of mind, and immediately to begin a new attack. Figures who *follow* the Devil become automatons, no longer able to change their minds. The end of the play shows that this is not the case.

Or the costuming of the soldier, who appears 'for service' without a helmet. What is a helmet? Purely externally, it should protect the soldier's head from sword-strokes. Regarded in a more differentiated way, one can say that with the helmet the heavy (Mars) metal pushes itself between heaven and earth, separating them, and in addition forces the consciousness of the soldier more to the earth. All military endeavour aims down, towards the earth. Stones, arrows, spears and shot 'rain from the heavens'; walls and gates are torn down; temples, churches and houses 'crash down'; those hit 'sink to the ground'; those killed 'fall'.

The closing-off of the 'war-hat' with the helms on our school-stage, besides the metal substance, was also visible in the helmet-form. These helms did not imitate the dome of the head, but were diagonally flattened as

if a part of the head were cut off. These helmets, purely aesthetically difficult to bear, could produce a shaking-up effect.

Soldiers always bear a headpiece. There is one exception, whose Prussian formulation runs: 'Hats off to pray!' It is often the dishonourable attempt for his military endeavour to demand super-earthly support.

One could point to the famous mosaic in Pompeii of Alexander's battle at Issos: Alexander broke through the Persian phalanx of lance-bearers, his penetrating, fixed gaze directed at the horrified Persian king Darius. Alexander is without a helmet – the only warrior. Here certainly no Alexandrian habit of battle is expressed, but the artist wants to say that for Alexander unlike the 'normal' soldiers the connection to heaven is not cut off; he fulfilled a super-earthly mission on the earth; heaven is with him – not with the helmeted Persians. This mosaic can be seen as a confirmation that the 'downward' and earthly-directed warrior always covers his head. A soldier appearing without a helmet is once again a wrong picture.

Like many other people, after the new production of the Three Kings Play I had no longing to see the 'new' Shepherds Play this year. Nevertheless I could not avoid hearing what the audience reported. Eduardo Jenaro, Christian Sommerlad and Marion Schlösser also wrote a short but informative text on the 'New Production of the Christmas Plays' (*Ranzenpost* No. 7, 11th December, 1999). And so a few words should be devoted to this play.

Here very much more was changed than in the Three Kings Play: The processions were entirely omitted; the play took place no longer on stage but on the apron in front to the left and right; the house lights remained on during the whole play, only after the company left was it somewhat dimmed; the players did not use make-up; the angel no longer was winged; the earlier music, rediscovered in the meantime, played by Middle Age instruments, took the place of the music by van der Pals; a Christmas tree stood to the

right of the stage carrying a lit candle – the list could be continued.

One has to ask oneself again whether the changes emphasized more strongly the archetypal essence of the happening of the play, or not. I would like to pick out just one new thing that can even be judged by someone who did not see the play – the removal of the crib from the centre of the stage. Hitherto the crib with Mary and Joseph from the birth on always stood in the middle of the stage and of the events, even during the shepherds' scene. Mary and Joseph were then only turned towards the back, but they were in the scene together with the little light of the stall lantern. The onlookers, especially the children, had this image before them and after the performance took it with them into sleep. And they took it into their life – whatever happens, Christ's birth occurred, it took place *here*.

Now there stands in the centre of the play the closed orange-brown curtain; the rest of the stage has shrunk to a narrow cat-walk; the crib and the holy family are pushed to the side, and the shepherds to the other side at first with no relationship to the crib. In place of the former archetypal picture, a new picture was placed before the children, no doubt unintentionally yet most effectively. The crib off-side is a picture of the arbitrary intellect.

These plays are too precious for clever experimentation. Of course the texts are from Oberufer, yet is the spiritual stature of these plays indestructible? Through this year's presentation they were transformed to everyday crib-plays. They will have less Christmas festive spirit in them than before, toward which one joyfully looks during the season of Advent with all the preparation, and whose tremendous pictures strongly live on in the soul after Christmas.

On the three indications of the director

In the note 'New Production of the Christmas Plays' in *Ranzenpost* No. 7, we read: 'Each production is connected with the con-

crete, present constellation of people.' The company of players is no doubt meant. How true! When a complete company is prepared to take part in a shepherds play in which Christ's birth and the adoration of the shepherds is pushed out of centre to the side, then this is the expression of a concrete present constellation of people. An oppressive question arises in one, whether the existing inner relationship to the event of Christ's birth was such that the audience could be touched by the spiritual substance of the plays. If only soul-warmth speaks then this is simply no longer sufficient.

This year the Paradise Play was not performed. In the above-mentioned *Ranzenpost* we learn: 'The Paradise Play is enjoying a creative pause, and will be produced again as soon a new human constellation comes together with a new artistic intuition. Everything is in becoming.' These are great sounding words; they certainly were not simply dashed off. May everyone who will be seeing a new production of this greatest of all three Christmas plays from Oberufer so experience its tremendous archetypal pictures, that they can say: 'Yes indeed, everything is in becoming' – and that they do not experience that '...everything is passing away'.

A final quotation from *Ranzenpost*: 'Here *am Kräherwald* we enjoy a long tradition with these plays, without which the performances today would be unthinkable. The concern is for continuation and development, not with new beginnings.'

Considering what has come about, one feels terrible about this appraisal. The new productions do not continue the long 'tradition of the plays' – and they do not at all develop it further. They destroy it. In itself that is not terrible, because traditions as such are not necessarily worth preserving. What is terrible, however, is something else – the new productions destroy the long *culture* of the plays, because they wipe out the tremendous and archetypal spiritual pictures, and put arbitrary things in their place.

Farewell to the Plays

It is most unlikely that the new productions will speak more strongly to the pupils or attract more people than the old ones did. At the end we return to the question posed at the beginning – the reason why the plays are actually performed. We have to be sober-minded and honestly recognize that when – as is the case – it is observed by an increasing number of people that they can do without them, then the time of the Plays is past. Instead of ever-new director's brain-waves ('artistic intuitions') to estrange them, it would be better to limit the performances – for example, to perform them (for a period) every three years, or for that matter to leave them completely, since it will probably come to that.

Perhaps in the 20th century the Plays took up once more the great task of folk-education, and have fulfilled it; perhaps, too, the present generation does not require them. Of course, their disappearance would be a tremendous loss – but there again how much great and genuine culture in the 20th century has been destroyed on a world-wide scale, and is lost? Thus the chapter 'Oberufer Christmas Plays' will soon be closed. The cultural free-space that has come about could develop into a vacuum. Out of the centre of the spiritual-scientifically renewed culture, a completely new way to artistic creation of Christian festivals could be found. Perhaps the artist who is able to pursue this path has already been born.

Requests on the contents of the Newsletter from Annemarie Ehrlich

Dear Werner,

It gives me pleasure to write a couple of lines about the *Newsletter*. I am personally very interested in what goes on in the world, where something new is attempted, where something is being put into the 'breach', where attempts are being made to offer eurythmy differently, *etc.* That is, lively

discussion on practical application, where something has particularly succeeded, what participants experience with eurythmy, where it is 'progressing'. Also discoveries that people have made with the elements, or in methods, or with poems.

Not over-long theoretical discussions, not too many long reports on meetings and courses! Certainly announce the courses, so that a rich choice is possible.

Once a year would be enough, before Christmas would suit because this is a peaceful time, where the old and new year can be surveyed. Something quite trivial: I can hardly read yellow titles!

With warm greetings, Yours, Annemarie

Notes on the indications for style for the cultural epochs, reported by T. Kisseleff

Brigitte Schreckenbach

It is surprising that the indications for the cultural epochs which Rudolf Steiner gave Tatjana Kisseleff, the responsible eurythmist at the time in Dornach, are today so little known. In her memoirs of the eurythmy work with Steiner she unfortunately hardly write on this, but she did pass on the indications to her pupils. Like many things given by Steiner for eurythmy, they are so straightforward and simple and yet so revealing and significant.

We learn here, that in order to present the spiritual stance of the ancient Indians one would have to develop a belly-eurythmy – but this is not what we need! It becomes clear when we study the deeper descriptions which Steiner gave for the unique things of the condition of spirit and soul of the human beings of the first cultural epoch. According to this the human being lived with his physical body still completely linked to the spirit, as it is still to be experienced today with infants. The human being took in the spirit through nutrition. Through this with his

spiritual being he was given up to the outer world, which for him however was completely penetrated with spirit and ensouled. On a higher level of Intuition this could be perceived. In order to present it eurythmically, we would leave the eurythmic realm, similar to belly-dancing.

In the Persian cultural epoch, the human being struggles out of his corporeality with his spirit and soul element. If we want to present something out of this age, then the movement has to come from the upper arm. Carefully questioning, feeling forwards, the human being of this time turns to the outer world. To practice this is an excellent training. For artistic presentations on the stage this has to be very controlled and mastered, the not-yet-conscious lower arms and hands can otherwise appear overpowering or coarse. This would give a false picture of the deep spirituality still existing in the Persian human being. This has to appear strongly. Only the 'tools' to work into the physical world are still sleeping, hardly penetrated by the being of soul and spirit.

The Egyptian has already penetrated into the lower arm, controlling it. His hand is still sleeping, or as the continuation of the upper arm has not yet its own movement. The wrist is also not yet penetrated with consciousness.

Only for the Greek epoch do we see the wrist becoming movable and the hand becomes free for every playful fashioning. The whole physical body is now laid hold of.

Today, when the Consciousness-Soul has to be developed and expressed, eurythmically this is shown by the human being streaming more or less far beyond his hands into the space, trying to lay hold of it and to fill it with his being of spirit and soul.

These steps in the tremendous development of humanity show eurythmically a counter-direction of movement from the one we know from music eurythmy.

MISCELLANEOUS

Eurythmy and Motherhood

Erdmuthe D. Worel, CH-Selzach

What have eurythmy and motherhood to do with each other? Isn't this a private concern where people have to decide for themselves? Are there not clear dogmatic statements out of which regulations for all possible problems can be drawn? That these dogmas are not so clear and often of little help, is shown by the fact that questions like the following are repeatedly experienced and posed by those concerned:

Can eurythmy and pregnancy incompatible? Does eurythmy harm the child – or vice versa? When may a mother do eurythmy again? Glancing at biographies in which the relationship of eurythmy and motherhood plays a decisive role, you can soon notice that quick ready-made answers are of little use for an understanding of the frequently existential questions around this theme.

How telling in my recollection is the performance of two very different eurythmists who through a mysterious way were inwardly united. Two individualities, who brought to experience a strong expression in the artistic realm superseding the personal. These two were not 'only' linked in their artistic will but also by a remarkable biographical element. To both was given a different access to eurythmy through motherhood.

For many women who seek or have already found a life's path in eurythmy, motherhood means a break which disrupts for a long time or even concludes further eurythmic development. Faced with the long period without the vital element of eurythmy; faced with the changes of their own soul, etheric and bodily corporeality; faced with the loss of maidenly grace and lightness through the growing body of the child pulled down by earthly gravity, many eurythmists lose courage and

give up for the rest of their lives the work on the primal impulse of their biography.

In many conversations with 'eurythmy-mothers' I was met with sadness and resignation, even despair, which raised a storm of questions. A few of these are given below:

- What transformations does the body experience through pregnancy and through the close accompaniment to the growing human being?
- What happens to the life-body?
- What happens to the soul-body?
- Out of which forces does eurythmy work and out of which the mother?
- Can the mother's forces be renewed or is there a kind of bank account upon which you can draw?
- With being a mother a kind of dulling occurs. How does one bring light to those forces?
- Motherhood transforms eurythmists – what qualities arise through this?
- What special questions arise through abstinence from eurythmy because of motherhood?
- How can the inner richness gained through motherhood help the rusty physical body towards a new eurythmical suppleness and expressive capacity?
- How can one encourage 'mother-muses' to reconnect with the world-embracing work of eurythmy?

Some years ago a small group of people met under the auspices of the Medical Section and the Performing Arts Section in order to research the various points of view on this theme. The following basic themes summarize the tasks of this work:

- How can one gain surety of knowledge, which opens up for the individual euryth-

mist as well as for her social environment, the criteria of judgement upon which she can found her behaviour in the individual situation and can solve the questions concerned with eurythmy and motherhood completely and objectively?

- How can eurythmy-mothers – that is, human beings who experience both ways
- be encouraged to take up the path of eurythmy again after motherhood?

Different ways are possible to research the connections of motherhood and eurythmy. This many-layered theme can initially be illuminated in the form of questions:

- By means of the study of man one can study and research the origin and effects of motherhood and eurythmy – what they have in common, where they overlap, mutual effects and influences can be found.
- One can investigate the time of the birth of eurythmy and the biographies of the first eurythmists, also the documented as well as the oral tradition on this theme.
- One can also enquire about the concrete individual situations of people who have experienced in themselves the meeting of eurythmy and motherhood. One can assemble these experiences, regard them as ‘phenomena’ according to the Goethean method, and try to understand its language.
- Alongside the eurythmists’ own experience – those who have been or will be mothers – , observations can be made by eurythmy-teachers in trainings, and doctors who care for eurythmy-mothers.
- Finally, in the biographies of ‘eurythmy-children’, there can be found ‘signs and figures’ (Novalis) of the special relationship of eurythmy and motherhood.

In the following, without claiming to be complete, aspects of eurythmy and of motherhood shall be indicated as a stimulus for the necessary discussion.

What motivates you to become a eurythmist?

In the first place, one mostly does not become a eurythmist in order to put oneself into the service of the being of eurythmy, but for various personal reasons. The true motives lying in the will are mostly unconscious. Only during the course of the training and practising does a meeting with the being of eurythmy come about. A clear path of will carried by the ‘I’ leads to it. How much the eurythmic path is such a path of practice and schooling carried by the ‘I’ is shown more clearly the more intensively one travels this path.

What motivates you to become a mother?

It is still more instinctively hidden and only seldom really conscious, apart from a self-referred longing. But can one really want a child, in the sense of active willing? Isn’t perhaps each child in this sense not ‘willed’, especially because one never knows what will arrive? The mother becomes the instrument of the ‘strange’ will-to-become, her path is (initially) a passive, receptive one, a path determined by *reaction*. With the development of the child up to the end of puberty, this path becomes increasingly active, demanding her own will and creative capacity to fashion but also to set borders. The wished and longed-for pregnancy and motherhood changes its self-referring character through listening to the other, the new – one become more selfless. The being of the child stands at the centre.

You only become a eurythmist out of your own efforts. It is a pathway of the will that can lead to a union with the being of eurythmy. Only someone who works inwardly and outwardly on themselves becomes a eurythmist. After the training, the eurythmist is ‘let loose’ on humanity and experiences the ideal and the reality like two pairs of boots. You always have this light of eurythmy in yourself and great aims to change mankind in your heart.

What an experience when pupils or those in adult classes sense this strength of the ideal, and the carrying power and the depths of eurythmy! The physical body and the ether-body become the means, they are so to speak taken into service for a great ideal and are as though transformed. This path of self-transformation has quite consciously been taken with the will. It is the work of the higher human being on his supersensible members, which through the conscious unceasing practice becomes a path of schooling.

How is it with the mothers? You can hardly become a mother out of your own efforts. It is a path of the will that joins you with the will of becoming of the child and over a long period joins you to the child's being. Nature and child(ren) work on the mother – sometimes it is difficult for the mother to keep control in this struggle. Indeed you can ask yourself whether childhood and youth with the 'no' stage, the 'crossing-the-Rubicon' age, puberty and all the other cliffs are not also necessary for the sake of the mother, so that she finds her way back to her own will-impulses and life-impulses – thereby making possible for her child the meeting with that individuality that chose to become a mother.

As a mother – with or without diploma – one has ideals, even high ideals. But these through the child's being and his individual development are transformed. The mother places her ideals in the service of the becoming human being. She adjusts here 'I' and her soul-body to the creative processes of the human being who is becoming; she places her supersensible members in the service of the child's development. Her path of schooling is marked by practising faithfulness and patience.

What, then, differentiates a mother with a eurythmy-diploma from mothers without a diploma? As a eurythmist you have (mostly) learnt to practice. You become able to deal with processes. Through this perhaps you are somewhat open to perceive some finer

processes. As a mother you school this faculty, now no longer in the artistic realm but in the realm of becoming-human on yourself and with others. The mother constantly works at protecting; she rounds off the edges of life. Besides the care for the bodily well-being, she looks after the development suitable for the age of the human moral consciousness in the child in those great steps of development in the first three seven-year periods. This development at the same time means an individualizing process of a freeing which brings joy and pain for mother and child. The mother accompanies the growing human being on the way towards the laying hold of his individuality and his impulses of will. This path of becoming of the 'I' – is it not similar to the path of eurythmy, a path of schooling and of the will, which can lead by the capacity for self-transformation to the connection with one's own spiritual being and to the impulses which the human being brings with him for his life?

Could it be that in overcoming yourself and in perceiving more subtle processes practised *eurythmy*-mothers can be especially awake in accompanying the one growing up on his/her individual path of self-transformation? Perhaps only eurythmists should become mothers?

Is not the eurythmist always battling with him/herself? I once heard before a eurythmy performance the sentence, 'I don't care how you do the performance – the main thing is that I shine!' This extreme formulation in its crudity is surely not representative, but shows the direction of the struggle in which the eurythmist is engaged, alongside the struggle against the rigidity of routine from technique, movement, forms and gestures. Is not the mother also ever in a battle not to lose herself and her impulses in her habits of caring?

But does this mean that one first has to have been a mother in order to gain the capacity out of the experience of selfless caring for that being who is becoming in her own lap,

to be able to sacrifice one's own impulses and needs in order to be able to give one's own organization of movement completely to the service of eurythmy? Does this mean that a eurythmist should be a mother – or just the opposite? Perhaps only mothers should be eurythmists?

After long years of motherhood, you as a mother with a eurythmy-diploma put yourself forward for eurythmic work again. Is the self-consciousness only anxiety? Or is it not also a reaction to the scepticism and prejudice shown towards 'housewives' – or mothers?

The path of eurythmy is an active one full of events. In the course of this way of practice its character changes – in getting into eurythmy you increasingly enter a listening, receiving attitude which reacts in your fashioning on the communications of the being of eurythmy, seeking to fulfil its will.

If you really keep long enough 'pregnant' with a programme, a piece, a speech-sound, a musical sound – when to a certain extent you faithfully go through the initial contractions, the further contractions and finally the birth-contractions – you can experience that the meeting with a spiritual being becomes possible as the coming into visibility of the fulfilling of an ideal, not through your own strivings alone but through merging with a greater force.

My contribution is intended as a stimulation to get concerned with this great theme. Further forms for developing work on this task – including an appeal to everyone who already has experience in this area of eurythmy – is planned under the auspices of the Performing Arts Section.

'The Zodiac' painted by Elena Zuccoli

Carmen Starck

Elena Zuccoli was not only a great eurythmist, she was also very connected to painting. In her picture 'Der Tierkreis' (the Zodiac)

we can experience both arts united. She took up Dr Steiner's indications to Signe Neovius-Lundquist and painted the zodiac in the colours of the 12 moods with the given zodiacal positions. The corresponding creatures too, but the creatures in the opposite zodiacal colour.

This painting was bequeathed by Elena Zuccoli to Franz Lehnert. Shortly before his death, he founded a Trust and got this picture printed. Franz Lehnert wished that the profit from the sale of the print should be given where a eurythmic work needs support. With this intention 'Der Tierkreis' by Elena Zuccoli is available from both bookshops on the Goetheanum land.

The original picture has recently been loaned to the Eurythmeum Elena Zuccoli.

The Circle of Fifths

for eurythmists, painted according to Rudolf Steiner's indications

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Dear Mr Barfod

Some time ago we talked together. Our conversation was interrupted and could not be concluded. I did not forget this, and would like to sort it out. That's why I tell you a story that will interest you.

In the Kibbutz Harduf in Israel there are two co-workers, big, strong men. One is Jacov. The name of the other I have forgotten.

Jacov relates: My friend and I were young, trained as far as single combat fighters in Israel's army. This is probably the toughest and most brutal training in existence. They complete it, bulging with strength, and are on holiday. They decide to fly to London, wanting to get to know it. They walk through the city, experiencing many things. The walk of these super-strong fellows is a roll. They stop before a poster 'Eurythmy Performance'. They go in. They watch, become enthusiastic and decide that's what we are going to learn. They both actually became eurythmists, they stuck it out, they are trained eurythmists.

But, says Jacov, you won't believe that after 6 weeks we became so weak that we could hardly lift an arm or leg! He laughs heartily at the memory.

It is worth noting that there is strength and strength. One would think that good shape-ly muscles are good for the one thing as the other. Not at all. A brutal and aggressive training is not the same as another quite different one. Eurythmy certainly demands muscles, but quite different ones from those of soldiers.

*With warm wishes,
Hans Dackweiler*

Dear Eurythmists,

For autumn we have once again an interesting assortment of *cotton tights* for you. Just contact us and we will sent particulars.

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With grateful thanks for your help
Werner Barfod

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