

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

Easter 2002

EDITORIAL

Dear Readers,

Since the last Newsletter, the world both around us and within us has become more demanding. The question about the very existence of our arts and our work is becoming more urgent. That applies here at the Goetheanum as much as in the whole world.

You will have read about the changes in the Theatre Ensemble at the Goetheanum. In order that the work can get further a readiness for risk is required. Our next challenge is the project to produce Goethe's *Faust* in a less extravagant style under the direction of Wilfried Hammacher. This will only be possible when we manage to engage all our friends in the world to raise the necessary finances. Then we shall be able in future to have an Ensemble at the Goetheanum. At the Christmas Conference, 2001, we experienced all four Mystery Dramas in a strong, substance-filled production. With two new actors in the Ensemble it will be possible to work further and produce *Rudolf Steiner's four Mystery Dramas* also for the Summer Conference. Please join in the efforts so that the work in the autumn can proceed with the production of *Faust!*

Section work has grown enormously. In all areas acute tasks and burning questions are there to be solved. We gain *Michael Kurtz* as co-worker in the musical realm. His many contacts to musicians of the present day is an enormous help – the most recent biography of Sofia Gubaidulina was written by him. A meeting of cultures has been made possible in the public Musicians Conference. *Agnes Behrens* is co-worker in the work of artistic speech, caring for the many different working-groups and working-conferences. Both these colleagues are engaged on a 25 % basis; this year they have to find further finances elsewhere.

Directly following the publication of this Newsletter, we hope to greet many eurythmists in the working-conference from 1st to 5th April, 2002, at the Goetheanum. Recently the second Eurythmy Meeting Weekend, with once again three different project-groups, has taken place with intensive, fruitful exchanges and observations.

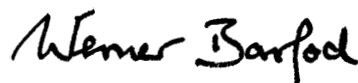
In January we put on an intensive Puppeteers Conference. Many new attempts and new realms were opened up.

In the "Stage Forum" you will find topical discussions on the questions at present. With the articles we have once again had to keep a few things over or included only Part 1, so that the issue will not be so thick and expensive.

Please take note of the page with the selected Section Events, so that you can plan in advance.

The contributions for the Newsletter have slightly risen, but our expenses have still not been covered! From Michaelmas, 2002, we shall consequently have to suggest a *subscription price*; it is possible to pay something below this or above it. You will find a form enclosed. Please *return an answer* if you wish to receive the Newsletter in future.

With all best wishes for Easter



Corrections to RB 35

p. 10, col. 1, 11 lines from the bottom, for 'it the' read 'in the'.

p. 16, col. 1, l. 15, for 'participate' read 'participant'.

p. 52, 8 lines from bottom, for 'anthesis' read 'antithesis'.

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STAGE FORUM

Words by Rudolf Steiner

assembled by Annemarie Bäschlin

As early as 1918 the reviews of public eurythmy performances began in such a way that Rudolf Steiner suggested some principles to guide eurythmists in their public appearances:

“All these things may make us aware that it is exceedingly necessary for us to stand very firmly on the ground of our endeavour: for nothing could lead us into greater confusion than the wish to come to any kind of compromise with whatever the outside world might think fit that we ought to do. Only the principles of our endeavour must determine our action... The chance may come for us to present eurythmy in public: that is the very occasion for us to stand on the firmest possible ground of our endeavour and do nothing whatsoever that does not emanate purely out of eurythmy itself! Otherwise it would very soon be seen that – from a certain point on – no one might believe that I am flexible in any particular matter, if it depends on me alone. Most of you already know that of course everywhere, when it is not a question of anything fundamentally human, my attitude is much the same as anyone else’s. But when the limit is reached where anything fundamental should be denied – even to the least degree – I would not be flexible. So that in our time when so much of a sort of dancing can be seen – they dance all over the place, it is quite frightful... – if people would think – I’m not saying this without reason although not pointing to anything particular, but I’m not saying it without good reason – that if this eurythmy of ours now appeared in public and we respected any journalistic ignorance making any kind of demand, I would most decisively reject it. Any taste, any trend must emanate out of our endeavour alone.”

17th August, 1918; cf. “The History and the Conditions of the Anthroposophical Movement in relation to the Anthroposophical Society”. (GA 258, p. 146.) Taken from *Entstehung und Entwicklung der Eurythmie*. 3rd edition Dornach ³1998. P. 216f. E.T. by Alan Stott forthcoming.

EURYTHMY IN CRISIS?

– *an aphorism*

Margareta Habekost, Helsinki

“Eurythmy” can be as little in crisis as can “anthroposophy”. Both are expressions of the same being. But they can both withdraw from the human community.

Today we have traditionalized, experimental, improvised and intensive (meditative) eurythmy, all seen in relation to the stage event.

- “One” no longer wants traditionalized eurythmy because as a student and as a member of an audience one has experienced it as passé, superfluous, uninvolved.
- With experimental eurythmy one wants to experience, research and present one’s own ego. This well-known phenomenon in the normal dance world can here gain its own expression with the help of a training in practised flowing movement.
- With improvised eurythmy one seeks dialogue with the other arts, fitting in and adjusting, and discovering many valuable signs.
- With intensive eurythmy one attempts to intensify the experience so that out of it the gesture of the sounds, etc., come to birth. Here we are dealing with a serving function which can only be achieved from a really free “I” out of selflessness and for this reason is deeply Christian.

Here once again we meet the kind of training and also of research. Are we pursuing the training on the basis of the above-mentioned “kinds of eurythmy”? Where does the teacher of eurythmy stand on his/her own inner path? What is the state of research? In recent years many significant things have been written about eurythmy. This was often a way “outwards”, an understanding of backgrounds, of the supersensible members, and so on. Can we also verbally lay hold of the way “inwards” in the deepening of experience, that for example finally becomes the mature gesture of an “I” (*ee*) within a group who have not met eurythmy, but who together, through gestures discovered through experience, go through the profound “aha-experience”?

Whoever has lived with eurythmy is able to experience that the way to the being of eurythmy is long. Without a feeling-understanding of what ethical individualism is we do not reach the goal. This goal consists selflessly of making the sounds, speech gestures and so on, visible out of full freedom and individual initiative. This is of course not to be confused with giving up the self but on the contrary is an experience on the way to finding the self in the highest degree. So, [is] EURYTHMY IN CRISIS? [or are] EURYTHMISTS IN CRISIS???

What is Eurythmy?

Robert Kolben, Munich

The eurythmy festival last summer set off an argument about the meaning of the term eurythmy. This little essay is not about the festival but about this argument (cp. ‘Eurythmie im Umbruch...’ and Interview with Ernst Reepmaker ‘Brüche in der Landschaft’ in *Das Goetheanum*, 36/2001).

I honestly don’t see what the fuss is all about. Eurythmy is Rudolf Steiner’s gift, so it is what he defined it to be – visible speech and visible singing. He also explained what

this means. The ether body moves with anything that is heard, and eurythmy makes this movement visible. ‘Singing’ does not mean singing with the human voice but the singing of the ether body. Only instrumental music should be accompanied by eurythmy – vocal music is already singing and would only be duplicated by eurythmy.

That is the real reason why you can’t do eurythmy with a loudspeaker, which has nothing etheric to move to. (Loudspeakers do have their uses but not this one.)

Ernst Reepmaker now thinks he can invent such movements with his ‘free imagination’? He is evidently an initiate and can see the ether movements, so what does he need his free imagination for? All he will get is dancing, ballet and so on, not eurythmy. I am by no means condemning this, it may be a very good thing, quite the modern trend! But why call it eurythmy? Eurythmy may well be an element in some kind of contemporary performance, but the whole thing is still a performance and not eurythmy, any more than a mystery play with ever so many eurythmising spirits is and remains a play. With his free invention of ‘eurythmy’ gestures he can no doubt make himself popular with a school class. The children will love it just like the little games in the kindergarten; when they come to school they should be beyond this kind of thing, and it certainly does not teach them eurythmy.

This is eurythmy teaching: ‘A goes this way’. But is it? That only goes into the head, and a eurythmy teacher must use more than his head – that is what makes the teaching of any artistic subject so strenuous. But a real teacher who does not only exert but who possesses authority and whose teacher’s instinct can spontaneously react to any class situation, will arouse the right enthusiasm for eurythmy in many children if not the whole class.

In a *Newsletter No. 35* Detlef Hardorp says: ‘When the soul pours a gesture into a flowing movement originating from the surround-

dings, it immediately speaks eurythmically.' Now what actually is 'a flowing movement originating from the surroundings'? The whole statement is devastatingly reminiscent of John Cage's 'Anything my ear hears is music' with all his little kindergarten games with water buckets, short-wave radios and such.

Hardorp ought to know better than to think eurythmy was born out of improvisation. The first exercises were actually all of them quite specific. The first public eurythmy was the Lucifer and Ahriman forms for the mystery plays. Steiner specified them in detail just like everything that followed later on. Improvisation is the right way to begin studying a new piece – don't try to think it up, just see what happens at first before you begin to *work* so that you *know* what you are doing. When you really do, and have given many public performances, you must improvise again – a 'second innocence' – or it will still be *work*, tied to the ground, and not eurythmy – but that is only the freedom that comes from a perfected technique. (I am speaking as a musician but it is the same in eurythmy: I have followed many eurythmists through their work.)

This subjective rummaging in the feelings is not eurythmy either but dancing or ballet, a step back to the rational and sentient soul of past centuries. But eurythmy, possibly more than any other art, is the art of the consciousness-soul – this makes it so difficult for so many people. Eurythmy is a modern art and many people have their problems with modern art. In our age of the consciousness-soul art no longer comes to you of its own accord but expects you to make an effort if you want to understand. Reepmaker and Hardorp must certainly possess this ability – why do they need to kowtow to today's trend to unconscious feeling which is not modern but modernistic since it comes from the sentient soul developed long ago.

Reepmaker thinks in all seriousness it is time to stop talking about eurythmy as a recent art. Perhaps he needs a course in his-

tory. How old are the other arts? For how many centuries, indeed millennia have we enjoyed architecture, sculpture, painting, music, poetry and drama? And eurythmy is no longer a recent art, after a paltry 80 years?

Another matter is his question: Why must I look at something I can already hear? The question is not exactly original but, alas and alack, only too pertinent in most of the eurythmy you do see. But this is not eurythmy either, in a different way, but only the imitation of eurythmic movements, a gesticulation – the musical equivalent of strumming, that is unfortunately all you get in most concerts. The purpose of eurythmy is to make that visible which is not immediately evident to the ear, as Goethe says: 'The spiritual content is disclosed only to very few.' This eurythmy is no longer prevalent very much, and it has probably always been a very rare thing. If the artists make an effort by honest and selfless work, the angels *may* reward them with an experience that opens a window into heaven.

Mastery, we all know, is only achieved through systematic work; our eurythmy schools practise it, as I do in my piano teaching. I can't let any ever-so-talented child loose on the newest experimental music before he/she can play Bach fugues. Even Schoenberg and Hindemith, who were certainly way ahead in their day, taught solid, conventional technique and published their methods in the *Harmony* and *the Craft of Musical Composition*. Both warned of an amateurism that results from neglect of this solid workmanship. My own experience is that so many composers don't even know correctly how to put down their notes on paper.

It is certainly time to go beyond a conventional eurythmy, but not in the easy way some people seem to think. Once a eurythmist has made many 'doctor forms' really come to life on the stage and has gained a lot of experience in creating his own, it is time he got together with a poet, a composer and

a lighting technician to create a really new *eurythmy piece* in which eurythmy takes first place instead of only following existing music or poetry. This may well result in a step beyond a unified work of art, something which is really new.

Steiner was strictly against following all these trends towards 'so much of a sort of dancing ... they dance all over the place, it is quite frightful... Any taste, any trend must emanate out of our endeavour alone.' (R. Steiner: *Entstehung und Entwicklung der Eurythmie* (Dornach ³1998, 216f. See page 4 for a longer quote.)

Let us leave the final words to Sophia-Imme Atwood who compares the usual art with that founded in anthroposophy on page 37 of the Michaelmas *Newsletter*:

In future every eurythmist will have to come to a decision: Will I travel the broad and easy road of self-fulfilment in the usual art of our time, or the narrow servant's path of a meditating, conscientious practice and delving into the depths of eurythmy, an art that carries in itself the never-failing sources of making me ever more perfect?

Cultivating criticism: a necessary contemplation

Ernst Reepmaker, Vienna

The Eurythmy Festival of the Summer, 2001, was an event which busied many minds for a long time. There were detailed discussion afterwards in the various newspapers, and the echo pointed in the direction of an open opportunity to use the arguments arising about the eurythmy presented in Dornach for an improvement of quality on all levels and in all realms of this art. As a co-organizer of the Festival, I followed with great interest what was written and how. I was very positively moved by the articles by Stefan Weishaupt, where, for example, he described three tendencies in eurythmy as he observed

them at the Festival.

In her review of the Festival in the *Newsletter* 2001 – part of which unfortunately appeared, without comment from the Editor, in the Newsletter of the Goetheanum Stage "Geste", Cornelia Süper-Baschlin remarks:

"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]..." This observation is not factually correct, but at the same time it does touch on something that can be painfully observed.

During the Festival there definitely were opportunities given to receive stimulating thoughts and for practice in formulating concepts. We organisers put a lot of effort to allow space for conversation in order to work on the audience's impressions together with the artists. So much to the incorrect statements.

It is, however, true that as regards the stage-eurythmy and the way various artists work with it, hardly a factual and content-filled, cultivated criticism has been developed. Most of us find it enormously difficult to reflect, for example, on a stage presentation in a factual way. Indeed, it is difficult to distance oneself from judgements based on sympathy and antipathy. Here is one example (from many) from the article by Alan Stott (*Michaelmas Newsletter*): "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!" Put such a sentence on your tongue and taste it. Is the critic in the know as regards the motives and

ways of work of the respective artists? Did he get this impression as a spectator, or what has he actually seen? What spectacles was he wearing? Has this critic got an eye for themes like: What was the relationship between intention of the artists and the work shown on stage (dramatury, direction)? How was the build-up of the production? How did the life of the performance unfold (moods)? How was dialogue with the audience created? What was new? Surprising? What quality did the eurhythm have as a whole? How did this eurhythm appear? Where were the strengths and where the weaknesses, and how are they judged out of the whole presentation? And now, how does he write about it – or not at all? To formulate real crits demands a great sensitivity for many aspects and a trained relationship to language in order to bring something essential across, which can be meaningful for the readers of the review. Belonging to this is that first a true picture of the event is described and then one's own view has to be made clear before one comes to a factual judgement. This can certainly be critical and hard. But you have to know what you are doing.

How essential are well-made reviews and discussions for producers! Will the critic do justice to the performing group even when he stands in a negative stance towards (the style) of the production? And can one form an impression through his description of the quality of what one might want to invite into one's theatre in order to present it to the public? Here it becomes clear that really good criticism can have an existential meaning. Once again: it demands a subtle quill because critics and artists are related through destiny. This applies just as much to eurhythm colleagues! I would like to suggest that our Section *Newsletter*, amongst other things, could be used as a training ground for such criticism. The Editor could also pay more attention to ensure that quality is presented here, shorten things accordingly, or/and discuss things with the writers. I very

much support the initiative of Werner Barfod to organize twice yearly a meeting at the Goetheanum with public performances of three eurhythm ensembles and then in conversation to cultivate critical observations.

An attempt to find a way further

Alan Stott

"Taste and see", says the Psalmist, meaning, "Taste and think". For we know that thinking is an organ of perception: perception and thinking lead to reality without spectacles. Such a privilege is not reserved for directors alone. Furthermore, the use of imagery is an attempt to be spiritually-scientifically accurate, not an exhibition of emotionalism. Here is a strange phenomenon, artists wish for feedback, but object with the slightest criticism! By all means exchange perceptions soon after a performance, but that is not the same as writing a review.

Not all of us are convinced that the concept of *Gesamtkunstwerk* with its variations of "dialogue between the arts", and so on, is either interesting or the salvation of art. Eurhythm – from its beginnings a completely new art that contains the essence of all the established arts – is a long-term concept. Even God does eurhythm (GA 279, 1) and as an art it reaches to the sixth and seventh cultural epochs. Now, puberty, we all know, is a confrontation with sickness and death. Such confrontation is usually necessary to discover that eurhythm is based on the forces of redemption. The name "visible word" (*Nachrichtenblatt* 2. Marz 1924) is reminiscent of Augustine, commenting on the sacrament as "a kind of visible word" (*On the Gospel of John*. Trac. 80.3). The forces of redemption from sickness and death will not be silenced, for their nature is to become manifest. Quite practically, eurhythmists – as all artists – have nothing to fear from freedom of speech, and they demand no editor-

ial censorship.

Let's keep trying! Platonists, Aristotelians and all others. For even though some individuals may step out of the Section or return their Membership cards, no-one can re-create the laws of our human existence (even initiation is *human* initiation) and consequently we shall all remain connected until Vulcan.

Meetings in Eurythmy

Johannes Starke, Zürich

In recent years there have been the most varying perceptions and statements made on the theme "What is the situation of eurythmy today and what perspective does it take in the various realms of life?" As part of this questioning, I would like to point towards a new start that could be quite fruitful. This is Werner Barfod's initiative to implement eurythmy meetings within our Performing Arts Section, in order to perceive eurythmic concerns and to enter discussions about them. A first weekend of this kind took place in November, 2001, at the Goetheanum. Three small ensembles were invited, who introduced the 30-odd participants from far and near to their programme through describing the task, demonstrating and conducting workshops for participation and sharing experience. "Inanna's Descend into the Underworld" – from a myth older than the Gilgamesh Epic – was presented by Ensemble Veber-Krantz (Järna), in which they undertook to present a whole programme of three characters through one performer; towards the end the speaker (Antonius Zeiher) incorporated a fourth figure. To understand this a thorough understanding of the myth was necessary (Göran Krantz) because it was performed in Swedish. Yet the intensive presentation by Charlotte Veber-Krantz also spoke for itself,

e.g. in the continual dealing with the changes of character (yellow/black). We could practise laying hold of the emblem of dignity of the upright figure and then the loss of this attribute. At the performance a long musical introduction prefaced the pure speech-eurythmy programme. Here I could imagine that the modal eurythmy could create a correspondence with the planetary scales.

The Mondensemble Hamburg (Bettina Grube and others) led quite differently into their programme "Stille" with music by Bach, Ligeti, Kurtág and the dramatic story by Selma Lagerlöf "Death's Coachman". Here the concern was to bring to expression the perception of the music, starting again from the upright figure and to come from this into movement. With the "Coachman" we practised the sub-plot of the Old Woman as a preparation for the work in eurythmy – *i.e.* who she is, how she walks, what she concretely sees on the way, how she reacts to her surroundings and how is she involved in the whole story. In the performance the storyteller in changing between narration and dramatic presentation is completely integrated into the staging.

Prokofiev's "Peter and the Wolf" was performed on Sunday afternoon as a solo programme by Birgit Hering. In her introduction she reported how the whole thing came about in a small setting out of her work with and for children. She herself spoke the short texts and in this way deepened the immediate contact with the audience. The effect was quite different for us [in the workshop] when the short texts were interjected from behind the piano. With a few musical examples explained by the pianist, we lived into the characters of the different animals completely out of the eurythmic elements, starting with Peter as the representative of the upright human figure.

This was each time the point of departure though in different ways in the workshops with all three ensembles. It was also notice-

able how different the speaker integrated into the eurythmic process, which became more evident in looking back afterwards. A slight confusion during the discussion was created through a surprising question: "How do you personally feel when presenting eurythmy?" Somewhat speechless and searching for an answer, one could feel with this colleague how this aspect was unimportant for her – more important was to supersede the personal by entering deeply into the character.

From the introductions, the workshops and the presentations there arose in the plenum stimulating questions and clarifying discussions, whereby no valuations and condemnations took place. A completely open atmosphere could arise amongst the participants. Thanks to the initiator – and looking forward to more such eurythmy meetings!

Eurythmy between self-loss and new gain

Brigitte Sattler

From 5th to 11th August, 2001, a Eurythmy Festival took place in Dornach, the first in this form, open for everyone and especially for families with children. A rich abundance was offered of over 30 performances, with courses, lectures, meetings with the artists and so on – everything well arranged. It was clearly shown that there is no longer one eurythmy, but that it has individualized itself into the most varied approaches and directions right into polar extremes. The experience of this widely diverse spectrum was stimulating and exciting.

Some specially recognized eurythmists, who pass in the "eurythmy scene" as possessing great ability, moved on the boundaries of a purely body-emphasized oneness, with no apparent connection to the music. This was something that made peo-

ple deeply uneasy and shocked them. With all the understandable criticism, however, one has to confirm that no other event has awoken such awareness and involved the participants, those who approve and those who do not, into existential and engaging arguments over the question "What is eurythmy and what is not?"

The need for a renewed eurythmy that meets people today was generally felt. The answers to it were so varied as there are people. In the last resort, only from the whole event can one find the right position to the individual item, and recognize its significance for future development. So with all the arguments and now and then people's clear limits of what they will take, a readiness was nevertheless to be felt to respect other paths, even when they lie far from one's own searching. Much is transition, experiment and attempt.

With an opposite extreme, a kind of eurythmic entertainment-revue, overflowing with fantasy, choreographic verve, and many borrowed stylistic ideas which are already passé from drama, expressionistic dance, mine and ballet, we saw how in the search for contemporary acceptance, the borders of acceptance can easily be surpassed as far as kitsch. Here too there was divided opinion.

A further tendency that showed itself, was the clear neglect of speech eurythmy. A whole series of programmes were performed comprising only music. Fortunately there were also examples by eurythmists who were convincing with their moving-speaking, because the artistic form was present not only out of an understanding for speech but also out of the transformation of character and psychology of those visibly speaking. Consequently there was no difficulty in following them.

I too have experienced presence of mind through eurythmy, in which out of the human middle there opened up new invisible spaces. This itself raises the hotly discussed opposites of law and freedom, objec-

tivity and subjectivity, tradition and avant-garde. The human being who himself comes to an inner birth is the creator of a renewed eurythmy, which like a seed carries in its own artistic means – still for the greater part hidden – all the forces and possibilities of a future development. Yet the treasures of today should be consciously raised.

Whoever at the final performance saw the conference-work of the kindergarten children and the little handicapped boy with his short arms and stumpy legs joining in completely naturally, can at least be full of hope that eurythmy in the most varied ways is alive and is moving towards an inexhaustible task in the future.

From: "Wege mit Erde, Ich und All" No. 1/2002. Wege-Verlag, Freiburg.

Where is Eurythmy Going?

Notes by Chas Bamford from a talk by Werner Barfod. Dornach, Sunday 6th January, 2002

Eurythmy Today

"It is time to clean up the Goetheanum stage so that true eurythmy can be performed on it."

"You had better change your eurythmy trainings or you will find that they close."

Since the Eurythmy Festival last summer, such comments have often been heard. Questions about the future of eurythmy have come into sharp focus. Eurythmy at the moment seems to fall into certain categories:

Movement full of intention and expression which uses contemporary gestures and an awareness of the role of the chakras. It calls for presence of mind and demands high skill for performance.

An intensely creative solo approach with very free use of eurythmy laws often using recordings, lights, colours or projections.

The laws of speech and music expressed in the body's movement in space and time.

Well-rehearsed choral movements on the stage which requires no presence of mind.

Despite the splendour of the performances in the summer Festival, it was painful to see how little eurythmical activity they contained. Today young people are searching for movement but they show little interest in the past. They want to discover what lives in eurythmy today.

The Situation in German Eurythmy Schools

In visits last autumn to eight German eurythmy schools, it was possible to perceive the spirit of each place through talking with the students and the college of teachers and observing lessons. Help and advice was offered and questions of funding (particularly connected to the Waldolf School movement) were discussed. The meetings were always friendly and helpful. It was possible to observe many changes and new developments in these schools.

Most of the eurythmy schools are in the process of replacing, or have already replaced, their older generation of carrying teachers. There are less students than there were. They commonly come from nearby the school with fewer from other countries. Students are older and are often training for a second profession. They get ill more easily as their constitutions are weaker. New questions are arising within them about the form of their training and their security within it. Students are not so career-oriented as before, perhaps because the trainings are too isolated from the life that surrounds them. Corrections in the lessons are carefully made, the students are sometimes even treated like children. Experience of the starting point of movement (*Ansatzpunkt*) in the body is very weak. Finances are tighter, eurythmy and other lessons are fewer which, in some cases, gives the impression of a part-time training.

It is hard to see any changes in the schools which address these new conditions. The eurythmy training situation seems to be breaking apart.

Recommendations for Change

It is, however, possible from these experiences to recommend certain changes and developments to help the situation:

More co-operation between different schools on the curriculum

Deepening of the basic principles of eurythmy by rediscovering and asking questions about the basic elements.

Colleagueship between the teachers that also supports their rôle as researchers.

More exchange with the surroundings and with the eurythmy professions.

Form a bridge between the training and the profession of eurythmist.

Better integration of the accompanying lessons into the timetable so that music, speech and anthroposophy take their rightful place.

Developing ways to help the students practise with motivation.

Providing clarity and peace within the lessons. Slow pace and repetition are needed as things take longer to sink in today.

Addressing the students as grown-ups.

Each school should have a doctor and eurythmy therapist.

The Future Direction of Eurythmy

There is a third way that lies between the old ways and the modern attempts with eurythmy. Rudolf Steiner described three times that eurythmy was the expression of the whole being of man. In his lecture on the alphabet,¹ Steiner describes the etheric human being revealed through the sounds of the whole alphabet. In the speech-eurythmy lecture course, he describes the twelve zodiacal gestures that reveal the soul within the human being. In the planetary gestures, he describes the revelation of the "I" within the soul.²

Man himself is a combination of these three, and so far in the realm of eurythmy we have worked on the first *third* of what Steiner gave (*i.e.* the ether-man). If the soul-body of man is worked on, it will give eurythmy strength for the future. We might then avoid the splitting-up of eurythmy which we are witnessing today on the stage and in the trainings. The forces trying to split eurythmy are very strong, so, when we talk to others about eurythmy, we carry a deep responsibility in recognizing to whom we are talking and how carefully we are doing so.

Tr: notes:

[1]Rudolf Steiner. The Alphabet. Lecture Dornach, Dec., 18, 1921. GA 209. E.T. Mercury Press, Spring Valley, New York 1982.

[2]Readers who wish to learn more of the research work advocated and pursued by Werner Barfod and his colleagues could consult articles by Thomas Goebel in recent issues of the Section *Newsletter* (Dornach), especially Nos. 33 & 34: Michaelmas 2000 & Easter 2001.

“What moves the heart of the artist”

Annett Plocher

Besides the personal theme “what move the heart of the artist”, I am concerned here with the question whether something has positively changed in the attitude to eurythmy in young people today. The task to write about this comes to me when, as a classically-trained stage-eurythmist and teacher, I work on a musical with pupils of Class 12.

At the end of the Waldorf School, after eleven years of educational exercises based on the study of man of educating the “disobedient physical body” through rod-exercises, awakening of the romantic soul of the

young people having just gone through puberty through Schubert, Mendelssohn and Brahms in music eurythmy and strengthening of the “germinating ‘I’” through coming to terms with contemporary poetry through speech eurythmy – and now this, a musical....

A musical means dancing, acting, singing; but for sure no eurythmy. Here I inwardly hear Steiner’s sentences from the first lecture of “Eurythmy as Visible Speech” (24th June, 1924): *“If we wish to enter into the nature of eurythmy we must perforce enter into the true nature of the human being as such. For, to a far greater extent than any other art, eurythmy makes use of what lies in the nature of man himself... The art of mime and the art of dance to a certain extent do reach close to the human being himself... In the art of mime we find gestures that only emphasize what people do in their normal life... In the art of dancing – if one can speak at all of an art, if the dance is raised into the artistic element – we find an outpouring of the emotions, of the will, into movement of the human being... In eurythmy we are dealing with something which is to be found nowhere on the human being in normal physical life, which has to become through and through a creation out of the spirit.”* [pub. E.T. p. 22f.]

Now, I work with the pupils and experience the sparkle in their eyes, the bubbling of creative ideas and the working out of steps and gestures. The artistic means of expression is the dance. But looking more closely I can see how the actual working process, that is, the creative process, is immediately fructified through eurythmy. What in earlier years was put there in eurythmy becomes in a transformed way a faculty of feeling and creating of spaces between – listening spaces and processes of transformation.

A further interesting cultural experience of today: Nordhausen, Thüringen, dress rehearsal for the repeat performance of Wagner’s opera “The Flying Dutchman” in the Town Theatre. Through knowing the

conductor and some singers, I was in the position to take the Assistant Director’s place who had been taken ill. I sit in the dark in the middle of the auditorium beside the lady Director during the rehearsal and note down all the mistakes that she passes on to me. After each Act she interrupts. I run after the Director and observe how she speaks on stage “at the same time” with the technicians, the choir, stage managers, soloists and costume designers – at a tremendous speed. Every artist is corrected for wrong gestures, entries and exits, including the lighting and stage technicians.

It is as if in the whole production everyone is concentrated on his task without being able to develop a feeling for the whole. In the auditorium again, I look at the scene and suffer to see that a singer is as if caught in his role. An experience of “the back space” does not exist here. A rhythm of the plot is almost rehearsed to a regular beat and does not become free in trusting mutual forces of inspiration. Hardly any artist is able to bring a gesture of soul-experience to a correct expression. It seems as if everyone has built an invisible border around himself. But they are excellent singers, the scenery is impressive and the orchestra is engaged in its playing.

On 25th January, 1920 Steiner spoke of eurythmy as the future element of our civilization. Could not its task also consist in serving today’s cultural industry in such a way that, in the above sense, a truly fruitful process becomes possible out of the spirit? It has to do with opening up a spiritual consciousness to levels of experience which connect human feeling with the real effective forces of the surrounding periphery. This process is fashioned within a special quality of stillness – a theme which especially interests me as an artist and active eurythmist.

Both a loud and a quiet stillness exist. A quietness become graspable through the intensity of attentiveness of the audience and of the performers on stage. Each time it

is a wrestling for the completion of the outer physical space through a further space in which the outer and inner life are not separated from each other. A spiritual experience is able to open up this transparent space. Through the means of eurhythm one is able as an artist, via the movement, to become creatively active in this border-realm not only in a leading but also a listening way. Despite many and abundant floodings of the senses, there is growing in modern audiences the capacity to follow new forms of an active stillness – this is the experience of beholding extended space.

Is there a crisis in eurhythm?

Philip Beaven, GB-Forest Row

Rudolf Steiner demonstrated ever again, by the example of his own practise, the importance of engaging with contemporary society. In whatever field of art and science of his time he was mostly up to date. Yet this practise is not followed amongst the eurhythm colleagues (the same could be said of speech colleagues, too). It is rare to find colleagues who are really up to date with contemporary performance practise. Mostly the knowledge of dance and other movement-based arts is used to insult or criticise the work of those eurhythmists who seek an engagement with contemporary society through their art – »What they do is only dance (or expressionistic dance)«. The implication being that dancers, and dance is lower than eurhythm. Yet those who say these things have little or no real experience of dance or other movement-based arts. If they did they wouldn't say them, because they would realise that there is living in these artists too a search for the spiritual that is as valid for them as it is for us.

Eurhythm becomes a sect when its practitioners believe so strongly in it that they are no longer open to question it, when they cannot hear any criticism of it. Their faith

means that those who do not have the same faith are wrong. Strong emotions express these feelings, as for them any criticism, direct or implied, threatens their faith, opens up the question that they may be wrong. They cannot bear to see anyone doing it «the wrong way», and they, in the depths of their sad illusions, believe they know what is wrong and what is right.

At the present time, in almost every anthroposophical magazine one reads, there is someone talking about the importance of engaging with the modern world. Being there as anthroposophists, not to give answers but to contribute, standing up and being seen to be actively involved in common problems, artistic and otherwise. Some call this current phase of anthroposophy the "Integration Phase". If we as eurhythmists had practised this and taken our place by the side of other movement-arts, eurhythm would have a standing that it does not have today. We cannot expect other artists to come to us, to be interested in us, if we are not interested in them. This has been our failing in the last century, our belief in our ideals has made us ignore human realities. But it is not too late, eurhythm is a strong being, she can stand in the world without fear of becoming lost.

It is inevitable that eurhythm will change and undergo many developments. It is a being, alive and dynamic. The signature of all spiritual beings is change and development – we call it biography! That there are eurhythmists who only want to practise classical eurhythm is good. It is essential to foster the foundations of eurhythm, so long as they don't turn into dogmas. That there are eurhythmists who want to explore every possible way of doing eurhythm and combining eurhythm with other arts is also essential. I believe we can trust the way eurhythm unfolds through the work of individuals. If eurhythm is not to remain a sectarian art we should be supporting each other in our practise, glad that others are doing what perhaps we cannot. For the one direction demands the other.

When the eurythmy trainings recognise this and engage teachers who can represent from experience both aspects for their students, the classical and the contemporary, eurythmy will begin to attract the talented youth of today who, seeing the external face of eurythmy as represented by the trainings at present, mostly can see no relevance to it as a performing art. (If you attend theatre and dance workshops by contemporary practitioners you will see many many talented young people for whom we are closing the door to eurythmy by our refusal to live in and with the times.) When the trainings go further and invite contemporary performance practitioners to teach their students, showing by this their interest in what other artists are doing, threads will be woven for a transformation of culture, because by our interest in others they will become interested in us.

When the Section truly embraces the esoteric in art, an environment will be created that supports performance artists whether they practise eurythmy, butoh, modern dance, ballet, folk-dance, etc. It will be a place where we strengthen each other, not put each other down, where we can collaborate together in creating works of art that truly make us and our audiences more human. Where we will be so interested in each other that when a colleague does something that is completely new to us, or seems to go against what we had previously thought, we will be longing to meet them to have a conversation about how they developed such new ideas, because we are interested in them, not because we think/believe they are wrong.

There is certainly a crisis at present in eurythmy. Some eurythmists fear that eurythmy will die. But I believe that crisis is a natural part of development, without the pain and struggles it brings we cannot change and grow. Eurythmy is changing, growing, developing; she is a mighty being and we can trust her in all her many shades of appearance.

A reviews from the Press in Bochum, November 2001

Recognition for "Das Mondschaft"

The jury gave a prize of 2,500 DM for the production "Zwerg Nase" of the Theatrical Group "Das Mondschaft", Mannheim.

As soloist Gabriele Pohl is especially a wonderful story-teller. Through the clear distinction of narrator, acting and puppet-player, a rhythmically convincing production. A fairy-tale as a sensory experience, in which the performer was convincing through her pleasant, natural delivery. With simple, aesthetic and telling means, not only the stage but also the theatre was transformed.

"Zwerg Nase" is a well rounded and authentically told story, enticing the audience into the world of the fairy-tale.

Studio für BewegungsChiffren, Stuttgart

The impressions on the performance in the Waldorf School, DE-Göttingen

Celan neat in Göttingen

If you had entered the hall of the Waldorf School in Göttingen on 12th Feb., 2002, you would have seen at the back of the stage an expressive, contemplative countenance of Paul Celan on a large screen. Who was this man? What has he to tell us in his poetry? Was an exclusive homage to Paul Celan demanding too much of the audience?

The evening itself gave a surprising answer. After a short introduction on Celan's life and the source of his poetry there unfolded, through the intensifying interaction between the eurythmist D. M. Sagvosdkina and the actor and speaker Günther Arnulf, an event that could increasingly reveal and bring to experience Celan's *Wort-Chiffren*, "word-symbols".

At the same time were to be seen in the background the etchings by Gisele Celan-

Lestrangle, which she had made to Celan's poems. These strengthened the whole impression left by the speech and the movement.

To the climax of the evening belong the *Engführung* ["Stretto"], that great poem ending the book "*Sprachgitter*" ["Word-grid"] that continues the theme of the lament *Tenebrae*, also the music belonging to *Tenebrae* composed by Jean Kleeb, the *Celan-Phantasie* by Erhard Karkoschka, as well as the excellent compositions of the pianist-composer Shigeru Kan-no.

Diana Maria Sagvosdkina's *Bewegungschiffren* ["movement-symbols"], completely drawing on the sources of eurhythmy but reaching far beyond the classical form, conversed, like Celan's word-symbols, with something open, with Heartland perhaps, to a responsive "you". My heart, at least, she touched.

ARTICLES

Beethoven and Number¹ – The Diabelli Variations (Part 1)

Robert Kolben (Munich, 1983/2001)

LUDWIG van Beethoven's late works were not understood or accepted in his lifetime. A widespread anecdote relates a remark he made when his quartet leader SCHUPPANZIGH reported the failure of his quartet opp. 127, 'They will understand it in time'. Is this story true, or is it invented like so many things surrounding our geniuses?² The secretary of his late years and subsequent biographer Anton SCHINDLER asked him whether he thought the music he was then composing would ever be accepted and if so when. Beethoven's answer was, 'Never!'³ The contemporaries *must* have thought he had gone off his rocker. Schindler doesn't say anything about asking what made him carry on at all, but on another occasion he heard him say, 'They can never deprive me of my rightful place in the history of art.' Even if the late works were not appreciated, they were printed and Beethoven was able to live by them. He said, 'I write notes out of my need.'

Did this music, then, survive at all only by dint of the early and middle works? These leave no question about Beethoven's stature. Everybody who loves the first eight symphonies and the sonatas and quartets up to op. 90 and 95 would out of pure curiosity have had a look at the remaining ones.⁴ As the 19th century progressed, musicians at least began to have a guilty conscience about this 'gone crazy' business, and so, unable to delve into the mysteries, they surrounded the music by an aura of the 'esoteric', 'metaphysical' and the like. But the time came when more and more people appreciated the music probably without quite knowing why and almost certainly without solving its riddles. This only proves that Beethoven, far from having gone crazy in old age, was, like all true artists, indeed ahead of his time, and his late music began to be understood as more and more 'ordinary' people caught up with him.

YSELE, I grew up in a traditionally musical family, and after having learned numerous 'normal' sonatas and having arrived at the age when young people begin to kick against the pricks, I had a go at op. 111 just for that reason. It didn't take my father long to come into the room and ask, 'What's that incomprehensible rubbish you're playing there? Ah I see, late Beethoven. You can forget about that. Didn't you know he had gone mad by then?'

Yes I had heard about that, heard, too, about the unconventional, unwieldy structure of this music, hard to follow. That's just what I wanted to find out for myself. Now I must have been blind on the other eye or deaf on the other ear—in the first movement of that sonata I didn't discover anything but a completely conventional sonata form! I quite missed the fact that the second subject only comprises 6 bars of the exposition's 51, that it quite disrupts the

¹ Lecture given for the Munich Beethoven Society and published in *Beethoven-Gesellschaft München* (9, 1983), unchanged in book form *Münchner Beethoven-Studien* (Munich 1992, 206–213); translated by the author and completely revised for this *Newsletter*. I have deliberately retained a few Germanisms such as the lower case for a minor key.


² One of his best-known remarks is the one about music surpassing all religion and philosophy. Its only source is a letter to Goethe from his enthusiastic young admirer Bettina von ARNIM who was a fair poet and a storyteller with a vivid imagination. From all Beethoven's other sayings I know, I can hardly believe he would have been capable of such bombast. Bettina was just trying to impress Goethe.

³ Anton SCHINDLER: *Biographie von Ludwig van Beethoven* (Münster ³1860, reprinted Berlin and Leipzig 1909, 448 f.; ET *Beethoven as I Knew Him*, London 1966)

⁴ The 9th symphony and the *Missa solemnis* have such an overall effect that they were widely accepted long before the more intimate piano and chamber music, but the reports about their first reception are by no means unanimous.

wrote such peculiarities as those described above, *must* have done so! Even the normal listener will deepen his experience if he does not just accept all this madness, and accept it gladly, but ask: What specifically made an evidently sane person put all this madness to paper? What went on in his mind? What is he trying to tell us?

Three and other Numbers

 WHY CAN the desired musical effect of the Arietta of op. 111 be achieved only by division of notes into three parts and not into two? This lies in the special quality of the number three. Beethoven lived at a time when people generally attributed specific qualities to numbers. They did not view numbers in such an abstract and quantitative way as we do. Today most of us know about as little of the quality of a number as a computer does. (A qualitative experience of numbers would not have produced all the technical gadgets that have made our lives so comfortable.) But we will not really understand Beethoven unless we take into account the change of thinking that has occurred since then. The experience of number today has shifted towards the purely quantitative in the wake of technical development, which in Beethoven's time was not much further developed than in previous centuries.

Music is number, from the individual vibrations of the notes and the even smaller ones of their overtones, to the various note values, and so on to whole movements and complete works that may take four evenings to perform. This corresponds to the organic micro-vibrations of the human body as far as the various periods of a human life, and beyond this to the epochs of history. We have one organ for the perception of music and number: our organ of hearing is combined with our organ of equilibrium, but while our ear addresses more the middle man—which is no excuse for not trying to understand music or what a person is saying to us—mathematics go more into the brain. This is exemplified by the fact that numbers in music are always slightly off the mark. There are 'tempered fifths', 'extended octaves', agogics and rhythmical drive which go beyond the metronome.⁸ In order to understand the following, the reader may permit a short discourse on the quality of the numbers in question.

Time signature. Three always was the number of the spirit, heaven, the divine; its archetype in the Christian tradition is the Holy Trinity. In mensural music of the late Middle Ages breves of three sub-beats were felt as *tempus perfectum* and their mensural signature was the perfect circle ○. 'Ternarius numerus inter numeros perfectissimus est pro eo, quod a summa trinitate, quae vera est et pura perfectio, nomen sumpsit.'⁹ A piece of music with breves subdivided into two was in *tempus imperfectum*, having a mensural notation as the incomplete circle, C. This remains in our notation as the sign for $\frac{1}{2}$ time,¹⁰ while the circle for ternary time is lost in history—how earthly we have become! Four is the number of the four elements and numerous other earthly relationships, down to the shape of the blocks we and our children use for building (not, perhaps, in some anthroposophical families). Our culture is so removed from the tripartite heaven that we can hardly imagine note values otherwise than divided by two or four. (Further differentiation between two and four would exceed our aim here.) We have become so materialistic that many amateurs and pupils cannot divide note-values into 3 correctly, and some examiners like to ask, 'How fast is a triplet?'—'Slower than you think.' We should remember that the medieval musician to whom ternary note values were perfection heard music very differently than we do; he was related very differently to the whole world than we are. Not until *ars nova* in the early 14th century was division into two, *imperfectio*, considered on a par with division into three, *perfectio*, and the conservative JAMES of Liège complains that this contaminates the measure: 'Perfectio

⁸ This is no excuse for not playing in time.

⁹ FRANCO of Cologne, 13th century, quoted in *Riemann Musiklexikon* (1967) under 'Perfectio'

¹⁰ To think it means 'common time' is just an English provincialism.

deprimitur; imperfectio sublimatur mensuraque confunditur.¹¹ Anyone today can feel the quality of these numbers in the swinging $\frac{3}{4}$ time and the down-to-earth $\frac{2}{4}$ or $\frac{1}{2}$ time.

Concord and discord. As a relationship of frequencies, three (as the third partial) leads the interval of the fifth to all the notes of the circle of fifths, whereas two or four remain stuck on the ground with the keynote and its octaves. Wagner describes this perfectly in Hans Sachs's much maligned but nonetheless quite adequate description of the bar form in the *Meistersinger*. The opening *Stollen* or verse must be followed by a similar one to show that the candidate Stolzing is courting for marriage; the two lead to an *Abgesang*, and Sachs explains, 'If here indeed A pair you've coupled truly, The offspring shows us duly.' The bar form is only the binary song form AAB or AA'B except that the sections or *Stollen* could be very much longer than the 4 or 8 bars we know. There was also a ternary recapitulation bar form. Wagner is only describing the general principle of polarity which can be enhanced to include a third element to keep the balance and open new possibilities. This is the deeper meaning of the Holy Trinity which grew out of the older view: white and black, good and evil, heaven and hell, God and Satan. In Christianity it is Christ that keeps the balance and *reconciles*.¹²

Music is number which we hear. The ear hears simple frequency relationships as concord, less simple ones as interesting sounds and too complicated ones as discord. 'More or less simple' and 'too complicated' are not only subjective but have developed in the course of history since the higher prime numbers responsible for more complicated sounds require a higher developed sense of perception.

Music is not more recent than the other arts but music history is, requiring the existence of documents which themselves depend on some kind of notation technique, everything else is theoretical hearsay. The Greeks had the oldest musical notation we can decipher. They also had two musical systems based on the *lyre* and the *aulos*. I will refer to the aulos scales further down. The lyre scales, as defined by PYTHAGORAS¹³ are based on fifths, more accurately on fourths, which are inverted fifths, so that we may ignore the difference between the two here. *The age of the fifth*¹⁴ lasted until the beginning of modern times in the 15th century. By this time the ear and consciousness had developed to perceive the 5th overtone as a consonant third. Previously the five as the fifth partial was known, but it was used, and heard, as a discord. The thirds used until then were the Pythagorean thirds which are too wide by the *syntonic comma*, $\frac{1}{81}$. Only now people could experience the mellow, consonant third we all know by now. Before this time, the five possessed something magical—Faust could trap the Devil with his pentagram. Since the 15th century the five has bound music firmly to the earth and the process is still continuing down to the underworld of electronics and beyond. Anyone with an ear for medieval music can hear how earthly renaissance music became, not only because of its *imperfectio* but through the sensuality of the third, which as major and minor expresses joy and sorrow while the sober fifth is always perfect.¹⁵ John DUNSTABLE was one of the first to use it, and the difference to the music immediately preceding is quite striking. When MONTEVERDI then, in the early 17th century, soon after the death of his teacher PALESTRINA, introduced the unprepared discord to express human passions in his operas, Palestrina will have turned in his grave and said: 'You are defiling the art of music! Music is not meant to express such low human impulses as passion.' (What would he have said about Bach!) We have come to the stage where we think that is music's very purpose, although we do preserve a feeling for Palestrina's purity.

¹¹ Riemann l. c. under 'Ars antiqua'

¹² For a discussion of polarity see OWEN BARFIELD: *What Coleridge Thought* (Hanover, NH, 1971); also ALAN STOTT: *A Companion to Rudolf Steiner's 'Eurythmy as Visible Singing'* Appendices 1 and 2 (Stourbridge 1998). In a typescript dissertation for the Alanus college (Alfter nr. Bonn 1981) ANDREAS DELOR examines the Christian element in music which since the 19th century reconciles the ancient polarity of the Dionysian and Apollonian elements. I think that Beethoven's late works may be the first in which it appears, but it is hard to define and to write about and must be demonstrated.

¹³ in PLATO's *Timaeus*

¹⁴ cp. RUDOLF STEINER: *The Inner Nature of Music...*, 1st lecture, Stuttgart 7 March 1923 (GA 283)

¹⁵ A diminished or augmented fifth is not a fifth but a totally different interval.

Today musical experiments exist using the natural seventh (7th partial), the natural tritone (11th partial) and the 'Arabian third' (13th partial, mid-way between major and minor), and exotic music such as the Greek aulos scales rediscovered in the 1920's and introduced in Dornach at a musicians' conference in Steiner's presence by Kathleen SCHLESINGER,¹⁶ but there are probably few Europeans who are already able to experience even the 'natural seventh' 4 : 7 as a concordant interval. In fact, it has something exotic about it.

As a **time signature**, five has existed only since the 19th century, and the attempts with 7, 11 and more rhythmical units today correspond with today's musical material and may even originate out of today's quantitative rather than qualitative numerical consciousness. I honestly doubt that any European can hear the qualitative difference—I think we only add up the note values. In non-European music and folk music the use of the intervals and time signatures in question appears each time to rest on a completely different, sometimes even magically orientated, mentality.¹⁷

Summing up this lightning course on the meaning of numbers we have: **One**, Unity, God, the point in geometry, the single note; **Two**, Polarity, the straight line, male and female, the note and its octaves; **Three**, the Trinity, area (which needs at least three points to define it but in this case represented by *perfectio*, the circle), balance, the whole family of descendants, the circle of fifths; **Four**, the Earth and its elements such as the four winds, and the three-dimensional solid object including the modern rectangular boxes we live in. In two-dimensional geometry any number of triangles or squares can be joined to make any size area. You can even make a repeating pattern consisting of triangles and squares which will include hexagons, but pentagons follow quite different laws to be discussed later. The **Five** goes beyond the earth into the subnatural realm and ties music firmly to the earth. This has already been indicated. We will come back to the ways in which pentagons can be combined in a surface.

The next number, seven, is not only the next prime number after five, it is also the sum of three and four, of heaven and earth and the seven planets. The seven-branched candlestick stands in the innermost sanctuary of the synagogue, whereas the six-pointed star outside (made up of two triangles linking heaven and earth, easy to understand because its prime numbers are only 2 and 3) can be seen by everybody.

Form. The three, to be found in most forms of absolute music, points to music's heavenly origin. In sonata form it is quite obvious—the creative process of the exposition, the conflict of the development and the reconciliation in the recapitulation recall with every single work the Holy Trinity. Even if there are beginnings with Mozart, it was Beethoven who with the large coda in the style of a second development added a fourth section to the previous three, placing the form firmly on the earth. Beethoven also wrote the first four-movement piano sonatas. Up to Haydn and Mozart the more intimate *Klaviersachen* had three movements ('piano stuff' was the contemporary term and included duos and trios, i. e. ensembles up to *three*), only the larger works for *four* or more instruments, from string quartet upwards, often had four movements. Beethoven knew this of course and yet he wrote three trios op. 1 and three sonatas op. 2 with four movements; in addition he dedicated the sonatas to his teacher Haydn, who had never written a four-movement piano sonata. With this use of the number four as with many others, his Promethean nature brought the fire of music down to earth. Later, he is supposed to have regretted it. Schindler reports Beethoven's intention to remove the minuets and scherzi from his earlier sonatas—we can be but grateful that by this time he had enough to do with the writing of quartets of up to seven movements than to carry this plan out.

¹⁶ *The Greek Aulos* (London 1939). Schlesinger compares the well-known Pythagorean lyre scales based on the interval of the fifth to the aulos scales she rediscovered which contain the higher partials up to the 13th since the aulos she found have equidistant holes, as most primitive flutes have, and therefore play undertone scales. Note that the lyre is Apollo's instrument and the aulos that of Dionysos.

¹⁷ Cp. e. g. Peter Michael HAMEL: *Durch Musik zum Selbst* (dtv/Bärenreiter 1980)

The Angle and its various Modes in Eurythmy

Edeltraut Zwiauer, Wien

“Two crossing straight lines or rays form an angle.” Since the sum of the angles of a circle is 360°, one can say that an angle is part of a whole. In the following observations, we begin with the human gestalt and point out two places where angles are formed that fulfil a basic contrary task. One angle of 90° is visible on our gestalt, formed by our uprightness. It also guarantees the possibility of movement. The surprisingly short base of this angle (shoe size from 1 – 12) carries our upright gestalt, which on average is c. 1.75 metres. Because of this right angle, the possibility is also given that the spatial form of the human gestalt is allowed to walk in time, in movement. And here again an angle is formed, this time invisibly, initially withdrawn from our experience. As Steiner points out, with our upright gestalt we create a relationship to the centre of the earth. If we continue walking, then from the end-point of our path a straight line is formed again to the centre of the earth.

The first eurythmy exercise, “the pillar over the point of the foot” through which one is to learn to feel the vowels I-A-O, is based on the right angle formed by the wonderful construction of the threefold sole of the foot with our uprightness.

The angle of the Freemasons’ set-square reminds us of the Temple legend and Master Hiram who built Solomon’s Temple with the set-square and the golden triangle (sometimes presented as a compass). This is an archetypal picture of the building of the human temple. The visible right angle of our gestalt carries “the word of the feet” over the earth.

At the other pole of our gestalt an invisible angle-structure guarantees our perception. The crossing of our line of sight in the central nervous system makes it possible for us to receive the realm of light in order to register clear sense-perceptions of the world.

There is no need here to dwell on the gestalt-meditation “I think speech”. Much interesting material has been written elsewhere. An abundance of angle-variations on and around the gestalt become visible and perceivable.

“Light streams upwards...”

In January, 1924, immediately after the Christmas Conference, Steiner speaks of the Rosicrucian exercise: “Light streams upwards, weight bears downwards”. Here two diametrical angles overlap. Through the streams of light and weight a middle formation comes about. As a eurythmist, one can experience how two spiritual entities bring about an invisible middle realm during the course of the exercise. In the experience two polar opposites are woven together enabling something new to arise. Steiner repeatedly mentions that the Rosicrucians were the first to bring together two paths of initiation, the macrocosmic and the microcosmic, enabling the possibility of a trinity.

In this way a motif arises in the eurythmical practice. This is livingly to prepare the becoming of what is ever transforming into something new – the human middle. It is an invisible centre, a forming force within the body, coming about through two interpenetrating angles. Here especially the arms and hands, carrying the light, radiate and stream in free movement.

The sounds of the vowels and consonants

Moving from the geometry in the gestalt to the sound of the human instrument, we arrive at the vowel. The opening of the soul and of the speech organism allows A (*ah*) to sound. (The Hebrew sound Aleph was not allowed to be spoken; it was a divine sound. Beth, the house, is

the first sounding letter of the Hebrew alphabet). The speech sound A gives the human being the possibility to open the soul and also the arms, and this happens in an angle-gesture.

Each sound of speech has its colours. The colours of the vowel A on Steiner's eurythmy figure are reddish lilac – greenish-bluish – bluish red. This recalls the blue and red pillars of the Tree of Life and Death in Paradise, the human blue and red blood stream. It recalls Adam, who receives the breath of God, and through it life. With the eurythmy figure of the sound A, one feels and experiences the breath of light of creation, the angle radiating from above down to the earth. Everything to do with the A creates angles: the arms, the veil, the feet, and the head in modified form. Steiner describes Aleph “as the human being living in the breath”.

The vowel E (*a*) in its discordant sound, in its strong enclosing gesture, contains four angles – as does every cross. This vowel sound can become so concentrated that in a formation of several people it forms an angle in space. In this mode of an angle, what was visible on the gestalt is now described in eurythmic space, but open, *i.e.* invisibly raying into the world.

When we look at the eurythmy figures for the consonants, we are aware of the angle-forms of the veils, astonished how the world living in the consonant forms the sound, impresses it, and in creating shifts it through numerous angles, lengthening the arms and transforming the faces. In the same way in the high Alps the thistle exhibits numerous angles which are cut into and “lit-in” through the influence of the light. For an example, a glance at the eurythmy-figure for K might suffice. The world with its four elements co-fashions speech; it uses our speech apparatus.

Apollonian forms

Through the syllable, through the word, language is endowed with sound and sense. The sense moves through the word as the movement of time. Each sound impresses the others, changing its archetypal quality depending on the order of the following sounds. A eurythmic word becomes a living stream. In the Apollonian forms, the dramatic function of the individual words in the sentence is brought into movement. The meaning of the verbs and nouns becomes visible. It is a stepping forward in movements of light and sound. And here amongst other forms (round, curved and straight movements), angles, too, exist. All Apollonian forms are part of a whole – the semicircle is half of the world, a straight line is a structure in time and an angle is a piece of the wholeness of the world.

What we call the concrete angle is open to the front. One can see into it, can perceive its concrete statement; one experiences the “tree” or “field”. The angle of condition which contains something abstract, remains a secret for the audience. It opens its rays of light to the back; the content is experienced as not visible. These are two quite different aspects of one part of a whole.

On what level or mode do we find ourselves in this creating of angles? The picture of Apollo as a god of light and as a musician in his chariot pulled by his sacred animals, two swans (image on a Greek vase), may be an indication. We find ourselves neither in a spatial nor gestalt formation. The stream of time and the sense of language flow together – moved light-filled forms and sounds of speech, with their emphases, carry the eurythmy and the audience through the forming process of the sentence. The geometrical aspect becomes a movement led by the will. In this way, in the doing, the movement of thinking which lives in our language comes very close. Perhaps one even learns true living thinking through the wonderful Apollonian forms. Angles and semicircles do not remain spatial – they connect with the next word, making a continuous form.

Tone gestures and TAO

Here we return to the initial thought of the amazing angles that lead the eurythmist into the world of musical sound. Here the arms grow far beyond their physical life, connecting with the periphery. Each angle as a part of 360° relates to the whole sphere of musical sound. Like the picture of the angels ascending and descending on Jacob's ladder, the eurythmic musical scale rises and falls with the different angle-gestures.

In approaching the eurythmy exercise TAO, I am always deeply moved. Here the notes C, F and G do not sound. In the baroque and classical periods, these degrees were the bearers of harmony, the builders of orchestral music: tonic, subdominant and dominant. They carry the chord with its weight of sound, and can be discovered in the figured bass, the ground upon which such music is founded. As angles [of the arms] they are 0°, the emphasis of the uprightness, and the angle of 180° – a sounding cross. The wreath of angles of the TAO eurythmy exercise is open, opened above [for the seventh and sixth], and it becomes inward in the experience of the likewise opened third and second.

Through music eurythmy we become sound with our gestalt and our very life – the enchanted musical sound in us is lead back into the wholeness through the angle-gesture. The experience of music eurythmy is a direct approach to cosmic music. The *musica humana* [human music] meets or unites with the *musica mundana* [cosmic music]. In the Middle Ages, the Latin sentence ran, *Christus summus musicus* [Christ the highest music].

The Zodiac

When we enter the mode of the zodiac and follow both paths which with significant words Rudolf Steiner gave us for eurythmy [in *Eurythmy as Visible Speech*, lecture 10], one is once again referred to the sphere of the Rosicrucians. This is the duality of the way of thinking and the way of the will. The way of thinking follows the course of the sun and the course of the year, leading on the left side from the constellation of the Lion via the deep winter time as far as the Waterman. The “movements which have come to rest” without exception follow the left hand, until reaching Capricorn this hand takes on a gesture of holding back. The other way proceeds against the path of the sun. It is much more dramatic, leading to Aries and then jumping to the Fishes (“from head to foot”) and ending in the movement gesture of the Waterman. On the way of the will the right arm dominates after Cancer.

Only the [symmetrical] positions of the Lion and of the Waterman are not one sided; in their wonderfully different ways both form angles. Between both a third level is created, called up through the duality of the path of thought and the path of the will. Both paths begin in the constellation of the Lion. (Out of the region of the Lion there came about the beginnings of the heart on ancient Saturn. See R. Steiner, GA 110.) In the gesture of the Lion, a streaming angle is formed from the heart upwards. Between the spread fingers, four angles arise in each hand – so in the gesture of the Lion nine angles flame up to the heavens. Its opposite, the Waterman, moves the arms. Angle-formations of c. 30° come and go in front of the human chest-organization. Through the movement, the rays of light of the angle-formations are brought to sound. In this way, the Waterman, “the ether-human being” as Steiner puts it, stands in the Zodiac. It becomes visible as an archetypal picture of the etheric [human being]: light and sound. Steiner's description of the effects of the water-ether and sound-ether on ancient Moon is turned inside out in the eurythmical movement. The human form is fashioned through the forming force of the sound-ether. Now the human being moves his arms. In the [otherwise] silent region of the zodiacal positions a sounding is experienced, “the human being finding himself in balance.”

Again one has to ask oneself, in what level or mode is this completely other [zodiacal] experience of the angle; into which streaming forces does one enter? And once again as with the vowel A, there are two colours which this time stand facing each other, the heavenly blue of the Lion and the reddish colour of the Waterman. The beginning and the end of the two ways – both eurythmic paths lead us from the enthusiasm and the becoming-one of the heart with the periphery, to the sounding harmony of the soul-life in the constellation of the Waterman.

Summary

To characterize it once more: an angle is a part of the whole. The lines described by an angle are not limited. As rays of light they go into eternity. Everywhere in the sensory world examples are to be found. In the penetration of light into the earthly material in the crystal, in the formative force of the plant, in architecture, in the secrets of number of a Bach fugue or in the construction of a drama by Friedrich Schiller – everywhere we experience an image of the archetype.

Thoughts towards the Shape of the Lyre

by Christof-Andreas Lindenberg

The Lyre is one of the oldest instruments and has taken many forms over millennia. My survey here is confined to lyres. Harps, whose strings normally rise from the sound-body at right angles, form another instrumental group. On lyres the strings run parallel to the sound-body. A main change to the form of the lyre seems to occur every 2,000 years or so, a fact undoubtedly connected to the post-Atlantean epochs each of which lasts 2,160 years.

It is obvious that the earliest shape recovered did not represent the beginning of the genealogy of the lyre. The extremely sophisticated nature of the lyres found in the Great Death Pit at Ur, Sumer in Mesopotamia¹ tell of a highly cultivated musical tradition about 2700 BC, a time that obviously was *preceded* by a period of instrumental development.

During the bull-oriented third post-Atlantean epoch (2907 - 747 BC), known as the Egypto-Chaldean-Assyrian culture, the harp was preferred to the lyre, especially in Egypt, whereas the lyre continued within the Gilgamesh-Culture in Mesopotamia.



(Illustration 1)
Silver Lyre, Great Death Pit, Ur, Sumer
ca. 2700 BC

Less is known about the shape of the lyre used in the Hebrew culture, say by King David (from Abraham of Ur to c. 1000 BC). The book by Alfred Sendrey and Mildred Norton: «David's Harp - The Story of Music in Biblical Times» (NY 1964) is well worth studying but would lead us in another direction.

With the dawn of the Greco-Roman epoch (747 BC - AD 1413), the fourth post-Atlantean epoch, a new shape appears. In his detailed study «Die Leier» (Heygendorf 1998, no E.T.) Ulrich Göbel surveys the lyres used from the earliest to the classical Greek periods. Basically three form-principles mark the progression of the lyres of Greece: the phorminx (8th Century BC, Homeric times), the kithara (the main instrument used) and the lyra or chelys (from the 6th century BC).



It seems that the lyre-form had to be reinvented for the Greek epoch, when the sun was in Aries. The form-principle, a strict symmetrical build, was new. The phorminx had a half-round resonance chamber with two arms attached, carrying a yoke across, for holding the vertical strings. It began with only four strings, like the four elements. Then, in the seventh century BC, the great musician Terpander added three strings to the four basic ones and now the strings were plucked by a plectron. The scene was set for something new to come about, because with seven strings sounding the very hearing changed!

It is from this time that the kithara came into use, the lyre used by the kitharist singer in the big arena. It is Apollo's instrument. (The cradle-kithara, so named because of the rounded bottom of the resonance box was shaped more like a phorminx and was used by ladies only, sitting neatly in the lap.)

The classic shape of the kithara became the main representative form of the period, but it was supplemented by a more subtle shape, because... a little later developed the actual lyra, the resonance coming from a tortoise shell. Here myth and history meet. What Hermes invented as a three-day old infant to trade for stolen cattle (which he had abducted from Apollo right after his birth!) went now from the hands of Apollo to human beings; or you might also say from the Archangel Michael to



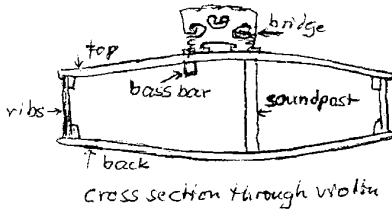
Orpheus singing with his lyre - designed on a cup made c.440 B.C.

Orpheus. Michael was the time-spirit from the archaic age through the classical time of the Greek period (from 599 to 245 BC). It is he who near the beginning of the fourth post-Atlantean epoch gives the symmetric lyra into the hands of Orpheus, and later to all humanity. In the Hellenistic period following the death of Alexander the Great (323 BC) until the time of Christ, these lyres slowly retreat into the background.

The principle of symmetry belongs to the beauty of the fourth epoch, and many instruments of the centuries following the musical pause which occurred around the early Christian era are built with strict midline symmetry. From the 10th century when the bowed instruments came about the form shows this fact strongly. Later even church organs that should show a

falling line – because of the large size pipes becoming smaller as the pitch rises – arranged the pipes symmetrically thus obeying this overriding principle.

That did not stop in AD 1413 when the fifth post-Atlantean epoch, the age of the consciousness-soul, began and when soon the first violins came about. However, one learns about the *asymmetrical* arrangement of the inside structure of a violin; the sound post is placed to the right, not in the middle of the instrument, while the bass-bar supports the left side of the bridge.



This little detail may indicate that a new post-Atlantean epoch is beginning, and our question would be: When does a Michael period occur in the new epoch? Five Archangels have been time-spirits since Michael ended his reign around 245 BC, the

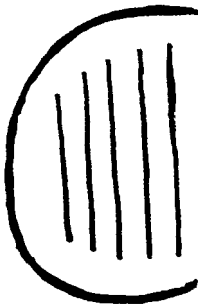
Mars-related Samael finishing in AD 1525 (or as Rudolf Steiner once stated, in 1510); and Gabriel taking over for a period of the most important European development of music. Then in 1879 it is again Michael's turn. So we can expect a new lyre-form tendency to come about soon – which it did. Here is the story in two parts.

Before the first World War (Julius Knierim believes in 1912) in answer to a request by the eurythmist T. Kisseleff as to a suitable instrument for eurythmy, Steiner promised soon «to create a lyra in a new construction suited to the musical present-day consciousness of mankind.» The oncoming war made things impossible; yet is it possible that Rudolf Steiner in the last years of his life brought about the happening of a Michaelic inspiration in a young musician who had ears to hear and could redeem the promise for him?

Now follows part two of the story.

A few years before the first new lyre incarnated the following incident took place, as told by Julius Knierim:

«A eurythmist one day asked Edmund Pracht how one can make sense of 'the mood of the fifth' on which Rudolf Steiner expounds in 1923. Then Pracht chalked on a blackboard five (vertical) lines denoting the strings, g, d, a, e, b. With a certain joy of movement he made a sweeping arc around the five strings. That looked quite nice, but suddenly he saw: «What I have drawn there on the blackboard is indeed an archetypal instrument.»² (Wow! it happened, say I.)

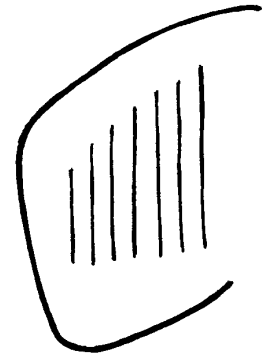


Later Julius Knierim used the archetypal sketch in a modified form as a front cover design for his series of publications of lyre music called *Spielbuch I-IV*.

With so many lyre-building initiatives manifest today, the coming up of questions of form needs must lead the discussion back to the simple drawing as the one above, to the Michaelic inspira-

tion of an asymmetric shape of the new instrument.

E. Pracht describes the step from the early thoughts to the deed: «Contrary to the customary symmetric build-up of the lyra as it has come down to us from Greek times, right from the beginning there stood before me the asymmetric plan for the lyre I wanted to create. At that time I was not familiar with the knowl-



edge music scientists have about the instruments of people's like the Sumerians, the Assyrians, Aramaic tribes and others. Simply the fact that strings of high notes are shot, of low tones are longer already determines an asymmetric shape. Sketches and thoughts were abandoned only to be picked up again – as it goes in a state of planning. On the ground of curative education these plans assumed more reality, and by the fall of 1926 the idea of the new lyre all of a sudden was ready. The spark from the realm of designing and scheming jumped to kindle the realm of real happening. «... Would not that instrument I carried in my mind for months, nay, years be the right one now?»³ E. Pracht had given a first design to a violin-builder in Basle, and also showed this drawing to his friend L. Gärtner, the man of form who after suggesting a few corrections set about building a lyre to the same plan, all in one night! These two first lyres (the one built by Gärtner was the first, of course) looked somewhat alike; a second very different model was designed by Lothar Gärtner at the very same time and carved and executed within the same month of October 1926. The photo below shows an example of the first model, and is almost identical to the lyre built in the one night. The second model has a rounded shape looking in the center like two fishes passing each other, and became the prototype for the modern lyre soon to be produced in great numbers. All models had one thing in common, the asymmetric form opening up towards the right side, like the arc around the strings in the original drawing described above. And why was this form important?



Only gradually did one notice the property of the lyre tone in acoustical terms. The tone-unfolding poses a phenomenon; the tone does not show its strongest emphasis at the instrument but rather in the room surrounding it. N. Viesser recognized that the instrument gives up the tone before it is fully developed, when the what is called the concordance of the surrounding space comes into play and further develops the tone *away* from the instrument. One can speak of a freeing of the tone from the customary resonance of the instrument body.

This gesture of freeing the tone is inherent in the lyre shape opening to the right side, where the tone «escapes» the form and becomes independently etheric.

Hearing it is important, of course! Quite a part from the outer shape the phenomenon described depends largely on two factors: the way the bass bars inside the lyre structure are spaced, and how curved or straight their shape, and this in relation to the bridge on top; the other factor is the way the instrument is played – not every stroked note produces a free tone! Here it would be pertinent to devote a chapter to how the very shape of the lyre somehow determines the way one should play it. The Gärtner-approach is different from the Choroi or Bryan lyres, and it is not just the slight difference in the spacing of the strings. Your body becomes part of the lyre form, at least has to adjust to it, as those know who play on more than one type of lyre.

Let me tell of another way to connect to your lyre. Often Julius Knierim used to do a «feel the Lyre» exercise with groups, before they played any music: holding the lyre as usual, placing one's left back of the hand against the inside of the pillar, moving up, then with the fingers feeling one's way along the inside form towards oneself, down and forward. Having thus completed feeling the upper inside space one "crosses» through the pillar bottom to the outside and completes the sweep down and around the lyre until you come back to the pillar. This movement is easily done on a round-lyre type, with the cornered ones you have to change from the left to the right hand to do the crossing over, as it were, in yourself. The purpose is

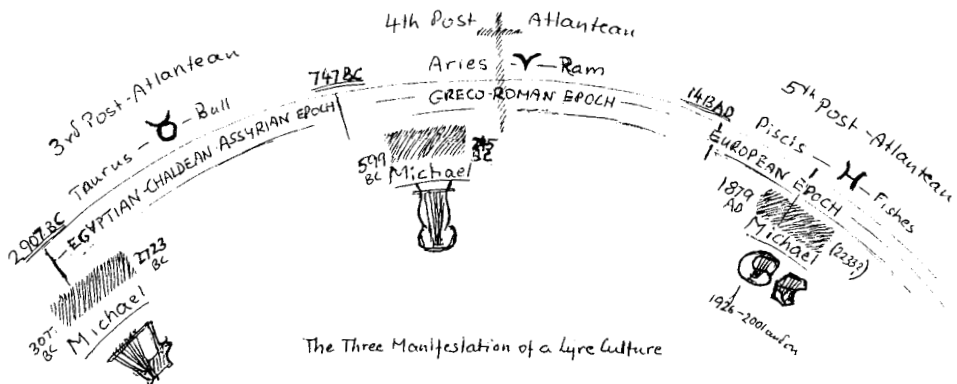
to get a feeling for the inside/outside «breathing», and also for appreciating what it takes to have the tone free itself from the instrument by an inner inherent law of form. Perhaps this is a way to conduct a form test. Yes, there are many shapes in today's lyre-world; and may they all sound with the tonal freedom connected to the name of *the modern lyre*.

The most encouraging event to happen recently is the founding of the International Lyre Association of Lyre Builders that took place in Hamburg-Harburg in spring 2001. May the lyre builders in the world find the new forms taking into account lyre history and recognizing Michael's involvement.

To sum up, let me draw a time chart of the three Michael-periods. In the Taurus culture – the third post-Atlantean epoch – when the sun rose at the spring equinox in the constellation of the bull (Taurus), Michael's involvement was right at the beginning. The nine bull-headed lyres found at Ur at 2700 BC were the result of a lyre-development prior to that date, under Michael's guidance, who had his reign 3007–2723. The soul force to be developed in that epoch was a sentient soul, a sense and body-bound soul, expressed in the image of the bull showing a clear front-to-back form direction. Thus the strings of that lyre appear on the side, not in front of the lyre. It is a body-bound lyre-image.

The involvement of Michael in the fourth cultural epoch falls a little after its beginning. Now the soul-force development is the rational-soul, or soul of mind and heart, and the sun is rising in Aries, the ram (story of the Golden Fleece, and all that). The epoch goes over the center of earth-evolution into the time of the Middle Ages and on to AD 1413. The beautiful upswing with the development of the Greek lyres was not least due to Michael, giving guidance during his reign, to the middle soul-force. Hence the buoyant symmetry, grace and beauty present in all the Graeco-Roman epoch.

The latter engagement of Michael in our fifth post-Atlantean epoch of the consciousness-soul development helped the birth of the lyre into a new direction, freeing the tone. Through the tone-releasing form a dynamic is created which leads us nearer to the etheric realm of tone; an acoustical phenomenon is helped to open to the spirit, to the being of tone. Form becomes the means for a spiritual reality.



- (1) 80 Players accompanying the deceased royalty were playing on lyres until they, too, died of poison, each holding a cup. Some of the lyres had bull's heads attached. See illustration 1.
- (2) Die Leier, Entstehung und Möglichkeiten eines erneuerten Saiteninstrumentes, herausgegeben von Maria Hollander und Peter Rebbe. Verlag am Goetheanum, Dornach 1996. P. 26.
- (3) See ref. 1, p. 17. Tr. C.A.L.

Light-Breath Pianism

Danaë Killian, CH-Arlesheim

One has to acknowledge that the piano, although its literature and that of its predecessor, the harpsichord, includes many of the greatest musical masterpieces, represents an impoverishment of the musical element. If the chord be the grave of melody, the piano is the entombed lyre of Apollo. In the piano works of composers as stylistically different as Mozart and Debussy we can experience how a paradisaical music, woven in the golden Apollonian spheres of light, is caught and reflected by the piano tone with its characteristically neutral mirroring quality, its quicksilver fluidity and resonance. As an interpreter of such music one soon becomes aware of the utter inadequacy of a technique based purely on mechanics, however well exercised, however thoroughly and logically this technique has been built up in accordance with known laws of physics. The most perfectly developed technical mechanism may indeed facilitate great artistry for it can accomplish, within the basic parameters of pitch, duration and intensity, everything the interpreter intends out of his musical conception – everything except quality of touch. The music of Debussy and Mozart demands a development of technical approach beyond merely replicating the mechanical perfection of the instrument. We are asked for an approach which is thoroughly human, not only in our inner musical conception, but human in our technique, in how we touch. Only through perceiving intimately the musical relation between blood and nerves in the fingertips can we hope for an honest articulation of genuine musical elements – melody, rhythm and dynamics. This is true for all music. Debussy and Mozart are but two composers inspired strongly by Michael-Apollo, whose visions of the possibilities of the piano far transcend the musically-impoverished instrument in its earthly-conceived form. Their music asks us – through tender clear consciousness, through the most delicate refinements of human touch – to overcome and transform the dragon which holds the virgin lyre imprisoned in the labyrinth of dead, mechanical ideas. The dragon is first and last not outside in the material piano but in ourselves. We are asked to transform ourselves. It is precisely in relation to the tasks and impulses of the present Michael Age that a pianist may seek an individual path which is musically significant beyond the abstraction inherent in his instrument.

In the sixth and last lecture of “The Mission of Michael” (GA 194), Rudolf Steiner speaks of the necessary transition from a relationship with the world-soul that could be experienced in earlier epochs through the breathing of air to the developing in our time of a light-breathing soul-process. This shall unite human will with cosmic thought at the crossroads between “inner” and “outer” realms, and between everything that can be called head-organization and the rest of the human being of feeling and will. For present-day consciousness, these have become divorced. We begin to practise what was described by Steiner as the Michaelic, modern form of yoga when we lovingly engage with all that reaches us through the light as sense-impression, when we become conscious during the dying away of after-images of how these become substance in the ensouled light-ether – substance which we ourselves, through inner activity, participate in creating. I see this yoga as the basis for all which I have before me to develop in the realm of music as a pianist. And it becomes ever more true for me to say that for the pianist, as for the eurhythmist, the technical means is love, love in engagement with the light of the world.

Love is the most perfect expression of will. Singing is love, motivated from the heart’s inspiration and penetrating the world through the movement-activity of the larynx. Tone emerges from the darkness of the will, of the unborn future, of the point in the centre. Polar to the tone’s point of conception is the peripheric realm of light, of appearance, a dying world which we

need in order to become conscious of ourselves. Paradoxically, every tone enters the dying stream of light when it is articulated and makes its “appearance” in the sensory world. This is true already for the sung tone and becomes increasingly apparent as we turn our attention to the more objectified instruments, ultimately to the touched instrument, such as the lyre. Where the breath-stream is a vehicle for singing, the lyre waits for the touch of the human being in a listening gesture. It returns its sound as a reflection of the inwardly heard singing – the tones of the lyre come from the periphery, born on light, as a memory of or answer to human song. With the invention of the piano, the selfless objectivity of the lyre took a step further into abstraction. Between the strings and the touch of the player is placed a mechanism of hammers, levers and keys, and the strings themselves are tuned after a mechanical concept of equal temperament. What is given through this abstraction is a certain freedom, for the single tone can be made to sound through almost no exertion of will from the human player. Virtual freedom from creating the sound gives the soloist the opportunity to play complex polyphony, at the expense perhaps of developing a concrete experience of the melody in the life of the single note. Despite these facts – despite the absolute miracle of Bach and my gratitude to be in a position to play polyphony by myself (a rich schooling) – I do not begin as a musician with the macrocosmic experience of polyphony but with *melos* – with the song motivated in the heart of the single human being.

Like the eurythmist, I sing not through the small organ which is the larynx itself, but bring the impulse to sing into movement which, inspired in the heart, proceeds from the collarbone through upper and lower arms, and flows into wrists, hands and finally the finest movements of my fingertips. These fingertips are most sensitive to the light which approaches from outside, the light which they touch and in which they dance. Will flows into the fingertips and encounters at the periphery not only light but the calcified keys of the piano. Here are found the tones which have lived as movement within me, arranged frozen in a spatial representation. And indeed the only tone which can be acoustically produced out of the moment of contact with the lifeless keys is one which immediately dies, dies physically, decays – which offers only a memory of all which had inspired me to sing through my arms and hands. This is apparently a bitter impoverishment of all which waits to be born out of the musical human soul.

Pianists commonly speak of the illusion of creating a sustained singing tone. Yet an honest musician really does not want to gloss over the moment of death in order to retain his inner singing in a purely illusory realm – that would be little more than the expression of unconscious egoism. Rather, the opportunity given in the moment of death is to become conscious of the human being who sings, who finds his higher “I am” as Logos in the periphery, dying into him with the light which dies into the passivity of his senses.

In the light-breath pianism which I attempt to practise, the movement which flows through the pianists’ arms is consciously arrested at the last moment before contact with the key. Singing is consequently inverted into a listening gesture, a gesture of openness to the periphery, where the tone is encountered out of the sphere of light. The pianists’ hands touch his instrument in a listening devotion. The will he brings that a key be depressed is religious, an offering – what flows lastly from the pianists’ fingers is as incense. Technically this means that one works not so much with gravity in the touch, but rather with the etheric force of levity. The pianist is completely relaxed, but it is not a relaxation which falls into gravity, into the bed of the key, rather it is a weightlessness. The fingers are moved in the realm of the sylphs. This is a very simple adjustment from traditional pianism (amongst “traditional” pianists I do not include such extraordinary musicians, certainly masters of what I call light-breath pianism, as Glenn Gould and Clara Haskil in the twentieth century, Chopin, Clara Schumann in the

nineteenth century and undoubtedly Mozart in the eighteenth – to name only some examples), which combines the wish for singing tone with knowledge of the physical laws of gravity and velocity. But it is an adjustment with far reaching consequences without which, at the very least, the performance of both Debussy's and Mozart's piano music to me is unthinkable. The applications are as varied, of course, as the character of each composer's thinking, the individuality of which we come to experience and know intimately. We intuit this, concretely through our touch, precisely when our fingers begin to listen and to move in consciousness of the etheric. Light-breath pianism is as valuable for Bach's polyphonic works, or even for the more Dionysian elements in early Schönberg in which one is asked to penetrate deeply into an almost sensual warmth-experience of darkness, as for Mozart. The decisive thing is the consciousness of the etheric, and the freedom, in the moment of inversion from singing-movement to listening-gesture, to approach the musical phrase with an articulation that is genuinely human and not mechanically conditioned from outside. My ideal, encompassing the interpretation of all music, is that between the darkness of the emerging tone, and the light in which tone appears, is a breathing process out of which colour, beauty, is born and weaves.

The pursuit of this ideal necessitates my working together with eurythmists. For, despite ideals of beauty, the immediately decaying sound of the piano is, after all, a nothingness, and the more clearly one comes to perceive this fact, the more this nothingness becomes an absolute transparency to the musical archetype which the pianist carries in himself as the form of the composition he plays. The piano itself, as instrument, disappears. The piano has no archetype in the spiritual world. The Apollo's lyre entombed therein has an archetype which indicates the human being who becomes conscious of himself when he is penetrated by light, the light which carries the memory of the pre-existence of the soul in eternity. This is the archetype of the one "who is like God". Inside the physical body, Apollo's lyre is formed as the structure of nerves which ray out from the spinal cord. They are so proportioned as to remember the harmony of the spheres out of which the human being has been formed – a memory which resonates in us when we listen to music but also with every encounter of our nerves with the sense-impressions, with the light. The archetype revealed when the piano disappears is the originally pure astral body of the human being, which finds its constitutional basis in the nerves of the human body. The piano itself is dead and cannot fulfil its musical task directly to the perception of the senses, but rather supersensibly in what transpires between the tones while the acoustic sound decays.

The singing voice as it is usually possible to unfold in our time is also unsatisfactory as a full expression of the the musical being (although the singer, like the pianist seeks to overcome through his artistry the instrumental limitations), because it remains too closely bound to the will to be objective in the sense of mirroring back the inner experiences from outside. But more importantly because it is the whole human being who wants to sing, and in the larynx this whole human being must confine itself to squeezing its soul through a tiny place. The movements of the larynx are an inspiration which belong rightly to the movements of the etheric body which can be expressed in the art of eurythmy through the movement of the whole physical body through the space which light creates – an etheric space where light works completely from the periphery, that is, without direction, shadowlessly.

The singing through the arms which the pianist begins before making contact with the key and producing an acoustic sound find their fulfilment in the art of eurythmy, which, even more strongly than light-breath pianism, devotes itself to the deeds of the peripheric dying light, yet has the possibility to enliven space. What for pianism must become *supersensible* musical experience during the moment of death-by-appearance (if the experience is to be musical at all) can enter the realm of the visible and thus sense-perceptible when the musi-

cal impulse, when *melos*, is continued eurythmy. This is because the art of eurythmy treats the physical as though it were the etheric.

Through eurythmy the human being experiences himself, while on earth, not as a mere creature illuminated externally by the directed rays of the sun, but as being, active in the anti-space in the heart of the sun, the life-forces of which are, since Christ's deed on Golgotha, united with the earth. The far future ideal inspiring eurythmists must become the creation of the resurrection, spiritual-physical body out of the ether-forces of Christ.

In eurythmy one recognizes the source out of which Mozart created. His music can rightly be regarded as a direct revelation of the being of an Archangel, of Michael. It is said that Mozart did not walk before he was three years old. One can observe how a new-born baby remembers in its limbs the pre-spatial world of the womb. My own daughter made the most beautiful, musical "eurythmic" movements in the first days after her birth. Such movements live fully in the stream of time. This memory in the limbs usually very soon dies, perhaps a week after birth, when movement becomes chaotic and awkward, uncontrolled. Then begins the long path of developing a movement which connects itself with three-dimensional space, culminating in walking at the age of one, or one-and-a-half years. One can only wonder at the significance for Mozart's development that he entered the spatial realm of movement later than is usual. One imagines that he lived longer in the stream of purely musical movement connected only to time-experience, did not "forget" the pre-birth etheric conditions during the "fall" on to dry land. Naturally such a delayed development has consequences for the whole organism, for the muscles, the bones, the sense-organs, the warmth-organization, for the emergence of speech. At the age of three years, Mozart carried his fine, musically-wrought bodily form – untouched from an element of desire in the sense-organs, unhardened in the muscles, ennobled now in the levity of his upright stance – into the world of space, and began his life's journey as a musician. He touched the keys of the fortepiano.

We, in our dense earthly constitutions, are not all so blessed as to walk, touch and see clearly out of an ever-present memory of Paradise, nor are we all so ripe in our souls' development that symphonies, heard and carried inwardly in fully mature form, are grasped in an overview as a whole and need only to be transcribed on to the page. Nevertheless it is a joy to work artistically in the stream of Michael, particularly in the company of others. Eurythmy is eminently a social art, prophesying a future epoch when not only the Manas, or Spirit-Self, shining so exemplarily through the individuality of Mozart, but also Buddhi, Life-Spirit, shall be a developed member or capacity of the normal human being. Only in the social sphere, when the social is understood as the most demanding and worthy of arts, does one receive the full opportunity to work to overcome the nature of the Double, to learn to see clearly and respect in the other, that he is like God. Not to hate but love the Double, love for what in my neighbour is like God. I am personally extremely fortunate, together with Katrin de Quero, Thomas Sutter, Frank Leckebusch and my husband Gotthard Killian, to be a member of the life-organism, the *Licht-Eurythmie Ensemble*. Whether or not we are humanly able to realize our high artistic goals, I trust in our work together above all because of our inwardly-felt, shared connection to such ideals as can blossom when one makes the mission of Michael the basis of one's concrete striving. Here there is no question of the musician humbly serving the art of eurythmy, but a shared interest in what each as an individual can contribute to the development of the whole, whether it be in the realm of lighting ("light-eurythmy") or composition, movement, musicianship or silk-dyeing. Here it should also be mentioned the valuable contributions of various speakers to our work – initially Valli Baur, in Australia Annika Rushton-Jaensch and Linden McCall, and most recently, Helga Aschoff and Beatus von Glenk. My own small contribution is to research light-breath pianism.

(1) As far as I know Apollo signified for the Greek age the same as the figure of [the Archangel] Michael for us today, if we proceed from the experience of etheric acitivity. It is not possible to give a concept here that could exhaustively deal with this quality, for it has to do with ever afresh attempting to produce a living thinking in feeling, when it concerns music, or constantly to learn in thinking to concern ourselves and to analyse in order to learn intentional thinking. For this reason I appeal to the reader to feel into what is intended here.

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

Thomas Göbel

Eurythmists move to the sounds of speech as though they themselves were the speech-process that brings speech to be heard. Every human being learns to speak in early childhood through imitation. This ability has consequently become part of their life-organization. It leads the will which moves the speech organs, while the consciousness of the human being who speaks links to the thought-content that is to be expressed. The life-organization, or the human ether-body, is the bearer of all the gained abilities that lead the will into the present, while the consciousness turns towards the aim of the work. We do not possess any conscious, immediate access to this source of wisdom, though we speak and work out of it.

The Creation of the Ether-Body

It was different in the history of human consciousness, as Rudolf Steiner reports (GA 233a).¹ In the Ephesian Mysteries during the Greek cultural epoch, a knowledge of the pre-natal creation of the human ether-body was fostered. By means of these Mysteries, the Ephesian initiates became acquainted with parts of their pre-natal existence, in particular the fashioning of their own ether-bodies in the region of the Moon. They experienced retrospectively how their eternal being made the decision to be born, contracting out of the cosmos towards the earth and entering the region of the Moon. The beings of this region created – and today still create – the ether-body for the human being of spirit and soul. These Ephesian initiates, placed in the situation before their birth, experienced how the inside and the outside of their ether-bodies were woven by the Moon-beings from the light reflected from the Sun, and from the Inspirations that the Moon-beings received from the planetary spirits.

In a verse, Rudolf Steiner summarizes this creative process of the ether-body, in so far as it contains the tendencies which can be trained into human culturally creative abilities. This verse was probably also spoken in a similar way by the Ephesian priests. It mentions how the beings of the spiritual world speak to the human ether-body when it was fashioned as a gestalt of light.

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

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

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

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

Beyond the speech-processes, stage-eurythmy through its artistic means can also make visible "the whole human being, as he is", which includes everything that underlies the soul-and-spirit basis of speech. Yet the human soul and spirit cannot straightaway be related to the content of the Ephesian Mysteries, and consequently not to the ether-body.

Later in the lecture of 22nd April, 1924 (GA 233a),¹ Steiner, reporting on the Ephesian Mysteries, describes a metamorphosis of these Mysteries and how it took place in history. This metamorphosis takes its start from the burning of the Temple of Artemis in Ephesus in 365 BC. On that day Alexander of Macedonia was born, whom Aristotle attempted to educate. Both personalities in their previous incarnations, Steiner reports, were initiates of the Ephesian Mysteries. Through the terrible event of the burning of the Temple of Artemis, everything of light and wisdom that took place on that site during the course of the centuries passed through the flames into the Cosmic-Ether. Steiner remarks that in any case much of the wisdom that in ancient times contained within the walls of the Temple was inscribed into the Cosmic-Ether and can visibly be read there as Imagination.

Aristotle and Alexander visited the Mysteries of Samothrace where the great planetary gods, the *megaloi theoi*, appeared in the smoke of the Kabiri vessels when the priests spoke into the smoke the mantric words. Influenced by the Mysteries of Samothrace, "something like a memory of the earlier Ephesian time" arose in Aristotle [and Alexander]. Again, the Ephesian sequence of sounds I O A was heard which has as its content the pre-existence of the human being: I = the "I", O = the astral body, A = the etheric body. And once again the Ephesian address to the ether-body resounded, in the verse quoted above.

In this historic memory of the Ephesian Mysteries there lay a power, a certain power to create something new. This power came from the recognition that what the fire at Ephesus signified, when they saw how this fire had carried forth into the far ether of the world the contents of the Mysteries of Ephesus, then it was that there arose in these two the inspiration to found the Cosmic Script. Only the Cosmic Script is not founded on A B C D E F. As our book writing is founded on letters, so is the Cosmic Writing founded on thoughts. Now there arose the letters of the Cosmic Writing:

Quantity
 Quality
 Relation
 Space
 Time
 Position
 Activity (or Action)
 Passivity (or Suffering)

There you have so many concepts. Take these concepts which Aristotle first expounded to Alexander and learn to do the same with them as you have learnt to do with A B C D. Then with Quantity, Quality, Relation, Space, Time, Position, Activity, Passivity, you will learn to read in the Cosmos.

This is what Rudolf Steiner¹ said, [listing Aristotle's categories]. And, somewhat later:

This is what happened in the further evolution of the world. Formerly there had been immediate spiritual experience for which the realities of Ephesus were still most characteristic. But now another thing came to take its place. It takes its start in the time of

Alexander, but it was only in later times, throughout the Middle Ages, that it evolved in its peculiar form. It is a deeply hidden, deeply esoteric thing. Deeply esoteric is the meaning that dwells within these eight or ten concepts – for we may also extend the number to ten. Indeed we learn ever more to live in these simple concepts, and to experience them in our souls as vividly as we experience the ABC when we have before us the richly differentiated spiritual content. So you see in the ten concepts what a mighty revelation of instinctive wisdom through millennia flowed at length into concepts whose inner force of life and strength must once more be revealed in times to come. In very truth the time will come when people will find again what is truly resting as in a grave, namely the cosmic wisdom and the cosmic light. People will learn to read once more in the great universe. They will experience the resurrection of what lay hidden in the intervening time of human evolution between the two spiritual epochs.

And, my dear friends, we are here to make manifest once more the things that are hidden.

This lengthy quotation may be allowed because (it seems to me) in it a task lies hidden, one that Steiner does not specify. On the one hand it is not decisively said that, looking back into their pre-existence, the Ephesian initiates experienced Imaginations of their pre-natal experiences. These Imaginations are faced by the Inspiration that Aristotle received of the Mystery-secrets of Ephesus, inscribed meanwhile into the Cosmic Ether. Out of an individual, *Imaginative* review of a past initiation, an *Inspired* preview of a way of working arose, through which the contents of the spiritual world can be reworked out of concrete experience. Out of the review of a tableau, there simultaneously arises a preview of the time-process of a new reading. In the above quotation, Steiner only lists 8 of the 10 categories of Aristotle. “Being” and “having/possessing” are omitted.

Steiner did say that the whole of anthroposophy came about through reading the Cosmic Script, but he did not indicate how the Imaginations of the Ephesian Mystery-knowledge are transformed into the ensuing process of the Inspired, legible Cosmic Script. And this metamorphosis must have taken place, when precisely the Cosmic Script could be founded on this “transformation into legibility”, on Aristotle’s metamorphosis.

Finally, the indication that Rosicrucianism of the Middle Ages achieved a special development in reading the Cosmic Script, is very cryptically put. Indeed, the word “Rosicrucianism” is not once used by Steiner. We are faced with a bundle of riddles, which we shall look at in the following section.

The transition to Inspiration

Cosmically expressed, Steiner says, eurythmy is the manifestation of the possibilities of speech woven out of the Mars-forces into the possibilities of movement gained from the forces of Mercury. In pre-existence, both are inscribed on to the outside of the cultivated human ether-body. In the Ephesian contents which became legible by Inspiration through the metamorphosis of the fire, what eurythmy is must also have been legible. And this applies in the same way for the three cultural abilities which became inscribed on the inner side of the human etheric body. The inside and the outside of the ether-body that had become legible through Inspiration must have affected Aristotle in such a way that he could have laid hold of these contents as thoughts. The new form of the ancient Mystery-wisdom became legible for him. Aristotle, however, not only shared the content which was legible, but above all he wanted to develop the ability to read in such a way that he conveyed the “symbols of the script” into conceptual form. In place of the contents revealed in the Mysteries, he put a new form. This form is no longer secret because now the human being, or better every human being, out of

his/her own will-forces can develop the faculties which are here called “reading”.

Now, it would be very strange had Steiner not presented in the new form of “Inspired legibility” the metamorphosis of Imaginative eurythmy, which makes visible the “movements of the speech process”. I am convinced that he did so in lecture 10 of the lecture-cycle *Eurythmy as Visible Speech*. The metamorphosis consists in the Inspired legible repertoire of the astral body arising out of the Imaginative beholding of the ether-body. This means – it is essential to think this through – when this repertoire sounds in harmony with the ether-body. This connection, too, can be found in Rudolf Steiner. He discusses the correspondences between the consonants of speech and the twelve forms of the astral body. We shall pursue this further in a subsequent article.

In lecture 10 of *Eurythmy as Visible Speech*, Steiner calls twelve forms “the whole human being, as he is”. Every human being, as a consciously acting person, deals with this canon of form and when he turns towards his social environment. This was described in detail in a previous article describing the seven conditions of being of the human “I”.² Through this the spiritual being of the human “I”, under the dynamic of the consciousness and the will, is able to turn towards the world. Here we should ask whether the duality (the inside and the outside of the cultivated ether-body) stands in a describable relationship to the astral body, or soul-body (to its forms and its ways of being), in the way that an Imaginatively acquired content stands to one that is gained through Inspiration.

In order to get further with this question, we shall look at Aristotle’s ten categories. Through the ten categories with which he questioned concrete appearance, a sense-perceptible object, Aristotle wanted to reach from the experience to the Idea, to the essence that produced the appearance. Plato on the other hand experienced the Ideas as the remnants of the spiritual world which was retreating from human consciousness. Plato’s attitude stands at the end of the ancient guidance of humanity by the spiritual world. Aristotle takes up the new beginning. He starts with sensory experience in order from there to seek the path to the spiritual world out of his own strength, the strength of the human will. Here alone lies the “strength to create something new”. The human soul consequently is no longer an object of the gods into which they sink revelations under certain conditions. The human being now becomes a powerful subject, who turns towards the gods, making them the object of his strivings. The human being becomes a teacher who leads the way for his pupils. And so in a certain way Alexander was the first human being who alone had a human being, Aristotle, as his teacher.

Two Streams in Biography and Eurythmy

Take a plant, an animal, or even ourselves and ask the ten questions, which Aristotle calls the categories. Then the connection of all the answers reveals the being, the essence – which means the Imaginative picture built up out of one’s own strength – the essence whose work is the sensory appearance of the object to which one has turned. These answers, however, can contain more than what the gods know. And this “more” is the way an organism, perceiving the conditions of the earthly environment, deals with them. Because through this he can answer in such a way to the conditions of his biotopes. He learns from it and comes to innovations which can become factors for his own evolution. This applies especially to ourselves [as human beings].

This view is also upheld by evolutionary biologists, who grant each organism the responsibility for its own evolution. How we ourselves are to lead our own evolution is described by Rudolf Steiner in his book *Knowledge of the Higher Worlds – how is it attained?* This, however, applies especially to the advances in humanity with the development of consciousness, which

is unthinkable without the biographical experiences of the incarnating human being. The human being is the most important factor. He carries the experience of one incarnation into the next in order to serve humanity's progress. In the following life, karma gives the conditions arising from the previous life. The human individuality grows through this, developing not only himself but also serving the progress of humanity. That the beings of the spiritual world play into this is evident, but the human being also undergoes experiences on earth which the spiritual world needs in order to be able to participate. Finally, with the results from his biography, the human being takes with him through death what the spiritual beings need as the prerequisite to further the evolution of human consciousness, as far as this is possible for them.

During the course of his biography, the human being trains twelve forms of his astral body in coming to terms with his social environment, and he develops seven conditions of being of his personality in the turning towards the sensory world. If the human being wants to know himself, he has the possibility to look at these twelve forms and seven conditions of soul as he has developed them individually. In old age he can create a picture for himself of how in his life he has grown into these forms and movements of soul. This essence is the basis carried by the human being through the gate of death into the spiritual world. It is the basis, too, with which the beings of the spiritual world learn what it means to be a human being striving for freedom, who tries to prove himself in the dilemmas presented by the earthly world.

Out of the point of view presented here, a certain structure in human biography is revealed. At birth the human being receives an astral body. Its initial form can only be the form of "flaming enthusiasm", because this is the pre-natal figure of the astral body into which the human spirit and soul has not yet entered. He likewise receives the foundations of the eleven still undeveloped forms, yet what he does about them in his life depends on him. In the middle of life, when the "understanding" and the "deed" are fashioned as forms, the participation of society in the fashioning of the personality comes to an end.

Self-education achieves two things. (i) The forms of understanding are changed through the will working into the consciousness, into those prospective forms which then culminate in "the human being in balance". (ii) The consciousness retrospectively penetrates the forms of the deed when the results of one's own deeds are reviewed. Then, moreover, the karmic consequences that in future follow as inner and outer conditions can be felt as just.

The human being received the form "flaming enthusiasm" as a gift at birth. Biography can lead to "the human being in balance". This [Aquarian] form then becomes reality, becomes being. The path between is the work to progress, one's own striving. The gods are interested in getting to know this, since they live in the state of necessity and not of freedom. Consequently, they do not know the dilemma that evil presents to man, because they simply *are* either good or bad.

Eurythmy has two sources. (i) The canon of processes of the ether-body is available as the material, which is brought through the gate of birth, and (ii) it has at its disposal the form-and-movement canon of the astral body, which goes towards its fulfilment through the gate of death.

Rosicrucianism and Eurythmy

The twelve forms from "flaming enthusiasm" to "the human being in balance" were given as an ideal type by Steiner to eurythmy as the artistic means.

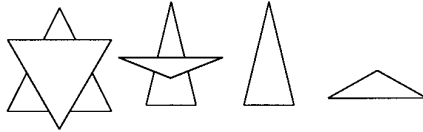
We have shown that for Aristotle in Samothrace a metamorphosis took place between the knowledge of the ether-body and the will which creates pictures of the astral body. In lecture 10 of *Eurythmy as Visible Speech*, Steiner³ describes something quite similar for eurythmy. He says:

Up to this point we have, at least to some extent, derived the eurythmic gestures from the actual sounds of speech... [W]e may choose another starting-point; that is to say,

we may take the nature of man himself and develop from this the various possibilities of form and movement. We may see what manner of movement can proceed out of the human organism; and then, carrying this further, we may eventually discover how the individual movement can take on the character of the visible sound.

Consequently, correspondences exist between the speech-processes of the ether-body and the [twelve] forms and the movements of the astral body. This will be discussed in more detail in subsequent articles.

One of the riddles mentioned at the beginning remains quite open. What especially developed in the Middle Ages out of Aristotle's concerns? Looking at the Rosicrucian books of the Middle Ages – the concepts used are not immediately understandable – a sequence of signs and symbols is discovered which also reaches beyond our grasp. If one looks at such symbols and reads the lectures following the 10th lecture in *Eurythmy as Visible Speech*, then one rediscovers these symbols. For example, in lecture 12 amongst the forms which are moved in eurythmy, one finds the Rosicrucian hexagram, embellished with Hebraic words, freed by Steiner into two triangular forms which are metamorphosed:



The pointed triangle is called “the Energy Dance” when carried out in eurythmy, and the second, flatter triangle “the Peace Dance”. It can be immediately seen that these symbols have gained a content which at first glance they do not possess for our consciousness, but which they could have had in the Middle Ages. But the question here indicated requires a detailed discussion.

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- [1] Rudolf Steiner. *The Easter Festival in relation to the Mysteries*. Four lectures, Dornach 19th to 22nd April, 1924. GA 233. Tr. George Adams. RSP, London 1968. (Tr. slightly corrected A. S.).
- [2] Thomas Göbel. ‘The eurythmical movements presenting the seven conditions of being of the human “I” in *Newsletter* No. 34, Dornach Easter 2001, pp. 33–42. See also two further articles in *Newsletter* No. 33, Dornach, Michaelmas 2000, pp. 82–91; and *Newsletter* No. 35, Dornach Michaelmas 2001, pp. 36–39. I have added the half-titles. (Tr. note.)
- [3] Rudolf Steiner. *Eurythmy as Visible Speech*. Tr. V. & J. Compton-Burnett. RSP, London 1956, reprinted 1984. P. 157.

Character and Conduct in GA 278: Criteria for Art (Part 2)

Alan Stott, GB-Stourbridge

‘In art we must find again the divine-human. But we can only do this, if we find the way back again to the divine-spiritual in cognition, that means in perceiving...’ (R. Steiner, 20th May, 1923. GA 276).

Introduction

In Part One of this study (*Newsletter* 35, Dornach, Michaelmas 2001) on the allusions to the Eightfold Path (or Program) in the eight lectures of *Eurythmy as Visible Singing*, GA 278,¹ the background is sketched and lectures 1-4 are discussed. It was noted that the allusions to the Eightfold Path tend to coincide especially with the later stages of Christian initiation. We shall consequently continue noting some correspondences and citing chosen authorities, including biblical references and Steiner's remarks on them. This method seems best suited to the subject – remembering two things.

- (i) God himself does eurythmy. 'God eurythmizes, and... there arises the human form... In the beginning, God created the beautiful human form out of movement.'²
- (ii) Rudolf Steiner's words,³ spoken in England: 'And so it can come about (it only depends on people) that the Christ-Impulse in its true form can come to manifestation precisely in the sphere of music'.

The correspondences mentioned are linked to the Eightfold Path by the quality of number. In Part 1, it was argued that this legitimate subject of study is unquestionably musical. The chosen style is expository, served by whatever scholarship seems adequate and could be helpful. The path traced in Part 1 is concerned with the attitudes of individuals and the necessity to transcend the limitations of the sensory, natural world. Perceptions develop after the crisis at the end of lecture 4, but we do not leave the earth – on the contrary, we are led on *to learn to take hold of it properly*.

Some aphoristic sentences are unavoidable in the present meditative survey, which is neither one-sidedly pious nor historic. The attempt is made to discover deeper answers to the question, '*Why and how can eurythmy still be described as "visible singing" today?*' Although all the details mentioned may not have been present in this form in the lecturer's mind, the cumulative evidence suggests that Steiner could be renewing the traditional Eightfold Path and the seven stages of Christian initiation. The present writer approaches out of the Western tradition. How is this viewed by artists coming from a background of the Eastern traditions? There is certainly far more to be unearthed in these lectures that could lead further than the few basic conclusions we draw at the end.

An adequate answer to the empirical question, '*How does all this help me to carry out C major?*' can no doubt be better demonstrated than put into words. Neither theory alone nor practice alone is enough today, but rather both together. Steiner remarks that it is not behind but '*in the technique that the soul must work*'; likewise the eurythmist has to be personally involved – 'you see from him himself whether or not art lives within him as a divine world-content.'⁴ Is this the experience today? Or are the materialists correct in assessing Steiner as a nineteenth-century idealist philosopher given to using pompous language?

The 'divine world-content' content, of course, is a reference neither to intellectual baggage – and GA volumes – nor recipes for help, but to the presence in artistic life of the deepest things accessible to human beings. The onlooker is not mocked (cf. p. 48f. [42f.]). The search of existential artists and 'the divine world-content' are essentially related. What is termed philosophy, theology or ethics is offensive to those who would turn words into acts. But our experience of doubt and ignorance may make us more ready to welcome principles we did not create and which must bind us, and less eager to anticipate discoveries by such conclusions which ask to be corrected by those principles.

The question whether Steiner was 'conscious' of the details we are attempting to uncover, is similar to the question whether Mozart was 'conscious' of the notes he wrote down. In lecture 6, Steiner mentions musical notation. Now the interval of the sixth is significant as the one prefiguring the stage of higher consciousness termed Inspiration.⁵ Musical thoughts

originate in another world;⁶ to bring them to birth the artist's consciousness enters an enhanced state – he is not simply dreaming but he is 'to dream consciously – that is to say, to meditate' (p. 68 [59]). Because in all his teaching Rudolf Steiner kept to the musical, creative element, he can be seen as the greatest unsung musician of the twentieth century. Were his principles artistically exact?

Lecture 5 – Right Livelihood

The point, however, is that we must not merely take these things schematically, but also enter somewhat into the quality of human working together in artistic presentation (p. 53 [47]).

Here we are not shown a philosophy, theology or ethics different from the systematic schools, but the great deliverance from them. Steiner points to Right Livelihood – our place in human society, i.e. our relationships, begins with our colleagues. As members of humanity in the present fifth post-Atlantean epoch, we may join to effect all transforming work that – like 'salt',⁷ mentioned at the heart of the lecture-course (p. 52 [46]) – concentrates the whole of human endeavour. At the beginning of lecture 5, Steiner uses the verb 'heraufarbeiten' (lit. 'to work upwards') – it is well-known that in pursuing art 'to raise the physical human being' is arduous. But it leads to 'power to become the sons of God' (Jn 1:12).

J. M. Hauer – who comes to the fore in lecture 5 – is a musician who genuinely seeks the spiritual through his art, described in his manifesto (published in 1923) addressed to contemporary artists.⁸ His assessment of the symptoms of our modern musical situation receives Steiner's sympathy. Nevertheless, Steiner⁹ claims elsewhere: 'Those who scornfully deride materialism are bad scientists, [and] bad artists.' For there still remains the obstinate fact of 'bodily hindrances and impediments' (p. 62 [55]), which is a recognition of sickness and evil, or Sin and Death, in their true form, called Descent into Hell. ('Sin' is 'lawlessness', I John 3:4; chaos, rebellion, apostasy.) This recognition belongs to the fifth stage of Christian initiation.¹⁰ Here we have the other side of 'restraint and restriction', mentioned earlier (lecture 2, p. 24 [20]).

Instead of criticism to reverse a retrogressive attitude, Steiner offers artistic help, cf. biblical 'mercy' = 'slow to anger', 'gentle with others'. The crucial question, Steiner points out, 'is whether we can also love the visible realm' (p. 55 [49]). The word 'love' is used four times – even a fifth time, on p. 56 [64] – contrasting with the word 'hate' used five, in all six, times to describe Hauer's attitude. 'Love' is exactly the right term for our relationship to the earth, and nothing less will do. This redemptive activity begins with the consciousness-soul.¹¹ The concept of participation in nature links Steiner to the redemptive theories of perception of the Romantics, for example that of S. T. Coleridge:

we receive but what we give
And in our life alone does nature live

(from 'Dejection: an Ode')

These considerations also belong to the fifth stage of Christian initiation termed Mystic Death. It is a rending of the veil of the natural, physical world. John 1:47, words spoken to Nathanael, really mean: 'You belong to the fifth grade of the mysteries and have overcome all deception of the sensory world.' Expressions in lecture 5, such as: 'freedom to carry out the movements beautifully' (p. 61 [53]); and 'true human dignity' (p. 63 [55]) indicate a growing responsibility. It has been pointed out before now that there is a freedom from constraints, as well as a freedom for spontaneity. There is such a thing as an acquired spontaneity, too – the middle way of artistic risk, known to every performing artist.¹² Honestly faced, is not most talk of freedom sentimental moonshine and/or adolescent growing pains?

Reciprocity

A comparison of 'fifth-stages' from two comparable series emphasizes the reciprocal nature of this stage. Both an inner and an outer side belong to a threshold situation, revealed in the eurythmic gesture for the interval of the fifth.

- (i) The fifth 'Word from the Cross' (or 'Seven Last Words') is 'I thirst' (Jn 19:28). This was not merely a bodily need, for John's gospel records that 'My meat' – my very food and drink – 'is to do the will of Him who sent me' (Jn 4:34). The reciprocal longing of man for God, and of God (who is the unrestrained Lover) for man, finds unique expression and complete fulfilment in Christ Jesus (Ps 42:2). 'Vinegar' was necessary for the completion of the Mystery of Golgotha (cf. Ps 69:21); curiously, it finds mention in a lighter context in lecture 8, p. 92 [80].
- (ii) The fifth Beatitude is the root concept of the Kingdom of God: 'Blessed are the merciful, for they will be shown mercy' (Matt 5:7). It reflects complete reciprocity. Steiner¹³ links this Beatitude with the mind-soul, or rational soul: 'The subject and the predicate must be alike, since it concerns what the "I" develops within itself.' Shakespeare's Portia supplies no doubt the most sublime picture of mercy: 'It droppeth as a gentle rain from heaven.' It is by nature reciprocal – 'twice blest' (The Merchant of Venice IV, i). In the Beatitude, Christ is really speaking about his own deed of Incarnation and Redemption. Augustine¹⁴ speaks of 'assistance by a [spiritual] superior' with the fifth Beatitude. There is no 'merit' theology in Christianity. Divine redemptive mercy is personal, freely available to every human individual.

Musical creation is always occasioned by inner experience ('feelings of pleasure' and 'pain': p. 20[16]). 'Imitating nature' (reflecting the 'finished work' in musical sounds) is essentially irrelevant. The Creator, who lived in the celestial life and harmony¹⁵ came to the earth and identified with it. It is now His body (Jn 1:14), and we ourselves inasmuch as we identify with It. He has begun the re-creation from within humanity. This now means that the illusion that nature is 'out there' has been superseded by 'the One Life, Within us and Abroad' (Coleridge). Nature's 'inside', however, is identical with the unconscious human mind – a theme sung by William Wordsworth and philosophically presented by Coleridge – and termed by Steiner the 'ocean of musical sound' in Theosophy. This new awareness is not impersonal but is summed up in the first person pronoun (cf. Gal 2:20; and 'the only-begotten son', Jn 1:14). The 'I' or 'self' conceived as 'the mind' – as non-agent – is a non-entity, but experienced as the person it rightly is heir to all things. Gradually human beings will find their way back to a cosmic wholeness. This is hinted at in lecture 5 (see further GA 278 study edition, Appendices 1 and 3).

The fifth as a threshold

In lecture 6, p. 76 [64], we read about the interval of the fifth as a threshold:

The [interval of the] fifth is the human being. Going further, we actually pass over into what lies beyond the human realm, but in this case, because we are dealing with music, into the spiritual realm.

'Pass over' (*hineingehen*) implies a threshold and recalls the only use in the gospels of the Greek word *exodos* in Luke 9:31 for the beginning of mankind's return. God's redemptive act is 'by the death and passion of him who is no other than the Lord Yahweh himself,' writes the learned Bishop Christopher Wordsworth.¹⁶ '[A]ll things in the Exodus of Israel were figures of us.'

The autonomy of musicians is a related achievement. Handel was the first, and with Mozart a definite freeing from the tutelage of the priesthood and the aristocracy occurred.¹⁷ Beethoven entered into the consequences, and soon the romantic composers were exploring the world on a new personal basis. The classicists and romantics were protesting against the growing materialism around them.¹⁸ The problem of the twentieth century was how to supersede the limita-

tions of the romantic ego. Once awoken, the potential growth of the 'I' into Life is limitless – cf. the fifth 'I-am' saying Jn 11:25, and the fifth promise Rev 3:5, where the name 'I' has grown and is recognized. Lecture 5 concludes, 'When we come to the human being, we have to enter into movement, because the human being transcends (*hinausgeht*) the reposing, purely sense-perceptibly visible form... [which] should be left to nature' (p. 65 [56]), i.e. 'finished' sensory nature.

In traditional number symbolism, Steiner¹⁹ reports on the crisis aspect – 'five is the number of evil.' In medicine, 'part of the treatment would be to study the illness in its development on the first and fifth days after its onset, on the separate days at the fifth hour past midnight, and again during the fifth week. Thus it is always the number five that determines when the physician can best intervene... helping or harming, because what can justifiably be called good or evil then flows into the world of reality'. Precisely in lecture 5, the TAO-exercise is given to people living in the fifth post-Atlantean cultural epoch. It is one of Steiner's greatest eurythmical attempts to assist the Spirit's slow healing of mankind's congenital sickness, termed in theology 'original sin'. This exercise concerning 'the body as instrument' is for 'inner strength... to carry over into all your eurythmy' (p. 64 [56]) leads to the deepest awareness of the point of departure for singing gesture itself in the physical body. Alignment to that centre counteracts the Fall of Man. The unified, perfected human being who 'surrenders to TAO... renew[s] creation'.²⁰ To live in harmony with both nature and spirit is Right Livelihood.

Lecture 6 – Right Effort

If you want to paint a picture of a house, surrounded as it is by air, leave room for your colours within the area which the air leaves free. The house will come about. That's what art has to work for! In this matter one can indeed sometimes reach a fine state of despair (p. 74 [63]).

Every word in this quotation is meant at face value. The three examples Steiner brings in lecture 6 and illustrates on the blackboard – face, horizon, house – in order, graphically, to indicate how art can etherically portray the reality of the worlds of soul and spirit, connect with the number 6. Steiner's trinity of images are all biblical, and speak of creation and re-creation – and also how not to go about it. For there to be a Right Effort, a wrong way has also to be possible.

- (i) *Face*: Man was created on the sixth day (Gen 1:27). It is worth noting that the biblical expression 'face' frequently means 'presence'. 'Face' suggests that the etheric realm is personal – cf. the Guardian of the Threshold, portrayed in the red West Window of the Goetheanum, Dornach. Elsewhere, Steiner uses the phrase 'the etheric Christ' to describe the event of the parousia – 'coming/ arrival/ entering/ re-appearance/ pressure/ presence'. Cf. the description of the Alp-Elf (I, p. 7 [6]) of 'a being in constant activity, of becoming, of coming-into-being, of lively movement'.
- (ii) *The horizon*, the 'boundary [between] sky/ heaven', and 'sea' may echo the creation of the firmament dividing the waters on the second day of creation (Gen 1:6-8). The interval of the second – 'at the gateway of the musical realm' – is described at the close of the sixth lecture ('what was left out' – the lecturer does not actually say that he forgot it!). Rather than division, the context here suggests the marriage of heaven and earth, symbolized by the hexagon.
- (iii) *House*: On the Mount of Transfiguration, 'after six days,²¹ Peter – who had not yet learnt the lesson of Mark 9:4-8 – wanted to build 'three shelters/ booths' ('tabernacles' AV/ KJV), for the three leaders: Moses, Elijah and Jesus. The ultimate dwelling is the Temple; the psalmist aspires to make the temple his home. Ps 24 declares that he may stand in the temple 'who has clean hands and a pure heart'; vv. 1-6 contain all three images: 'face', 'waters' and 'his holy place', or the house of the Lord. Early in his gospel, John associates this Temple with 'the

temple of his body' (Jn 2:21) in and through which the Mystery of Golgotha was accomplished. The sixth 'Word from the Cross' is 'It is finished' (Jn 19:30), that is, 'accomplished/completed/ fulfilled', signifying total victory. The creator acted to create man; it needed His suffering to re-create man (cf. Heb 3:6; Matt 7:24-27; II Cor 5:1-4; Eph 2:21-22).²²

Right Effort, the sixth stage of the path; the bidding to the student 'to fulfil his obligations ever better and more perfectly'²³ is a small-scale union of heaven and earth, working towards 'It is fulfilled'. The whole subject is summed up in a sentence from Steiner's²⁴ first publication, 'Becoming aware of the Idea within reality is the true communion of man.' This is the basis of a sacramental philosophy, which is another name for Steiner's 'monism'; all transforming, sacramental work – in religion, art and science – prepares for and contributes towards Jupiter-evolution (New Jerusalem). The biblical image is bride and bridegroom, that is, marriage-union between humanity and God.

The fulfilment of earth evolution is also biblically presented as the Holy City, New Jerusalem (Rev 21), image for the sixth planetary embodiment of the Earth. There is no need of a temple here, 'for its temple is the Lord God and the Lamb' (v. 22), and 'the glory of God is its light' (v. 23). 'Nothing unclean shall enter it', God's 'servants' shall 'see his face', *i.e.* be in His 'presence'. The sixth Beatitude runs 'Blessed are the pure in heart, for they shall see God' (Matt 5:8; cf. Ps 17:15; Rev 22:4). In the sixth promise, Rev 3:12, the human 'name' has grown into God's Name (= His nature, His being). Augustine¹⁴ speaks of 'the pure and spiritual intellect'. For Steiner,¹³ the sixth Beatitude speaks of the consciousness-soul, or spiritual-soul, which can perceive the divine drop, '[T]he heart is the expression of the "I", the divine in the human being.'

Meditative consciousness (awake dreaming) is described in lecture 6, with the suggestion of putting *Occult Science – an Outline* (GA 13) into music. This book summarizes the mind of the Creator-Logos. Steiner's suggestion, with its far-reaching relationship between art, anthroposophy and the Christ-impulse, is directly made to creative artists. The Goetheanum revealed the human, cosmic laws, hence it 'was musical, it was eurythmic' (p. 55 [49]); it was a 'House of the Word'. The sixth degree of initiation is Entombment, or Burial: united to the earth. The earth becoming a new Sun: Resurrection.¹⁰

RSP = Rudolf Steiner Press, London

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

E.T. = English translation

- [1] R. Steiner, *Eurythmy as Visible Singing*. Tr. and commentary by Alan Stott. Stourbridge: The Anderida Music Trust 1996 [1998]. Page numbers of both editions are given.
- [2] R. Steiner, *Eurythmy as Visible Speech*. Lecture Dornach 24th July, 1914. GA 279. The tradition see A. Kaplan, *Sefer Yetzirah*. Samuel Weiser, York Beach 1997.
- [3] R. Steiner, *True and False Paths in Spiritual Investigation*. GA 243. Lecture Torquay, 22nd Aug., 1924. RSP/AP, London 1969. The tr. in the text is from the accurate tr. in Lea van der Pals, *The Human Being as Music*. The Robinswood Press. Stourbridge 1992. P. 72.
- [4] R. Steiner, *News Sheet 20th July, 1924 in Eurythmy as Visible Speech*. GA 279. London: RSP 1984. P. 10f.
- [5] R. Steiner, *The Inner Nature of Music...* GA 283. Lecture Stuttgart, 8th March, 1923. New York: AP 1983. P. 73.
- [6] R. Steiner, *Ibid.* Lecture Cologne, 3rd Sept., 1906.
- [7] On 'salt'; cf. Matt 5:13 and GA 278 study-edition, endnote 31 on the biblical, hermetic and alchemical aspects.

- [8] Josef Mathias Hauer, *Deutung des Melos*. Leipzig/Wien/Zürich: Tal & Co 1923. E.T. 'The Interpretation of Melos' MS tr. A.S. held by R. St. Lib., London. This manifesto was the exoteric stimulus drawing Steiner's answer in GA 278.
- [9] R. Steiner, *The Arts and their Mission* GA 276. Lecture Oslo, May 20th 1923. New York: AP 1964. P. 111.
- [10] R. Steiner, *The Gospel of St John*. GA 103. Lecture 14, Cassel 7th July. New York: AP 1940 [1988]. P. 171f.; also R. Steiner, *At the Gates of Spiritual Science*. GA 95. Lecture Stuttgart 3rd Sept., 1906. London: RSP 1970.
- [11] R. Steiner, *Metamorphoses of the Soul*. Vol. 1, lecture 'The Mission of Reverence', Berlin, 18th Oct. 1909. London: RSP.
- [12] Hermann Pfrogner, *Zeitwende der Musik*. Munich/Vienna: Langen Müller 1986. P. 234. Quoted in GA 278 study-edition (seen endnote 1), endnote 21.
- [13] R. Steiner, 'The Sermon on the Mount'. Lecture Munich, 15th March, 1910. GA 118. In R. Steiner *The Ten Commandments and the Sermon on the Mount*. New York: AP 1978.
- [14] St Augustine, 'Our Lord's Sermon on the Mount' in *Nicene and Post-Nicene Fathers of the Christian Church (First Series)*, ed. P. Schaff, Vol. VI. Edinburgh: T & T Clark, repr. 1991 especially 1, 3 and 2, 11. See also J. J. Jepsen, *St Augustine, the Lord's Sermon on the Mount*. Cork: Mercier Press 1948; R. C. Trench, *Exposition of the Sermon on the Mount* London: Kegan Paul, Trench 1844 [1886].
- [15] R. Steiner, *Christ and the Human Soul*. Lecture Norrköping 16th July, 1914. London: RSP. P. 70.
- [16] Christopher Wordsworth, *Commentary on the Pentateuch*. London: Rivingtons. P. 20.
- [17] Jürgen Schriefer, 'Mozarts Zauberflöte in ihren sozialen Aspekten', *Resonanz*, No. 5. Dornach 1987.
- [18] Hermann Pfrogner, 'Der Zerrissene Orpheus' in *Zeitwende der Musik*. Munich/Vienna: Langen Müller 1986.
- [19] R. Steiner, *Occult Signs and Symbols*. GA 101. New York: AP 1972. P. 32ff.
- [20] Martin Buber, 'The teaching of the TAO' (1910) in *Pointing the Way: Collected Essays*. New York: Humanity Books 1999. Pp. 31-58. Quote p. 54.
- [21] Luke's 'eight days' (Lk 9:28) is no contradiction to Matthew's and Mark's 'six days' according to Rudolf Frieling, *New Testament Studies*. Edinburgh: Floris Books 1994. Pp. 124f.: 'Six days it is, if only the days between events are counted; eight, if the day of Peter's confession and the day of the Transfiguration are included... Luke makes the connection of the "octave" at the beginning of the Transfiguration narrative, between the day of "these words" and the later day when they were confirmed by the vision.'
- [22] The mystical tradition on the number six is summarized by Thomas à Kempis, *Meditations on the Life of Christ*. Tr. Wright & Kettlewell. Dutton 1892. Repr. Grand Rapids, Mi: Baker Book House 1978. P. 187f.: 'On the sixth day, Thou didst make man from the dust of the earth; and on the sixth day Thou didst redeem him with Thy Blood. On the sixth day Adam was tempted and deceived by Eve; on the sixth day Thou wast announced by an Angel and conceived in the Virgin. On the sixth day man sinned and lost Paradise; on the sixth day Thou didst suffer for our sins, and the thief by Thy mercy recovered Paradise. Therefore, in order that new things may correspond with old, and the last acts with the first, Thy sixth cry on the cross was fittingly, "it is finished."'
- [23] R. Steiner, *Knowledge of the Higher Worlds: How is it Achieved?* RSP 1969, p. 123; *Knowledge of the Higher Worlds and its Attainment*. AP 1947, p. 140; latest tr. *How to know Higher Worlds*. AP 1994, p. 114.
- [24] R. Steiner, *Goethean Science*. GA 1. New York: Mercury Press 1988. P. 40.

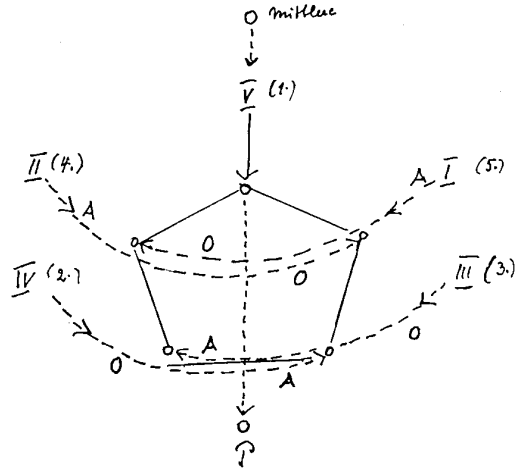
Addition to Rudolf Steiner's indications on the Foundation Stone Verse

Book I of the Eurythmy Forms to texts by Rudolf Steiner, page 86 (omitted by error from the Newsletter Michaelmas 2001)

Christine Custer and Eva Froböse, Dornach

The Entrance:

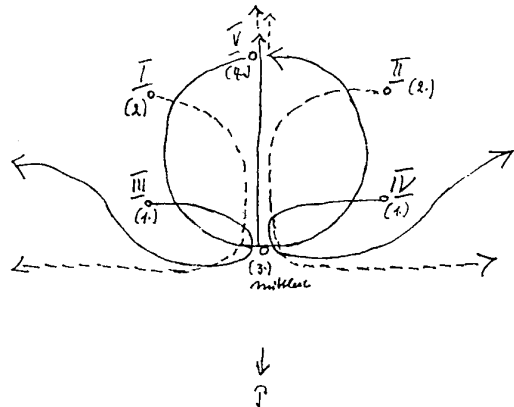
First enters V out of the middle back in I and remains standing in the back of the stage. Then IV enters from the left in a forwards curve in O (middle), that changes into A (above), as soon as the middle axis is crossed. When the middle axis is reached, III enters from the right also in O (middle) behind IV in a curve, in A (above) changing at the middle axis. When III arrives at the middle axis, II enters from the left with A (below). When the middle axis is reached, the A (below) becomes O (middle) and at the same time I enters from the right in A (below), which changes at the middle axis to O (middle).



The Exit:

V goes strongly straight backwards in I to the point. Then the central figure, when V has passed by, goes to the empty place of V. When both are standing, III and IV simultaneously in I (above) go to the middle axis forwards and in a curve exit at the sides. When they have reached the middle axis, the I (above) changes to A (above) and I and II begin, also in I (middle) up to the middle axis, then the I changes into A (middle). After I, II, III, IV have left, the middle figure moves straight backwards, stands behind V and goes out behind in the middle – all with I. After this V moves a circle via the right (then left) in I (above) A (middle) O (below); standing I with a strong step. Then V goes out behind in the middle.

(After Daffi Niederhäuser-de Jaeger)



In the *Vortakt* (Prelude): *Those in the periphery* do the [given] sounds: above, middle, below. The *middle* figure does the sounds: below, middle, above. In the *Nachtakt* (Postlude) in the reverse [zones].

I A O in the Foundation Stone Verse in Eurythmy

Helga Steiner, Kassel

The Prelude (*Vortakt*) is formed of two different parts. In the first part an event in *time* is shown, in the second part one in *space*.

At the beginning an I (“*ee*”) appears out of the middle back of the stage and remains actively standing there in the spirit-area. In front of this figure a fourfold event unfolds which gives the impression of constant, quietly flowing duration. The movements arise out of a time-stream in order only to become visible on stage. This can be sensed because the sounds are already formed beforehand, appearing out of a situation of being into one of becoming. This becoming is shown in the transformation, in the change from O into A and from A into O, always when an inner impulse through the I in the background is felt, and at the same time calling up the next stream of movement which, coming from both sides, moves through almost the whole width of the stage.

Out of the spirit-realm a new I (“*ee*”) appears behind the first one, which then becomes active and moves in a straight line from the space behind forwards, crossing through the previous movements, parting as well as connecting the two sides. Only now are space and form fashioned; and the I A O has been fashioned in a threefold unity. Are we taking part in a cosmic-human process of becoming?

When the second I (“*ee*”) has stepped into the middle of the wide curve, or vessel, open to the the back – whose basis in the front has only been closed by the first I (“*ee*”) – then with centre and open periphery, the form is completed in which the actual Prelude can occur.

In the *Prelude* the whole Foundation Stone appears pictorially perceivable in advance. The clear divisions of the sounds I A O in the three cosmic zones of below, middle and above are impressed on us through the reversing of sound and zone of the middle to the periphery. A wide dynamic tension arises, but also the sounding together in the middle sound A.

In the *Postlude* (*Nachtakt*) the O has changed to M through the preceding processes. The sound M now receives the special shared sound.

As a whole the following picture arises: In the pre-prelude of the entrance, the ego holds still in order to enter consciously into the event in a straight line forwards only after four time-processes.

In the *Postlude* (*Nachtakt*) this ego-line is completed in the going-backwards. Now, through the ego – becoming active again out of the spiritual realm – an all-embracing circle can be formed, strongly connecting the human soul to the spirit-world-thoughts, the Christ-will, and the Father-Spirit in the last I A O; in this sequence leading to the path of the human soul that points to the future.

In the 4th part a strong metamorphosis is shown. The I A O no longer appears before and after the word; it is completely connected with it. Here two paths are found – once again arising out of a time-process – from left and right, which later will take the direction from back to front, so that in the course of the spatial movement a form of a [St Andrew’s] cross arises. Amazed, we see here that, as in parts 1 to 3, one figure and five appear: 3 times the movement in the space behind starts from one figure while five stand still, forming I A O in the cosmic zones. But in the light of the turning point, this receives a transformation. The word sounds through the I A O; a new working-together becomes visible.

The sequence of the zones also changes. It no longer begins as before with above or below, but each time it begins for *everyone* from the middle:

Middle – below – above, middle – above – below.

In the 2nd half (not identical with the verse) the front group moves and does the sounds. What was first spoken by only one is now spoken by all three together. With this they lead the movement ever further forwards, distancing themselves from the group behind now standing in a diagonal somewhat directed to the right forwards, active in standing and leaving the moving group free. In laying hold of the front space, the spirit-space in the back is all the more emphasized.

A richness now occurs in penetration and relationships of cosmic activity with the soul-forces. But this activity can only be perceived when the standing group “accompanies” the group in front doing the sounds – though *not* with gestures pointing towards the meaning of the text. It only becomes visible through a clear, strong standing in the zones, in the I A O.

In front of which background and which inner relationship the word stands, there can shine through:

(Middle zone) how the light of Zarathustra is united through the Kings with the activity of Christ –

(upper zone) when our hearts open up to the Light of the world-thoughts – (“may hearts have thoughts”)

(lower zone) that hearts and heads are able actively to connect with creative, effective powers.

In this way the I A O creates a meaningful thread through the whole Foundation Stone. This can be experienced through an awake perception of a presentation in artistic eurythmy.

No more Tone Gestures in Eurythmy?

Alan Stott, Stourbridge

*If the sun and moon should doubt,
They'd immediately go out.*

(W. Blake)

Which Polarity?

Since the Summer Eurythmy Festival at the Goetheanum, the eurythmy discussion – especially concerning music – has continued in newspapers and journals. If it takes at least two to conduct a debate, two can also take a step further. This method sees truth in a contrary point of view and by transcending both views arrives at an anterior, higher unity. This dialectical method can save situations that are stuck – from personal relations to crucial attempts at world peace. It leads beyond reactions. At the end of our lives, who will look foolish, admitting disinterest in communication, the artists who also study or those who do not study? Surely we need artistic initiative *with* research to develop the consciousness-soul? Humanity is facing crucial decisions right now; we of all people should avoid tripping up on the threshold!

Traditional and progressive attitudes exist in the arts, including eurythmy. Candidly observed, both are subject to illusions and both seem hopelessly stuck. It would be most strange if Rudolf Steiner had not foreseen a still deeper polarization, even our deepest need, and done something about it. In *Eurythmy as Visible Singing* (GA 278), for example, he gets to the bottom of it. Broadly speaking, in the two halves of the lecture course he offers help to get beyond a materialistic approach in its dual manifestation, whether of illustration or as schematization in the arts of music and eurythmy.

We are under pressure today to regard all issues dualistically, from the “either/or” mentality of all machines not only computer commands, to the two-party political system and the taking of sides in wartime. That we are in a polarized abyss today along with the rest of humanity could lead us to despair. Is it not rather a chance to learn some humility? This is another word for recognizing the truth about ourselves – but of course we have to want to be helped. We might pause to reconsider what Steiner bequeathed to musical artists, secreted within the lecture course and elsewhere like an etheric power-house, as open secrets waiting discovery.

‘Come up here’ (Rev 4:1)

On the one hand, there are offered in Europe today attempts in eurythmy to re-establish some aspects of the 19th-century artistic ideal of a *Gesamtkunstwerk*, a unified work of art, a concept that occupied Wagner. On the other hand, for example, some of the secrets of music eurythmy are unfolding in successive recent issues of the *Section Newsletter*. So the questions arise: Is eurythmy an art that combines and enters into dialogue with the existing disciplines – the dance, the drama, and so on – as is claimed, despite Steiner’s clear warnings? If not, is it a completely new spiritualization of all her sister arts, something that we have only begun to develop?

Steiner’s own notebook (NB 494) to the music eurythmy lectures is published complete for the first time – with the previously missing entries and pages – in a two-volume study edition.¹ The lectures are not a collection of cook-book recipes but a practical path of initiation. The down-to-earth advice results from a stereoscopic vision – necessary for a complete vision of reality. The notebook contains a sketch of the supernal, universal human being as a Tree of Life (p. 3) – a vision we absolutely need in the 21st century after his appearance on earth. It is possible to trace this Human Being’s ancestry in the sacred myths, meditations and Logos philosophies of past centuries, and their expression especially in temple architecture and what went on within those mystery centres. In eurythmy, the Logos, the divine utterance who once spoke with a human tongue and human lips, wants us not only to sing but to become song – completely and utterly – , that is, to partake of His redeemed nature. A breath of the resurrection appearance is to be felt in the meditation for eurythmists.² The body of glory is lovingly *and* scientifically described by Steiner in GA 278, lecture 7 – through our bodies we glimpse His Body. The spiritual Sun shines through the system of angle-gestures. This stroke of genius that marries the 12 and the 7 was given by Steiner in 1915, with the adjustments for the semi-

Sun-motifs are to be found widespread in ecclestical, agricultural, industrial, commercial, domestic and folk-art venues in many lands.





tones and the sharps and flats “after the end of the course”.³ Those practitioners who dismiss this system seriously limit His means of utterance.

The Eurythmic Instrument

It is not existentially honest summarily to dismiss the system of angle-gestures, together with the differentiated eurythmic points of departure of the musical scale in the arm. This habit of disuse is apparently catching. We know that *bona fide* research has no time for presumption whenever and wherever it shows itself. There is a way beyond. The consciousness-soul has to leave all insistence on narrow concerns by spiritually awakening. Put another way, the nature of the supernal, cosmic human being – creativity itself – is to manifest Himself. This for us includes recognizing the musical system in its humanized form – for, by taking hold of the musical system, Steiner renewed art in the only possible way: from within.

- The *cosmic* meditation (12 x 7 = 84 meditations!) was given to musicians in Dornach, 2nd Dec., 1922; the zodiac provides the instrument upon which the planetary gods are playing;
- the *earthly* reality of this is the circle of fifths and the sevenfold scale;
- the corresponding *eurythmic* means or instrument begins with the angle-gestures, both intrinsically and historically.⁴

These are three manifestations of the same human musical system. The basic scale was given⁵ as degrees of the scale (numbers 1 to 7, not letters). Speaking of the origin of music, Steiner⁶ simply suggests taking “any note as keynote” And so, the richness and subtlety of our tonal system can be shown in eurythmy. For example, the so-called tone A (originally 6th degree) can at the same time sound as singing gesture as prime (A major/minor), as second (G major/minor), third (F major/F# minor), and so on, through a differentiated consciousness in the arm. This technique, developed and taught for decades now, leads to expression of the music. In eurythmy, both manifestations of the tonal system mentioned above are combined.

The divine light flows from the centre of the three-dimensional cross, which is the basic point of departure or musical “attack” for singing gesture between the shoulder blades.⁷ This – the divine mouthpiece, as it were – is the threshold itself, and it is fully comprehensive. Steiner⁸ points out that we have no choice but to “enter” and “make use of” the three-dimensional cross. In the *Section Newsletter* No 35, I pointed out that he follows the lead of the gospels where the cross and the disciple are also linked, here with the verbs “take up” and “follow me” (Matt 16:24; Mk 8:34). Luke 9:23 adds “daily”; John 12:26 adds “serve me”: “where I am, there shall also my servant be.” With this etheric cross, this Tree of Life, the human being meets the eternal heart of the world which is com-

pletely human and completely divine. What keeps Him there is unconditional love for humanity. Would we, like the Hebrews of old, rather go a-whoring after strange gods all over again, forever repeating the mistake of trying to create the deity in our own image? We could alternatively learn to allow Him to deify our humanity. All history undeniably shows that we are powerless to do it ourselves.

The singing Sun

Eurythmy, claims Stefan Weishaupt,⁹ was “born out of improvisation”. But it wasn’t! It was born out of specific exercises. Lory Maier-Smits had to practise *IAO* for months. This is the basis of everything – also of music. With *IAO* we have in the *I* the transition between the *A* (minor experience) and the *O* (major experience – major and minor *streams*, in Steiner’s extended meaning). Eurythmy is not essentially movements of the limbs. From the beginning it always seeks to make the inside outside, *i.e.* you show your experience. This is most noticeable in music eurythmy. It is also the most misunderstood fact because it is the opposite tendency from the dance. In the dance, music directly impulses the limbs. Eurythmy, however, is a rebirth of music itself – the soul singing – made possible through the consciousness-soul.¹⁰ The gestures of music eurythmy “flow back”¹¹ from the future into the here and now. Eurythmists talk of the etheric human being, but should not forget the astral body and the activity of the “I”. What is the “I”, the personality? Do we fear this devoted empty space? The remarkable philosopher John Macmurray describes it as “self-transcendence achieved through love for the other”.¹² This invites the Spirit to show Himself. Then we begin to speak of unforgettable experiences, what the Germans call *Sternstunde* – “star-blessed hours”.

The well-known exercise “Light streams upwards, weight bears downwards” was given in a lecture on Rosicrucianism in the Middle Ages.¹³ This etheric light streams from within the bones – the Redeemer is mentioned in a verse:

Behold the man of bone,
And thou beholdest Death.
Look within the bones,
And thou beholdest the Awakener.

In taking up this Rosicrucian exercise (given to all Society members and thus the non-specialist too), eurythmists are not showing their limbs, but revealing *light*, that is, consciousness, and the divine presence. The angle-gestures, too, are beams of light from the central spiritual Sun in the heart of each and every individual. Behind my heart is His heart, behind (or, dare one suggest *in*) my limbs, His limbs. Artists are to make available the experience the spiritual Sun “singing as of old” (Goethe, *Faust I*). Within humanity today He is returning. As the universal, or cosmic, Human Being He transcends the polarity of sound and sense, aural and visual



worlds – and indeed all polarities. He can be met, to be sure, in all human activity – in economic and industrial life, politics, science, art, sport, etc. For recognition and revelation, however, a new birth is implied.

Something Crucial

Death is no longer a taboo subject today: it fascinates millions. The task of the age, however, is to come to terms with it. Even spiritual science, Steiner observes in 1911,¹⁴ “is initially abstract, dry... a field of corpses.” There is “only one way” out of the dilemma: to take up “the cross of knowledge”. What arises out of the grave is “a new power for new artistic impulses”.

The dance, which imitates the planetary movements, also has inwardly to die.¹⁰ But out of the quietness “the soul begins to reflect from within itself the dancing movements of the limbs.” Gradually it begins to “mumble” and “whisper”. “When the limbs carry out the harmonious cosmic movements of the universe, it even begins to sing.”

The latest – and here partly inaccurate – published translation of this lecture course¹⁰ supports the impression that generally, too, the point here has been missed. Steiner has eurythmy in mind. For he goes on: “In this way the outward dancing movement is changed into the singing and into inner music” (tr. A.S.). Steiner is speaking of the rebirth of the musical arts, and specifically the nature of eurythmy: the revelation of “inner music”.

Conclusion

It should be remembered that *IAO* is one of the names of God. Eurythmy will develop from the same sacred sources out of which it arose. The future of eurythmy will not be some other kind of so-called “eurythmy” depending on other points of departure for movement, along with other criteria for costumes and lighting. Eurythmists will further differentiate and artistically develop what they already have. The renewing future will not come about from a complete disregarding of angle-gestures because we perhaps can’t be bothered to research why they were given. A felt artistic need to search for another system – or the wish to work with none at all – should certainly expect to be asked to justify itself. Are not such attempts already well known as «expressive dance» or “contemporary dance”? We should remember that the musical system has not precluded subtlety of expression in all vocal and instrumental music from Atlantis to the present day.

The possibility of the musical system in its eurythmical form suddenly stifling human expression is correspondingly remote, even absurd. That such a claim is sometimes voiced is a curious reflection on the speaker. Study of spiritual science and artistic practice together, however, will herald a new morning. That the eurythmist and musician are bound to the angle-gestures and the notes, is as much a restriction of their liberties as it is of a plant’s freedom to be held by the sun. And it also needs pointing out that here the natural image and the spiritual reality are essentially not two facts but two aspects of one and the same, living, complete world – a realization which was natural to Goethe and one to which, with other examples, Coleridge spent a life trying to awaken his contemporaries.

[1] Rudolf Steiner. *Eurythmy as Visible Singing*. Ed. Alan Stott. The Anderida Music Trust. Stourbridge 1998. Endnote 2 and Appendix 5 are devoted to the angle-gestures. Review in Section Newsletter 32, Easter 2000. Pp. 159–163.

[2] R. Steiner. *Eurythmy as Visible Speech*. Lecture 15. See also, A. Stott. “The Meditation for Eurythmists” in Section Newsletter No. 30. Dornach Easter 1999. Pp. 33–38.

- [3] Tatiana Kisseleff. *Eurythmie-Arbeit mit Rudolf Steiner*. Die Pforte, Basel 1982. P. 79.
- [4] R. Steiner. *Die Entstehung und Entwicklung der Eurythmie*. GA 277a. P. 119. ET forthcoming
- [5] GA 277a. P. 68.
- [6] GA 278. Lecture 2. P. 13; rev. ed. 1998, p. 16.
- [7] The musical flow, from the point of departure for singing gesture in the collar-bone, continues along the arm (described in GA 278, lecture 7). But this flow actually originates from between the shoulder-blades, as described during the Faculty Meeting, Stuttgart 30th April, 1924, and also to the doctors and teachers – in all five occasions in 1924, listed in Werner Barfod, “Ich denke die Rede”, Dornach 1993; also Endnote 43 of GA 278, study edition.
- [8] GA 278. Lecture 3. P. 38; rev. ed. p. 31.
- [9] Section Newsletter 35. Dornach Michaelmas 2001. P. 17.
- [10] R. Steiner. *Study of Man*. GA 293. Lecture 10, Stuttgart 1st Sept., 1919. (Tr. A.S.) Pub. ET by A. C. Harwood: RSP London 1966. The latest Am. tr.: *The Foundations of Human Experience*. AP Hudson N.Y. 1996.
- [11] GA 278. Lecture 1. P. 12. Rev. ed., p. 10.
- [12] John Macmurray. *Religion, Art, and Science*. Liverpool University Press 1961.
- [13] R. Steiner. *Rosicrucianism and Modern Initiation*. GA 233. Dornach 12th Jan. 1924.
- [14] R. Steiner, *The Temple is Man!* Lecture Berlin, 12th Dec., 1911.



The Solar Logos, illust. by the Rosicrucian Robert Fludd

Eurythmy and the Rising One or *The Return of Christ in the Etheric Realm*

Otilie Testi, Salzburg

In all honesty: How do we imagine the return of Christ in the etheric realm, which Rudolf Steiner presented as the central event of the previous century and the ensuing centuries? Does it concern us eurythmists, that in the art of eurythmy we are dealing with the etheric streams?

We know from indications by Rudolf Steiner that it can happen that people in greatest stress sit next to each other not knowing what to do, and that suddenly Christ is present in the room, promising consolation and help. It happens, so to speak without their doing anything, as when Christ after the resurrection appears to his disciples behind locked doors. In the 1930's and 1940's there were reports of such appearances. They were collected by Wilhelm Kelber and published in *Die Christengemeinschaft* journal (see also: Hans-Werner Schroeder, *Von der Wiederkunft Christi heute*, Stgt. 1991). Here we have to discriminate. Are we dealing with a vision, a mystical vision or an experience of an angel, or is it "Christ in me" who reveals Himself in the etheric realm?

Anthroposophists have formed the opinion that the Risen One will appear to people when they appear to Him as ripe and worthy. Here unfortunately a certain passive stance has settled in ("we haven't got there yet"). Is this attitude of waiting actually correct? One thing in any case is clear. This new vision of Christ has something to do with the ether-body. Our normal day-consciousness is based on conceptual thinking, which has as its basis the physical body. Imagination is based on the ether-body, Inspiration on the astral body, and Intuition on the "I". In the lecture-course on *Curative Education* (GA 317), it is clearly expressed that the "I" is rooted in the etheric body. That means that when we want to act out of our "I" (Intuitively), we require a strong etheric body. This is also the bearer of pictures, the pictorial Imagination, from which flow the ancient myths and fairy-tales. It was also the bearer and protector of the ancient sagas before they were written down. It is well known that the singers of the Kalevala moved rhythmically, whereby the ether-body was loosened. The rhythmic element is the bearer of everything living, *i. e.* the etheric realm which includes the ether-body. In general the rhythms of life (circulation of the blood, breathing and digestion) take place unconsciously. We can only influence them to a certain degree. If children can experience many rhythmic things, *e.g.* in little verses, songs, circle-games, and of course in the ordering of the course of the day, they receive a basic health for the whole of their life. People's great proneness to illnesses, especially allergies, in my opinion is caused by the unrhythmical life of civilization today. The Waldorf curriculum is penetrated by rhythm in all its forms. The quintessence, however, is eurythmy (*lit.*: beautiful rhythm).

How do I bring myself into the condition of an etheric consciousness, of flow and steaming. Initially I have to leave the conceptual level. This at first feels as if I would exchange the firm ground under my feet by stepping on to a rocking boat or walking on the waves of the sea (Matt 14). There is no longer a firm ground, and at first this is uncomfortable. Trusting myself to it, a kind of dreamy consciousness can come about; moods, pictures and feelings can arise. At first doubts could arise whether this is illusion or reality. In honest practice reality shows itself. An activity of my own is demanded, similar to thinking. I have first myself to produce thinking, then I can observe it, otherwise it remains a hither-and-thither of concepts and memories. This condition is somewhat a listening one. Messages, indications, answers and meetings with spirit-beings can all be perceived.

This is one possibility of approaching the etheric world. In *The Spiritual Beings in the Heavenly Bodies and in the Kingdoms of Nature* (GA 136), lecture 1, Steiner describes some exercises, how through a long immersion in the blue of the sky a feeling of devotion can arise, or how through beholding a green meadow, or a white surface of snow, a moral feeling or the true being of the substance in the world.

Dorian Schmidt gives a "Description of the way from observation to the realm of the formative forces of nature", how he came to perceive movements in the realm of the plants (published in the *Nachrichtenblatt des Goetheanum* No. 18, 19, 20/1990).

It is important with these exercises that the normal daily consciousness is held somewhat in check, and one enters a realm “without objects”. This can be shown in a feeling (warmth, light, movement), in pictures and in moods.

In this connection one can speak of 4 stages:

- (1) consciousness of objects. Concepts;
- (2) picture-consciousness (pictures leave you free, they are many-levelled as in fairy-tales);
- (3) mood or sound, feeling, musical experience;
- (4) being, meeting, meeting the spirit.

These exercises are intended as suggestions to strengthen the etheric body. This condition of living consciousness also contains the strength for creative fashioning. Here one does not rely on knowledge, programming and memory, but allows the New to arise out of the Nothing. Everybody involved in eurythmy knows the four stages, as does every artist. When I work on something, I have initially to use concepts. I have to understand the text or the music, working it out almost analytically. Next, I enter the forming of the pictures. In the performance, I have to forget all this. I give myself to a stream which goes beyond the consciousness of objects.

In eurythmy a key is given us to work on the etheric level, on ourselves and also in working with others. Indeed, everyone will have experienced that in the togetherness a third presence places itself. It can be clearly felt but it cannot be laid hold of. It is like a living breath that streams through everyone making eurythmy what it really could be. I would like to describe this as the etheric steams, not visible yet perceptible. Through cultivating this power we contribute to prepare for the reappearance of Christ in the etheric realm. He needs our active participation, because for the sake of humanity's freedom He does nothing without people. On the one hand this is a great demand, and on the other hand it is the beginning of humanity's creative activity as the lowest hierarchy.

The Impulses to Movement in the human Ether-Body (Part I)

Rosemaria Bock, Stuttgart

It is now already ninety years ago that Rudolf Steiner responded to the concrete decision to develop eurythmy. Enabled through the question posed by Clara Smits in early December, 1911, he immediately built on this decision¹ since “...for a long time he had wanted this new... *art of eurythmy based on etheric impulses of movement*”.

Today this formulation is being questioned. Despite the fact that it appears in variations many times in Steiner's descriptions throughout the twelve years, it is questioned to such an extent that a considerable insecurity is felt in some groups in the eurythmy world. We notice that the less one dares openly to characterize eurythmy as an art of movement based on the impulses of etheric movement, the more it expresses itself in its creations as a more bodily and emotional impulse. Though this is only *one* direction of striving in the field of eurythmy, it is creating much interest for itself.

It is stimulating enough to concern oneself afresh with the basic impulse! How can we understand it through Steiner's later descriptions? How does he vary the initial statement? And how do other descriptions of the nature of the etheric illuminate this new instrument of creating?

Of course, the ether-body is always the conveyer of movement. Without it the physical body no longer moves. In everything living the etheric forces influence movement, forming and leaving behind their movement-traces in what is dying. Consequently, for example in natural scientific research, it is observed with astonishment that specific structures appear that are not recognizable out of the physical laws. Here phenomena may be briefly mentioned which can be specially stimulating for eurythmists.

In summer 2001, a book was published in Stuttgart on “The world in a drop of water”,² which accompanied the exhibition of the same name at the main train station. Dried water-drops show pictorially in frequently very beautiful structures not only the qualities of water, but also the emotions of the experimenters, of the influence through electricity, and other things. They are very impressive pictures. The scientists enquire after the forces calling up the various effects. One question is: “Does water possess a memory? Are thought-structures possibly formed in it?” And they write: “We cannot yet answer this. But we see clearly that forces in the drop possess a local structure-forming effect. Other forces operate beyond the boundary of the drop, from the inside outwards, and others work from the outside on to the drop. We are not able to see these forces...”. A border situation is described, and quite openly questions about these forces are raised.

Some years ago Rupert Sheldrake³ already asked the question: “Does nature possess a memory?” In many clear examples, he studied the effects of “invisible, organizing structures that form and build such things as crystals, plants and animals and also have an organizing effect on their behaviour” in many clear examples.

Even if Steiner has given us an answer to these questions, it is not enough simply to say: Of course there are etheric forces that form the structure of the drop of water, which contain nature’s memory, so that out of the seed of the wheat once more there arises a plant of wheat and not one of rye. The question has to reach further: Can I experience on myself and with the impressions I receive from without something real which I can call growth-forces or etheric forming-forces?

In the connection to the physical body, there always are signs that the playing together with the etheric body is very changeable. Every illness teaches us something in this respect. If a part of the body becomes lame or just numb, we do not at first feel the ailing physical body but rather the dulling of the life-forces which the body no longer possess in order to react. If our hearing becomes worse, then our sentient body has to become more active in order to stimulate the life-forces. They are no longer able to play freely enough on this instrument. Stronger active listening is necessary that the connections can be strengthened.

Through the “inner sense” one can *behold* the ether-body in contrast to the physical body which is *beheld outwardly with the senses* and the astral body which can be “*inwardly experienced*”; one has to occupy it in order to experience it, likewise the fourth member, the ‘I’ has initially to be laid hold of here in this physical world.”⁴

Our task is to discover this *inner sense*. Steiner speaks of *beholding* the ether-body and of *experiencing* the astral body. Is it not easier to approach the *experiencing*, in which we are completely immersed, than an inner beholding? We can train the eye for the laws of plant growth, especially metamorphosis in the plant realm. No eurythmist will want to omit this. But we can also train the sense, the eye, through a “hands-on” activity. In connection with a “sculptural-musical study of man”, Steiner⁵ recommended a sculptural metamorphosis-sequence. Translated into spatial forms such a sequence can also be carried out in eurythmy.⁶

The exercises begin from the sphere, the world-egg. Eurythmically it is the circle-form, sculpturally and spatially experienced and moved. In giving ourselves to the sphere, to the cir-

cle-form, we feel that it has no forwards-backwards, no right-left and no above-below; it is connected everywhere and nowhere, only minimally touching the earth as a sphere. If we keep it in movement then the experience of being unbound, of the enclosed world of what is spherical but also of the cosmic-heightened form, becomes clear.

You joins in with this revolving of the sphere, the earth-sphere, that allows you to feel the ether-body's tendency to revolve, when in a thick fog you walk around in circles or when you dances. People dance because after working where they have to adjust to earthly conditions, they now have the need to adjust to other conditions, according to the movements of the ether-body. Steiner⁷ describes it as follows: "The ether body does not join in what is to be found on earth. The ether-body wants to move heavenwards." The round, spherical, turning principle urges the human element out of physical space.

In this way with the sphere, with the circle, something cosmic is brought into visibility when the metamorphosis-sequence sculpturally takes its start. It is not easy to form a perfectly round sphere impersonally, likewise to move a perfect circle. All self-will has to cease.

What is decisive is the continuation. If the form would now remain in the sphere no actual creation could arise. The etheric force would be fulfilled and exhausted in the turning, released from physical gravity.

The round egg has to be opened up through fructification. In the plant kingdom where the fructification is already given within the seed, the form bulges out. The pure etheric force breaks out and streams up in the plant, the little shoot upwards and the root downwards. It wants to unite with the cosmic forces of the periphery.

(In Steiner's forms for Goethe's "Metamorphosis of Plants" it is clearly to be seen how first movement is present, then a breaking-open, a pulling-together – an expanding, bulging out, striving up. Then even the last form, where in the mother's lap all the seeds rest, the form of the circle closes off with a strong turning-out gesture.)

With human beings and animals the process of breaking open occurs in a contrary manner. Here the form turns inwards; the sphere receives an impression. Forming, in-raying forces of the astral world penetrate into the centre of the sphere. In this way the first inner space in the shape of a cup-like vessel arises, the *gastrula*. The life-forces, in receiving, form an organic life within.

We can feel in our activity what kind of will-impulses are necessary to bring about this breaking-out: a sculptural, impressing into the sphere – we have to destroy the round completeness – and in the changing of the direction of the stream in the eurythmic movement. The double-curved surface and the double-curved line express a new language in contrast to the simple evenness of the circle with the sphere and the circle.

The indentation is formed ever deeper until in the inside the curve of the sphere, or the circle, is touched. In breaking through this inner curve, the sculptural form starts to dissolve. In the movement, on the other hand, the breakthrough can be made quite visible – in the individual form, but especially clearly through a group. The more the inside after the breakthrough turns to the outside and increasingly grows, the less is it possible for the original circle to remain. Finally it gives up its last enclosing loops and is completely turned inside out. The octave is achieved.



Endnotes:

- 1) Rudolf Steiner: "Die Entstehung und Entwicklung der Eurythmie". GA 277a. E.T. forthcoming.
- 2) Universität Stuttgart, Institut für Statik und Dynamik: "Die Welt im Tropfen".
- 3) Rupert Sheldrake: "Das Gedächtnis der Natur: Scherz-Verlag [prob. "The Rebirth of Nature". Rider 1990].
- 4) Rudolf Steiner: Lecture 22nd Feb., 1916 in GA 168. "Life Beyond Death". RSP 1995.
- 5) Armin J. Husemann: "The Harmony of the Human Body". Edinburgh: Floris Books 1994.
- 6) Sylvia Bardt: "Eurythmie als menschenbildende Kraft". Stuttgart: Verlag Freies Geistesleben.
- 7) Rudolf Steiner: lecture to the workmen 30th May, 1923, in GA 350. "From Mammoths to Mediums". RSP 2000.

Musical Sound and its three Levels of Being (Part 1)

Heiner Ruland

With the present study, I wish to lay a foundation for those music-lovers who are practising and making music on the path of extending the tonal system to acquire a clearer view of their work on the much-discussed question of pure intonation and temperament. Acknowledgment is made here of the decisive researches and insights of Hermann Pfrogner (1911–1988), to whom I am indebted for my first clarity in this area. His vision of the matter I merely intend to extend and deepen for our new musical tasks.

The development of music has brought us to see three completely different stages of being with every individual musical sound.

The level of numerical harmony

The first level of being is the outer physical sound, which at the same time is always penetrated by the sound-ether. For musical experience this "number ether" allows each musical sound, in its connection with another musical sounds, to find its nearest whole-number relationship of vibrations. The simple arithmetic series 1 2 3 4 5 *etc.* is here the law of arrangement, whereby each of these numbers is experienced as its own harmonic quality. In the purely physical-acoustic realm – that is, outside the actual musical realm – this same arithmetical lawfulness appears in natural harmonics, or the overtone row.

Notes in chords do not possess such mutual, simple harmonic numerical relationships. These notes are musically experienced as striving sounds, as if they were searching for this relationship. The experience does change in the different musical epochs and styles, just as do the preference for, or the neglect of, certain numerical relationships as harmonies.

The level of the intervals

Musical sound occupies a further level of being not only in numerical harmony or discord but in its relationship to other musical sounds as one of the seven stations on the way to the octave, the octave itself or beyond it. The musical sound here receives its expression as interval, prime, second, and so on, independent of the numerical relationship in which it stands to other musical sounds – a third remains a third whether it is major third 4:5, minor third 5:6, or a discordant diminished or augmented third. Of course, the numerical relationship of the musical sound in addition gives the gesture of the interval a certain character, allowing us to

experience whether the musical sound as interval is directly related to its prime and other intervals or whether it is related via several linked numerical relationships. On this level the law is the concept of seven, which as a path of intervals aims for the octave. When more notes are added on this path of seven steps, they are not experienced as autonomous intervals but only as a different “colouring” (= chromatic) of the existing intervals.

This second level governed by the concept of seven concerns the melodic movement of the notes and the transformation of its interval-quality. A dynamic movement, experienced in the living stream of time, is here brought into the static, firm, unchanging numerical relationships of the first level.

The level of the free individuality of musical sound

On the third stage, musical sound initially steps out of this moving dynamic. Essentially it arises out of its etheric, numerical-harmonic penetration by other musical sounds that it received on the first level. On this third level neither its interval-quality nor its numerical-harmonic connection to other notes are valid. The musical concepts prime, second, third, *etc.* unfold here, and the assessment as concord or discord.

The musical sound becomes a free individuality. In musical development this is an important achievement of the 20th century. Only since then have we been able to develop a consciousness for this high third level of being of musical sound. On the basis of the becoming-free of the individuality of the musical sound, one would like initially to believe that this level requires no laws, no longer requires an arrangement of notes. This view did arrive in the course of the freeing of the notes from harmony and interval-quality in the 20th century, nevertheless without much consciousness for the musical reality of the above-described three levels of being.

The law of the third level of musical sound was first spiritually seen by initiates of the Chinese culture in the 3rd millennium BC and introduced into music. This is the law of twelve as the number of the eternal realm of duration, free from time. In his book *Die Zwölfordnung der Töne* [‘The arrangement of musical sounds into twelve’], Hermann Pfrogner has written on this in detail.¹ He also describes how this law of the arrangement of twelve step by step entered the development of Western music, as if out of a spiritual background, ever more clearly crystallizing out as its own level of being.

The special thing with this law, however, is that according to its own nature it never compels like a law of nature does. Music remains music, even when it takes no notice of the arrangement of twelve. If on the other hand we look back to the first level of being of musical sound, we have to say that the arrangement of simple whole numbers for musical feeling contains precisely a compelling significance of natural law – without numerical gesture, no musical harmony. For the relationship of vibrations has to be right. 1:2 has to be the correct sound if I want to experience a perfect octave; 2:3 and 3:4 have to be achieved at least to a high degree of accuracy if they are to function as perfect fifth and fourth. With 4:5 and 5:6 (major and minor third) we become a little more tolerant – that is, the further the series lies from the simple number 1.

This tolerance is also absolutely necessary for the level of numerical harmony to work with the two other higher levels, and be interpenetrated by them to a higher kind of harmony. At least the numerical law has to be so flexible that the level of melody and interval can be properly manifest. If it doesn’t, the musical event becomes rigid into the overtone arrangement of natural law. For the third level demands a still higher grade of freer, more vital, movement.

Either the free unfolding of the individuality of musical sound, or its binding in the twelve

The nature of the arrangement of twelve consist in the musical sound (which is actually freed on its third level of being from everything to do with the vibrations, as it were, of natural law) offering the possibility as a free tonal individuality to be bound afresh (now on its own account) with its lower levels of being. By doing so, musical sound in no way loses its freedom. Rather only here does it show the full unfolding of its being. If, on the high level of the free individuality of musical sound, musical sound spurns the law of twelve, then it denies for itself the possibility of taking root in this third level as a new seed in its own ground of becoming. It dissolves and dissipates into an insubstantial nothing of all and every kind of possible tonal distance.

Nevertheless, the musical sound would also loose its potential to unfold did it not take on the law of the twelve, not as a free arrangement which belongs to the third level, but as a compulsory law similar to the static law of number of the lowest level. Certain attempts of twelve-note music in the 20th century break down on this misunderstanding of the arrangement of twelve, when the artistic instinct for the working together of all three levels of being is completely missing. Alongside, certainly, some wonderful twelve-note music is written, which lives from a highly sensitive instinct for this working together.

How far is the arrangement of twelve of the third level suited to re-connect the free individuality of sound with the level of the intervals and that of the numerical harmonies? It is generally known that when twelve fifths are constructed one on top of another (second level) with the numerical relationship of 2:3 (first level), the deep initial note (e. g. C two octaves below middle C) very nearly coincides with the octave note seven octaves higher (that is, c^5 20). To reach this high c^5 exactly, the twelve fifths have to be taken [tuned] a very slight amount tighter [flatter] than their numerical relationship corresponding in fact to 2:3 (about 0.02 of a semitone). For musical feeling, however, they remain fifths, which are only tempered for the sake of the law of twelve – that is, the difference has to be equalled out.

This closed sequence of fifths, able to come to a completion in twelve, is an important factor that repeatedly astonishes me, guaranteeing the connection of the high, third level of being of musical sound with its two lower levels. (Anyone who cannot see the musical reality of the three levels of being, will obviously have to deny this.) But also for other intervals – all those hitherto used in Western music – and their numerical relationships, keep open the connections of the arrangement of twelve.

The twelve in the fifth-consciousness of ancient China and in the feeling of the third in the West

What concerns the tempering of the series of fifths, stands as the elevated ordering of twelve “sacred Lu” of the ancient Chinese. These divine pillar-tones stood in the foreground in such a way that for a long time the Chinese did not become aware of their incongruity with the harmonic number-relationship of the interval of the fifth.² They experienced music completely from the high third level of the eternal realm of duration. The portal to the twelve first opened for them the feeling for the fifth with 2:3 as its numerical harmony, which they reached after the dying away of an earlier feeling for an interval – probably that of the seventh 4:7 – in the post-Atlantean epoch. But, through later calculations, they realized the problem of temperament.

The arrival of the feeling of the third in Western musical development showed that the arrangement of twelve was able to create a connection not only of the third level to the fifth, but also to the major and minor third. We can even see how through the feeling of the third

the arrangement of twelve notes for the first time for the West crystallized out, as far as the closing of the circle of keys in Bach's "Well-Tempered Clavier".³

In a remarkable way, the fact that the thirds are integrated far worse than is the fifth in the arrangement of twelve was not disturbing as a question of temperament. For where the perfect fifth for an equal temperament simply deviates by about 0.02 of a semitone, the major third 4:5 deviates by about 0.14, and the minor third by about 0.16 of a semitone.

This clearly shows that fixed equal temperament has only to do with the real nature of the twelve on the third level of being of musical sound. A fixed system of twelve, according to its nature, has to relinquish this high level of being because it does not fulfil this level's other spiritual law besides the law of twelve. This law is just as unavoidable, and its name is freedom. The twelve remains here as law; if it is avoided nothing can unfold in freedom. This law's moment of freedom extends so far, that – as we shall see in Part 2 of this study – it even allows the arrangement of twelve to appear in a polar reflection.

[1] Three chapters of *Die Zwölfordnung der Töne* (no known complete E.T.) were republished in *Zeitwende der Musik*, Langen Müller, München 1986. E.T. in MS by A. S.

[2] H. Pfrogner. *Lebendige Tonwelt*. Langen Müller. München 1976. P. 70.

[3] Further details in: H. Ruland. *Expanding Tonal Awareness*. RSP. London 1992. P. 131f.

Do puppets have souls?

Christa von Schilling, Bochum

A puppet has only one body made from various materials. This body however is not only formed according to an objective, general human form, but is also bears the marks of an individual person with individual intentions and characteristics. Consequently something of the soul is also expressed. Nevertheless the puppet remains but a lifeless shell.

Moved by the player, it appears to come to life. It receives this "life" from the player; it is the extension of his movements. He it is who extends into the puppet his own forces of soul, his capacities of feeling and perception. As the blind person touches things with his stick as an extended arm, so the puppet player has to feel through the thin connecting threads whether the puppet stands properly on the stage-floor and how it moves. He does not only observe from outside.

The puppet becomes the instrument for the player's expressive capacity of soul. But this appears as if filtered through the particular laws of that instrument. The "purity" and "innocence" of the unconscious puppet changes the subjective and emotionally-coloured manifestations of soul on to a more generally human, super-personal level. Through the "bath of purification" in the "innocence" of the puppet, the individual soul-gestures are given back something archetypally pictorial. Free from all-too-personal onenesses or limitations, even the strongest expressive gestures of the puppet remain in balance – for us something often already lost. This balance is shown in the charm of the puppet's movements which not only listen to our wilful pull on the strings but also to the laws of gravity. They are part of a greater, more objective universal context.

The puppet consequently does not allow itself to be totally occupied by the player's soul. An open space remains, which is free to meet the audience. For the audience too extend their soul right into the puppet, if they feel spoken to by its charm, when it is sad or is happy. And they also experience an extension of their individual limitations. In the puppet, the player and audience

can meet in a sphere of intentionless “innocence”. Just this constitutes its enchantment. Because of itself it wants nothing, it is so worthy of trust, and it offer to the audience its heart.

With its unconscious charm and childlike innocence, the puppet reminds us of our pre-lapsarian, paradisaic past. As a picture of the human figure, in which a future complete human being is already present as a basis, it allows a premonition of the goal of the way. The audience – whether consciously or not – are given here a confirmation of their human dignity that can strengthen or even heal.

Through his devotion to playing, the puppeteer makes this healing possible but he does not accomplish it. It occurs in the meeting of human being to human being, for which the selfless puppet forms a protective space. Perhaps with this hidden event one may also recall the words, “Where two or three come together in my name, there am I with them.” [Matt 18:20]

The centre of gravity with marionettes

Christa von Schilling, Bochum

Marionettes need a centre of gravity so that they can be guided. This centre of gravity creates a counterweight to the limbs that reach out – a still centre for the extremities moving in the periphery. Only when this centre of gravity has found its right place in the centre of the figure, the movements of the dangling and limbs that strive apart achieving a harmony, only then are controlled movements of the whole gestalt possible. The centre of gravity consequently gives the marionette a controllable centre. In this middle all the movements come repeatedly to rest; and only from this still centre consciously-formed gestures of the separate limbs can be carried out without the whole gestalt swinging uncontrollably swinging.

Each individual movement has its counterpart in this centre of gravity. The player connects with this when he wants to bring the marionettes to life. Our own body, too, possesses this centre of gravity in the region of the navel.

But we can also speak of a middle in a metaphorical sense. We mean the centre of gravity of our soul, which in a certain way fulfils similar tasks to the physical one. In our “middle” our inclinations and activities of soul flow together. The middle equals out, holding together what strives apart, co-ordinating and harmonizing.

The physical centre of gravity forms the bodily basis for this, appearing as the sense-perceptible picture of the gravity of soul of our middle, connecting to the heart-forces.

In a body without a physical centre of gravity, a healthy development of the centre of gravity of the soul is difficult to imagine. And so a physical centre of gravity is a counter-weight for the centre of the force, from which harmonious soul-movements proceed. This link is unconsciously present when you behold a well-built marionette that harmoniously and gracefully moves. It seems to possess a soul-centre as well. But when the right centre-point is missing, then with the unco-ordinated, senseless movements, we painfully experience a disorientated and empty soul – precisely a missing soul-centre.

Beyond the physical centre of gravity and that of the soul, the player possesses also a spiritual centre. Already at the beginning of the play, he carries the whole in his consciousness, he observes, he thinks ahead, he directs the puppet and at the same time his own movements when he leads the puppet not only into harmonious and beautiful movements but also into meaningful actions. It becomes the picture of his spiritual aims.

Puppetry

Ursula Ohlendorf, Kassel

“In the marionette theatre you have a remedy to counter the damage wrought by civilization”¹ This reported saying of Steiner’s has since about 1917 stirred and inspired many anthroposophically-orientated educationalists and teachers to set up puppet-theatres. The players are concerned to offer children a real show, an original artistic event, and not to give over their hunger for pictures to the usual television and cinema. The devotion and the serious but joyful mood of the young audience sufficiently confirm for the marionette-player that he is answering a need of children’s souls. A further study of anthroposophy reveals even more – playing with puppets, which are led by strings, opens up for adults too an important insight into the human being and his place in the world. In order to show this, we shall have to prepare a little.

Observe first the social situation of playing with marionettes performing a fairy-tale. For children’s performances you do not need an enclosed stage – quite the opposite. The players may indeed be seen caring for the little puppets, devoted to controlling the movements, concentrating on the events with the scenery and how everything is mutually harmoniously tuned. The marionette player has to be completely involved in the possibilities of his puppet, and in his educational concerns as an adult facing small children he has to take into account their abilities and stage of development. He can’t be occupied with his preconceptions, but has to relate himself to the character of the puppet and its technical possibilities. Even the chosen text is for him a high authority, a spiritual content, to which ultimately he tries to serve. One can see that the whole complex structure of an educational situation with marionette playing, through the human beings who dedicate themselves to puppetry, is summarized here like a speeded-up film.

Look at the individual player. He moves on invisible threads a being who is to represent a human being. How does this movement come about? The impulse to lead the limbs comes from outside and from above. As the educational situation in marionette playing is made visible, so likewise the way of human movement is brought into the picture through the puppet. Even if it appears initially unusual, the thought corresponds to a movement of an exact observation of the human being set into motion from without. To explain this a quote from an essay on movement:²

1. I lay hold of a pencil which lies in front of me. Only with the help of my eyes can I accomplish this. I look at hand and pencil and I follow my hand with my gaze until it has laid hold of the object. Other perceptions of situation and movement in the arm and hand help me that the movement meets its goal. As a small child at some time or other I practised the process a lot; now it demands only little attention. What takes place in the joints and muscles remains completely dark.
2. I balance a broomstick on my finger. Without keeping continually in sight the upper end of the stick, I am unlikely to succeed – at least at first. I let the lower end repeatedly overtake a little bit the falling upper end and through this keep the stick upright. With increasing practice, the necessary hand movements becomes ever less.
3. A marionette player leads a puppet on its strings. He has practised for a long time how he can make the puppet do individual movements of the arms, the head, and so on. Now he listens to the text of the piece and glances from time to time at the puppet, to see whether it can expressively do the right gestures. Everything else happens as if of itself. Only by the

meaning of the scene, which the puppet should incorporate at that moment, are the movements led, those of the puppet and, even more so of course, those of the player!

4. A virtuoso violinist plays a violin concerto. He has learnt his part long ago; his attention is now with the sound of the music, to playing with the orchestra and finally also with the audience in the hall for whom he is playing. Actively listening to them and to the details of the music, he fashions in the artistic process the necessary movement as if “from outside”. The organs of movement and all the individually practised situations, like going with the pitch, controlling the bow, and so on, will serve to master the greater task without demanding a prominence of their own.

Through this series of examples, human movement is presented from a point of view which, once discovered, can be followed back to the simplest movements. They receive their meaning, and so what causes them, from without the human body; they are orientated to the outer world. Unless the human being receives via his senses the connection to the outer world, he cannot undertake movements, can ultimately do nothing, can undertake nothing. The will in itself is always uncouth, clumsy and chaotic like a baby’s kicking; it needs boundaries, forming and shaping through a perceptive sensing which produces the connection to the world, the actual sensory fulfilment of movement. Behind this description one still senses something more comprehensive. Human movement is made for social awareness; a movement-person guided from a central organ with the help of “motoric” impulses would be unable to do a loving deed. And perhaps he increasingly becomes this if he cannot understand himself in a different way.

If you contemplate this thought, a sense rises within you that a false picture of the human being can be a considerable damage to civilization. “On the search for the ‘I’” was for a while the cover story of a weekly journal,³ and the writers concluded that it is not to be found in the brain. Brain research has discovered many interesting links between the motor functions and the mental development of children. In particular, it has been established that the sensitive movements of the finger are linked to a differentiated development of the convolutions of the brain and thereby a fine thought-ability of rich nuances. This has meanwhile become generally known.

Waldorf teachers know how tirelessly and from many different points of view Steiner lectured on the psychologically and philosophically grounded study of man. In his own report of a lecture during the Philosophers Congress in Bologna (1911), Steiner writes,⁴ at first through mathematics but then in general, that

The “I” with its mathematical concepts does not stand outside the transcendental mathematical lawfulness of things but within it. And in theory of knowledge people will reach a better idea of the “I” by not imagining to find it within the bodily organization, giving them impressions “from outside”, but when the “I” is put in the lawfulness of things themselves, viewing in the bodily organization only something like a mirror which reflects back to the “I” through the organic bodily activity the weaving of the “I” lying outside the body in the transcendental.

With the help of these thoughts one can better understand how with the picture of the marionette player and his puppet something is repeatedly confirmed for the child-audience which they carry as a sense of trust in life – the human being stands in truth *in* the world, not isolated, condemned to loneliness and egoism, but with his “I”-faculty he takes hold of the spiritual meaning of the world; he leads life. Is this why we are so especially moved by puppets moved by strings? The marionette work with fairy-tales lasting over decades actually does point in this direction. The players seem to know that such a view meets their observations and experience.

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R E P O R T S

Eurythmy during a Memorial Meeting at the Crematorium Rotterdam-Süd (NL)

Gia van den Akker, eurythmist, The Hague

On 14th May, 2001, for the third time a memorial meeting took place at the crematorium in Rotterdam-South. The occasion was to remember the bomb attack on 14th May, 1941, and the casualties, as well as to think about those who had died during the previous year. This celebration offered the opportunity for those who remain to share their sorrow.

Herman Bloedjes, who stood in for a year as the bursar of the Hogeschool Helicon, saw to it that we were invited. The following presentations were on the programme: a police brass band who played the hymns, some speakers including a contribution by Herr Klokkenburg, poems by Ida Vos recited by herself, eurythmy, and to conclude the laying of a wreath accompanied by the brass band.

The memorial meeting took place outside in a space with some wonderful trees behind the crematorium. A raised platform was arranged which was extended by an uncovered small stage of 3 to 4 metres. The weather forecast was unpredictable but the organizers nevertheless risked it. The programme was to begin at 7.00 p.m., and at 6.30 it began to rain. Despite the rain people protected by umbrellas poured on to the grass area with its seating. After the moving opening with the hymns, we heard the words which were presented in a penetrating and mostly very artistic way. Very moving was the contribution of Herr Klokkenburg, the father of Joes Klokkenburg, who was trampled to death in 1966 in Rotterdam on the open street when he tried to help somebody who was being molested. Herr Klokkenburg related how he tried to come to terms with his pain. He mentioned quite openly that the loss of his child had put enormous strain on his marriage. Each of the partners had felt the grief at different times, had come to terms with it and expressed it in different ways. The anger which filled him at the loss of his son was less directed towards the culprit himself than towards his parents. How can people so educate their children that they learn to be responsible and concerned for their fellow human beings? Can one ever forgive such a deed during one's life? One could see in what and how he spoke, how much inner and outer strength Herr Klockenburg needed in order to deal with his loss. He is a member of an association against senseless destructive force; he visits schools and speaks to the pupils.

The poetess Ida Vos read from her own works. Meanwhile, the rain had almost stopped.

In front of the brass band sitting on the stage covered with puddles, Barbara Gerner, Anne van den Heuvel and I performed works by J. S. Bach, G. Achterberg and S. Gubaidulina. Barbara did not speak from the podium but from the lawn close to the people. We clearly felt that eurythmy was something new for these people; they held their breath, the attention was great, and afterwards the people were very interested. I am very grateful that I could take part in this memorial meeting. The openness, the atmosphere and the content of the contributions had a religious character through which the close connection of the people present and those on the other side could be experienced.

The question arising here leads on to offer eurythmy to organizations which are responsible for these memorial meetings. Within the anthroposophical world, it is already a tradition that eurythmy takes up an essential place in memorial meetings. It is challenging to do this also for other groups of people.

Report on the Therapeutic Eurythmy Eye Course in Portland, Oregon, U.S.A.

by Virginia Efta, Baltimore, Maryland, U.S.A.

From June 24 to July 8, 2001, 12 eurythmists and two physicians participated in a two-week intensive study of eurythmy for the eyes in Portland, Oregon. The conference was well organized by Leslie Cox of Portland and Ruth Tschannen of Vancouver, BC, Canada. It was open to fully diplomaed therapeutic eurythmists on the American continent. The conference was supported by an educational grant from the young but active Association for Therapeutic Eurythmy in North America, ATHENA, through the Waldorf Educational Foundation.

The twelve participants came from all corners of the Americas – Canada, both West and East coasts of the U.S.A. and Argentina. The course was led in eurythmy by Margret Thiersch, who came from Dornach, Switzerland and in medical lectures by Rosie Wynne, MD, of Stroud, England.

How Margret presented the exercises in eurythmy was most stimulating. She created a gentle, peaceful and relaxed mood that the delicate eye-exercises needed. The eurythmy exercises brought out the meditative quality of eurythmy, and were filled with great warmth, light and air. It was evident that the organ we were working with was indeed very special and extraordinary.

One of the greatest pleasures for the participants was the use of the plant-dyed silks in the context of the exercises. A vast array of colors were used, such as blue or light blue and red or pink for hyperopia and myopia. Suggestions for other colors to use with various illnesses were also given with the directive from Margret carefully to note what the client needed.

Rosie Wynne, MD, gave remarkably lucid, concise nuggets of descriptions of illnesses from myopia and hyperopia to retinitis pigmentosa and iritis. Each illness presented was condensed to its essence for us, and included a characterization of the patient and the threefold and fourfold picture of what was happening in the eye.

Margret's husband, Thorwald Thiersch, offered a few lessons in clay-modelling of the gesture of eye embryology. He also gave lectures on eye embryology from the zodiacal point of view, the relation of eye and ear, and on the new painting in the Goetheanum. It was inspiring to discover relationships between our work and the images painted on the Goetheanum ceiling. For members of the School of Spiritual Science at the conference and in the community, Thorwald also offered a lecture on how the senses, particularly the eye, are dealt with in the 19 lessons. There were conference participants who felt this was a highlight and inspiration to the work we did with the therapeutic eye exercises.

The course took place at the facilities of Dr John and Dr Joan Takaes in Portland, Oregon. The combination of the two on the same premises made for a cohesive working together of all the participants. A community member provided delicious food.

The conference was rich and enlivening, opening a vast and exciting realm of work with the eyes and a new recognition of how the condition of the eyes may affect other conditions we work with when we see our clients. Our heartfelt thanks to the organizers, teachers, doctors and ATHENA for making possible this conference on the American continent. We expect to have another conference in the future.

Eurythmy Summer Week in Belgium

Martine Meursing, Torino

It depends on what you are looking for, but for me it was the right thing: two groups of amateurs, more or less with experience, two tutors, a cellist and a beautiful monastery with cells for sleeping.

We all warmed up daily for half an hour, after which we divided for music-eurythmy and speech-eurythmy lessons. Four eurythmists joined the group of experienced participants. On Wednesday we practised for an hour without a tutor, after which with warmth and mutual interest we showed each other what we had learnt. Something had changed every day and this devotion caused something real to grow!

The tutors led us directly into eurythmy, from the simple elements immediately to the essential things. You could be awake, autonomous but did not become “heady”. Every day the tutors showed us a solo; the eurythmists could follow with their work. The evenings were free for initiatives, solo-work, music-making and relaxing walks.

The theme was Rembrandt’s painting “The Rider” (with the red cloak). It inspired the tutors to begin the lessons and formed the basis for a discussion on the development of Middle Europe and the impulse of eurythmy. The final evening was colourful, with comic contributions. Spontaneously merry.

For anyone wanting to get to energy completely through movement, who wants interest and warmth without importunity, such a weekend is exactly the right thing. Little talk, lots done.

Tutors: Emilie van der Held, music-eurythmy; Arnold Sandhaus, speech-eurythmy; Jan van Thoor, cello.

The organization was excellent!!!: Josef Colans, tel + fax: +32-(0)36 33 19 03.

“SYNANON – Life without drugs”

Eurythmy and its ability to strengthen the struggling ego

Liz Smith

When Annemarie Ehrlich first invited us to take part in her eurythmy course at Synanon drug rehabilitation centre in eastern Germany, I was rather anxious about going there. The world of drugs and “junkies” conjured up all sorts of dark fears in me. Images of human degradation arose in me and I didn’t think I could face being cloistered for five days in such an environment.

So it came as a great shock, upon entering Synanon, to feel that I was walking on sacred ground. The feeling grew over the next five days of living, sharing and doing eurythmy with this community of addicts and ex-addicts. The face of humanity that was turned to us was one of great compassion and mutual support for the daily struggle with one’s own demons. The true humility that comes from going to such dark places in oneself and having no illusions about one’s weaknesses seemed to infuse the very air with a tangible light. The artistic care of the environment, the beautifully prepared, wholesome food and the quiet inner coming-together before meals were reminiscent of a deeply spiritual community. But this was a group

of very ordinary people from all walks of life and classes of society who did not share lofty ideals but instead travelled similar dark and dangerous paths of addiction. And yet I felt I had entered a school of initiation where the underlying sentiment was a great love for each human being and their potential.

It was into this world of contrasts that Annemarie brought her very special brand of eurythmy. The 38 members of the community were divided into three groups: those who worked in the pottery, the maintenance team and gardeners, and the cooks and house-workers. For one hour each day Annemarie took each group on a 5-day eurythmical journey. It was a great pleasure and privilege to take part in this journey, not only to learn from watching Annemarie at work but to observe so visibly the very powerful way eurythmy counteracts the deeply damaging effects of drug and alcohol abuse.

Perhaps the best way to describe my experience is as follows: I was standing in the middle of field full of flowers but the sun was behind thick clouds and the flowers were tightly shut. As the eurythmy began to take hold the clouds started to thin and the flowers started to stir and slowly open their petals. By the fifth day the sun was shining brightly, the flowers were wide open and the air was filled with warmth and fragrance.

I particularly remember Mirjam, a young girl newly arrived at Synanon. She was interested in the eurythmy but in a passive, “giggly” way. I experienced that she was not really in the centre of the circle. Somewhere she wanted to take part but did not know how to with such a divide between her awareness and her limbs. She stood with arms limply crossed, both palms facing upward, a ball in one hand, a few steps outside the circle.

It was as if the bemused, puzzled look on her face wanted to say, “How do I join in? How do I get one foot in front of another? How do I pass someone a ball?” For the first two days she had this look about her and only managed the eurythmy with much help and prompting from her neighbours. On the third day I witnessed an astonishing event. Standing opposite her in the circle, I suddenly saw a light going on inside her. Mirjam had suddenly arrived and out of herself she could take hold of her will. From that moment in the eurythmy she not only knew where she had to be and what she had to do, but she could actually perform it beautifully in space and at the right time.

It was truly wonderful for me to experience such an extreme example of how eurythmy orchestrated the process of the “I” moving from being so excarnated to being able to enter and take hold of the will of a human being so that for that time she could become a free individual. But this was the process that I experienced taking place all around me in varying degrees of intensity. Eyes dulled and troubled by the pain of struggle soon showed a spark of interest which grew during the week to an active and lively participation, and then returned inward with a deepened resolve and heightened sense of self and centredness. Those affected by the loosening quality of drugs could again master their limbs, those suffering from the rigidifying effects of alcohol became lighter and quicker, their movements flowing with much less effort by the end of the week. And all those I talked to shared the experience of a strengthening of their inner being, of their centre.

I was sad to leave Synanon but inspired by the many gifts of learning I had received there. From Annemarie I learned that she works out of an absolute certainty and trust in eurythmy in relation to the human being. She brings a security of form and structure that leaves the participants absolute freedom of experience and places on them the responsibility for their own development. She treads the fine line between structure and openness with great care and insight. The balance between form and flow cannot be learnt but is something for which we have to strive in every new moment.

From Synanon itself I learnt that in the darkest places it is possible to find the greatest light. It is a place of no illusions. All those there know and own their weaknesses and have had direct experience of the demons with which they are wrestling. Can any of us say the same? I came away wondering whether this is not what a path of inner spiritual development is all about? With the ever increasing problem of drug and alcohol abuse around the world, is this perhaps a modern day path of development? Can we view the overcoming of addiction as a new form of initiation? If so, eurythmy has a very real and urgent role to play in the world.

Some thoughts about the course “Eurythmy in Organisations”

First Steps Towards a New Profession · Emerson College, 13th–14th Oct. 2001

Evelyn Macgregor

Everything about this course was well thought through and beautifully presented. From the initial publicity leaflet which caught my attention – the idea of ‘First steps’ sounding interesting and enticing without being too fearsomely committing...., to the way each session was carefully crafted with as much consideration being given to the ‘how’ as the ‘what’.

Helped by the ease of the tutors, Melissa Harwood and George Perry, and the social nature of the course itself, the group of twelve participants soon felt like a trusting and cohesive group. It was refreshing to meet with other eurythmists, tucked into all sorts of different and various corners of life.

The two days were full, with much new information introducing what to most of us was a whole new world of Eurythmy in Organisations, but the course never felt overcrowded or unbalanced. We were given many group, social exercises which were not only fun, but meant we learnt through *doing* and much real insight was thereby gained. The social-practical, in the form of games and exercises; the intellectual, in the form of talks and lively discussions; and the artistic, in the form of painting and eurythmy were interwoven, each highlighting and complementing the other. I felt exceptionally well cared for – thinking, feeling and will!

As eurythmists, I have always felt we tend to suffer from what may be called ‘an embarrassment of riches’. We have had this marvellous privilege of a long training – it’s all too easy to grow wings – but how to come back to earth again afterwards? How to really become able to give of those riches?

It seemed to me that this course made a start by teaching us to reach over into somebody else’s world, to give them an experience of eurythmy that is meaningful to them – as it will be if one honestly and courageously goes to the source and works from there. Then the eurythmy will be fresh and alive, unprejudiced, and will be able to speak for itself. Any discussion, explanation, interpretation thus arises from a shared experience and hey– presto – eurythmy becomes a social art!

I had a wonderful sense that here on this course, questions and exploration were not only possible, but welcomed. I think all of us participants are looking forward to the next few sessions. Thank you, George and Melissa.

Eurythmy in Organisations

Training: a Reflection

Helen Bawden

In October, 2001, 11 eurythmists from a wide range of professional backgrounds met at Emerson College for the first of three courses given by Melissa Harwood and George Perry entitled 'Eurythmy in Organisations'. It was an inspiring weekend where both information and practical experiences were explored and shared.

In this first weekend we looked at what an organisation – any organisation – was about, how it was possible to observe one and to find what the role of a consultant would be. For me, what was most exciting and confirming was the approach taken, that it was possible to look at an organisation as a being as opposed to a machine and thereby find it observable in the same way as we might observe the life and biography of a human being. Just as a human life has, an organisation has its physical aspects, it will have an identity, unique characteristics, values, and so on. We can look at how that identity manifests itself through all of its physical, solid and tangible aspects which range from the buildings it occupies, the equipment it has: décor, design, atmosphere, and so on. We can observe the way in which processes occur within that organisation and how that organisation deals with the varying and manifold relationships that exist within it.

The organisation has a development. A lot can be observed by looking at the crisis that an organisation has had to face during its development, at how they were met, dealt with and resolved. Where is that organisation standing now at *this* point in time? What future vision does the organisation have for itself?

For me the joyful discovery was that the business and organisational world is not some far off foreign planet where only those with the right password have access but that there are ways of looking, out of anthroposophy, that make it possible to find a place of meeting and understanding. I saw at once the four modes of observation given by Goethe and I was excited to realise all over again the true depth and relevance of this living science.

This is a course for eurythmists interested in exploring the question of what eurythmy may have to offer to this world of business and organisation and thereby what the role of a consultant would be. George once asked a friend what he actually did in his capacity as a consultant and the consultant replied: "I sit in small rooms and do whatever is necessary." I liked this. It is clearly not about going in with ready made answers – a bit of a relief I'd say – but rather about being alert and awake to the real questions that they have now, and then, in small steps finding ways to help them see things a little differently and to be able to take the steps towards a desired change.

I felt very inspired after this course, not only for the insights into the world of business and organisations but also for the realisation I had of its relevance for all the teaching that I do or am likely to do.

“Music Eurythmy viewed as therapy”

*Conference on music eurythmy therapy in September, 2001, at the Goetheanum
Beate von Plato*

Under the auspices of the Medical Section at the Goetheanum, a working meeting of doctors and eurythmy therapists once again took place under the care of Frau Junghans. Already for a few years regular work on the deepening of the intervals has taken place from the point of view of therapy. This time as central focus we took the seventh and the T A O eurythmy-exercise, proceeding from Rudolf Steiner’s descriptions in lecture 3 of Eurythmy as Visible Singing (GA 278) on the healing effects of the seventh–prime relationship on hardening processes in the chest area, specifically the lungs. “It is precisely music eurythmy in all its elements, when suitably carried out, which is a factor in eurythmy therapy. Only it is necessary to penetrate into the nature of the musical sounds in a really living way.”

This was attempted during the course of the conference especially in the work on the transition from the sixth to the seventh. Every morning *Roswitha Schumm* created the basis in music-eurythmy. Building on the work of the proceeding years, she led the participants through the degrees of the scale and their forms in music eurythmy, up to the seventh. Through many-sided exercises, the rhythmic character of the gestures and forms of the intervals – as expression of an inner soul-space – became a convincing experience. Closely relying on lecture 7 of the music eurythmy lecture-course, the following questions came to the fore during these practice sessions: How do I form an interval so that it does not remain merely an imagination but becomes strongly laid hold of by the will? How do I create in the “strong inner point of departure”, in which the polarities of bud and flower blend into a simultaneity – the prerequisite for this strength – so that “the arms become light, as though they were not there”? Above all, this situation of highest inner activity, as we know it in the gesture for the Sun, prepares the ground for the creative sphere of life into which the seventh can sound.

With clarity and strictness, *Roswitha Schumm* showed us a path that could make a good deal more real the descriptions of the seventh–prime event: “to throw back life into the lifeless” and “life in us concentrated to a specific point”. Early in 2002 she will work with the group on the T A O eurythmy-exercise.

In her lecture, *Dr Wilburg Keller Roth* – also linking closely to the sources in music eurythmy (lectures 1 – 3) – pursued the connection between the hardening processes in the lungs with the musical experience of the major and the minor, with health and illness, and the effect of the events of the interval-events on the human organism. She showed the special place of the lungs as the organ of the rhythmic system in the field of tension, between “I” and world on the one side and from earthly and cosmic forces on the other. In this way she led to the pathological forms of inflammation and hardening of the lungs.

Another lecture, by *Dr Gudrun Wolff-Hoffmann*, took as theme the illnesses of the lungs and neuroses. In her descriptions the most differing aspects of these organs became accessible: How with the first breath the exchange of substances in the lungs begins, a death-process begins, the prerequisite for consciousness and thereby for the beginning of a higher life; how the lungs as the rhythmic organ in the moment of a pause in breathing becomes the bearer of the life of feeling; how it is a reflecting apparatus for those thoughts which are gained from beholding the outer world, and how the lungs’s strong forces of form – which after death form the physiognomy of our head – can in this life lead to neuroses.

From the point of view of spiritual-historical development, *Klaus Höller* in his contribution described the background of the T A O in connection with the life-ether and sound-ether. He made a great link to the T A O experience in which the Atlantean laid hold of a perception of the divine Fatherhood, via the T A O as the symbol of the Rosicrucians, to its reflection in the T A O carried out in music eurhythm, especially in the experience today of the sixth and of the seventh.

A great enrichment were the practical contributions out of the therapeutic work with the elements of music eurhythm. In the context of treating anorexia *Gabriele Ohlschwang* brought the participants by small, intensively practised steps, to experience the consolidating effects of the intervals in the alternation between arms and legs. *Ursula Langerhorst* demonstrated exercises in music eurhythm which she has used in therapy with neuroses and neurodermitis [*Lichen simplex chronicus* – rashes]. One exercise was especially impressive, in which the musical T A O was prepared through the ascending sequence of notes that are omitted from the T A O (c, f, g, c). With the presentation by *Elke von Laue* the T A O was also central, used for a deep depression and in connection with the cancer sequence [of sounds].

At the end, the working group thanked Wilburg Keller Roth and her colleagues for their musical contribution, which had such an enlivening influence on the course of the conference. The presence of Gotthard Killian was sadly missed. He had enriched the previous conference with musical and verbal contributions. Hopefully he will be able to work with us in the next meeting (13th – 15th September, 2002).

Source: "Was in der Anthroposophischen Gesellschaft vorgeht"
No. 51/52, 16th December, 2001.

From Youth in Movement to a Challenged Youth

Georg Isbaner, Coleg Elydir, Wales

This title gives expression to the mood at the end of the Eurhythm conference in Dornach. About 20 young people came together to find out what the conference "Youth in Movement" was all about.

Through the art of Eurhythm, the human beings ego consciousness is strengthened in so far as he works as a mediator of higher worlds. Ideally, the human being no longer presents himself as an egotistical sleepwalker (as is unfortunately still often the case in Eurhythm), but uses his ego consciousness, in spiritual wakefulness, in order to let higher worlds speak through him.

We occupied ourselves with Eurhythm, both theoretically and practically. The morning began on the stage of the main auditorium with warm-up exercises containing Speech and Eurhythm. Afterwards we met to come closer to Eurhythm in thought through the discussion of questions and comments. After this movement in thinking, we then experienced Eurhythm and Speech Formation physically as well as working on small dramatic scenes.

We youth of today are challenged to take up the task of developing Eurhythm further. There are great eurhythmists who are prepared to pass on their knowledge and expertise in order that Eurhythm may continue to live on as an art-form. In this regard I wish to give special mention to Michel Vitales, who I experienced perform the role of Phorkyas in *Faust* in 1999. There he managed to perform powerful Eurhythm, to represent true evil – i.e. objective beauty. Also the Aleph ensemble understood Eurhythm as an art-form which didn't ignore the evil but artistically expressed it.

So get up and go to the next Eurythmy Conference “Youth in Movement...” 2nd-6th of January 2003! (Further information from the youth section at the Goetheanum.

“Youth in Movement...”

What do we want ...?

To do eurythmy and recite!

We invite young people who are interested – free and without any outer pressure – to work artistically, for mutual exchange and for posing questions. The impulse arose out of the wish to engage with other young people in practising eurythmy and speech, outside the training situation. In this way, the second conference “Youth in Movement” took place from 2nd to 6th January in Dornach.

Many young people are inwardly enthusiastic for eurythmy and artistic speech. Since openly to show this in school often demands more courage and strength than most pupils can muster, with this conference we wish to offer the opportunity to meet with others on the search.

This conference offers an opportunity for all interested young people to work artistically in freedom, to receive new impulses and above all to meet those with similar questions. Those who approach eurythmy with a certain distance and just as welcome.

The two previous conferences were initiated by the Youth Section and hosted in collaboration with the Kairos-Zentrum. For the coming conference in January, 2003, we are helped by the Section for the Performing Arts and the Education Section.

Please bring this conference to the attention of your pupils and those interested!

The detailed conference programme is planned to be available in the summer and also from . . . For further questions and information, you can reach us, the Youth Section preparatory group, at:

Jugendsektion, Vorbereitungskreis, Florian Schaller

Tel. +41-61-706 43 91

email: bm@youthsection.org

How we are proceeding after the official inspection of the Hogeschool Helicon, NL-The Hague

Helga Daniel, The Hague

As described in the previous Newsletter the basic report of the official commission was positive. Yet clear suggestions for improvement were also made. After a while a letter arrived with the question: How and how long would it take to implement the improvements? Concretely, it has to do mainly with three areas:

- 1) What will be done structurally, that the teachers of the training really know the working-life of the eurythmy teacher from within, and are able to accompany the students on their teaching practice?
- 2) How will new possibilities open up so that students are also able to do their teaching practice in non-Waldorf schools and to take up other areas of work in eurythmy.
- 3) How has an offer of further training be structured so that through a continuous further training a strengthening of the area of work can result.

Now, it is not enough simply to entertain fine ideas. These have to be formulated and brought to bear on a realistic – i.e. realizable – time-scale. This is then returned to the Ministry – also by a specific date. It will be taken into account with the next visit.

What do we do?

- 4) Concretely, the teacher, who has not yet set foot in a school, is to be allowed in the second term to join in the school day as a whole and above all himself to teach. In this way, we all would like to proceed, in alternation, in education. But we still lack the finances for substitute teachers. Has anyone an solution?
- 5) At first we simply have to get to know different areas of the work. Then we would like to contact other eurythmists in the most varying realms who some time or other would like to take a student teacher. Here too we are asking for collaboration. Whoever sees a possibility, please contact me!
- 6) We have assembled a catalogue of questions for a colleague in Holland to lead individual conversations with eurythmists, the [eurythmy] school leaders, and Waldorf teachers, in order to allow a real offer to train new faculties – eurythmically and in general. From this the next step will become apparent.

There is so much to be done! The result is that we can't keep to our own syllabus, since more practical things mean less time spent in The Hague. It also means finding a way in which the creativity and autonomy of the students can from the beginning to kept central in the training. The students are actively included in this process. They have many questions and very many concrete ideas. This very decisively contributes to support the development.

Report on the music-eurythmy conference 23rd–25th August 2001 in The Hague

Hans-Ulrich Kretschmer

At the end August last year in The Hague, Holland, an internal Section Conference on music eurythmy took place with the title “What are the necessary conditions for music eurythmy to come about?” About 20 eurythmists were invited, of which 10 came from four different countries. This conference was led by the musician Hans-Ulrich Kretschmer, who has written two books: “Hören mit den Herzkräften” and “Grundlagen der Toneurythmie”.

The focus of the work was the question concerning a way of working in eurythmy which makes possible the laying hold of a musical composition not only superficially but in its depths. For three days we worked intensively on a musical work and the result was compared with the form which Steiner created for it. We looked at the artistic means of music eurythmy in general as they appear in the basic elements.

A continuation through a second conference is planned for 29th–31st August, 2002, this time alongside the above-mentioned way of working with an emphasis on the eurythmic fashioning of harmony in music, a realm which still needs much developing.

It was decided still to keep the conference internal and to widen the circle by invitation to those who are specifically interested in the themes. This has created from the first meeting a special atmosphere.

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Eurythmy in Armenia

Susine Hartjungan

Ten years ago, only a few people in Jerevan knew something about eurythmy and even fewer people had met it. In 1991 the first eurythmist, Elke Schäpe, came to Jerevan and with her also the interest in this art, which initially appears to the Armenians to have something to do with their folk-dances. When a year later a four-day Seminary for Waldorf Education began, a eurythmy teacher from the Waldorf School at Bodensee/Überlingen came to Jerevan. Since then, after more than 150 people had met eurythmy, the question arose whether one could do eurythmy more often. Erika Müller from Überlingen took this request as her task and since 1993 eurythmy courses have been organized for everyone who wanted to do eurythmy. So during the years a group of people has formed who wanted to study eurythmy. Thanks to the efforts of Frau Müller, the Eurythmeum, Stuttgart, has helped since 1996 to make this possible for the Armenians. We have been able to hold the main part of the training in Armenia – partly with teachers and partly practising on our own. Three times we could also work for a few months in Stuttgart. Through the considerable input of teachers from Germany, Holland, Sweden and France four students received their diplomas in June 2001. During the last year of the training with the help of Marie-Claire Couty, it was possible to take the first steps in the Armenian language. The result was that an Armenian fairy-tale was also performed in Stuttgart.

Ten years ago the first class of the Waldorf School in Jerevan began. Today the Waldorf School consists of eight large classes and a smaller Class 10, the original pioneer class. At that time Erika Müller taught in this Waldorf Class when she came to Jerevan. After receiving diplomas in 2001, two eurythmists work in the School; a third, whose first profession is doctor, would like to become a eurythmy therapist. The fourth is training at present in stage-eurythmy with the Fairy-tale Ensemble in Stuttgart.

Already at Christmas, 2000, we attempted a small eurythmy performance in Jerevan, in order to let the public know what eurythmy is. After the finals in Germany, two Armenian eurythmy students who do not live all the time in Armenia staged a larger performance. Frau Uta Listl from Stuttgart, who earlier had worked in artistic speech with us in Jerevan, could speak the German texts for us. This was the first step with which Armenian eurythmy began its artistic path in Armenia.

One can be happy and very grateful to one's destiny for such a result after ten years. And one can only hope that it continues in this way. Consequently, we thank all the eurythmy teachers and eurythmy schools who have taken part in this great work: Erika Müller, Elke Schäpe, Michael Leber, Benedikt Zweifel and all the teachers from the Eurythmeum Stuttgart, Hans-Joachim Steingass, Michael Meisinger, Angela Leber, Linde Loebert, Inger Hedelin, Marie-Claire Couty and the speaker Uta Listl.

Eurythmy Schools in Conversation

Angelika Storch, Nuremberg

For the fifth time, representatives of the eurythmy schools in Germany met for discussions on 4th February, 2002. The first discussion took place at the invitation of the Eurythmy School Nuremberg on February, 2000. Since then, eurythmy school colleagues have met in Berlin

(autumn 2000), Hannover (early 2001) and Munich (autumn 2001). The Eurythmy School in Witten hosted the meeting on 4th February.

Experiences, thoughts and “visions” on shared concerns of the eurythmy training are exchanged in these meetings in an open, relaxed atmosphere.. The views on the individual questions of the training are of course very different. The discussions and the meetings of colleagues was felt to be very fruitful. The hosts for the meeting in autumn 2002 are Eurythmy School Hamburg.

Seminar in Creative Speech and Gesture

(Leader: Sighilt v. Heynitz)

Elisabeth Gold

Short flashes of a two-year further training course for teachers and people interested in teaching in collaboration with Höheren Fachschule für Anthroposophische Pädagogik (HFAP) in Dornach.

At the beginning of the new millennium, 22nd January, 2000, 10 interested part-time participants started this seminar which had its emphasis on creative speech. Gesture and anthroposophical study-of-man was added. Lessons took place once a month on a weekend; in January and July a 5-day block was added. The study of man, with special themes for the educational work, we experienced with the seminarists of the HFAP in the teachers seminary. One theme was speech and educating the senses. Another: Does education research in the classroom exist? We were introduced to many different tutors: Prof. Altrichter, Peter Lutzker, Rainier Patzlaff, Dr Schmutz, Dr Michael Kranich, Felix Schaub, Marcus Schneider, Thomas Stöckli, and artists Christoph Stämpfli, Claudio Puglisi, Michael Schwarzmann, Christiaan Stuten, Astrid Marti, Esther Reichmuth and others. To go into more details would take too long.

Actually I only want to stimulate people who are looking for such further studies. There is a possibility to unite artistic work and education! As a rounding-off of the speech work with Sighilt von Heynitz, everyone worked on the biography of a poet, relating what they found important.

In summer 2001 we decided to perform a play for our finals. We found a director in Flavia Montello, who made it possible for us. And so on 22nd January, 2002, we performed Molière’s “Les femmes savantes (1672)” in the teachers seminary. This was the climax of this seminar, which was great fun – and received much applause.

We also worked on Steiner’s “Twelve Moods”. The January verse runs:

Das Künftige ruhe auf Vergangenen
 Vergangenes erföhle Künftiges
 Zu kräftigem Gegenwartsein.
 Im inneren Lebenswiderstand
 Erstarke die Weltenwesenwacht
 Erblühe die Lebenswirkensmacht.
 Vergangenes ertrage Künftiges. *(Capricorn)*

The seminar ended here for these participants. I wish that the seed which was planted with this further training may bear good fruit. Creative speech and the study of gesture are an important basis for every teacher.

*The seminar (late entry possible) is led by: Sighilt v. Heynitz
 Schmidholzstr. 71, CH-4142 Münchenstein, Tel/Fax: +41-61-411 35 92*

“Peer Gynt” Project at the Waldorf School, Mannheim

(glimpses of the artistic process)

Johannes Bleckmann, Waldorf School, Mannheim

On 30th June and 1st July, 2001, a special theatre-project was performed at our school – Ibsen’s “Peer Gynt”. A group of about 50 acting enthusiasts (pupils, parents, teachers, co-workers, ex-pupils), as well as a large parent-teacher orchestra prepared this work for almost a year.

The motives: For many years I have been working in artistic speech in the school, being active in many realms of school life. I experience how art in schools is a substantial human formative stream of Waldorf education. The formative power of art operates not only through the educational and artistic attitude of the teacher and through arts lessons, but also through specially-gearred projects. The special thing about the Peer-Gynt project was the meeting beyond people in their separate subjects. The participants are pupils drawn from different classes, parents, teachers and co-workers and people connected with the school. The shared creative task connects, or bridges, the different social realms, deepening and training individual as well as shared forces of perception and abilities.

Always at the beginning of the work the players and the untouched piece of work stand facing each other. The warming to the content of the poetic work, the gradual understanding of pictures and meanings begins; the fashioning and being fashioned of the sound of the speech, of the scenery, of the music; the feeling of the harmony and proportions in the dramatic trail that is discovered; the many still-changing sketches for scenery; the magic language of the search for lighting; the vitality in the process; the organization of the whole work – everything is moving and is mutually nourishing.

The enchantment, the magic: Decisive for creative work are the right imaginations, which as a kind of conscience are constantly formed for the artistic process. Sometimes they appear rapidly, sometimes you reach them arduously. This means you have to anchor yourself and at the same time become open in retaining your own space in the everyday world, for the poetic work that has to be explored and for the meeting with the participants – because everywhere and at any moment the being “Art” can move you.

If in searching I give myself in body, soul and spirit to the world of pictures and the speech-sounds of the work, then through my dynamic activity I bring about movements that are outside myself and outwardly imperceptible; rhythms arise; static forms come about and disappear; characters come about; elemental forces and powers surge around me, demanding of me or waiting their turn to be discovered. This is how it proceeds!

This raises the question: How do I anchor this process of the artistic, social and individual growth so that neither fantastic errors will creep into the piece nor tired banality will lead to precipitous artistic decisions – but so that the piece and the people are able to mature?

Alongside the enthusiasm which is stimulated by the imagination, certain practical steps operate into the world of scenery which, for example, sketch in an all-embracing way the score of the plot, confirming certain dramatic turning points, bringing out contrasting styles and creating the technical bases. This is a technique of drama and it influences my choice of how to rehearse, how to use exercises in movement, speech and expression, as well as preparing the different systems of body, voice and understanding of the participants.

The content: “Who are you?” This riddle is heard repeatedly by Peer and by us in the richly contrasting mood of Nordic elemental spirituality, coming to expression too through Grieg’s wonderful music. Through a grey-green, earthy heathen world and through a “silvery-cultivated” Christianity, we strive towards the golden question of consciousness, which, in meeting the “crooked one”, the Troll-King, the Sphinx, the Director of the mad people, and finally the button-maker, leads to a holy mood which finds an answer and redemption in the “Solweig being” and in the Whitsun-question [of community]. Unavoidably we develop in the field of tension between masks and the masses as a moral individual!

The starting point does not always have to be the same. Faust wants to coerce his “prison of his intellect”; Peer Gynt suffers in the prison of his compelling fantasies. Both have aims in earthly life, both amass heavy guilt; both are carried and protected by a female being who wishes and can protect the seeking and erring human spirit. Unrest, strangeness and the urge for freedom drive on the search for one’s self.

Henrik Ibsen strongly experienced the problem of freedom and it is a theme of his dramas. Existential searching and failing are for him the expression of civilizing the individual’s conscience.

The production: In summer, 2000, I had planned to edit the 5-hour piece as a play and “just” to shorten it, because the dramatic scenes were overflowing in richness and variety. It seemed simple to me to be allowed to cut a few tasty morsels from the big cake. But unfortunately in the search for a modern production, I lost the artistic inspiration and at the turn of the year I despaired over the exhausted situation. In January, however, I managed to get through the eye of the needle with a courageous thought – through poetic transition-speeches from a modern storyteller with a “Peer-Gynt” identity, this vast work can attain a spiritual nouveau in the style of a collage. Through the clear boundaries of the different arts – eurythmy, acting, music and recitation – it can gain a beautiful fresh brilliance. Through Peer’s stepwise development, in his youth, middle life, and life as an old man, the bold idea came that the storyteller would also grow identically in age. Especially intriguing was the task to compose in both epic and lyric style for the storyteller between the respective acts, something contemporary and convincing according to his age as well as sensitive in speech-quality. The work now proceeded swiftly carried by enthusiasm. The massive role of Peer, which I was first inclined to divide between three people, was taken on by a gifted pupil of Class 12, whereas the intimate editing and fashioning the role of storyteller I took on myself.

The whole play became a strongly-formed collage-poem lasting almost three hours, and shone in the end in its fragmentary and yet organic structure like a piece of jewellery. All the participants followed this dramatic metamorphosis with excitement and enthusiasm – Thanks to art in schools!

Storyteller – passage from Act 4 (middle life)

“... Psychologically seen, he (Peer) moves from one crisis to the next,
for his self-orientated knowledge of human beings
unfortunately often has fatal results.
The more he fails, the more he feels his existence
– as a gasping for breath,
– as a tightening noose,
– as a mad panting!
Not in the life of competing business men,
not in lusting for love of the most beautiful women;
no, only in the mirror-riddling Sphinx
he asks the unavoidable question about the “self”!

And in the prison-head of his Emperor-philosophy
 he is smashed by his own psychology,
 in the pseudo-real power
 of a direct-infecting madhouse.

- - -

But in the depths of his soul,
 yet still unconscious to himself,
 and so – near and yet far –
 there glimmers a faith, a hope, like a loving star!”

In a two-yearly rhythm the following theatre projects took place:

1995 – “Der Zauberer Gottes” by Paul Fechter,

1997 – “Alkestiade” by Thornton Wilder,

1999 – “Faust, Part 1” by Goethe,

2001 – “Peer Gynt” by Henrik Ibsen.

Opening of the Dorion School of Music Therapy in Beaver Run, Glenmoor, U.S.A.

Christof Andreas Lindenberg

Greetings from our lyre-work in America, and just a note on the opening of our Dorion course for music-therapists. It gives us pleasure to report that despite all the unrest in the country our Dorion School began on 28th October, 2001, with 16 students. Of course, this is aligned to the Medical Section, yet because of the lyre we would also like to let the Section for Eurythmy, Speech and Music know about this, as it was also announced in this Newsletter.

“Movement in silence – silence in the movement”

A working-meeting for eurythmists and musicians, 7th – 9th June, 2002

7th June, 8.00 p.m. public performance

Rudolf Steiner-Haus Stuttgart, Zur Uhlandhöhe 10

The 7th working-meeting for musicians and eurythmists in Rudolf Steiner Haus, Stuttgart (15th – 17th June, 2001)

Dietlinde Hattori

“Press, o press on the day of destruction
 The listening ear to the earth,
 And you shall hear through the sleep
 You shall hear
 How in death
 Life begins.”

from Nelly Sachs:

*“Lange haben wir das Lauschen verlernt”
 (We long ago lost the ability to listen)*

From 15th – 17th June, 2001, the 7th working-days for musicians and eurythmists took place in Steiner House. In the previous year too we met at Pentecost.

The impulse goes back to a concert on 2nd March, 1992, in the cafeteria of Rudolf Steiner Haus. Three musicians – Marco Bindelli, Jean Kleeb and Yoichi Usami (musician and eurythmist) – met to perform their newest compositions. They named the concert after a work by Yoichi Usami “The language of trees”. In the following concert in 1994, Y. Usami also appeared as a eurythmist and inspired other eurythmists to take part in to the next concert. For some of them, initially for Diana-Maria Sagvosdkina and Dietlinde Hattori, later also Sabine Bader, Lisa Dunker, Svetlana Khinganskaja and Manuela Schröder, the composition by Marco Bindelli “The language of intervals” formed a focus for the work for a while. Over the years with the “concerts”, which were rather glimpses into the work and were intended in the first place for participants of the working-days, the following eurythmists contributed: Tinka Aigner, Lucretia Auad, Sabine Bader, Elisabeth Dunker, Dietlinde Hattori, Svetlana Khinganskaja, Klaus Landherr, Dorothea Maier, Juliana Maurer, Annette Plocher, Vera Oostendorp, Diana-Maria Sagvosdkina, Manuela Schröder, Yoichi Usami, and Susanna Zargajan. With the musicians, alongside the three above-mentioned, were Stefan Abels, Wolfgang Jellinek, Shigeru Kan-no and Bernhard Rissmann.

For all the working-days, Marco Bindelli’s lectures which entered intensively into the respective theme, were essential foci. He and especially Stefan Abels enriched the days through very lively singing-exercises, giving rich experience. Stefan Abels also contributed inspiration from the musical side on the respective theme through examples at the piano, with phenomenological observations and exercises in listening.

The working-days had an additional kernel with the regular work of many years on Steiner’s lectures *Eurythmy as Visible Singing* with some members of the “Free Eurythmy Group” of Rudolf Steiner House. These lectures gave repeated inspiration for many exercises to try out and work on pieces of music as far as their performance.

From these weekly meetings the main concerns of work formed themselves – so as if by themselves. The conferences always took place over a weekend from Friday evening till noon Sunday. Each conference bore its own motto. Here is the list of themes:

- 1992 concert “The language of the trees”
- 1994 concert with eurythmy by Yoichi Usami
- First conference, 1995: “The essence of the octave”
- Second conference, 1996: “Times”
- Third conference, 1997: “Internalizing”
- Fourth conference, 1998: “Transformations”
- Fifth conference, 1999: “Answers from the periphery”
- Sixth conference, 2000: “Living form”
- Seventh conference, 2001: “Presence of mind”.

In order not to extend beyond the confines of this report, we shall look only at “Presence of mind” of 2001. As in 1999 and 2000, lecture 5 of *Eurythmy as Visible Singing* [GA 278], especially Germ. paras 17 – 19, was the central concern. Steiner speaks here about music that has died away and he describes that it has not simply disappeared, for “Only think how often I have observed that, in the spiritual world, the past remains.” (lec. 5, Germ. para 19, E.T. p. 51). In 1999 we began to search for an entry into this difficult saying. This search was like a repeated walk through nothing. Initially we practised the first part of a very simple piece by Bartok “Evening in the country”, and later an Andante from Mozart and the Largo appassionato from Beethoven’s 2nd Piano Sonata. A group of Argentinean eurythmists accordingly rehearsed a fugue by Bach.

With each of these pieces we lived through specific stages of penetrating into the essence of the work. What was decisive was the repeated hearing, actively listening for a motif that had ceased to sound. How do reverberations – inaudible – feel: Is the previous motif questioning or answering, is it round, angular, or airy, or dense? Blue or yellow, has it perhaps a linguistic character or that of an interval, or a zodiacal sign? ...

We tried in this way to lay hold of larger musical passages too.

At first we were concerned to recognize the motifs at all and then longer passages. Soon an analysis resulted, *i.e.* an overview of the whole piece of music. We “actively heard” the structure of the piece of music. This learning to listen, we were surprised to experience, enabled us to lay hold of unknown pieces much quicker than before. Especially with Beethoven's Largo, we discovered that the relationship of a series of short motifs following one after the other is reflected in the mutual relationship of the greater parts of the movement. We felt much more clearly how each motif, each larger section of a movement proceeds out of what went before and influences the following motif and section. We experienced the metamorphosis of motifs, as can be seen in some plants especially in the series of leaves (*e.g.* the Whitsun rose). And how a section relates to the whole composition became evident. With plants, it was wonderfully shown, for example, how a young linden tree takes the same form as a single linden leaf. We had achieved an overview, a secure orientation over the composition. We discussed the question: When we try to listen in to the sound-mood of a poem, isn't that also a search for an embracing, “formed” gesture?

To listen after a motif has sounded for its form, its “formed” gesture, demands much – actually the development of a new “organ of listening”, connected to the most inner seeing, the Imagining of this form.

For two years, from 1999 to 2001, this was the central concern of the conferences. We felt that in this listening a key lies for the style of the respective piece of music. Each had its own distinctive form. For example, the gestures of a work by Mozart are very different from a piece by Beethoven or Debussy.... For the respective style to correspond with ever more differentiation through its own, always corresponding transition of movement, means practice, practice, search, search...

Now for a preview of 2002:

The need arose in us during the conference for musicians and eurythmists from 7th – 9th June, 2002, to occupy ourselves with the inaudible in music, that lives and is at work, for example, in the bar line, in the rests, in the “breaths”, intervals, in gestures, also in the sound of a note, in its length, in the experience of colour, in the construction of a composition, in its “archetypal image”. In this listing there already lies something like stages of the inaudible, from the small part to the greater. The motto of the conference is: “Movement in the silence – silence in the movement”. It would be a great pleasure if eurythmists who are working in this direction participate once again – but this in no way is a pre-condition.

Registration:

Marco Bindelli / Dietlinde Hattori

Werfmershalde 7, DE-70190 Stuttgart

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“The Essence of Puppetry”

Report on an introductory course on puppetry

Christina Dressler, social therapist

Fifteen puppet players from Switzerland, Italy, Korea, Japan, Norway and Germany met at the Goetheanum in Dornach from 9th – 14th July 2001, in order to approach nearer the essence of puppetry. Under the guidance of Monika Lüthi and Mathias Ganz (Puppet Theatre Felicia at the Goetheanum) we worked with different materials in order to breathe life into the puppets during the course of one week. With dedication and skill in individual activity or in the group, we were able by the end of the course to present our work to relatives and friends. The Grimms’ story of “The Sweet Porridge” was presented with various masks and puppets which o the whole we had made ourselves. In a multi-layered way we could gain experience how the mask becomes independent of the one who plays it, taking on its own life, as far as playing with hand puppets, stick puppets and marionettes.

At the beginning of the course we were introduced to the history of puppetry. In the mornings we practised bodily exercises with running, jumping, wrestling, throwing and speaking out of gesture, according to Steiner’s *Speech and Drama* lecture course. Out of practising we could perceive and follow that the word is increasingly formed out of gesture.

After the individually fashioned masks had given us playful expression, hand puppets evolved out of the sphere. With the transformation to the stick puppet we could increasingly experience the release of the puppet from ourselves. Free space in which to play became visible. Everybody sensitively perceived what was offered by the other. Mutual criticism was gratefully received. With the marionettes led from above, we could completely concentrate on the puppet, could be inspired by it, become subject to it and thus achieve balance.

To the question how did we actually communicate when so many languages were spoken a participant replied, “Puppetry has only one language – everybody understands it!” In a mutual weaving all the participants co-created the details with dedication, joy and reverence in this beautiful and responsible task. In this way, warm meetings took place. At the end of the course, the wish arose for further exchange causing us to think which themes could be worked at in future.

“Producing fairy-tales with marionettes”

with Carmen Acconcia, Dornach

Martha Keller, Arlesheim

From 9th – 11th Nov., 2001, 23 people from Italy, Germany and Switzerland met to work together on the theme “Producing Fairy-Tales”. We chose as a basis Grimms’ fairy-tale “The Frog-King, or Iron Henry”.

Carmen Acconcia showed us step by step how you can produce out of wool and pieces of silk a simple marionette that functions well and is strongly expressive. For three days we could immerse ourselves completely in the world of the Frog-King. In this way very individually formed princes, princesses, kings and servants came into being.

In a living way, we practised with Giuseppe Acconcia the movements with our own bodies in order to experience there the gravity points, possibilities of expression and points of ori-

gin of movement. And Rafaella Dondi-Giannini brought to our experience the language of colours in eurythmy.

On Sunday these new-created beings were then allowed to take their first steps. The whole course was accompanied by a busy sewing, conversations and with getting to know each other. The language of fairy-tales bridged all language problems. The best was that at the end we were allowed to take home an (almost) finished marionette. At the end of the course a workshop-performance of the fairy-tale of the Frog-King, presented by Carmen Acconcia and her players.

We, the course participants, thank Carmen Acconcia and her players for such a rich and varied course on the world of marionettes and the world of fairy-tales. It had so encouraged and inspired us through deepening work that we shall surely make our marionettes dance for the children, as Felicia Balde of Steiner's Mystery Dramas wished.

Gilgamesh – a European Project

The search for dramatic expression in the relationship of human being and puppet

Began at the Goetheanum, Dornach, at the conference of the puppetry working-groups, January, 2001, ended in a workshop performance, January, 2002

Participants:

Carmen and Giuseppe Acconcia, I and CH

Silvia and Christoph Bosshard-Zimmermann, CH

Silvia Brunello and Marga Brunello, I

Margret Gansauge, Gabriele Pohl, D

Christa Horvat, A

Anita Recchia, I and CH

The Gilgamesh Epic

Report by Gabriele Pohl, DE-Mannheim

What happens when 10 people from different countries in Europe with different artistic motives and different artistic professions, mostly unknown to each other, simply decide to leave the well-known paths in order to experiment together?

At a conference for puppeteers in Dornach, an Italian painter, a director from Vienna, an Italian puppeteer from Basel, two puppeteers from Switzerland with a travelling puppet-theatre and 25 years professional experience, an Italian puppeteer, an Italian musician, an Italian director and two amateur puppet-players from Germany, searching together for artistically expressive forms through a written text.

Basel, July 2001, a small theatre in an old station, material, masks, puppets, percussion instruments, water, stones, sound....

And a material, rough, unwieldy, expansive: the Gilgamesh Epic

There are plenty of ideas; improvisations lead to intensifications; a concept arises.

We found:

archaic sounds, roughly hewn wood, objects of art made of metal, water, repeatedly water, white and red, Italian-German sound-spaces, the bright sound of clashing bricks, flutes, the wide sound of a bowed gong.

Questions:

Relationship of human being and puppet, presentation of the various levels: earthly-divine, who is Chumbaba? Relationship of sound – speech – play, colours and material.

End result:

Reduction as a principle of form, a myth over 4000 years old demands archaic forms of presentation.

And out of 10 individuals a group came about.

Half a year later: Mannheim

Will we be able to produce anew such an intense working atmosphere? We work almost without a break until late into the night, laugh, eat, the dog has to go for a walk.

Slowly a playable form comes about, an improvised exhibition by our Italian painter on the theme opens up new perspectives, the music becomes possible, speaking in chorus remains a problem, individual scenes remain unformed, others are deeply moving.

Silence becomes being.

January, 2002: the next conference for puppeteers occurred

Another intensive rehearsal, performance

We find greater clarity, the pictures have time to arise, it gets more intensive. Audience and players experience the intensity of a fruitful and creative collaboration.

What remained with everyone is an abundance of inexhaustible possibilities.

Notes of the play director

Report from Christoph Bosshard, Tokkel-Bühne, CH-Liestal

The text:

The retelling of the Gilgamesh epic was written down in the first half of the 3rd century B.C. in cuneiform, the oldest writing of humanity, which developed from a system of symbols for words to syllables; clay tablets were used. Remains of these clay tablets with the text of Gilgamesh have been found during excavations.

In 1876 the rediscovery of the epic began. Researchers assembled the tablets and were able to translate the Sumerian texts.

Concept:

Together we arrived at a concept: The twelve scenes of the Gilgamesh epoch were divided into the earthly scenes and those beyond. The earthly scenes were mostly carried out by the puppet-play. Scenes of the realm beyond (the realm of the gods and of the dead) were presented mainly by the players. The puppets took on the function of the bridge connecting both worlds

Each participant is responsible for one scene of the epic. He acquires an overview of the textual material and summarizes it. In this way each player contributes, and so we see the whole text and someone is responsible for each scene. This person also writes director's notes, and knows about the blocking and the props.

In the middle of the rehearsal time we began to work out the ending of the epic, working back to the beginning. This is a [well known] artistic method. If one always works from the beginning towards the end, the risk is that one remains too long at the beginning and files away till one is tired of it and the strength is lacking for the end. Consequently, by beginning with the end of the story, it acquires balance and is surveyable by all the players.

Use of the stage:

The play is directed to stage centre. Centre stage has become repeatedly empty. We decide not to use a fixed set, rather to work with light, movable props and utensils, as for example the circus does.

Results of the workshop performance:

We observed the difference of the effect which the two performers [puppet and player] had on the audience. The puppet in its qualities produces a concentration, the onlooker himself concentrates his attention on to the little puppet. The human being as performer has rather an opposite effect on the audience. He comes towards us in his figure, character and presence. If the harmony of both performers succeeds, one has carefully to look for a balance of performer and puppet. The workshop performance takes a good hour. That we were able to bring the whole epic on to the stage with such short rehearsal time was certainly due to the professionalism of the participants and the strong cohesion of the group.

Literature:

“Das Gilgamesch-Epos” pub. by Reclam, by Hartmut Schmökel and by Georg Burckhardt.

“Als die Götter noch mit den Menschen sprachen” by Victoria Brockhoff.

“Das Gilgamesch Epos” Free rendering by Hella Krause-Zimmer.

OBITUARIES

For Hildegard Bittorf (18th April, 1911 – 8th February, 2002)

*Es löst sich nun im Licht die starke, hehre Strenge,
die deinem Sterbeantlitz eingeprägt.
Schönheit umleuchtet dich und überströmt die Enge
des Schreins, in den dein Erdenleib gelegt.*

*Stets weiter, weit und immer weiter werden schwingen
die Ätherkreise heil'ger Sternensphären,
die deinen Heilerwillen gnadevoll umringen,
dir ew'gen Wirkens Segen zu gewähren.*

[The strong, noble strictness which marks your countenance in death is dissolved now into light. Beauty surrounds you and flows over the narrowness of the cask into which your earthly body is laid. Further and ever further the ethereal circles of holy, starry spheres will move, that surround with grace your healing will, allowing you the blessing of an eternal influence.]

12th February, 2002. Ruth Dubach

Inge Schwarz (21th Nov., 1932 – 24th Feb., 2001)

Tille Barkhoff, Hamburg

Inge Schwarz was a “will-person” with a plenty of humour, and that could be experienced at the opening of the Eurythmy Training in St Petersburg. With few words she gave a present of “five fairies” (the five eurythmy-figures for the vowels) and this simply and briefly said the essential thing! In 1996 she had received c. 25 students into the course in St Petersburg, making possible an independent eurythmy work there.

At that time she fell on the ice and snow and learned of the serious illness from which she later died. Several difficult operations followed and long spells in hospital. Nevertheless it was Inge's wish to be able to lead this course to its graduation. And she achieved what nobody thought possible – she accompanied the course to its final performance at the Fourth Year meeting at the Goetheanum. Throughout four years during the pauses in her therapy she was in Russia and although at night she could hardly sleep and during the day could hardly walk, hardly a lesson was cancelled. Unadorned, direct and very charming, she brought her great experience in teaching and in life, always standing for eurythmy first and foremost!

Inge Schwarz's grandfather was a chemist. He founded a custard factory, similar to his rival Dr Oetker. She grew up in the environment of this firm. Her parents were artists, her father *Kapellmeister* of a small opera house; her mother taught singing and the piano. Inge lived in surroundings where artists were always present. Family life with her parents and two sisters was very free. Everybody did their own thing; even mealtimes were not spent together. Already in early childhood she was very free, but also, as she herself said, very lonely yet never experienced fear. She explored her surroundings and experienced much through the many artists

who visited the home. At 12 years old it was clear to her that “one should serve art!”; yet at the same time that this would not be an easy path. During this time after the War, many people came from the east and Inge met several of the first anthroposophists. She experienced an Act of Consecration of Man and was especially impressed by the speech of the priest.

At 17 or 18 years old she wanted to go to Sweden. But the time had not yet come, and anthroposophical friends arranged instead a living and working post in Zurich with a Dutch lady, a bookbinder. In the mornings she worked in the workshop. “Like Cinderella, I lit the fire in the mornings.” And in the afternoons she helped the children with their homework and such things. During this time Inge joined in music-making in the family and also in The Christian Community. She also attended a eurythmy course three times a week. After about a year and a half in Zurich the question arose concerning a training that she herself wanted. Her father recommended her to become a musician, as this would pay better than being a eurythmist. As she then began her studies on the violin, the landlady in Zurich was disappointed. She had hoped that Inge would take over the bookbinding.

During her studies in Detmold, Inge worked in a Rest Home and studied anthroposophy with other fellow-students. After this she worked for a short time as a violin teacher.

During a Congress of The Christian Community in Kiel, she asked Dr Benesch how she could apply to the Priest Seminary and was deeply impressed by his down to earth answer. It did not betray a hint that he, Dr Benesch himself, was about take over the leadership of the Seminary.

Looking back on her life, Inge said that it had often been very difficult. The year at the Priest Seminary was, however, one of the most happy. Nevertheless she did not feel up to entering the profession of the priesthood and made the very painful decision to leave Stuttgart.

So she came to Sweden and was overwhelmed by the beauty of that country. She saw the blue sky over yellow fields of oil-seed rape in the northern light and knew that she was at home there. She worked first in curative education and then as a violin teacher in the Christopher School, where she felt very connected to the teachers of the collegium. She made music everywhere. And during this time she attended an intensive eurythmy course with G. Klingborg. Then when this course was to become a training course, Inge decided to study in Dornach. And that was how at 26 or 27 years old she decided her real professional training. The training was not straightforward, for she felt clearly for the first time her own limitations. On the other hand she received a lot of help, as so often in her life. An older eurythmist from the Baltic helped financially. And in Dornach, through this fact, she could play in the orchestra for the Mystery Dramas, experience and see a lot of art. After her eurythmy training she could go on immediately to study eurythmy therapy. After this she had to draw herself away from Dornach to gain experience, and this was made possible with a family of a good friend (Christian Osina) in Vienna. There she could live and get to know many things in Vienna, as for example the lectures of Viktor Frankl that impressed her very much.

When she returned to Sweden, there was no position in the Waldorf School. So she worked again in eurythmy therapy and especially in freelance artistic work with the local eurythmists under the stimulus of Marie Savitch, who repeatedly visited.

At 33 or 34 years old she came again to the Christopher School. This period of her work was marked with Inge's tremendous energy and by good collegial relations. She created, for example, an event in which all the pupils from Classes 1 to 12 showed their parents what they practised in the eurythmy lessons. At this time she met Marguerite Lundgren – certainly the destiny-meeting of her life. At 41 years old, she spent a sabbatical year in the London Stage Group. She loved the life and the culture of the city and felt a deep friendship with Marguerite Lund-

gren. Back in Sweden, all the stage-work there seemed merely lukewarm. For this reason she was immediately prepared – now at 45 years old – to return to London in order to step in for somebody. When she was to return to Sweden, she lived through another difficult crisis. In the end she could stay, because another eurythmist (Annemarie Bäschlin) did not return. Now she joined the school completely, also during the move to Peredur three years later. Mainly she taught music eurythmy and in time felt ever more sure and in this field. In 1982, when Inge was 50 years old, Marguerite Lundgren became ill and died unexpectedly a year later in Hamburg whilst on tour. Inge travelled there immediately. “How will Peredur carry on?” According to Inge’s estimation, without Marguerite Lundgren’s leadership the connections with the work were lost.

Consequently she returned to Sweden, since there the question was being asked concerning a Eurythmy Training in Göteborg. Here she worked independently, and was self-employed. The inner independence she felt already at 50 years old. At this time she also began to give courses in other places, as far afield as South Africa. The work in Göteborg was not easy, also through complicated social relationships. She nevertheless gave all her forces to the training. She received the gratitude of the students very warmly shortly before her death when she returned to Göteborg. In 1990 after one of her close colleagues, Jaap Knevel, had to leave, she too could not remain for long. In 1991 she left, now 59 years old, to the Waldorf School at Kalmar. She built up an intensive artistic work and took on the initiative to buy the Eurythmy House. Regular courses, performances and further training courses took place there. Amongst other things a free Ensemble under their director, after four years rehearsing, performed the epic of Parzival in Marguerite Lundgren’s production.

At the time of this performance, Inge’s health was no longer good. Nevertheless she took in hand her last great task in St Petersburg. After the final performance of the course in July, 2000, Inge could no longer summon the strength for daily life. She was admitted to the hospitals in Kalmar and Järna, always a “much loved” patient, and returned to Göteborg where she could spend her last moments with Jaap Knevel. Surrounded by music-making friends, she could fall asleep peacefully and quietly there on 24th February, 2001 at 11.55 a.m. Her final words after the Last Anointing were: “Thanks!”

Ute Schmid (14th April, 1941 – 30th July, 2001)

Dr Sabine Sebastian, Pforzheim

“A great peace surrounded her.” “Like a queen.” “Like an angel.” People perceived around the laid-out body, recently become delicate and fragile, a strongly radiant atmosphere lately hidden but now revealed once again. It expressed one of the motifs of Ute Schmid’s life, that already during the eurythmy training was to be heard in one of the solos she worked on:

Goddess of Earth
To you, O Earth, goddess, I bow my countenance,
And through the fragrant dress of thy being
I felt the flames of thy heart,



I heard the beat of the cosmic pulse.
 The midday rays sent down their warmth,
 Laden with blessings, from the dome of light,
 And in the quiet glory the voices
 Of the joyfully singing wood, the stream thirsty for freedom.
 And revealed is the Mystery of the Marriage of
 The soul of the earth with the light of heaven,
 And rising up in the flames of love
 Disappears like dust the sorrow of earthly life.

Soloviev (from the Germ tr. of M. Steiner)

Ute Schmid was born on Easter Monday, 14th April, 1941, in Fürth: "O glorious light, stay!" She died on Monday, 30th July, 2001, in Stuttgart "Arise with sensory power!". This active, moving life moved between these two lunar sounds (from Steiner's "Twelve Moods"). She was greeted by the midwife: "Here you have your Indian temple-dancer." We took our leave on her 21st wedding anniversary after the closing of the coffin with Hallelujah in eurythmy.

In her early childhood Ute Schmid lived for four years with her parents in Reit im Winkel. Strong impressions of nature formed the child's soul, taking hold of and moving her body. In winter, ice-skating amongst other things most strongly showed her gift for movement and even suggested the thought of a training. Her parents wanted something else.

The upper-school in Fürth brought the meeting with teachers connected to anthroposophy, who could point out paths for the youth who were always searching for the inner path. The teacher training led to a life as a teacher in the primary and middle school. Ever again she was unconventional in planning her lessons, allowing elements to flow in from Waldorf teaching.

With her first husband, with whom she was connected for fourteen years, the search continued. They studied anthroposophy together and he shared her love of nature. Christmas, New Year spent in the pine forests of the mountains – often returning home with large crystals she had found – thus we picture the couple in recollection. The beginning of her eurythmy training was an inner turning point one day after her 34th birthday, which was once again a Monday. From now on the search for the connection between eurythmy and the First Goetheanum became an insatiable hunger and thirst.

Ute Schmid decided to marry the sculptor Roland Schmid. In a shared concern for Steiner's eurythmical and sculptural work, she had felt in recent months: This is only a beginning, but a preparation for future times.

During her eurythmy training, she said, as if by the way: "I shall get cancer from which I shall die." In the final months she said: "I believe when I am quite healed, I shall die." What a path of transformation she had undergone in her professional experience with eurythmy therapy! It formed the existential experience that human beings do not die from illness – they need other decisions to take this step.

We look back gratefully on the shared path with Ute Schmid as a fellow student, as a stage eurythmist, eurythmy therapist, and eurythmy therapist working with patients and in the training, as member of the Association of Eurythmy Therapists – to mention only a few of her clear and lasting decisions.

On the festive day of the funeral, we heard once again in the recollections the words which Ute Schmid had written in her notebook: "As long as one is not completely given to a thing, there is the tendency for indecisiveness, the tendency to draw back and always insufficient effectiveness. For each initiative (and for each creative act) an elementary truth is valid,

which is observed if numberless ideas and grand suggestions are not to come to grief: In the moment one absolutely decides the future also moves. Every conceivable helpful thing occurs, which otherwise would never have happened. A whole stream of events spring out of the decision and bring all sorts of events – before unimagined – meetings and material help, about which no-one would have dreamed possible” (W. H. Murray, member of the Scottish Himalayan Expedition).

Margarete Weber, née Dörner (7th Nov., 1913 – 5th Oct., 2001)

Roswitha and Christhild Sydow

Margarete Weber was one of the colleagues who founded the Rudolf Steiner School in Wuppertal after World War II. From 1946 to 1978 she gave eurythmy lessons to children in all the different classes/ grades.

The lessons were shot through with artistic imagination, enthusiasm and joyfulness, and goal-oriented, will-strengthening work. In this way many beautiful pupils' productions came about in the monthly festivals and for the final festivals of the 12th Classes.

Margarete Weber was born on 7th November, 1913, in Wuppertal. She enjoyed a happy childhood with her parents, meeting many artists through whom she was introduced to painting and music, later meeting anthroposophy. She got to know eurythmy at an evening class with Mathilde Hillebrand. At 21 year old she decided to study eurythmy in Dornach with Isabella de Jaeger, about whom she writes in her own memoirs:

Frau de Jaeger in her respectful, artistic way, planted seeds in the soul of each individual pupil, seeds which called into life the abilities for art, education and the art of therapy. In music eurythmy we had wonderful teachers like Lea van der Pals, Elena Zuccoli and Friedel Simons. Frau de Jaeger was a great teacher; she led each student of eurythmy to themselves, lighting in them their own soul-fire whereby their movement received warmth and light.

“I am on the way to the spirit, to myself” became for us pupils a rich experience.

I was able to experience the great productions of the Mystery Dramas and plays under the direction of Frau Marie Steiner, and with wonder I followed the development of the art of stage eurythmy under the direction of Frau Marie Savitch.

In 1935 Margarete Weber became a member of the Anthroposophical Society in Dornach, and later of the School of Spiritual Science. In September, 1939, she was invited to give courses in eurythmy in Salzburg. There she met her future husband. In 1942 the courses were forbidden by the Nazi regime. She earned her way as an assistant of an orthopaedic doctor, whose wife reported her to the secret police. After two interrogations she left Salzburg, studied massage at the Bürgerhospital in Cologne and worked then as a qualified masseur in Wuppertal till she decided to join the initiative to found the Rudolf Steiner School. She recalls:

Through the faculty meetings and the educational work with the subject teachers and class-teachers, I got to know increasingly better the pre-requisites of Waldorf education and through the 32 years of my own teaching gathered rich, valuable experiences. The founding personalities of the then Collegium and the great conferences in Stuttgart offered a significant help for planning eurythmy lessons.



The artistic work of the eurythmists in Wuppertal was her most inner concern, and many performances came about for the school and the anthroposophical group. With all Margarete Weber's strong individuality, this collegial work was always close to her heart, also with groups in the near vicinity. Beyond all this, through her initiative every year the visit of a eurythmy stage-group was planned, e.g. from Dornach, Berlin, London, Den Haag, to perform for pupils, parents and friends of the school.

She travelled regularly to Dornach with her colleagues to join artistic further training courses. Margarete Weber joined courses in Eurythmy Therapy with Isabella de Jaeger and Daffi Niederhäuser, gaining her Diploma with Trude Thetter and then working in eurythmy therapy with individual children in the school.

During her retirement she helped many patients with eurythmy therapy and also gave "Evening classes for lovers of eurythmy", as she expressed it. As far as her strength allowed, she joined in the Society meetings, working on her own in anthroposophy and in study groups which took Steiner's basic books as material, with her own particular intensity.

She liked travelling, gaining new strengths from nature, primarily from the high mountain world of the Engadine, but also from Cornwall with whose Celtic past she was deeply connected. In the last years of her life she had to slow down and come to terms with her difficult illness. Here we could experience that she never lost her clarity of thinking, her directed work and her humour.

On 5th October, 2001, she left the earthly world. She wrote for her own earthly departure:

Margarete Weber ends her earthly path to join new aims in the Spirit.

and she chose the Verse by Rudolf Steiner:

Everything comes to birth out of the Spirit,

All life is rooted in the Spirit,

All beings aim towards the Spirit.

Nina Maria Rice, née Voser (20th Nov., 1933 – 31st Oct., 2001)

Ulrike Cornish, DE-Föhrenbühl

Nina Rice was born and died under the sign of the Scorpion, which is connected to the element of water. After her birth she only began to breathe when held under water. On the night of her death a violent storm raged with gushing rain when, after a short visit to a friend, she collapsed in front of the school house. Although this connection exists between the beginning and end of her life, in between there was much of inner and outer movement.

Nina was born near Zurich into a large working-class family. For financial reasons her parents were forced to send Nina and her brother to a convent which strongly influenced her. Nina showed great care for her younger siblings, especially for her brother who died at 16 years old.



After school, she worked as au pair in French-speaking Switzerland, where she met curative education and anthroposophy. For 2 years she worked with Rudolf Kutzli and increased her knowledge of anthroposophical education.

In 1957 she travelled to England, where she joined a training course in anthroposophical curative education at St Christopher's School in Bristol. Here she got to know some people who helped her further on her life's path. One was Dr Maria Glas, who had experienced Steiner's eurythmy therapy lecture-course. She encouraged Nina to take up a eurythmy training. She also met the pupil Hugh Cartwright, a young boy with Down's Syndrome, and his family. Often she spent her holidays with them, looked after Hugh, and was strongly connected to his mother. This became her foster-family, and she kept contact with them until her death.

In 1961 she began her eurythmy training in Dornach, afterwards returning to St Christopher's School where she taught eurythmy. She met her future husband, Beverly Rice, and they married in 1967. Together they ran Larkfield Hall in Sussex. In 1974 they separated and Nina returned to Switzerland where she completed her eurythmy therapy training.

In October 1974 she made contact to the Camphill Community Föhrenbühl, where she lived her final 27 years working as eurythmist, eurythmy therapist, service-holder, tutor and personal tutor of many of the seminarists of the curative education seminar.

One of her main concerns was working with Dr Georg v. Arnim in both eurythmy therapy and artistic eurythmy. He gave much helpful advice, even for lighting and costumes. Much eurythmy was shown at the weekly school assemblies where all the children and school community met upon his suggestion, because he found it especially important for the many children with sensory and movement disturbances that they should see eurythmic movement. Nina, with other eurythmists, carried this weekly assembly for 27 years and many of her talents flowed into it, like her gifts for costumes and her love for speech. She rehearsed several fairy-tales and many poems with her colleagues and was able completely to enter into each scene. She loved music, and to move to it was one of the most beautiful things for her, although she experienced difficulty learning the notes.

For many years Nina also carried the eurythmic work of the Foundation Stone Verse of the Anthroposophical Society, often performed for New Year's Eve in Föhrenbühl. In her work she could enter very much into the details and it was her concern to fashion movements with love.

Besides these eurythmic stage events, she supported the many plays which were performed for the various festivals by being responsible for the costumes, putting on make-up, and generally encouraging everyone.

She taught eurythmy in the classes, in the Camphill Seminar for Curative Education, and until recently in the kindergarten – she was especially fond of small children.

Nina's main task was eurythmy therapy which she carried out with children and often too with the co-workers. She especially felt for the most difficult children. She was always prepared to take somebody else on. She also accompanied many children who suffered from sleeping problems in the evening with a special exercise, the Hallelujah in eurythmy. As myself a seminarist at the Camphill Seminar I too took eurythmy therapy with Nina, which led me to study eurythmy. With her quiet sympathetic way, eurythmy could unfold its full potential. In the 90's she accompanied Georg v. Arnim for years with eurythmy therapy during his illness; it was for her a special concern. She was 59 years old when she passed her driving test and so she could drive to the small nursing home where Georg v. Arnim was cared for during those times when he was not at home.

I got to know Nina also during a few years in the same house-community. She took a great part in the children's learning and development, and also of the co-workers. She loved to tell of her experiences in England; she loved to laugh and she enjoyed a warm and sociable atmosphere. In this way we shared many house-evenings and Bible-evenings, where she repeatedly gave us co-workers helpful ways how better to understand anthroposophy and

curative education. A new feeling of being at home came about, strongly influenced by Nina, and in the centre of which stood the children in need of special care.

Then I experienced Nina too as a member of the community. She was a service-holder and carried her religious attitude and convictions into her meetings with people. A great interest of hers was building community. She was influential in many meetings which she especially helped form through her contributions to discussions and above all through eurythmy.

Looking back it is astonishing to see how step by step Nina had prepared for her death. In January, 2001, she wished to withdraw from the eurythmy for the weekly school assemblies. Before Easter she performed her “Swan-song” – a poem by Albert Steffen about a swan-couple. In the autumn she was asked once again whether she could take on a role in a fairy-tale, and so shortly before her death she stood on stage, raying out her own youthful enthusiasm. When she learned that there was a swollen blood-vessel in her brain, she relinquished all her responsibilities, ordered her things and was prepared. When the necessary operation was postponed, she returned from the hospital and conducted many meetings and conversations with people with whom she had been connected in the last decades. After such a meeting, returning in the stormy Halloween night, she just reached the school house where she was found the next morning. Three days later her dear friend Mrs Cartwright died in England. Nina surely met her again in the spiritual world.

CONFERENCES OF THE SECTION

for further details, see under 'Announcements and Conferences'

Eurythmy

8th – 10th November, 2002

"Out of the spirit of art – eurythmy for the world"

A conference for everyone who loves eurythmy and wants to get to know it, with Thomas Göbel, Werner Barfod and Ulrich Rösch (Social Science Section)

22th – 24th November, 2002

Eurythmy Project "Encounters".

Responsible: Werner Barfod

Speech

17th – 21st April, 2002

"The source of the Word – heard and visible movement"

The Ephesian mysteries, qualities of the planets

(R. Steiner, lecture of 22nd April, 1924. GA 233a) Information: see under Announcements

4th – 10th August, 2002

Theatre on the Threshold 2002 – Summer Festival at the Goetheanum

Information: Goetheanum-Bühne (see accompanying programme)

24th – 27th Oct., 2002

Conference for Speech-therapists

Music

11th – 13th Oct., 2002

Music Conference of Cultures in Dornach

Working meeting with other Sections at the Goetheanum

17th – 19th May, 2002

Pentecost Conference "*Temple of the Virgin – labyrinth of thinking: The Cathedral and the School of Chartres*"

Lectures and seminars with slides, with Roland Halfen, Stuttgart, and eurythmic exercises with Werner Barfod

(In collaboration with the Humanities Section)

Further events of the Section

In Jahresbericht der Allgemeinen Anthroposophischen Gesellschaft – Beilage «Tagungen und Veranstaltungen der Sektionen am Goetheanum».

Also under www.goetheanum.ch/event/tg2002.pdf for download.

ANNOUNCEMENTS

Each respective organizer is responsible for the events listed here.

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

E U R Y T H M Y

Eurythmy training course for eurythmists in Spring Valley, U.S.A.

This year, the 4th year class at Eurythmy Spring Valley will graduate on December 7th, 2002. Because of this postponed graduation, we offer our next 5th year post-graduate artistic course beginning January, 2003, and culminating with a studio performance in June, 2003.

This artistic course includes working with the basic elements of speech and tone eurythmy. It is an opportunity for those who have just completed their training elsewhere to experience a different approach, which is always stimulating and enriching, as well as a step towards working more independently and yet still with guidance. It can also be a refresher for those who have been working professionally in eurythmy, who feel the need for a break. We endeavor to meet the needs and wishes of the participants. Faculty members will include Mollie Amies and Dorothea Mier.

*For more information, please contact
Eurythmy Spring Valley*

+1-845-352-5020 ext. 13; Fax: +1-845-352-5071

Email: info@eurythmy.org

Research work on the Sources of Eurythmy

*three working meetings of research
character in Weimar and Dresden*

Weimar

Friday 19th – Sunday 21st April, 2002

*“Eurythmy as a Rosicrucian Impulse, the T A
O Eurythmy-Meditation”*

Birrethe Arden Hansen (DK), Carina Schmid
(Dornach)

One of the important aspects from the time of its coming into being of the new artistic impulse is its relationship to the Rosicrucian spiritual stream. In the elements of eurythmy we can find a path of schooling which corresponds to the seven stages of the Rosicrucian path of initiation.

Friday 31st May – Sunday 2nd June, 2002

“Transformation”

Carina Schmid (Dornach) and (to be confirmed) Sylvia Traey (B)

In the work in music eurythmy, we shall once again concentrate on practising with the eurythmic instrument. This time with compositions by Beethoven and S. Gubaidulina. “Verwandlung [Transformation]” will be our magic word.

Contact Weimar: Hans Arden,

Am Weinberg 42, DE-99425 Taubach

Tel./Fax: +49-36453-74 811

Email: hans.arden@t-online.de

Dresden

**Friday 30th August – Sunday 1st September,
2002**

Working on new artistic means – work in the School of Spiritual Science – conversation – open rehearsals

Werner Barfod (Dornach)

The state of eurythmy at the beginning of the 21st century demands on the one hand deeper work on the sources based on the

study of man, and on the other hand the foundation of a new impulse for eurythmy. Alongside visible speech, Rudolf Steiner expected a second chapter of eurythmy – a study of the soul in eurythmy: the 12 forms of the soul and the 7 soul-conditions of being. After several courses in Dresden, the question now addresses the consciousness of all active eurythmists, to engage in the existence and substance of eurythmy in all areas: We need to work on new artistic means – work in the School – conversation – open rehearsals.

Contact Dresden: "Lebens-art", Doris Kowalski
Borstraße 23, 01445 Radebeul
Tel./Fax: +49-351- 897 17 15

Eurythmy further training courses

with Annemarie Bäschlin

Basic elements of music eurythmy:

4th/5th May, 2002 in Ringoldingen, Berner Oberland

13th/14th Sept., 2002 in Ringoldingen, Berner Oberland

Music eurythmy therapy

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

8th–13th July, 2002 in Aesch near Dornach

29th July – 2nd Aug., 2002 in Ringoldingen, Berner Oberland

7th –11th Oct., 2002 in Ringoldingen, Berner Oberland

Summer course:

18th – 27th July, 2002 in Ringoldingen, Berner Oberland

Basic elements of music eurythmy and colour-eurythmy: A. Bäschlin;

Artistic speech and speech eurythmy: Alois Winter

A. Bäschlin, Ringoldingen
CH-3762 Erlenbach
Tel.+41-33-681 16 18

The Cosmic Dance of Eurythmy

The Planets in the Signs

Seminars by Robert Powell

In order to express in eurythmy the seven planets in the twelve zodiacal signs, 84 cosmic dances are to be developed. In the seminars of the Choreocosmos School for Astrosophy, we shall get to know the 84 variations, where for each planetary constellation (e.g. Venus in the Bull) a suitable music has to be found.

The work in eurythmy will be supplemented through discussion and talks on the theme.

6th–10th May, 2002

"Choreocosmos: International Week" in Roncegno near Trient

in the anthroposophical Kurhotel "Casa di Salute - Raphael" [Course language: English] (Arrival on 5th May; departure on 11th May)

Information and registration:

Gisela Storto-Lanfer

Am Irscherhof 35, DE-54294 Trier

Tel. +49 -651-3 40 53, Fax +49651-9 93 27 31

The possibility exists subsequently to join a 2-week round trip organized by the Sophia Foundation to Venice, Florence, Assisi and Rome.

Registration for the entire 3 weeks

Sophia Foundation of North America

3585 Knob Hill Lane, Eugene

Oregon 97405, U.S.A.

Tel./Fax +1-541-683-7797

Email: sophia@clipper.net

13th – 15th September, 2002

"Cosmic Dance of Eurythmy: Planets in the Signs – the Ram"

Weekend seminar with Robert Powell in Pforzheim

Information and registration

Frau Hanna Dalhöfer

Vogelsangstrasse 68, DE-75173 Pforzheim.

Tel. +49 -7231-2 37 92

Eurythmy in Organisations Training

First Steps Towards A New Profession

Next course begins 30 August 2002

The world of eurythmy in organisations is a new and exciting challenge for those eurythmists who want to broaden their professional work.

How to take the first steps in understanding how organisations work and what new skills and creativity is needed to work in this world will be the focus of this three-weekend training.

Learning the Language

Whenever we go into a new country we need to learn the language which is spoken there, not only the terminology but also the meaning behind the words which form the concepts. In this course we will give you an understanding of how organisations work along with new tools such as observation, diagnosis and remedy implementation, managing change processes, team building exercises, communication skills, presentation, building a rapport with the client, handling feedback, advertising, fee scales and much more. By the end of the 3 weekend sessions you will be more confident about bringing eurythmy into the world of organisations.

Course Leaders

George Perry is a consultant with a wealth of experience in organisations and is also co-director of a European training programme in consultancy rooted in Anthroposophy "Consulting in Organisations".

Melissa Harwood has worked with eurythmy in adult training for the past 26 years and now, together with a network of associates, uses eurythmy in organisational development programmes.

Venue

The course will be held in the beautiful surroundings of the Lake District in England. Glenthorne Quaker Guest House is set in the

quiet village of Grasmere where we will have use of large rooms for movement and study. There will also be time to explore the village, walk the fells or just sit and admire the scenery.

For information and application forms:

Melissa Harwood, Easedale House

Grasmere, Cumbria, LA22 9QL

Tel/Fax +44-15394-35231

Email: LandMHarwood@aol.com

Courses with Annemarie Ehrlich, 2002

14th–19th July: Den Haag "Eurythmy in Working Life", Hoogeschool Helicon

Registration: A. Ehrlich

Dedelstr. 11, NL-2596 RA Den Haag

11th–16th Aug.: Berlin "Eurythmy in Working Life"

Registration: A. Ehrlich

Dedelstr. 11, NL-2596 RA Den Haag

30th Aug.–1st Sept.: Trondheim "Open Course"

Registration: H. Pedersen

Askeladdveien 12A, NO-7056 Ranheim

13th–15th Sept.: Oslo, "The Art of Questioning"

Registration: T. Brierly

Eilert Sundts gt. 24, NO-0259 Oslo

20th–22nd Sept.: Hamburg "The three Dimensions" (with balls and rods)

Registration: Uta Rebbe

Ehestorfer Heuweg 82, DE-21149 Hamburg

8th–10th Nov.: Graz: "Student development, for parents, teachers and students"

Registration: H. Piber

Weizbachweg 12a, AT-8045 Graz

15th–17th Nov.: Wien "Finding the Balance in the 'I', to the Other and to the Environment"

Registration: Uta Guist

Wöbergasse 21, AT-1230 Wien

18th–22nd Nov.: CZ-Prag “Renewing Education” – Music eurythmy

*Registration: Karolina Kube_ová
Mendelova 543, Praha 4, CZ-14900
Tel. mobil: +42-0606-33 95 52*

New approaches to Eurythmy

8th - 14th July, 2002, London with Philip Beaven

How can eurythmy-based performance-work speak to contemporary society? This is an intensive workshop exploring the questions: How does the soul speak in my body? - How do I develop original ideas and movements? - How do we create together honouring each other's ideas? - How do we communicate our work to the audience? This course is for eurythmists and for eurythmy students in their 3rd or 4th year. 10.30 a.m. to 5.30 p.m. each day. Evenings will be free for exploring special themes or attending performances. Course Fee: £180 (280 Euros) this does not include meals or accommodation

*Registration and information by 1st June:
Philip Beaven, 1 Gage Ridge
Forest Row, East Sussex RH18 5HL
Tel: +44 1342 822759
philip@philipbeaven.co.uk*

Akademie für Eurythmische Kunst Baselland

- New Course begins *Day school*:
8th September, 2002
- New Course begins *Evening school*
if the number suffices: 15th October, 2002.

We offer again a *5th year in artistic eurythmy* and a *Further training*, once a week, for eurythmists.

Intensive course for amateurs: 16th April – 20th June, 2002, Tuesday and Thursday, 9.00 a.m. – 11.00 a.m.

Eurythmy Weekend Conferences

3rd – 5th May, 2002

With *Prosper Nebel*, “Eurythmy in Education, using the Summer Festival by Frau Lobeck”, for trained eurythmists and students.

Christoph Graf, eurythmic work, only for amateurs.

“The elements earth, water, air and fire as a creative possibility in speech and music.”

Information and Registration:

*Akademie für Eurythmische Kunst Baselland
Postfach 24, CH-4143 Dornach
Tel: +41-61-701 86 44 Fax+41-61-701 85 58*

6-week Preparatory course in teaching eurythmy

at the Institut für Waldorfpädagogik Witten/Annen from 2nd Sept. to 11th Oct., 2002

In autumn this year, the tenth course for trained eurythmists takes place which prepares for entry into professional life. The emphases for this course lie in working with the curriculum for the classes and each specific eurythmy-curriculum. With quite specific examples for lessons from classes 1 to 12 including kindergarten and toddler eurythmy, we shall build up methods and techniques in teaching eurythmy. In addition, we give courses where the study of man shall be deepened in order to prepare for work with the children. The whole Waldorf-School curriculum will be looked at. Supporting blocks will take place with the following themes:

- The teacher's path of practice
- School organisation and individual organising
- Work with parents

and much more. In addition observation days in surrounding schools are planned. The course aims to prepare as concretely as possible for entry into professional life for the teacher. Further on, for the first year of

teaching a mentorship can be offered, following the theoretical part.

Costs: EUR 380.

Venue: Institut für Waldorfpädagogik Witten/Annen, Annener Berg 15, DE-58454 Witten.

With questions, please contact:

Martina Christmann, Tel: +49-2331-87 04 88

Information and registration:

Arnold Pröll

*Institut für Waldorfpädagogik Witten/Annen
Annener Berg 15, DE-58454 Witten*

Tel: +49-2302-967 30 Fax: +49-2302-680 00

Educational year 2002/2003 at the Hogeschool Helicon

Euritmieopleiding Den Haag

Hogeschool Helicon offers for qualified eurythmists a one-year educational training. In the eurythmy training in The Hague, education is integrated into the basic training. This means that visitors join in all the education courses with all the other respective courses of the training. You join in, for example, the study of man with the second year, the preparatory eurythmy course for eurythmy in the lower school with the third year. You jump within the training according to themes, meeting different eurythmic levels with each group. One course takes place with the North German Eurythmy Teacher Training.

The lessons are held in Dutch, but can shift to German according to the language of the participants of the educational course in the respective block.

A greater part of the year is taken up with practical matters of teaching in schools. This takes place in the general lessons and in the eurythmy lessons.

During the course of the year a solo piece is studied and a talk is held on educational eurythmy.

The year begins: 2nd Sept., 2002

The year ends: 5th July, 2003

Information and prospectus:

Hogeschool Helicon

opleiding docent dans/euritmie

Riouwstraat 1, NL-2585 GP Den Haag

Tel: +31-70-3550039 Fax: +31-70-3543330

Eurythmy Summer Week

23rd July to 28th July, 2002

Hoogeschool Helicon, NL-Den Haag

Time to travel – time to live

The colourful world of stories from all the world, myths, sagas and modern stories, poems and fairy-tales from other cultures are made alive through eurythmy right into the body and the limbs. A journey into the world and the inner nature of the human being.

Courses in speech eurythmy and music eurythmy

For adults, children from 4–11 and young people from 12–18;

For beginners and eurythmists, advanced amateurs and eurythmy students.

Courses and workshops all day or mornings only; afternoons, the beach, museums and the possibility for biographical conversations. Afternoon childrens groups with surprises. Two lighter evening performances, a festive ending of all the groups. Infants and toddlers can be looked after in a creche.

Programmes send upon request:

Tel: +31-70-3 550039 Fax: +31-70-3543330

Riouwstraat 1, NL-2585 GP Den Haag

Email: euritmieopleiding@hhelicon.nl

From 17th to 24th July, 2002 Hogeschool Helicon in collaboration with the Hibernia-schule Wanne-Eickel, the Familienbildungswerk Treffpunkt Eickel, the Bund der Freien Waldorfschulen, the Agentur für Geisteswissenschaft Romahn and Trialog Entwicklung als Kunst, is organizing:

“Jumping over Your Shadow”

...the more you fail the more you achieve....
a summer conference for young people, parents, teachers and educators.

Further information:

Hiberniaschule Wanne-Eickel

Tel: +49-2325-9 19-0; Fax +49-2325-9 19-2 32

Eurythmy Training in Paris

In three languages

French – German – English

Beginning of the first and second year of the eurythmy training: 1st October, 2002

Beginning of a three-month stage-eurythmy course: 15th September, 2002

L'EURYTHMÉE

Ecole d'Art de formation professionnelle,

1, Rue François Laubeuf, FR-78400 Chatou

Tel/Fax: +33-1-30 53 47 09

Email: eurythmee@wanadoo.fr

www.chez.com/eurythmee

Further training seminars

Eurythmy School, Nuremberg

Saturday, 13th April, 2002, 9 a.m. – 4 p.m.

“The forming process of speech” (lecture 7 of “Eurythmy as Visible Speech”), Beate Lukas, Nuremberg

Saturday, 11th May, 2002, 9 a.m. – 4 p.m.

“Vowels in Speech and Music Eurythmy”, Antje Heinrich, Nuremberg

A contribution is requested in the region of EUR 25.

Information/Registration:

Eurythmieschule Nürnberg

Heimerichstr. 9, DE-90419 Nürnberg

Tel/Fax: +49-911-33 75 33

**Summer Eurythmy Week
with Thea Kasbach**

*Eurythmy in the Age of Imitation – the child
from nursery to 3rd grade*

July 26th–31st, 2002 in Spring Valley, New York

This summer we will spend a week focusing on young children with Thea Kasbach. We are very fortunate that she could join us this year and bring us her two decades of experience of teaching small children. Thea was born in Rio de Janeiro with a Swiss background and has taught eurythmy and eurythmy therapy in Forest Row, England. Since 1980 she has taught young children at Michael Hall School and in the surrounding area, as well as at various teacher-training and kindergarten-training seminars. She is much sought after and we are glad that she was able to find time to come to the U.S.A.

Thea plans to bring practical examples of working with the cycle of the year as well as the “mood of the fifth” and pentatonic music. She asks that participants bring examples of their work for sharing. During the course, the kindergarten circle and its movements will be compared to the movements in a kindergarten eurythmy lesson.

As part of the course there will be music eurythmy (non-educational) with Barbara Schneider-Serio. As always, a public course will be offered alongside the eurythmists’ course, led by Beth Dunn-Fox and Barbara Schneider-Serio. In addition, Michael Steinrueck will bring speech formation to the public course.

We are looking forward to a ‘hot’ summer week together!

For more information:

Eurythmy Spring Valley

+1-845-352-5020 ext. 13

Fax Nr: +1-845-352-5071

Email: info@eurythmy.org

Section Working-Conference for Eurythmists

with Werner Barfod at the Eurythmy School, Hamburg, 24th - 26th May, 2002

We shall work on ways to the sources of eurythmy, using the 12 soul-forms which Rudolf Steiner introduces in lecture 10 of "Eurythmy as Visible Speech".

A working-conference to deepen a eurythmic study of man.

Registration (till 18th May, 2002):

*Sekretariat der Eurythmie Schule Hamburg
Mittelweg 11-12, DE-20148 Hamburg
Tel: +49-40-44 51 06, Fax +49-40-45 61 59*

Eurythmy in Education

from small children to Class 12

Practical work in eurythmy with an introduction to the study of man

In June, 2001, the Swiss Association of Eurythmists sent to their members and friends a questionnaire to assess the professional situation of eurythmists working in Switzerland. In the realm of "eurythmy in education" the wish for further training courses in Switzerland was widely expressed. Five experienced eurythmy teachers working in Steiner-Waldorf Schools have met and worked out a 4-week course to begin October, 2002.

The course serves the broadening and deepening of knowledge and abilities in the realm of education and its methods. This is a helpful completion to giving eurythmy lessons in schools as well as a continuation of the basic eurythmy training.

Each of the four one-week courses begins with an introductory talk on the anthroposophical study of man for the respective age-group. Steiner's booklet "The Education of the Child" is basic. Following this, the tutors present the eurythmy lessons for these age-groups (2 to 2 1/2 days), working with the

participants on examples out of the practice. Each week an evening is set apart for free discussions arranged according to the wishes of the participants.

The completion of a eurythmy training is a prerequisite for joining the course. Class observation and teaching practice in eurythmy of several weeks or practical teaching experience is an advantage.

Structure and dates of the course:

Week 1: Eurythmy with small children, kindergarten, Classes 1 and 2.

Friday, 11th October 2002, 7.15 p.m. - Wednesday, 16th October, 1.00 p.m.

Week 2: Classes 2 to 6.

Wednesday, 1st January 2003, 7.15 p.m. - Sunday, 5th January, 6.00 p.m.

Week 3: Classes 6 to 9.

Friday, 11th April 2003, 7.15 p.m. - Wednesday, 16th April, 6.00 p.m.

Week 4: Classes 9 to 12.

Wednesday, 28th May 2003, 7.15 p.m. - Sunday, 1st June, 6.00 p.m.

Venue: Akademie für Eurythmische Kunst BL, Apfelseestrasse 9a, CH-4147 Aesch (neighbouring the Rudolf Steiner-Schule Birseck)

Tutors: Gudrun Altenbach (Dornach), Axel Boos (Zürich), Gisela Helfenstein (Pratteln), Prosper Nebel (Zürich), Elisabeth Viersen (Aesch)

Fees: per week 260 Sw.Fr.; for members of the Association of Eurythmists 230 Sw.Fr.; each week can be attended for itself.

for educational questions:

*Prosper Nebel, Rudolf Steiner Schule Sihlau,
Sihlstrasse 23, CH-8134 Adliswil
Sekretariat: Tel/Fax: +41-1-710 12 42*

for administrative questions:

*Nikola Suwald
Windenberg 10, CH-6345 Neuheim
Tel: +41-41-755 24 74 Fax +41-41-755 27 05*

Further training with practical research for eurythmy teachers

Marcus Schneider, Thomas Stöckli

The College for Anthroposophical Education (HFAP) in Dornach strives in all its courses to deepen teacher-training with professional research, i. e. an abiding self-reflective learning. A monthly or quarterly week-end training is now conceived, in collaboration with a qualified college of teachers under the umbrella of the HFAP in Dornach. Emphases are:

- a deepening in the study of man of the educational practice
- research into the practice of one's own realm of work
- the aim of consolidating eurythmy in schools within the whole education.

Discussions between Werner Barfod (leader of the Section for the Performing Arts) and the leaders of the HFAP has consolidated the wish for this project. We have now decided to contact all eurythmy schools and all eurythmy teachers working in Steiner-Waldorf Schools. Until an autonomous further training course is possible, we would like to point out to eurythmy teachers and colleges of teachers, that it is possible at any time to take part in the in-training course (PbA) and to discuss education and educational questions with other working teachers. We think it important that eurythmy teachers know of this possibility and make use of it, and that schools support and embrace these education trainings. In autumn 2002 such a course for eurythmy teachers is to begin.

Information:

HFAP, Ruchti-Weg 5, CH-4143 Dornach
Tel/Fax: +41-(0)61-701 40 72 Email: www.hfap.ch

SPEECH

Speech as expression of the personality

Part-time further training in artistic speech and artistic-speech therapy

The conscious concern with speech broadens experience. A trained speech affects people's soul-and-spirit well-being. It conveys an impulse for all dynamic life-processes.

This two-year part-time training is for people looking for this concern with speech and want to strengthen its expressive effect. People in education and therapy will find stimulation and deepening for their work.

In groups and work with individuals, qualities of sound, breathing and the voice are trained through speech-exercises and examples from literature, completed through specific speech movement-exercises. During the course of the work, you learn to get to know and be able to change your everyday body-language and gestures. The artistic-speech process is enriched through therapeutic aspects.

Emphases of the work:

- Basics of artistic speech
- Nature and effect of the consonants and vowels
- Basic concepts and methods of artistic-speech therapy
- Training for speech in the various ages of life
- Epic - lyric - dramatic - acting

This further training begins in May, 2002. It comprises 10 weekends and two intensive seminar-weeks per annum.

Leader of the training: Gabriele Endlich

Further information:

*Freie Studienstätte Unterlengenhardt
Burghaldenweg 46
DE-75378 Bad Liebenzell-Unterlengenhardt
Tel. +49-7052-92 65-0; Fax +49-7052-92 65*

Growing Wings

a ten-week morning-course in creative speech, eurythmy drama, story-telling

As we come to the end of our autumn term and watch our fourth-year students honing their stories, we appreciate afresh the power and refinement possible in speech formation. At the same time, the breakthrough of the first-year students remind us of the transformative magic of this art even over a short time.

Aware that not everyone who loves speech and its sister art of eurythmy is able to commit themselves to a long-term training, we have decided to continue offering a foundation year and to offer a new, one-term course. We will also offer our Summer School – An introduction to Creative Speech – from July 9th – 13th, 2002.

We are happy to announce that The Speech School will offer a ten-week morning-course in Speech and Eurythmy, called “Growing Wings” from April 15th to June 28th, 2002. Martin Schmandt has agreed to lead the speech work for this course and Diana Fischer will take on the eurythmy. We hope that this will enable a broader range of people to experience the deep rewards of working with these arts.

For information, apply to:

Christopher Garvey

The Speech School, Peredur Centre for the Arts

West Hoathly Road,

GB-East Grinstead, West Sussex RH19 4NF

Tel/Fax: +44-1342-32 13 30

Email: creativespeech@ukonline.co.uk

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Who needs a re-enlivening of artistic speaking in order to be able to deal better with the demands of their profession – Who would like to work on basic elements of speaking and artistic speech – Who is looking for a further training in the techniques of speech, of the voice, breathing and articulation – Who would like some stimulation for their teaching – Who would like to know where he is and how to practise further?

These are some of the themes and questions that have brought us together on previous occasions for intensive work on speech. The thematic direction and intention arises out of the wishes of the participants. We practise individual speaking, choral speech and in practice groups. This year, too, Lily Grunau takes on the eurythmy work.

Course fee: CHF 250.

Begins: Monday, 21st Oct. 02, 9.00 a.m.

Ends: Wednesday, 23rd Oct. 02, 3.00 p.m.

Course leader: Ursula Ostermai

please apply to:

Dora Gutbrod-Schule für Sprachkunst

Ursula Ostermai

Postfach 701, CH-4144 Arlesheim

Tel./Fax +41-61-701 51 64

MUSIC

Cambridge Music Conference

The Harp: Music and the Oral Tradition
12th-16th August 2002 at Trinity Hall,
Cambridge, UK.

The composer Howard Skempton and Paul Hillier of "Theatre of Voices" will be returning to make a similar contribution to last year's conference. Howard Skempton will be present throughout, speaking on his own recent work for harp and oboe, composed especially for harp virtuoso Lucy Wakefield and oboist Virginia Shaw of "Okeanos". "Okeanos" has been invited to the music conference to feature a concert on the harp. Paul Hillier will return in very much the same capacity as last year to give a concert with soprano, Else Torp accompanied by Andrew Lawrence-King of "The Harp Consort." "Ballads: Ancient and Modern" at Trinity College Chapel will open the conference. Paul Hillier will also lecture and conduct an afternoon workshop with Andrew Lawrence-King. Anne Ayre will return to give afternoon workshops focusing on folk-music, ballads and narrative. Heinz Zimmermann has been invited to speak and is extremely happy to return. Christopher Clouder will lecture on "Narrative and Thought". Peter Hilken, Director of Cambridge Storytelling Guild, will speak on "The Art of Story-telling" and conduct afternoon workshops. There will be an evening of eurythmy, in which Maren Stott will celebrate the rich imaginative quality of narrative and the unique music of the harp. I have commissioned two new works for the harp by the American composer Kate Waring, who attended last year's conference.

I am most grateful for a special guest appearance of the composer Judith Weir, who has accepted an invitation to speak on "Narrative and Storytelling from the Composer's

Perspective". She will attend and introduce her new work *I Was Born in a Small Village*. For further information please contact the conference director

Elizabeth Carmack

45 Hills Lane, Ely

GB-Cambridgeshire, CB6 1AY

Telephone: +44-1353-663897

Email: elizabethcarmack@hotmail.com

Working Days on the Planetary Scales

1st and 2nd June, 2002, in the Akademie für eurythmische Kunst in Aesch

Gotthard Killian

These working days are to show how in the experience of intervals the planetary scales concretely give the basis for the development of music:

1. Where for us today is the connection between the pre-classical planetary scales and the foundations of our present musical development? And how can we approach the planetary scales?
2. How are the planetary scales – conceived through Kathleen Schlesinger and confirmed by Rudolf Steiner – to be used in eurythmy? And what significance for the art of eurythmy had this "modal eurythmy" in Steiner's indications for music-eurythmy?
3. What are the musical and mathematical connections to the planets?

These questions will be pursued through contributions from Ulrich Göbel, Imme Atwood, Jürgen Schriefer, Christian Ginat, Gotthard Killian, Kazuhiko Yoshida, and the working group on the planetary scales, Munich. Classes in eurythmy with Imme Atwood, and presentations in eurythmy by the Aleph-Ensemble Munich and eurythmists from Dornach and Basel.

Begins: Sat, 1st June, 3.30 p.m., ends: Sun,
2nd June, 12.30 p.m.

Information and registration:

Gotthard Killian

Baselstr. 3, CH-4144 Arlesheim

Tel./Fax +41-61-702 01 05,20

Email: killian@tiscali.net

PUPPETRY

**A course of study in puppetry
at the Goetheanum**

Thurs. 4th, evening – Sunday 7th July, 2002,
midday

“Story-telling with Puppets”

A fairy-tale can be presented with various kinds of puppets. How does it come across with figure-puppets, hand-puppets or marionettes? Taking the fairy-tale “The Sweet Porridge” (Grimm), the course aims to stimulate playing with these kinds of puppets.

The course consists of: discussion on fairy-tales; exercises in speech and story-telling; exercises in gesture; producing simple figure-puppets with plant-dyed felt (each participant makes all the puppets for the fairy-tale “The Sweet Porridge”); producing a simple marionette out of plant-dyed silk for the same fairy-tale; exercises in playing (also with hand-puppets).

These ways of playing suit children of kindergarten age. No previous knowledge is required.

Course leader: Monika Lüthi

Venue: Puppentheater Felicia (Rudolf Steiner-Halde II)

Course fee: 290 Sw. Fr. (incl. materials)

Registration ends: 30th April, 2002

Information and registration:

Goetheanum, Puppenspiel, Monika Lüthi,

Postfach, CH-4143 Dornach 1

Tel.: +41-61-706 43 49 oder +41-61-706 42 42

Fax: +41-61-706 42 51

Email: puppenspiel@goetheanum.ch

BIOGRAPHICAL REPORT

'The Star right up there, that's you'

Mariana Brühl († 8th March 1997)

Some years ago I was invited to speak to a small group of friends about my meetings with Dr Steiner. Later I realized that there are only a few people remaining who had met him personally. Since then I have more often spoken to friends but never given way to their urging me to write it all down. The spoken word is alive and meant only for those who are present. But now with increasing age I take down my defences and give in!

Dear reader, please take these sketches in the way that I experienced everything as a very young person. I had just turned 15 after a long illness from which I could not recover. Since nobody knew what to do, my eldest sister suggested to take me to Stuttgart to the *Klinisch-therapeutische Institut* – perhaps the anthroposophical doctors could help. So we arrived there at the end of April 1923. Hardly a few minutes had passed when a nurse came excitedly into the waiting-room, calling out, 'Dr Steiner will be here in ten minutes!' This was completely unexpected. First the evening, a eurythmy performance of the Dornach Stage Group was announced in the theatre in Stuttgart, and Dr Steiner had decided at the last moment to travel with them. So he called after his arrival at the station that he would come immediately to the Clinic. I was the first patient to see him. When the door opened Dr Steiner came towards me with very quick, light steps, took my hand and led me in. He did not let go of my hand, but held it during the whole time – about twenty minutes – which I spend with him.

But now the wonderful thing happened. In that moment when he touched my hand, a stream like fire shot through my whole body

unceasingly in an ever flowing movement. And connected with this was an incredible joy: This is somebody who sees me – not only this poor body! And with this joy came the will to live, because I had not wanted to remain on this earth any more. The horrors of the First World War, revolution, the Cape coup and all the other awful things in Germany were too much for a child.

And now there was Dr Steiner! From time to time he turned to me and said in his loving way, 'Don't be afraid.' Because I was so happy, I answered him once, saying, 'But I am not afraid.' And he answered, 'Yes, it is fear!' He meant the fear of living, but I did not understand that then.

Talking with the doctors, he said amongst other things that the illness had gone too far and that no complete healing could be achieved through treatment, yet I should remain in the Clinic. Then he added, 'It would be good if she would study eurythmy, and tonight she will see the performance.' The doctors were horrified. 'But, Herr Doctor, she is much too ill. This is impossible!' And Dr Steiner answered in a very decisive tone, 'Oh yes, it is possible!'

And so it was; my sister took me to the theatre. Dr Steiner held a short introduction. What he said I no longer remember, but how he said it! So warm and at the same time all embracing. And then I saw eurythmy for the first time, and the decision was made: 'I will not die, but dedicate my life to eurythmy.' This was my first meeting with Rudolf Steiner.

I remained in the clinic and after about four weeks Dr Steiner came again. Yet this time everything was different. The atmosphere was tense, the doctors present (Dr Palmer, Dr Husemann, Dr Noll and Dr Peipers) visibly nervous. I was hardly through the door when Dr Steiner said in a strict voice, 'This is not the result I expected.'

After some questioning it was shown that the substances for my injections had not been freshly prepared but were kept in the fridge. Dr Steiner was annoyed about this, and I was glad when I was out of the room again. This was the second meeting!

A year later, 1924, I spent the summer months up to December in Arlesheim at my sister's. I took daily eurythmy lessons in the Glass House. After about a fortnight, as I was walking up the hill I saw Dr Steiner coming down. He was deep in thought and one could so to speak hear his thinking. I intended to pass by with a curtsy, but no! Dr Steiner stopped me, took my hand and looked long into my eyes. Then he smiled and let me go. Not a word had been spoken. This would have disturbed his thinking. But on the next day I went to the Glass House my teacher said to me that I should go to the *Schreinerei* (Carpenters' Workshop), Frau Dr Steiner wanted to see me. Since I had never met Frau Dr Steiner, I presumed that Herr Doctor had mentioned me to her. She interrupted the rehearsal that was taking place and I had to improvise in eurythmy a poem for her. After this I was promptly added to a group of three eurythmists who were working under Tatiana Kisseleff. It was a wonderful time!

And now the summer weeks of 1924 began, in which Dr Steiner held a lecture daily, meanwhile receiving people from all over the world, unceasingly, without a pause. During this time on a Sunday afternoon, when I stood squeezed between a group of adults who were excitedly discussing amongst themselves during the interval of a eurythmy performance. Then I saw Dr Steiner emerge from his studio. With quick, light steps he wove his way through the crowd of people towards the door opposite leading to the dressing room behind the stage. Nobody except me noticed him. He had already put his hand to the door handle, waited a moment, then he turned as quick as lightning and looked deep into my eyes – this time with incredible seriousness and for very

long. He seemed to see through and through me. I began to tremble in all my limbs. Then Doctor Steiner broke into an almost cheeky smile, waved in a friendly way with his hand and had disappeared. This was the last time that I was allowed to see him.

Not long afterwards, on 28th September, Dr Steiner held the Last Address. I was waiting at the garden-gate for my sister's return from the lecture, asking myself why the people who were returning looked so serious, speaking with such muted voices. Then I heard that Dr Steiner was ill, that he had to make long pauses and had had to shorten his lecture.

From that time onwards he lay in his studio. And now something incredibly beautiful commenced, the experience of a complete harmony. We four eurythmists practised on the stage under Tatiana Kisseleff; in a corner of the auditorium somebody was playing the piano. In another corner speech people were working; in the middle of the auditorium some eurythmists had a few square meters in which to practise – and nobody disturbed anybody else. On the contrary the more people came to work the happier we were. This was only possible because everybody felt Dr Steiner's presence. While he lay in his studio he was in spirit always with us, helping and spreading complete harmony!

Meanwhile it was December. My mother came to take me to Germany. The day before on 7th December I was allowed to take part for the last time in the performance. We performed amongst other things a poem by Albert Steffen, based on the pentagram. While I was being made up, Tatiana Kisseleff came into the changing room with a huge programme, the ink still wet, in the left upper corner of which a five-pointed star was painted. She said to me, 'This is what Doctor Steiner wants to say to you: *That star up there, that is you, and that you should never forget.*' Those were the last words Doctor Steiner directed to me. Their true meaning was only revealed to me much later.

On the next day, we returned to Germany. Now a melancholic time ensued. I could and would not speak to anybody about my future plans. When I was once again sunk into a deep brooding – how can I ever study eurythmy? – my gaze fell on to an open newspaper lying on the little table before me. As if attracted by a magnet, I read the short notice in the smallest print: ‘The founder of the Anthroposophical Society, Rudolf Steiner, died yesterday in Dornach, Switzerland.’

During the following night I experienced an ‘awake-dream’. I saw Doctor Steiner, a giant figure, dressed in a radiant red robe with a golden veil, a golden, tall headpiece upon his head. He was carrying out the sound ‘T’ (ee) in the eurythmic gesture, and his right arm seemed to reach up to the stars. At the same time I heard a mighty voice which seemed to come from all directions at once, ‘From you comes light and strength/ To you streams love and thanks’.

Many years later during my work as a eurythmist in Wynstones School sometimes my strength wanted to fail me. For about 40 years I was the only eurythmist and taught all twelve classes as well as the teachers, parents and friends of the school. During the holidays, conferences took place or performances were prepared with which we took to various towns in England. Then the rehearsals for the Christmas Plays and other things. Often I returned home dead tired in the evening, thinking, ‘I can’t go on like this; I have to leave Wynstones’. Then suddenly I heard Dr Steiner’s warning voice: ‘*That star up there, that is you, and you should never forget it.*’. And then I knew Dr Steiner had given me my life back. It was to be fulfilled with the task to sow eurythmy in people who desperately need this nourishment. One word of Dr Steiner’s can give strength for a whole life. And so I have now been nearly half a century in Wynstones, teaching it is true only adults now, but with much enthusiasm!

First published in the Newsletter of the Ita Wegman-Fonds für soziale und therapeutische Hilfstätigkeiten, Arlesheim 1990.

Margarete Proskauer at ninety

Maren Stott

When in Dornach this summer, we visited Frau Proskauer at her little house in Amselweg just below the Goetheanum.

Without further ado, she pulled us indoors beaming all over her face.

“I’m just in the midst of creating some eurythmy-forms. Look at this!” She picked up Steiner’s Notebook to her beloved *Eurythmy as Visible Singing*, pointing out the squiggles on page 31. “I always wondered about these,” she said. “Doesn’t it look like Mozart?” And so, inspired by these three squiggles in Notebook 494, she was drawing eurythmy forms for three eurythmists to the Andantino section of Mozart’s *Fantasy in C minor* (K. 475).

After two hours of lively discussion and conversation, demonstrating with gestures of her arms and hands above and behind her head, she showed how she was completely with it, and could provide helpful comments on the state of eurythmy today. Had we heard it before? Well, perhaps, but it seemed to be even more relevant today. One of her most striking comments was, “You have to practice everything thoroughly and in detail. And then – improvise!” (she meant, of course, the reborn spontaneity resulting from artistic practice). This was how I remember my old teacher – never pedantic, always creative, and ever respectful to the gift of eurythmy and its founder.

Here was no blind devotion, but an active, creative appreciation. Where are such artists today? This short visit was the high-point for me of the whole Eurythmy Festival at the Goetheanum last year.



BOOK REVIEWS

Ernst Moll Die Sprache der Laute

Buchstaben-Namen und -Zeichen alter europäischer Alphabete im Lichte geisteswissenschaftlicher Erkenntnisse. [‘The language of speech sounds. Letter-names and letter-symbols of the ancient European alphabets in the light of spiritual-scientific insights.’] Verlag Engel & Co, Stuttgart 2001. Pp. 496. 98 DM.

Daniel Hartmann

In eurythmy the entire human organism is taken hold of as a larynx. The human being is the organ of speech, and by doing eurythmy he visibly presents this in words, in the sounds of speech. Steiner’s intention for this is to lay hold of the sounds with feeling; for this he gave soul characteristics. They come together in the word, which contains the meaning that arises out of the inner feeling of the human being. To investigate the connection between perceiving a sound and its meaning means to create a new linguistics of meaning. The meaning, the concept of a word is then given from the human experience of the sounds. But does this meaning of the sounds apply universally to all languages, for all alphabets? For this the origin of the sounds has to be found, for which a spiritually adequate etymology is necessary.

Such an account was written by the language researcher Ernst Moll in his work *Die Sprache der Laute*. Originally appearing in 1968, it was out of print for many years and now appears as a reprint in a small run. Moll sets himself the task of finding the spiritual origin of the sounds and words, and he asks why a *concept* is expressed in the most differing *words*.

We ask about the coming into being of the word itself. Not only is the given word explained; we look for its becoming and the

laws of its creation as such. We ask, What in fact does it mean, that different words, different dialects and languages exist? Why, for the same concept, does German say “Gott”, Slavic “bog”, Latin “deus” and Hebrew “el”? [...] How do specific people and no other experience a particular thing, as evidenced in the various languages. [...] The German experiences God as the Creator, the Slav as Protector, the Latin-speaker as Judge and the Hebrew as God the Almighty. Language tells us this in the sounds “Gott”, “bog”, “deus”, “el”.

Here a future task is given. Moll wants to find a connection between sound and sense that is valid for all languages.

The points of departure for his investigation were Steiner’s descriptions and his physiological introduction to the sounds for eurythmy. Furthermore, he was led by the many-dispersed descriptions in Steiner’s complete works for a deeper understanding of language, which likewise aims for the main part to search for *meaning* in the *feeling content* of a sound. Alongside these spiritual-scientific sources, he researched the sounds with the help of the letter-names and symbols of the four main European alphabets, “*which are still indebted for their creation to an essential knowledge of the sounds of speech that draws on ancient instinctive knowledge*”. These are: (1) the Greek–Hebrew, (2) the Gothic–Germanic, (3) the Bulgarian–ecclesiastical Slavic and (4) the Irish–Celtic alphabets. This makes the theme extraordinarily complex, but opens up to us, too – what a richness! In 84 chapters for the same number of letter-symbols, Moll reveals to us the *earthly cosmos of speech-sounds* and for this goes back some millennia to its becoming. Moll also refers to Grimms’ Dictionary and links the ancient visual characteristics of the sounds with the descriptions of anthroposophy. In addition the cosmic aspect of the sounds is

included. *“The constellation is like a negative, the ‘background’ of the sound, viewed by the ancients as identical with the sound.”*

How does Moll concretely go about investigating a sound? Let us take B as an example: B in Greek is ‘beta’, in Hebrew ‘beth’ – it is the human being in his ‘house’ (Latin is the first to put only a letter – before this the sound was a word, a name, a picture). It is a ‘hut’, which ‘protects’ him, a ‘building’, that ‘surrounds him’. ‘Beth’ is related to the Hebrew ‘bépen’, which is the ‘body’, the ‘belly’, the ‘inside’. The motif of a house is also present in the German ‘Bauer’ [‘peasant, farmer’], Old High German ‘bur’, which means ‘house’ and ‘room’. In Old Slavic the B is ‘búky’, meaning ‘beech tree’, from which we get ‘Buchstabe’ [‘letter’], in which a ‘hidden future’ ‘hides’, a secret enchantment. In Gothic ‘bairika’ is the name of B – it is the ‘birch tree’, which is a special image of the formative forces; it has preserved something maidenly. (The B belongs to the zodiacal sign of the Virgin.) The birch tree to the Romans was ‘betula’; this word mean ‘Virgin’ in Hebrew, the ‘one living apart’, that means in her ‘house’. With the Celts both motives are united: *“The spirit of language itself expresses it. And the Celtic and Germanic tribes the birch tree or the Virgin in the sound B. For both speech was alive and full of essence. The plant is the picture of life. And because the Celt still experiences this life in the word, in the sound, he named the sounds with plants. The names of the letters in the Celtic alphabet are names of trees and plants.”*

The book is not over-scientific. Moll is not particularly systematic. He puts as chapter titles the respective letter-names, but continuously jumps between languages, repeatedly quoting Steiner. The source details are not complete. In this respect this thick book should be used with caution. It was Moll’s life’s work, in which a lifelong enthusiasm for language itself is repeatedly heard. There is an immense amount of material. Certain-

ly, it remains questionable whether it is possible to find a unity of sound and sense in all the languages. A weak point, as far as I can see, is that Moll did not at all consider giving the sounds in their phonetic script, but remains with their traditional written symbols. Consequently, the sounds which after all *sound* and *are heard*, are regarded *visually* as *symbols* (cf. the article “Notes on the consonants from the point of view of speech”, *Newsletter* 35, Dornach, Michaelmas 2001, p. 30 ff.)

Nevertheless, this book should be studied by eurythmists and eurythmy therapists, by speakers and everyone who use language creatively. You can experience in it *the history of a sound* and decide where you pick up with your concerns.

Fundamental work in eurythmy

Werner Barfod: “Tierkreisgesten und Menschenwesen – Ein Weg zu den Quellen der Eurythmie” (Verlag am Goetheanum, 1998)

Barbara Wagner

With this book, Werner Barfod reveals his deep penetration into the creative forces of eurythmy, but also his will to penetrate with spiritual understanding this essence of eurythmy. Many people working in education, art and therapy are still usually rather in a dream. A complete circle, eurythmically seen, has to do more with a lemniscate. This is affirmed in this book – from without inwards and from within outwards.

Werner Barfod proceeds from “the zodiac in eurythmy” and the gestures for the colours that lie within it, to the fundamental entities of curved and straight, to the spiral and the radial principles. He then shows how the spiraling and raying formative forces are also to be found in the eurythmic gestures for the zodiac, in the day-curve and night-

curve, in the forces of spiral and the raying, six times respectively.

The sound-gestures of the consonants in the zodiac are considered in connection with the fundamental spiralling and raying formative forces and how they are operative. In addition there is an exact order amongst the sounds which appear double (F/V, T/D, B/P, C/CH, S/Z, G/K) and the single sounds (H, R, W, N, M, L). These are divided by the formative forces and consequently four groups of three come about.

Following this observation, Barfod, using Steiner's words, looks at the "twelve moods" of the zodiac in seven processes. This seven-fold path goes from inside to outside, from the revelation of the essence of the sound to the sound behind the appearances in nature, from the forces of the Sun and those of the Moon. In his observations, he proceeds from outside to inside, that is, from the sensory perception in the forces of nature to the revelation of being which appears in the respective verse of the zodiacal mood. Surprisingly it is shown how these word-moods are influenced right into the grammar of imperative (command), indicative (factual) and conjunctive forms (wish form). This allows the respective speech-sound to appear strengthen more through qualities of colour in the speech, and how the respective formative forces – spiral or radial – harmonize.

In the middle of the whole discussion – speaking in a eurythmical, pictorial way, in the phase of turning inside-out of the lemniscate – "the zodiac as a whole composition" comes to expression. Here the concepts of four and three are linked between a duality. In duality our post-Atlantian cultural epochs are to be found as the first half of the zodiac from the Crab to the Twins and Bull as far as the Goat. The concepts of four and three meet in the three cosmic crosses – in the four beasts as the astral cosmic cross (Lion, Waterman, Bull, Scorpion); the etheric cosmic cross with the Virgin, Fishes, Twins and Archer; and the physical cosmic cross

with the Scales, Ram, Crab and Goat. They also meet in the four elements, connected each time with the three beasts, and in this way rhythmically order the circle. Duality is also shown as a polar expression in the six axes of the zodiac.

The threefold human being in soul and in body, again connected each time with four beasts, lies on a lemniscate in the zodiac. The head is connected with the forces of thinking in the pictorial life of the Twins, Bull, Ram and the Fishes; the limbs with the forces of will as budding life in the Virgin, Scales, Scorpion and Archer; and the rhythmical human being as feeling-soul between seed and image in Crab, Lion, Waterman and Goat.

A further threefold organisation comes about through the spatial dimensions in which the human being stands as a being of soul. The level of the zodiac becomes the level of the will, the "active level" between before and behind, day and night; vertical to this the "feeling-level" through Lion and Waterman, as the "upright level" between above and below, heaven and earth; and again vertical to this the "thinking level" through Bull and Scorpion as the level embracing right and left. Here the entire zodiac is carried by the astral cross, forming the human being's living space.

Thoughts and revelations follow on this, which are to be found through the sounds of the series of consonants in the zodiac. When the eurythmic evolutionary series of consonants is taken as the basis, astonishing things appear because once again the three and the four are to be found. There are twelve sounds, where the W is missing with the Ram, and the Lion sounds twice with D/T. The eurythmy figures for the consonants, which are presented "frontal" and "in profile", lying in the zodiacal circle, divide it exactly into two halves – with the exception of K in the Archer.

A short excursus on the eurythmic presentation of Steiner's "Twelve Moods" can awak-

en deep feelings and inklings for the creative working-together of zodiacal and planetary powers: “The word moves through the world, and the world-creation lays hold of the word” (R. Steiner).

In a further section the crossing point of the lemniscate is so to speak reached, where “in the Nothing is to find the All (or, the Universe)” [echoing Goethe’s *Faust*] is, or as Barfod formulates it, in the zodiac we find the source for all things formed. Using sayings by Steiner, it is shown how the human being from head to foot lies spread out in the zodiac as a circle, as an entirety, a wholeness. Feet and head touch between Ram and Fishes.

In this chapter, the connection of the twelve senses with the zodiac is addressed, and here a contradiction arises. If the human being with his bodily form lies in the zodiacal circle, why shouldn’t the senses also be arranged into this true circle? In dealing with it in a living way, does it not truly appear as a lemniscate into which Barfod orders the senses? It is clear, though, how the world is created artistically and not as a system. The contradiction wakes us up. Knowledge is not just thought; it is a breathing volition, a living feeling, a strengthening thinking; it is life that wrests itself from death! All the senses (*Sinn*) are to awaken to the meaning (*Sinn*) of the world!

The further way described by Barfod embraces the way outwards, the second half of the lemniscate. We meet the workaday world and the artistic formative forces. Proceeding from the world of manual work, the corresponding activity is pictorially described through the entire zodiac, and then connected with the movements for the speech-sounds. The movements approach each other in the formed gesture. Rhythm links them as a heard musical experience. In rhythm are found the parallels between work and artistic activity. Where a rhythm is absent, both go their separate ways. That particular work does not belong to the living process and art no longer is related to it.

Out of this looking at the sounding-together of movement during work with the gestures for speech-sounds in the human being, Barfod develops important fundamental thoughts for eurythmists. These taken hold of and practiced could make it possible to place eurythmy as a social art in life. In seven stages, he shows which processes are needed so that a eurythmic formation can take hold of the fashioning of the entire “tool” – that means, the body in movement, the breathing soul and the artistic means of eurythmy, or the artistic and technical foundations, can be laid hold of and in the creative moment become a work of art.

Today every creative artist stands with his artistic means on the threshold [to the spirit]. Eurythmy itself is born out of this threshold situation. We should wake up in it – together! To help ourselves will also mean that eurythmy as an art gets further. In the nature of things, [eurythmy-]stars and geniuses in the old, past sense can actually no longer exist in this art. Between us a feeling for the fashioning together – that is a work of art! It is presence of mind in creating. Through such practising it could also succeed that in a presentation between audience and performing artists, eurythmy is present in the moment as a common, really experienced inner space, as a sensory-moral experience.

In the following sections, Barfod comes to one of his basic eurythmic themes – the question about dramatic eurythmy. He links to it the individual animals in the zodiac with the twelve archetypal techniques of the world of manual work. In feeling these active forces, the relationship to the sounds is to be found. And further on, in this way are to be found the operative forces for a differentiated practice with dramatic texts. An example for this is “An Schwager Kronos”.

In order to differentiate these operative forces still more finely right into the gesture, he links on to the six dramatic gestures which Steiner developed for artistic speech

in connection with Greek gymnastics. When these six dramatic gestures in the zodiac are connected with their polar opposite in the zodiacal gestures – as presented by the polarities “I” and world, periphery and centre – still finer differences twelve qualitatively differentiated speech-gestures are to be found. Here too examples are given.

With this the lemniscate is closed, and quoting from Steiner’s Leading Thoughts (letter of 25th October, 1924), Barfod points to the basic impulse of his presentation: “The divine-spiritual is recognized in the cosmos in the following stages in various ways: 1. through its primal *being*, 2. through the *revelation* of this being; 3. through the *efficacy*, when the being steps back from its revelation; 4. through the *work*, when the Divine is no longer in the universe but only in its forms.”

Three chapters follow, which are concerned with the two paths of practice that Steiner sketches in *Theosophy* and *Occult Science: an Outline*. Barfod links the path in *Theosophy* with the path from the Lion via the Virgin to the Waterman as the path of “thought”, and the path in *Occult Science* from the Lion via the Crab to Waterman, as the path of “deed”. Both paths complete each other in the path of practising in eurythmy. Relating to the practice, Barfod describes the path from the Lion via the Virgin to the Waterman in more detail for eurythmic practice, in order in it slowly to be able to create with the “I”. This means “right through the body”. And so we approach more closely to what Steiner meant by saying “...the truth is that the soul has to be active in the technique” [in GA 279, E.T. p. 10]. This also means to penetrate the consciously-led artistic activity, so that in the artistic act science, art and religion can harmonize again. Only this opens the threshold to art again, from whence it drew its inspiration throughout all the ages.

Barfod orders the artistic material of eurythmy in twelve metamorphoses as a basis for all eurythmic practice. These proceed from

the “sources of movement”, via walking, the sound-gestures and “speech forms”, to the “cosmic gestures in eurythmy”, leading to the “sources of the artistic means in the meditation for eurythmists”. These twelve metamorphoses too can be arranged into four groups each in three stages.

As a glance to a future eurythmy, Barfod looks at the “meditations for eurythmists”, the IAO and TAO. It is shown that eurythmy itself is a “Christened art” (if one can accept this concept). This could also mean that all conflicts, something that painfully often arises today in the realm of eurythmy, can be resolved through a deepened practice. The polarities could come to a mutually creative fructification.

In an Appendix are to be found finely executed sketches by Aniko Keleti and Gabriela de Carvalho of the twelve movements in manual work.

This book shows Werner Barfod as a systematic Aristotelian. Eurythmy is penetrated by thoughtfulness and rays out as a crystal-clear form in which the cosmic human being is lit up, becoming seen in the bodily human being moving in eurythmy. It can be experienced that everything comes out of movement which is felt, though in written form it can only remain fragmentary.

The wish to use this clear system for practice and training can also bring a danger. One’s own practice and training is an art and cannot be made into a system! Otherwise the becoming human being will be violated from the head, that individually seeks and has to seek its way. One’s own experience and the questioning search for what is here summarized has to form the fundamental basis for all artistic, therapeutic and educational activity. In this way it will gain its significance in doing eurythmy and not in following thoughts.

Art and especially eurythmy faces the task today to retain a living feeling of awareness for all the destructive forces of the modern technological world, and to make it alive

again, so that a conscious wrestling with these forces can start. Today nature and human beings suffer and become ill in all sorts of ways. Whether eurhythm in future will be sufficiently practised and lived, can be increasingly shown with this questioning. Then we shall have a shared practicing and not only a studying! This can “stimulate practical work”, as Werner Barfod writes in his Foreword.

*From: “Wege mit Erde, Ich und All”
No. 1/2002. Wege-Verlag, Freiburg*

Black Earth: Towards a New Mystery Drama

by Christopher Marcus

Temple Lodge, London. Pp. 104. 8 colour photos. Pbk £8.95

Alan Stott, GB-Stourbridge

Whatever your experience of the 1998 production of *Black Earth* – whether of enthusiasm, shock, questioning interest, or all three – the publication of the text can check that experience. How does it appear, now that the spoken words, colours, sounds and movements are a memory? Well, for one reader the book was a pleasant surprise. After the storm of reactions from the silly and pretentious to the sympathetic and positive, after all the expectations and disappointments, we can read it for ourselves. What is there to experience this time round?

The challenge of humanizing technology may appear specialist, irrelevant or fascinating; it is certainly topical. The decision to place this problem at the core of the drama as a project of a group of people was surely justified. Did we expect the play to solve our actual technological nightmare, or at least allow it to get at the contemporary nerve in a *performance* exploring “the spiritual dimensions of human existence”?

In the brief Note on Mystery Drama (p. 104), Greek theatre is mentioned, but no mention of medieval mystery drama; the attempt to educate Elizabethan London through “Shakespeare”; the Wagnerian attempt with myth to create a “united work of art”; the dramas of Albert Steffen; the verse dramas of T. S. Eliot. We are given a page of explanation on Rudolf Steiner’s “dramatic explorations of spirituality... which follow a group of people on a spiritual search”. Clearly, the experience of directing Steiner’s dramas was the biggest influence.

Black Earth, then, does not attempt to modernize a Shakespearean troubled king, nor update a mythological theme. A contemporary situation with a complex social context to match, is explored for its spiritual yield. Marcus is indebted to Steiner for a number of dramatic depictions of inner events: Lucifer and Ahriman appear, doubles, soul-forces – but he does not attempt to explore the theme of past lives beyond certain realizations in Scene 3. The cast includes a clairvoyant lecturer, a clairvoyant child prodigy, an industrialist and financier, a management consultant, a PR consultant. The struggling computer designer/artist Raphael and partner Christella (a painter) invite comparison with Johannes and Maria of Steiner’s plays. If they suffer from the comparison, it is not surprising. No writer can ultimately avoid writing out of his life. Steiner, too, had to base his characters on real people – in his case considerable historical personalities. Critics have pointed to inadequacies of *Black Earth* in plot, character development, dialogue... The question remains whether our impressions are ruled by our expectations, or whether we really let the attempt speak for itself. We now have a further chance to do so. It should be added that the work of the editor, Richard Ramsbottom, should have been mentioned in the credits.

A sketchy everyday plot is an advantage from the point of view of theatre. Several brilliant and moving scenes in the 1998 pro-

duction involved original movement ideas and effective music. In reading the text, too, we are free to fill in the details. The reader, however, might wonder whether the talent, beauties, wit, insights, as well as some naiveties, ambitious aspects and so on, present in it, are not in fact a rather accurate picture of the 'nineties. Somehow the protagonist's struggles become more accessible from the book. A situation unfolds that depends very much on the existence, cooperation and decisions of others. Is there too much "clairvoyance" about to be credible? Perhaps the implication is that we are all flawed geniuses today. Those who expect "perfection" or some romantic spectacle might find they start asking themselves some useful questions, and thereby enter the process of the play.

The exciting thing about this book is that it attempts to take the bull by the horns. If it "fails" it is in good company: Shakespearean theatre "failed" (Restoration theatre was quite another thing); Wagnerian music-drama "failed"; Steiner, Steffen and Eliot "failed" in different ways. Of course traditions exist from these attempts, and we would not be without them. But a popular following for mystery drama is a remote possibility. In the end, after reading the book *Black Earth*, the question arises whether Christopher Marcus feels free to continue his exploration of the implications of what was started, or whether the play will be seen as an historical attempt in that fateful year 1998 to open up another branch of the genre to a new lease of life for others to develop in the 21st century.

Rediscovering the Sources of Eurythmy

a workbook, by Norman Francis Vogel with class-lesson notes by Anne-Maidlin Vogel Verlag am Goetheanum, 2002. Pp. 168

Stephen Kicey, CH-Marbach

What a treasure-trove! Carefully packed between the front and back covers of this marvelous book is to be found the quintessence of a lifetime (or rather, two lifetimes!) devoted to eurythmy. A refreshingly straightforward conversational style interspersed with remarks of aphoristic terseness and timely pertinence invites the reader to participate in a dialogue of active discovery.

The first part is devoted to speech eurythmy. In a series of brief, self-contained chapters the author addresses a wealth of topics, ranging from individual sounds, elemental beings and soul-moods, to the planets and the zodiac. The fundamental theme of rhythm in all its manifold aspects, weaves a uniting thread throughout. Particularly noteworthy is the chapter concerned with the rhythms of gesture in word and phrase, as inspired by the work of Marguerite Lundgren.

In the second part of the book, various elements of tone-eurythmy are explored. Here, the uniting theme is that of polarities and their qualitative interplay. The harmonic intervals, for example, are illuminated by exploring their relationship to the first three verses of the Foundation Stone. The author also draws particular attention to the contributions of Friedl Thomas to the development of tone-eurythmy.

The book itself is dedicated to Anne-Maidlin Vogel, and the final part is a selection of delightfully candid classroom notes taken from her work in the first-year eurythmy training in Stourbridge, England, augmented by a short biographical sketch. These notes provide inspiring personal insights into possible ways of concretely working out of and with the sources of eurythmy.

PUBLICATIONS

Grundlagen der Toneurythmie (Basics of Music Eurythmy)

*New publication by Hans Ulrich
Kretschmer*

Werner Barfod

This book is for anyone interested in music and eurythmy. During these times of change, work on deepening the study-of-man especially of music eurythmy is most topical. It is particularly to be hoped that such working methods will appeal to many in their practical work in eurythmy. Today the whole human being is to appear in art, an aim justified especially by the differentiation of musical styles. Here too the book also points to new ways of working with the expressive means of eurythmy. Let us hope that the working methods in the workplace, the trainings and for the stage everywhere are open to suggestions.

Studien zur Menschenkunde des Eurythmieunterrichts

von Rosemaria Bock

Werner Barfod

In the series of publications on eurythmy – its foundations, background and uses – Rosemaria Bock has reissued a number of eurythmic themes in her own basic and lively way of writing and working, entitled «Studien zur Menschenkunde des Eurythmieunterrichts» [“The study of man of the eurythmy lesson”]

Deepening studies in the study of man of eurythmy are becoming increasingly important for those working in this subject today. Light is shed on quite comprehensive, basic

questions on the upright posture, creating space, the world of forms and the language of gesture; quite specifically, too, on IAO and TAO, the word “I”, and much helpful material for teaching. A help for the work today in caring for the substance of eurythmy.

Studies after Steiner’s Sketches and Indications for Eurythmy

Johannes Starke

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Study material

A constructive contribution to the discussion between eurythmy and education is offered with the brochure entitled: “Die Führung des Willens / dargestellt an den Strukturformen der Laute / verdeutlicht durch die Betrachtung der Eurythmiefiguren / unter dem Gesichtspunkt einer psychologischen Physiologie” by Dietmar Ferger, which was conceived as an extended essay for the class-teacher course in Witten.

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READERS LETTERS

DISCUSSION FORUM

Electronic Transmission of Speech in the Goetheanum

Jan Ranck, Jerusalem

At the Michaelmas Conference 2000, every participant was offered headphones and receivers without payment in order to make use of the newly installed electronic system which can serve as a means of conveying simultaneous translations and as volume amplification for the hard of hearing.¹

The following contribution is based on commentaries collected by the conference organizers from the participants. The author in no way means to question the decision to provide some form of translation of events taking place in the Goetheanum, but submits this summary in light of Heinz Budde-meier's comment that "... Wherever anthroposophical institutions are applying what is today called information technology and communications technology, there should be a continuous effort to keep the problematic nature of these things in mind. And their application should be accompanied by an attempt to repair the damage they do, and to limit their use as much as possible." ("The Battle for Intelligence. A Mystery of Truth" Newsletter of the Anthroposophical Society in America News for Members, Spring, 2001.)

At the beginning of the last afternoon Plenum of the Michaelmas Conference 2000, the interpreters were thanked with well-earned flowers and long, enthusiastic applause. In contrast, a question raised later in the Plenum about our task as anthroposophists to penetrate consciously the pros and cons of using the electronic system for conveying the translations was not very well received. Some felt it was "anti-technology"

while others even mistook it as an "attack against the interpreters". Similarly, the majority of the collected commentaries concerning the electronic system were positive expressions of thanks for the possibility of understanding the events both in terms of language and in terms of acoustics, whereas a minority brought attention to the disadvantages of the electronic means of conveyance.²

Everyone welcomed the attempt to fulfill the tasks of an international society by enabling participation in events in the Goetheanum despite lack of knowledge of German. On the other hand, the experience showed that this is a problem with many aspects that can probably never be solved to everyone's satisfaction. Through the use of the electronic system one can encompass approximately 6 languages and those with hearing difficulties. On the other hand many people whose mother tongue is not represented may still feel excluded, as well as those who experience the presence of the electronic system and its accompanying effects as repellant.

The following "side effects" were reported by participants: Headaches and earaches from use of the headphones; heart problems when the receiver was put in the shirt pocket, digestive problems when it was held on the lap; a dulling of the senses of hearing, sight, and several of the higher senses due to being separated in an almost autistic way from the surrounding space, the neighboring participants, and the speaker; feeling a certain schizophrenia because what one hears does not correspond in time and content with the facial expressions and gestures of the lecturer. The effort to listen in a concentrated way and the capacity to absorb what one hears in a living pictorial way, to internalize it, and even to remember it, were

perceptibly impaired. This weakening of "inner listening" was experienced by some participants even in conversations following the events, as well as disturbances in the realms of meditation, the backward exercise, and sleep.

Those who didn't use the apparatus found themselves exposed to an all-pervasive throbbing noise generated by the ventilator of one of the translator cabinets, and from murmuring voices of the interpreters escaping both from the not-fully-soundproof cabinets as well as from the headphones of their neighbors. These disturbances were compounded by other noises of the neighbors created by fumbling adjustments of the receivers, rustling papers, coughing, and even audible commentary. The user is not aware of the disturbance because the headphones prevent him/her from perceiving them. The presence of the apparatus also clearly reduced the motivation on the part of the lecturers to speak in the way required by the size of the hall, further compromising the possibility of hearing without the headphones.

Performing artists reported the experience of a gap between the stage and the hall even when very few headphones were in use. The hall was experienced as being dulled, or even empty, the audience seemed to accompany the process on the stage much less than otherwise.

The interpreters, as well as the quality of the translation, suffer from the requirement of listening and speaking simultaneously. Scientific studies of the physiological and psychological stress of simultaneous translation via headphones led to an international legal restriction to 20 minutes of uninterrupted translation. The interpreters at the Goetheanum voluntarily exceed this to a large degree, thereby making sacrifices which shouldn't be underestimated.

The infra-red radiation that penetrates the whole hall for the purposes of reception affects all present. Although it has until now

been considered by normal medicine to be harmless, its presence is felt by those who are sensitive to it and its effect on the higher bodily sheaths as well as on the surrounding elemental world has not yet been researched. Detrimental effects of the use of the system on the presence and participation in events in the hall on the part of the dead and other (good) spiritual beings were also mentioned.

The commentaries also included various suggestions for improvement: Some felt that the distribution of instructions for more conscious use of the apparatus could reduce the social disturbances (noise, *etc.*). Perhaps meditative exercises could be developed to counteract the detrimental effects in the soul and spirit realm. Others felt that the efforts should rather be applied toward indicating to visitors the reasons for refraining from using electronic transmissions of the voice and showing through example what other possibilities exist. One participant wrote that "It would be the task of the Natural Science Section to penetrate this system and transform it in the sense of a humanly appropriate technique." Openness to the world and internationality could also be achieved through consecutive translation. This method actually benefits all participants, in that the alternation of languages gives an opportunity to absorb the content more deeply – by hearing it twice in the case of those who understand both languages and by the breathing intervals for those who do not.³

In order to be considerate of the hard of hearing, price reductions could be offered to them on seats in the first rows. It was also commented that a person who is willing to use electronic amplification has a large selection of excellent hearing aids. Using these would make the choice of electronic means an individual one, rather than one which affects the whole audience.

Since remodeling the hall, the previously disturbing echo-effect in the acoustics was

satisfactorily eliminated, so that speakers can be understood from all seats, assuming consciously cultivated articulation and projection of speech and concentrated listening. Qualities are thereby created on the social and spiritual levels that correspond to the exoteric and esoteric tasks of the Goetheanum as the "House of the Word". Whether these tasks can still be fulfilled when that which is spoken "from mouth to ear" is electronified, and which outer and inner conditions this would require, stand as open questions.⁴

The quantity and extent of the side effects at the physical, soul, social and spiritual levels created by use of the system of electronic transmission of translations and amplified sound indicate research tasks in the realm of media which could be of interest to all sections of the School of Spiritual Science in the sense characterized by Sebastian Juengel in his initial report of the conference: ". . .anthroposophical initiatives all over the world work in all fields of life to defend and even to create conditions worthy of man in contrast to tendencies hostile to life. What they have in common are their efforts in support of the living, and with that the spiritual, which are endangered by one-sided developments in fields of research or by plays for power." ("The World Society is Here" / Goetheanum Newsletter Nr.42/2000 p. 313)

[1]The system was turned on during all events for the purposes of amplification for the hard of hearing. Simultaneous translation into and from 6 languages was offered for the contributions during the Plena, lectures, and the festive reading from the Michael Letters of Rudolf Steiner. No simultaneous translation was made of the texts in the eurythmy and drama performances, although this has been attempted in the past.

[2]Out of approximately 1000 participants, 403 returned the questionnaires about

the system, and of those 275 added further commentaries. These stretched from the request "finally to install some loud speakers" to the criticism that the use of the electronic system was a "great error laden with consequences".

[3]Consecutive translation was successfully applied both before the installation of the electronic system and recently, due to preference for the living word, in the World Eurythmy Conference held in April, 2001. Although in this case only translations into English could be spoken from the stage (Russian was offered in a specific section of the hall), because knowledge of English is required for many professional fields, there are very few people who cannot understand either English or German. For these the contributions were noted by interpreters and related to the participants in breaks specially scheduled for this purpose. In previous conferences bilingual speakers have also repeated their lectures.

[4]In the discussion it would be important to distinguish

- Use of the system for amplification/for translation
- Use of the system for artistic presentations/ Class Lessons/ lectures/ plena/ announcements.

Jan Ranck, born in USA, diplomas in music and comparative literature (Bloomington, Indiana), eurythmy (Dornach, Lea van der Pals School) and curative eurythmy (Stuttgart), leader of the Jerusalem Academy of Eurythmy and the Jerusalem Eurythmy Ensemble, has worked for many years with the question of the electronic transmission of music, speech and eurythmy and its effect on the bodily sheathes, art, and society; since 1993 practical experience with both consecutive and electronically transmitted simultaneous translation.

MISCELLANEOUS

Letter from Annemarie Dubach-Donath to W. Kux

Dornach, 14th Oct., 1971

Dear Willi Kux,

Thank you for your letter, which I was very pleased to receive!

Concerning your question: No – so far as I know, the [eurythmy-]form for Goethe's "Prose-Hymn To Nature" is the only one that Dr Steiner gave of this kind. As to what we call the "Metamorphosis of the Plants", I don't know quite, but in any case this piece is written in a strict rhythm; it is not prose. I find it very questionable, too, that eurythmy is increasingly used to *illustrate* fairy-tales and so on. Could you not write something about this? Frankly, I find it just terribly boring – you always know beforehand how they are going to move – the good beings, the bad ones, the flames, the water, the witches, the magician. The reason it is done is probably because people are always looking for new *material* – people think too much on the What instead of the How.

I did indeed suggest, for example, at the last eurythmy conference (probably people paid hardly any attention) that the experiment should be made, that the one and the same poem (with Doctor-form) should not only be practised by different eurythmists but also (where possible) performed at the same time. I think the audience (of course not in a public conference) would be more interested for such a thing and for both parties it would be more educational and interesting.

I do fear that eurythmy will never make real advances so long as there is no objective criticism. But I agree that it is very difficult to make this come about. And whoever one day does do this is not to be envied!

In the next Newsheet (of "Das Goetheanum") an Obituary I have written for Lory

Maier-Smits will appear. This is bound to interest you. And probably your daughter too. I don't know whether she is still here – probably no longer? Please send warm greetings from me in any case. I am so sorry that due to my necessary retirement I don't see you at all any more. All the best to you and warm greetings in memory of lovely times!

Yours, Annemarie Dubach

A Cry for Help from Bucharest

Oswald Gayer, Theater Logos

To the Performing Arts Section

Dear Herr Barfod,

Our work 2001

We have moved. What we announced last year as a possibility has become a reality. Just to remind you: For our work we were able to win over the Mayor, who made available for us a little theatre, a building with 7 rooms, a hall with 150 seats and a stage for a symbolic rent of 150 DM a month for an unspecified period. Of course some things still have to be done in the building but I promptly took up this opportunity. We moved already in April 2001. This was only possible because through your connections we were able to receive help for this year. On the one hand we had to find the rent money, and on the other we had somehow to create acceptable working-conditions. Last but not least to secure the work with our performers in order to make possible the artistic and social enlivening of this building. This is the condition for this low-rent agreement, and we want this too.

After our rehearsals, we have to do building-work in order to transform a ruin into a theatre. We are still at this stage. In 2001 we

bricked in 12 huge windows. All the remaining windows had to be fitted with an iron grid because of the high rate of break-ins. And all the broken glass had to be replaced because the cold winds of October were whistling through the practice rooms. Plumbing and running water has to be installed throughout the house, for it did not hitherto exist, also an indoor WC was built with two washbasins and a sink. Two doors were bricked up and three doors are being replaced by metal doors. Unfortunately there were no gutters without leaks – half of it had to be replaced (70 m). Then some superfluous holes in the ceiling had to be patched up; the ceiling over the whole hall was renewed. We could purchase 100 chairs quite cheaply. Four wooden stoves were renewed and one large stove built since we do not have the money for gas central heating. This is first on our list, at the latest by the spring. A winter similar to the last which was also not much warmer, we will probably not survive without long-term damage to our health, and so I have to say rather loudly, “We need a more decisive support!” A cultural impulse in the East is otherwise not possible. This achievement of 2001 was reached partly through gifts and partly through the help which we received from your funding body. Since October we could only work around the stove, though it is surprising how much one can manage.

In autumn 2001, we sent invitations for auditions at the Theater Logos to all theatre schools and theatres in Rumania with the avowed aims of attracting young people from the state-trained and recognized theatre-world for our work, and to see how our artistic and other ideals would be received. Although for the audition we made very drastic requirements, we have received more than 40 enquiries out of which 5 young actors are excellently suitable, though they have to remain on the waiting list until we find a financial basis to expand our troupe. In 2001 we had already 6 actors, and with the

5 on the waiting list we would be complete. This might be demanding too much – or perhaps not? This of course would give renewed strength, which I think is absolutely necessary here. It is a responsible commitment towards these young seeking people. We can't dismiss every four years all the further-trained actors in order to take on others, because only after further training can they be properly employed. They would also not know where to go. This is a different situation from a eurythmy school.

- In summer we completed P. Marivaux's "Island of the Slaves". On 3rd. Sept., 2001, we performed in Schönau, Austria at the Rudolf Steiner Landschule which made 500 DM after expenses. On 9th Nov., 2001 we performed in Rudolf Steiner School DE-Siegen, making c. 900 DM.
- In April, Paul Klarskov of the Goetheanum Theatre was with us observing our work and we were invited to the summer Theatre Festival.
- In June we could host the School Theatre Days. For the duration of three days we received edible gifts from a vegetable wholesaler, and from the Waldorf Fellowship we received 700 DM to host 217 pupils drawn from 16 schools over the whole country. Three Waldorf Schools took part for the first time at a Festival. The Waldorf Schools Fellowship were delighted.
- "The Girl without Hands" by the Brothers Grimm was performed by the children and young people of the town, partly Rumanian children, and performed a few times.
- One morning in the week was given for the social orientation of our actors and on-going search for sponsors. We have had discussions with c. 200 firms. At present some gifts in kind, as pure gifts: building materials; a tailor business has lent us the services of a tailor; drainage pipes; the ceiling of the hall could be renovated; we were given cement, sand and lime. At the moment running costs are still poorly

financed in cash.

- An evening of poems was prepared for Christmas, and some readings of fairy-tales.
- We were unable to perform "Island of the Slaves" in our own building because we could not heat the hall sufficiently and we had no chairs. And because of the low temperatures we are often ill. Speech-exercises were not conceived for cold rooms. Our pretension for fine speech-formation, moreover, comes to grief in winter.

All the monies which we had available for 2001 were used for the training and further training of our actors and for creating the necessities for work. No doubt it was too little, no doubt more should be done in 2002. It is also in the face of the tremendous work-effort and the many-sided miscellaneous necessities with the new rooms, hardly possible to report what monies and how much and from what funding body for what use it was all put. We were able (thank God!) to do more in any case than we had monies at our disposal. When the tasks become once again more tied up everything will be surveyable once again. I hope you understand.

Our plans for 2002

To deepen the further training of the actors in all disciplines. Ibsen's "Peer Gynt" and Grillparzer's "The Dream: a Life" is to be rehearsed with our actors.

We have agreed to work more closely with the eurythmist Gail Langstroth. We aim for an extra production, with some eurythmists chosen by her and with the wonderful sound-artist Jochen Fassbender, as far as finances allow; it is also our plan for the long-term future not to miss interweaving eurythmy into our productions. For this there has been up to now no money.

The School Theatre Days should take place once again here, financed by the City and the vegetable wholesaler.

A fairy-tale is to be rehearsed with the same children and young people. A fairy-tale reading is to be given every week. Poetry evenings with eurythmy should be rehearsed for all the Festival days.

What we need in 2002 for financing equipment and investing in props:

We would be most grateful even for second-hand things, e.g.:

OFFICE

- fax machine
- computer
- photo-copier
- paper
- telephone etc.
- books and periodicals

BUILDING

- paint
- electric cables
- light switches
- plugs
- building material of all kinds

FURNISHINGS

- all furniture
- carpets
- vacuum cleaner
- wooden floors
- chairs, etc.

STAGE

- curtains
- material
- floor sheets
- drill
- screwdrivers etc.
- wooden screws
- *Operafolien*
- speaker's desk etc.

LIGHTING

- spotlights
- cable drums
- lighting desk
- foot-lights
- dimmers etc.
- distributor
- tripods
- colour gels

TRANSPORT

- transit van
- lorry
- mini-bus
- car

We welcome every idea and every contribution.

In order to get further with the conditions for an acceptable situation of our work rooms, we are asking for 2002 for help of at least 10,000 EUR. We need this for gas heating; for the second half of the guttering; the raw brickwork of the interior walls of the hall have to be plastered; the acoustics for speech have to be created; we desperately need a piano; if possible two emergency exits, directly from the hall, have to be made – the fire authorities also imagine a pressure hose and hydrant with a fire-fighting hose; in the green room the lads too should have a WC and washbasin; the rooms are all quite empty, there are still no cupboards and stands for costumes and the audience's coats, and so on.

What do we need for our artistic work?

- 110,000 EUR to fulfil our claim for quality, with 11 actors and three productions which are actually expected;
- with 90,000 EUR much further training has to be forgone, and there would be only two productions with only 8 actors;
- with 70,000 EUR further things from the training won't be there, all five actors who have recently applied will have to remain on the waiting bench, and there remains only one production – the limits of pain has been reached; in Rumania everything gets daily more expensive.
- with 60,000 EUR the most important things of the training won't be there, hardly would it be possible to find the scenery for a production, the imagination can only be sparingly employed, the lowest level of pain is reached, with unrest on all sides because of existence-needs, for my part states of fear for maintaining the continuity and an indispensable minimum for quality.

We are working hard to find other, new sources for help in the future, yet at the moment we still urgently need your help – even more than hitherto: Through our own new building, we have grown out of the “third backyard” and the “second ground-

floor” and in the eyes of the city have become a public, autonomous organization in the middle of the town and are to bring anthroposophical impulses to all the people around us. This is a great opportunity but demands commitment. Every small help is a most welcome!

*In gratitude and respect
for your concern for us.
Oswald Gayer*

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*With grateful thanks for your help
Werner Barfod*

No. 36 Easter 2002

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