

The background of the page is a collage of various shades of red and orange paper scraps, some overlapping and some torn at the edges, set against a white background. The text is centered in the upper half of the page.

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

Michaelmas 2002

EDITORIAL

Dear Readers,

During the preparations before we went to press, the news reached us of the highest floods for a century of the rivers of Germany, Austria, East Europe and Asia – hundreds of thousands are fleeing to escape the flood waters. Tremendous destruction in nature and culture...

In the Summer Conference at the Goetheanum we have once again experienced how dramatically destiny works in the Mystery Dramas, and then how differently in the Theatre Festival, a wrestling and ever again a new beginning on the way towards becoming human. The curtain before the threshold is getting thinner; the involvement with one's destiny is becoming more direct. Artistic presentations are trying to be authentic, spiritually and existentially effective.

Theatre on the Threshold 2002 was a festival through the abundance of presentations, of which you could only hope to see a part. Various concerns, intentions, styles and niveaus were perceived in a good mood by small, engaged audiences... As with the lectures during the Mystery Drama Conference, "activated thinking" and the workshops in the morning were a very essential contribution bringing fruitful challenges to all participants.

The rehearsals for Goethe's "Faust" begin in October. The cast – the main roles doubled – is as good as clear; all the necessary functions in the team are filled; public relations will begin in the autumn in earnest. The financing depends very much on this work. Patron seats are booked, but there are plenty still available, to make this "Faust"-project ever more grounded.

The question of support for our arts, as hitherto, is still an open one. How can the cultural impulse, that can be achieved through the arts, be experienced and become effective in a renewed way, too, at the Goetheanum, the House of the Word?

In Section work in all realms burning questions are being working at. The professional description for eurhythmia has to be completed; for artistic speech this is work in progress, in order to meet the demands of the times in the professions. For the trainings this means a new orientation with regards to the curriculum and way of working. The spiritual tasks of our arts need to be deepened and widened – especially with regard to an artistic study-of-man and research tasks – in order to meet the needs of the coming generations. This is worked at in conferences, courses and lectures, in working gatherings and meetings at the Goetheanum and many other places in the world.

This Michaelmas Newsletter is being sent to those who subscribed for it. Those interested to receive it can send requests at any time. How far we are able to cover costs in future will be seen (for financial reasons we are dropping the coloured titles.)

Please send your contributions for the next Newsletter in time. It is clear that articles and work out of individual research-workshops are of a different character. They belong just as much to the task of the Section as do reports on initiatives and announcements of activities.

With warm greetings and wishes for a fruitful collaboration
Yours,

Werner Barfoed

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p. 44, l. 14 after ‘sixth planetary embodiment’
add ‘counting the Earth as Mars-Mercury’.

p. 49, 2nd line up: illustration caption. for
‘ecclestial’ read ‘ecclesiastical’.

p. 52, l. 15, for ‘the singing’ read ‘singing’.

p. 57, l. 5 for ‘joins’ read ‘join’.

p. 60, end of l. 23. For ‘c520’ read ‘c5’.

p. 64, 2nd para. from below: this Steiner
quote should be indented. L. 11 from bot-
tom, for ‘in’ read ‘into’.

STAGE FORUM

Educational letter

*from "Wilhelm Meister's
Apprenticeship" by Goethe*

Art is long, life is short, judgement difficult, the opportunity fleeting. Doing is easy, thinking difficult; it is uncomfortable to act according to thought. Every beginning is fun, the threshold is the place of expectation. The lad stands in awe, the impression determines him, he learns playfully, the serious element surprises him. Imitation is our birthright; it is not easy to recognize what is to be imitated. Rarely is the right thing found and rarely evaluated. The heights entice us not the steps to them; with the peak in sight we prefer to walk on the plain. Only a part of art can be learnt, the artist needs the whole. He who knows it only in part is always in error and talks a lot. Whoever possesses the whole only acts and speaks rarely or later on. The former have no secrets and no strength—their teaching is like baked bread, tasty and satisfying only for a day. But one cannot sow flour and the corn to be sown should not be ground. Words are good, but they are not the best. The best is not revealed through words. The spirit out of which we act is the highest. The deed is only understood out of the spirit and then presented. Nobody knows what he does when he acts rightly, but we are always conscious of things done wrongly. Whoever merely works with signs is a pedant, a pretender, a quack. They are many and they enjoy each other's company. Their chatter holds back the pupil and their insistent mediocrity frightens the best. The teaching of the true artist reveals the meaning because where words are lacking the deed speaks. The true pupil learns to develop the unfamiliar out of what is familiar, and so approaches mastership.

Eurythmy and Acting

*from a notebook of Elena Zuccoli (14th Nov.,
1901 – 26th Aug., 1996)*

30th July, 1955

A presentation or interpretation in the art of eurythmy is only legitimate when it comes about as a natural result of the effort to realise the laws and the life of the word. To allow the presentation to arise out of the word itself and not out of an idea (Vorstellung). The word is a living being, my ideas have also been part of the word but are no longer alive. Everything that arises out of the idea can only limit—it can certainly astonish an audience but cannot heal it, it only interests oneself—and is not effective in general.

A presentation has to arrive out of the experience of sentence structure, rhythm, sounds, etc. The outer thought "..." in most cases is only the garment for a being. Should I mistake the garments for the being? I would be full of illusions and pour old wine into new wineskins [Mk 2: 22, etc.], which is what most of what is called "eurythmy presentations" are. All the individual elements of what is to be presented is not recognized and it is forced into a foreign form. You produce an illusion which can deceive if you only want to weave in the element of beauty and want to give rein to the purely outer visual, aesthetic sense. With the latter you can even be very clever so that it nourishes the intellect and deceives everyone. One pretends "as if" but spirit is not to be seen. It is darkness which spreads out as seeming light. A person who has died can find no nourishment there and neither can a viewer find the inner mood which tunes him towards a longing for change. It is always a feeling of emptiness, especially when one examines the experiences the day after.

31th July, 1955/1

My illness allowed me the opportunity to see many things without being a part of it. I have gained a certain overview over the eurythmic element. It is a very different feeling to work in a presentation or to enjoy a work as an onlooker, not only because at the one time I produce and it is difficult to be on the receiving end—in his sense the difference is obvious. But I mean that as one producing I have to become very clear about how much of what I experience as real am I also able to make visible. Here lies the difference between the dilettante and the artist. The former does eurythmy, for his own fulfilment; the latter does it for the other. But this eurythmising has really to be art for everyone, that means, the experience of the artist has to flow completely and utterly in the presentation. Too easily the one performing believes that all the audience has to experience what I the performer feel. But this remains illusion in so far as not everything living in me has become visible movement. When I do a gesture, then a feeling and a thought is there within me as a playing partner. The human trinity is present in the bodily being, consequently in all my movements as eurythmist, as dancer, all the inner motions have to be expressed so that my gestalt is revealed as a moving picture of this trinity.

Acting: The human being speaks—his “I” moves, his feelings, impulses of will are clothed as thoughts in the word, but because the word is a living being consisting of feeling and will, it is at the same time my own being and in the accompanying gesture I reveal the colour and the strength of will of my thoughts and my feelings which cannot be laid hold of in words. That is why the movement in acting is such that accentuates the thought and reveals the impulse of the thought. An emotional element enters the gesture “emphasising the speech”, as Rudolf Steiner puts it.

Gesture arises for different reasons:

- in order to be better understood
- to lend weight to the speech
- to give vent to an emotion.

How this thought objectively is feeling or will is not important in the case of the acting gesture. The gesture can be threatening, flattering or blessing, it is the expression of something which lives within the actor, revealed by the gesture. Hate and love are revealed only like the light of a star; you know it is there but its being does not appear completely. Consequently, acting through its gestures accompanying the word, is such that the hidden being is merely made clearer.

I hear and see something—I feel what is within me—I react like this: I know the thoughts enter me, I know I experience this in such and such a way, and the gestures are like windows through which I am allowed to look into the eloquent “I”-movement; into his soul. I experience the individual element of his “I”—situation with regard to the word.

In eurythmy, in the dance, however, everything inner has to become outer. I may not experience a thought or feeling, no impulse of will, unless these appear absolutely visibly. It can become visible through my bodily movement or the form expressed by my feet in space, but everything has to be revealed, made absolutely visible.

E.G: A feeling is there. This feeling is so strong that it could be revealed through a gesture, but if I let it live further in me and connect myself completely with this feeling so that I become formed by it, then through the force of sympathy, everything living in me flows into the gesture and in this way becomes as my own individual experience made completely objective. I experience myself then in such a way that I spiritually behold myself from outside. Everything has arisen out of the Word and nothing has come about except the Word, so my thoughts, feeling and impulses of will are part of the Word too.

Study of eurythmy leads to the recognition:

- How the sunlight is reflected in creation;
- how the sunlight lives in every creature;
- how in each creature there is announced the divine-creative principle of the Sun or of the Word.

These laws, how the World-Soul, the World-Spirit lives in me, around me, I find in the eurythmic gesture. To do these laws means: "to imitate how the gods live and create" (Rudolf Steiner).

When I attempt to bring out, to reveal, my inner being completely in the movement, then a balance arises. It becomes quiet in me and I can behold myself and watch myself as an objective being amongst other beings (the dance—sense of balance). But when I connect this to a eurythmic gesture, so that I know that I order my thoughts, my feelings and my will according to the laws of the world, then I stand there in the same way as I will stand before the gods experiencing their judgment, their joy, their pain and what they decide about me. When the eurythmy gesture is clear, true, then the onlooker does not have to guess what is taking place in my "I" but how the gods judge the human being.

The audience then sees the human being as he exists and lives after death under the judgment of the gods. So then, to fulfil the eurythmy gesture it is necessary not only to fashion or experience it, but it is also necessary to enter on the Pauline path [Gal 2: 20].

The eurythmic laws are those of the Word. I myself join on to the archetypal picture of the Word, am in control and am allowed, before arriving at the great recognition, to train myself on these laws, through self-knowledge of my movements.

I have to err and stray—for how long? When will I receive grace before my divine Guide, and find the way? Rudolf Steiner went for us all on this way. He shows us the Light which continually shines into our darkness. He did not lead his life for his own ends.

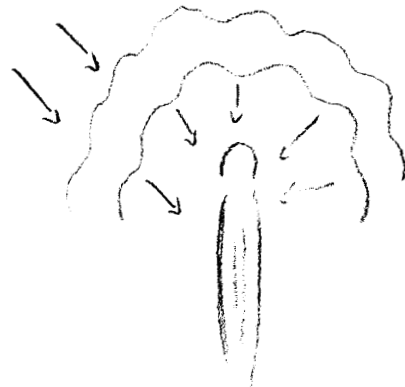
The dance out of the sense of balance means: The human being is weighed; judged by the gods. This judgment made visible is the eurythmic gesture. The eurythmic human being on stage is the human being before the gods. He becomes revealed in that I seek within myself the creative, forming powers; "how the world in the human being speaks, sings, and thinks."

Acting:



I see his "I", his being near to, or far from, the gods

Eurythmy:



I see how he exists amongst the gods and their judgment

1st of Advent, 1955

There are concepts which each time you experience them in life, thinking they arise out of observations, you are taken by their content as though you thought them for the first time. The wonder before the recognized truth is ever new, and you feel, only now have I recognized this or that.

It happened to me like this during the last dress rehearsal, when two things became clear to me. Firstly, I saw somebody moving on stage, threatened to be choked by his feelings. If he had moved the spatial forms in such a way that this feeling could find its expression there, then he would have gained balance and his movements would have been a dance in which the physical gestalt is the instrument and his "I" the player.

A second observation revealed to me how poor and uneurhythmic the movements appear where instead of feeling the experience of my limbs (which arise out of the word), I hold fast on to my own ideas. To move these ideas in myself, let them become feeling and then movements, would once more give the incentive to remain in balance. Yet, when these movements only remain an elucidating of the feeling, I let the behold guess that I experience something—this would be indicative gestures which elucidate my experience. Without the spoken word, the audience would find the movements incomplete because the essential thing is not present; in such a gesture the spoken word is missing.

The spoken word is the objective, impersonal thing, belonging to the creation of the gods; my gesture to it reveals how this lives in my being. My relationship to it and what inner motion I have come—here the drama arises which, in the dramatic work, always finds its completion in the gesture. The creative element of acting is added to the written plot as an inner effect, your own experience, activity. This can come about through the movement in the voice, gestures, and also through movement of the whole body, as in the Chinese theatre, or dancing Greek actors.

All movements coming from movements of your own soul are – acting –

Only the experience of the movement which has gone through the fashioning of the forms of the sounds through my arms, the experience of the force of thinking through my forms in space—only through this do I come to the dance, to eurhythm, and in this there is no longer anything subjective.

Human experience is laid hold of in thoughts, fashioned into words; words lay hold of thoughts, but thoughts are beings "...” and, depending on who thinks or speaks them, they can be alive or only shadows. In order to express thoughts I have to use the alphabet, and this is already a picture of the creative forces of the hierarchies. Through the fact that I experience and feel the eurhythmic gesture, it is dance and is not acting. If I lay hold of this experience with my limbs, I am among the gods. How they will judge me, my deeds, thoughts and feelings after death. I then experience their thoughts, their feelings through my actions, then the world speaks through me and I reveal the judgments of the gods through my movements. Out of the gestures of the soul, objective feeling arises, the feeling of the gods through me myself.

Not my feelings but the feelings which rise in experiencing the sounds, that is the important thing, otherwise I remain in the dramatic art of mime and do not rise to true dance. When I bind myself too much on to my bodily feelings, I succumb to them and my soul becomes a slave bound to my body. Hitherto it has seldom happened that the movement does not go off into the one or the other direction.

Note: This text has been slightly edited for this Newsletter by ...IB... For those interested to see the original, we take the opportunity to mention that Elena Zuccoli's whole literary estate is held in the "Archives" at the Goetheanum.

Observations on the Debate concerning Eurythmy

Alba Maria Sole-Link, Engelberg

You don't have to fall into the trap of having to choose between new and old eurythmy, between progressive and conservative, modern and old-fashioned. There is one flaw in the presuppositions. The starting point of the debate is wrong. There is no "new", no "old" eurythmy. Old and new are labels which cause confusion and prejudice.

Who decides what the spirit of eurythmy is? It is not necessary that somebody decides: eurythmy speaks through itself. Eurythmy is a being: it is the daughter of anthroposophy. She is being, presenting herself especially to the eurythmists who for many years have been in contact with her.

Eurythmy is a new art and cannot be old because it is still in an embryonic stage. People who don't know what they're talking about, speaks about decadence. Eurythmy is a being with a long future before it reveals its full splendour, one still difficult for us to imagine.

This being has to grow and develop according to its own laws, like a child who slowly builds its own body, otherwise one risks malformation or a return to the spiritual world. In order to grow harmoniously it needs groups that want to receive with love and devotion and who accordingly have the artistic strengths to give this being the possibility to incarnate.

So far there was no confusion; there were three kinds of performances:

- 1) Eurythmy performances;
- 2) Theatre with eurythmy in order to present spiritual beings;
- 3) Other dances.

Today we witness a fourth possibility. Somebody wants to mix eurythmy with other arts of movement, and has decided for himself that this is the new eurythmy. Without reaching the essence, whether this is

legitimate to produce a mixture (everyone is responsible for themselves), my own opinion is (fortunately for eurythmy): this "renewal" has no great future; the result is not so impressive and, at the end, neither those seeking eurythmy are satisfied nor those seeking other arts.

I don't like to generalize and am not prejudiced. If I have the possibility I go to all the performances. I look for eurythmy (with or without the veil) and want to look without prejudice. Only "afterwards" my soul will ask: What have I seen? But I am also clear "beforehand" that my soul does not want to see elastic bodies, but bodies which are able to show much more—and this requires much work of physical, soul and spirit nature. This is why I love eurythmy. A eurythmy school has to work on all three levels, and a diploma should mean that an individuality has the possibility to work artistically at the same time on all levels through the movement. In order to reach this goal, we probably need several lifetimes and not just several years.

Schönberg and Kandinsky are accepted today. That's true, but my questions are: Where is music today? and painting? Where is art today when there is no spiritual background? In which direction are we going, when we follow only subjective stimuli, only subjective intellectuality, in order to satisfy our illusions?

To conclude, a personal experience: It really hurts me when I see good eurythmists dance "something else", spiced with eurythmy. The result is boring and wretched.

I feel the same pain when I hear a eurythmist full of enthusiasm speak about energy-yoga, Tai-Chi, Alexander Technique, etc. How is it possible that he does not know that all these disciplines, valuable in the past, were suitable for people's development in previous ages. Some still are valuable in therapy but have nothing to do with art.

How is it possible that a trained eurythmist full of enthusiasm speaks of the "dis-

covery” of the chakras? He shows that he has not made the first steps in anthroposophy. To be occupied with the chakras is one of the first exercises on the spiritual path. It is still worse that he doesn't know that eurythmy works with the chakras of the cosmos! He shows that during his training, he did not work with his own microcosm, and that he does not know that eurythmy is calling [us] to work with the macrocosm!

Some impressions from the World Eurythmy Conference

on the theme of “The eurythmy indications of Rudolf Steiner”

Dornach, Easter, 2002

Dorothea Mier, Spring Valley, U.S.A.

Just back from a truly stimulating conference at the Goetheanum. You all received the brochure with the program—lots of demonstrations, courses and performances, with concise 20-minute introductions in the morning. Two half-hour morning breaks, no lectures. ‘Law and Freedom’, ‘Art as a Bridge to the Spirit’, were the themes for the plenary and conversation sessions. Rudolf Steiner's indications for speech and tone eurythmy were the underlying themes for all the demonstrations and courses. We were shown a poem by Hebbel done “normally” and then with the head positions. The difference was quite remarkable—one was brought into a new dimension. There were many such demonstrations and we were allowed to see each with and without the indications—it was phenomenal. This new dimension was often so unexpected, very strong, and spoke for itself—it opened new doors. Thank you, Werner Barfod, and the preparatory group for reminding us of the treasures lying there waiting to be picked up.

These treasures have been sorely neglected in the last decades. Seeing them now, after recent years of experimentation, using other arts in an attempt to make eurythmy interesting, it was a joy to see the strength and the newness of these indications. It was interesting to me to note (and all with whom I spoke agreed on this) the strength of these indications was unquestionable, even where some of us wondered how exactly they were to be understood. A follow-up conference or workshop is now badly needed, to gather the different versions—what has been written down, what handed on as tradition. For instance in Longfellow's ‘The Arrow and the Song’ the indications were demonstrated as head positions, whereas others remembered them as with the body. The important thing is that attention has been drawn to what we have and I hope and trust that the 450 participants will have become so excited that we will all now practice by ourselves.

(First published in the Newsletter of “Eurythmy Association of North America”)

Shaina Stoehr

For me, one of the most interesting aspects of the recent conference was the attempt to show the great diversity and genius of Steiner's indications for eurythmy. Each day there were demonstrations of speech and music pieces, which involved unusual head movements, spatial orientations and working with specific parts of the body. For example, consonants were to be done with only the lower arm and vowels with the fingers while bending the waist side to side and shaking the head, not to mention walking with crossed legs while following the curved forms. The results of the diligent practising by the eurythmists were impressive and very compelling. It again made me feel how finding a form and working out sounds for a piece is only the barest scaffolding, and unfortunately where we often stop and feel satisfied.

I also appreciated the presentations of research, which people are engaged in and my only complaint is that they were too short. Perhaps the organizers felt that we wouldn't have the appetite for lectures or longer contributions. I personally felt that a 15-20 minute slot was frustrating for both presenter and audience and that because of this the conference content lacked the substance it could have had. The research and sharing of it is what will keep eurythmy alive and developing. It is what I find most exciting and also stimulating for my own work.

I thought that the evening performance by Kosmos was particularly powerful. Although I had seen it before in a small venue at the Glasshouse Project in Stourbridge, to see it on the large stage with excellent lighting was another experience altogether. The changing moods, the differentiation of gesture, the form choreography, and the cohesive working together gave the performance a very high standard of quality. I also very much appreciated seeing the Sun Evolution performed for the first time since the '60's with an enormous number of eurythmists [directed by Lili Reinizer, Dornach] re-enacting the cosmic events with all the different hierarchies which were involved. I was also fortunate to be able to have one session on it with Lili Reinitzer, which was interesting and inspiring. She would be willing to come to England to give some workshops on this theme if someone is able to take on the organising!

It was unfortunate that the Else Klink Ensemble, Stuttgart, didn't perform due to illness. Instead the last event of the conference was a performance by the Moscow performing group. In my opinion, this was a gross caricature of eurythmy. I found the movements exaggeratedly self conscious and manneristic and they never seemed to orient to a centre within the human being. There was endless turning and leaning, and reaching out towards each other, but little real substance or connection to the audi-

ence. I preferred watching some of the "new eurythmy" performances, although I can not understand why it needs to be called "eurythmy".

All in all, I was grateful to have had the chance to participate and to keep in touch with what people are doing, both through the conference events and the many personal meetings I had during the week in Dornach.

Tomie Ando

The Eurythmy Conference held in the Goetheanum this Easter, to me, seemed an attempt to heal and bridge the gap created by the Eurythmy Festival held there last summer, which, had caused strong and mixed reactions. So-called "new eurythmy" [Projektbühne, Kassel] caused another stir during this conference, too. I felt a strong tension amongst the participants, but at the same time this gave all of us an opportunity to consider where each one of us stands in the question of what eurythmy is and which direction one intends to go.

Before the Easter conference, I attended the New Eurythmy Biennial 2002 in Jarna, Sweden, which gave me an insight into the phenomenon of a threatened split in the eurythmy world. Through attending workshops with Malaine MacDonald and Alexander Seeger and watching the performances, I observed in their group of four eurythmists, Projektbühne Kassel, incredible physical awareness and movement abilities that are often lacking in many performances we see, and a sincerity in their efforts to try to bring expressiveness into eurythmy. Yet I couldn't help feeling their direction is departing from eurythmy; they are seeking expressiveness through something else. Though it is valuable to develop abilities to move, their emphasis on the physical made me feel their way very much inclined to a Dionysian way of working.

Art has to be constantly renewed. There is no doubt that some of the things happening with so-called “new eurythmy” are also the attempts in the direction of renewal. However, renewal always has to retain a regard for the old. There is a saying in Japanese “Furuki o tazunete atarashiki o shiru”. “By exploring the old, one becomes able to develop new horizons.” Here, the Chinese character which is employed in the word “exploring” suggests that warmth or love is involved in this verb.

In this respect, it was valuable to have worked with Steiner’s suggestions for specific works in this Easter conference. Finding out that this theme came into being from Alexander Seeger’s suggestion was a pleasant surprise, too. Watching performances and demonstrations utilising the indications, and actually practising them in eurythmy classes in the morning and afternoon, created a common thread for all the participants.

Steiner’s suggestions are like “shoehorns” (a word used by Dorothea Mier) by which things are put into the place where they should be. For that matter, all Steiner’s indications are in a certain sense shoehorns, though as I learned during the conference there were cases of suggestions arising from some specific difficulties of particular individuals. For the indications given in the two eurythmy courses, the image of the shoe-horn is very applicable. They should be tried and tested by us through our soul. These soul shoehorns are made from the spiritual substance of the universal human being; hence they bring health as well.

In our ever more ahrimanised societies, the health of mankind is at risk. How can we eurythmists contribute and work towards a healthier society? How can eurythmy bring life? These questions were another important thread in the conference. The key to the answers, I think, must lie in the efforts of each one of us to renew and strengthen our own relationships to the universal human being in us through eurythmy.

The conference, as always, brought the joy of renewing friendships with old friends and planting the seeds of new friendships. One could also enjoy the privilege of immersing oneself in all those performances and demonstrations.

Yet, this time the conference had a distinctively different flavor from previous conferences. I felt everything was done much more consciously. Be it, for example, a eurythmy class or demonstration, time was always set aside to reflect on the activities. Exchanging thoughts and feelings were very much encouraged by the organizers. Active participation and wakefulness were a result. The way of working suggested by the organizers of the conference entitled “create, observe, and exchange” describes the spirit permeating all the activities. Looking back, I feel what was laid there, though it might be a small step, was so valuable—as a certain archetype to help eurythmists with different approaches to work together in the future.

From:

Association of Eurythmists Newsletter GB

Thoughts on Theatre at the Threshold at the Goetheanum

Christopher Marcus, London

This year’s ‘Theatre at the Threshold’ conference at the Goetheanum was predominantly from and for German-speaking artists and audience. This is to be regretted because there would have been much to be experienced and learnt from the couple of English-speaking productions currently on tour. There was also much that could have been brought back to fructify our work in English.

It was almost symbolic, I thought, that a conference on Theatre should be taking the first step to find a way of working on a theme with a group of over 150 people in a way that

was neither a discussion group nor a question-and-answer session – and certainly not the format of mini-lectures.

The preparatory group, for this occasion lead by Bodo van Plato and Joachim Daniel, for a number of months had been practising how to deal with the theme ‘What is soul space?’ through conversation, at the same time having the rest of the group, if they felt inspired to do so, physically do or say something that might at first seem to have nothing to do with the thought-process being developed. (I was reminded of the struggle the actor can have in trying to develop simultaneously at least two of the many layers any given character might have, layers that might seem logically to contradict each other – for example, describing in detail an awful murder while setting the table for the children. This can give a meaning to the text which is impossible to get out of the actual words.)

This theme was developed at the beginning and seemed to run through all aspects of the conference. Besides exciting, it also succeeded in either alienating or angering quite a number of participants. The question about soul-space was dealt with by making five statements which would as it were form the scenery for the drama of this communal event. Thoughts such as: nothing is really true, or, we are only what we perceive, and particularly: that we should dissolve those various favourite thought-forms that have become the foundations for the lofty castle of convictions, teachings and morals in which we feel so safe.

I put particular weight on those eleven-o’clock meetings. Though from an artistic point of view they were rather like a badly prepared improvisation, what they required became the precondition for the constructive and healthy collaboration in the more or less 50 performances and 14 workshops from which we could choose during this six-day conference. This is not the place to describe the colourful pallet of what was

offered (over 30,000 conference programme booklets had been sent out, so those that can read German know the contents in detail). There was everything from lighting and scenery classes, to Cechov, Speech or Puppetry lessons; there were good student performances to polished works of theatre by very experienced performers. A number of performances were not represented for different reasons, mostly financial – hopefully they can be seen on another occasion. All together, they gave a deep insight into where we actually are in the Theatre department of the Section for the Performing Arts – an insight making it clear that we are standing on very weak legs indeed.

The above-mentioned capacity of openness, I believe, enables the perception to be made that the actual ‘official’ anthroposophically-oriented theatre-scene. It is changing so rapidly as to be hardly recognisable any more. A kind of Theatre has slowly but surely marched up and firmly placed our contributions among the ranks of Theatre-world in general – enabling it to be judged accordingly, as well. It is represented by young and old, whether with plenty or little experience, with or without a speech-training – until very recently the only criteria for participation in such events at the Goetheanum.

Without doubt the result is a watering-down of the style of theatre that has been the hallmark of ‘our’ performing arts so faithfully upheld by so many since the beginning of the last century. The power of the speech in the form we know it has been irreplaceably lost. Great patience and love for the performer is going to be needed, to see the same force revealed but in a different way, in the hands of those who trumpet the need for acting renewed through Rudolf Steiner’s indications. Whether they like it or not, these people carry a tremendous responsibility.

Within the Theatre department at the Goetheanum, I feel the doors are now nec-

essarily wide open – certainly not with a unanimous “Hurrah” but open all the same. This creates circumstances through which those few artists working full-time in their field can actually offer something to those of us who have artistically isolated ourselves for so long. I hope that they in turn can take some of the offered wealth – accumulated for so many years – to fructify their work.

A case in point was the morning workshops held by the well-known director of the Dortmund Schauspielhaus, Michael Gruner, who worked on the rudiments of directing

with three actors for an audience of about fifty. For him and a few others, it was a highly emotional, deeply moving moment that he could do what he did on the large stage with the heavy iron fire curtain open. I felt that in this small constellation of theatre-lovers and practitioners a gesture had been made for the whole of the Anthroposophical Society.

I trust there will be more points of view expressed in the next edition of the Newsletter, dealing more specifically with the different events that took place.

Peace Dance – Anapaest
“i e e u – o o”

In deep mist
The full moon
Getting pale
Sets his sail
To go home
All alone.

In the east
Through the gloom
Splendid red
Starts to shed
And to flow
And to grow.

See the beams
Through the blue
Of the air
Everywhere
Glow in gold
And enfold,

Blessing me,
Blessing you,
And the land
And the sand
On the shore
Evermore.


Heidrun Leonard

ARTICLES

Beethoven and Number – Part II

Robert Kolben (Munich, 1983/2001)

33 Veränderungen über einen Walzer von Anton Diabelli *The ‘Diabelli Variations’ in C major Op. 120*

 BEETHOVEN's last period is dominated by four works in seven parts: the last three piano sonatas op. 109, 110, 111 considered as a unit with the most intricate thematic connections,¹⁹ the final movement of the 9th symphony, the quartet op. 131 (in their chronological order the quartets opp. 127, 132, 130 and 131 have 4, 5, 6 and 7 movements), and the Diabelli variations.²⁰

At first sight we are confronted with a perfectly nondescript collection of 33 objects, each of unsurpassed beauty, but quite disorderly taken as a whole. It is not the large number: the 32 variations in c minor of 1806, which are really a passacaglia with the typical measured $\frac{3}{4}$ gait and the chromatically descending ground, are discernibly in three sections with C major in the middle. Now many of the usual attempts to somehow group the 33 Diabelli variations are quite plausible until you begin to ask what would make Beethoven do it. To top it all there is the work's history. Diabelli's simple waltz 'with the cobbler's patch' enraged Beethoven; 'cobbler's patch' was the contemporary crack at sequences: the cobbler adding one patch on top of another—I wonder what he would have said about almost all baroque music or even the *Mastersingers* overture. But it didn't take him long to wake up to the not so original fact, so often practised by himself on previous occasions, that there is no vehicle so suitable to exploiting variation technique as a nondescript theme. So he countered it straight away with its extreme opposite, a march (Var. 1) with rather rash harmony. (His contemporary Schubert would have been blamed for not knowing anything about harmony—Beethoven enjoyed this artistic licence.)

The waltz and march already represent the three and four. The opposition of odd and even time signatures in this work has been observed by others. Waltz and march take on as it were the function of the first and second subjects of a sonata. Consequently, the second variation would actually be the first, which Beethoven appears to indicate, too, by omitting the first repeat.

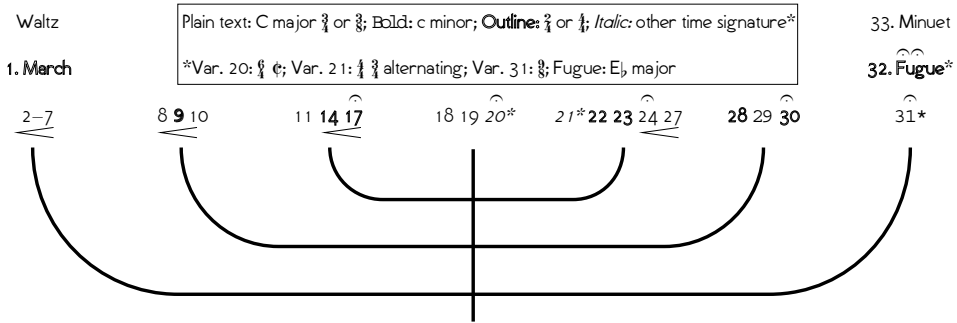
Apart from this Beethoven has provided the theme with crescendi and accents, which already contain in seed the crescendi within the group of variations.²¹ Crescendo, then, together with the contrast of three and four, is the other principle upon which this work (and

¹⁹ In a letter of 30 April 1820 to his publisher Schlesinger Beethoven refers to them as 'one work of three sonatas'; in many introductory lectures I have shown why the nine movements may be better considered as a group of seven.

²⁰ H. LEMACHER and H. SCHROEDER: *Musical Form* (Cologne, Gerig 1967, 90 f.). For my English translation of this book I contributed this analysis of the Diabelli variations.

²¹ Anton DIABELLI (1781–1858) had a greater reputation than as a publisher than as a composer whose instructive piano pieces, many of them for piano duet, still torture pupils of piano teachers who don't know any better. As a publisher he enjoyed widespread respect, if only because so many Viennese composers, including Beethoven, depended on him. In 1818 or 1819 he had sent them his waltz with a request for one variation each. After recovering from his choleric fit Beethoven soon discovered in it a welcome toy to distract him from his more serious projects of the last piano sonatas, 9th symphony and *Missa solemnis*; and Diabelli was flattered by the promise of more than one variation by Beethoven. In the end, his 33 variations were published even before the 50 by the other composers, as volume I and II

not only this one) rests. Therefore I play Variations 2 to 7 as a dynamic and rhythmic crescendo without a break.



The groupings shown in the diagram result of themselves if the necessary break is observed after every notated climax. Apart from this Beethoven partly indicates the grouping himself. The repeat of the first half of XI is omitted, in other words a new group begins here it did as with II. Conversely in XXX only the last four bars are repeated, in order to express a special break in addition to the fermata. These fermatas all stand at obvious places and are seven in number. However, in XXIV (the counterpart to XIV) it occurs in the middle of the group, and in the fugue even within the variation. These are musical necessities (not fermatas indicating the form), and yet in all there are seven fermatas.

The central piece is Variation XX. This has often been pointed out. The contrast of even and uneven time signatures is reconciled in the six, but initially you hear only two minims in a bar. That they are dotted (with three sub-beats) you only hear in bar 8 and then in bars 14, 20, 24, 26, 28 and 31, i. e. exactly seven times.

Note that 20 is the golden section of 33. The golden section is based on the five and has the equation $\frac{\sqrt{5} \pm 1}{2}$, which becomes visible when we draw pentagons and pentagrams. The principle by which the five spreads in a plane is different to the behaviour of the three and four—the shapes do not join but originate from a point. If you want pentagons to join you must go to the third dimension and have a solid object, the dodecahedron.²²

Imagine the work ended at Var. xx. This thought is not so absurd. We have, according to my grouping, four groups of 7, 3, 7, 3 variations with a spiritualised, reconciling ending, perhaps also with a coda. In actual fact Var. 21 does mark a new beginning. The contrast of 3–4, now reversed to 4–3 of course, is included in the one variation: it alternates between both kinds of time signature. The four prevails, for even each of the two $\frac{3}{4}$ sections contains a ‘cross-rhythm’ hemiole of two bars containing three $\frac{3}{4}$ groups. The three groups of variations of the second part then lead back to the three, somewhat symmetrically to the first part. The symmetries between the variations in even time signature and between those in c minor jump into view straight away with the comparison of the fifth with the third group²⁴ and the sixth with the second, and even more so when you take the trouble to compare the notation and the sound of the separate variations. In the final group, the great 31st Variation in c minor in (irregular) $\frac{3}{8}$ time holds the balance to the six variations 2–7; the march is transformed into the E \flat major

of *Vaterländischer Künstlerverein* (Artists’ Association of the Fatherland), and although volume II is preceded by the theme as Beethoven wrote it, I cannot help doubting that Diabelli thought of the dynamics and accents himself: they are just too unlike the Diabelli I know while the waltz itself certainly is typical Diabelli. Incidentally, some of the other variations are well worth playing. They include a variation each by SCHUBERT in c minor, at least as beautiful as any of Beethoven’s 33; LISZT, ‘boy aged 11 born in Hungary’ shows what he could achieve on the piano even at that age; and Beethoven’s pupil Archduke RUDOLPH shows in a brilliant double fugue that he was more than just an aristocratic pupil.

²² Bindell c., p. 138 ff)

²³ *ibid.*

fugue, the waltz is purified into the minuet 'and shows this fool Diabelli what might have become of him'.²⁵ The whole scheme has the appearance of a seven-branched candlestick.

NB Investigation of Beethoven's sketch books and other working material has revealed a certain chronology of the composition of the variations and a stage when Beethoven overthrew his original plan and ordered them anew, but I am not touching on this purely musicological research. A great deal might also be said about the actual musical content, about the way Beethoven separately develops each thematic element in the various variations, and it might indeed be more interesting and certainly closer to the musical meaning of the work, but has nothing to do with *Beethoven and Number*.

Sonata No. 32 in c minor Op. 111

Second movement: Arietta

DURING his work on the Diabelli variations Beethoven wrote a theme which at least in its first four bars (of 16) strongly recalls Diabelli's waltz and is surely inspired by it. To exaggerate, we could call it the 34th Diabelli variation, even if it has completely different connexions:

The image shows two musical staves. The top staff is labeled 'Diabelli' and 'Vivace' in 3/4 time. It features a melodic line with dynamic markings *p*, *f*, *p*, and *f*. The bottom staff is labeled 'op. 111' and 'ARIETTA. Adagio molto semplice e cantabile' in 9/16 time. It shows a similar melodic motif with a different rhythmic feel.

Once when I played the 20th Diabelli variation as an encore after op. 111, I read afterwards in the paper that 'as an encore the pianist simply played the variation theme once more and that was that'.

We can now examine Beethoven's ternary division technique more closely. He writes $\frac{9}{16}$ but as in the 20th Diabelli variation mostly two dotted minims were to be heard and the six only came forward at seven places, so the *Arietta* moves mostly in beats of three dotted quavers $\frac{9}{16}$ ♩. In the first part of the theme the nine is heard seven times (straight away in the up-beat, too) and five times in the second part, which begins in the relative minor: the inner cosmos of the planets in the first part, subnature in the second part (a contemporary critic wrote, 'Death knells in the second part of the variation theme already'²⁶). The seven of the inner cosmos of the planets (and the white keys of the piano) and the five of subnature (and the black keys) together are the whole universe of the outer cosmos represented by the twelve constellations of the zodiac and the complete chromatic scale of twelve notes.

Variation 1 then flows along properly in $\frac{9}{16}$. In the ensuing variation Beethoven, presumably on psychological grounds, refrains from a really exact time signature. For Var. 2 he writes $\frac{6}{8}$,

²⁴ It may be worth observing that in the Henle edition which calls itself 'authentic' the editor SCHMIDT-GÖRG thinks fit to believe Beethoven erroneously omitted a clef change in Var. xv. Unfortunately this edition is in such wide use that the version is often played nowadays by pianists who take the editor's word for what they see rather than reading his report. Beethoven did make mistakes but there seems not the slightest reason to assume one in this case. For further details see the Editor's Report in the much more reliable Urtext edition by Erwin RATZ in the Universal Edition. (Incidentally, Ratz was a pupil of Schoenberg and chairman of one of the Anthroposophical Societies in Vienna.)

²⁵ Erwin Ratz, in conversation with the author

²⁶ Schindler l. c.

but on closer inspection you can count $\frac{3}{2}$ for each of the six $\frac{3}{2}$ is a $\frac{3}{2}$ triplet $\frac{3}{2}$, in most cases



Note *a*) that there are not 6 but 3: 6 in musical notation are correctly 2×3 and not 3×2 ; and *b*) that Beethoven's 'simplified' notation fails to distinguish between a normal $\frac{3}{2}$ and a triplet $\frac{3}{2}$, but these are pedantic 20th-century objections: Beethoven was satisfied that a musician could read it without being intimidated. For Var. 3 he writes $\frac{3}{2}$, for $\frac{3}{2}$ triplets it is $\frac{3}{2}$. Hitherto the three of the theme was squared to the nine of Var. 1, but in Var. 2 and 3 the note values have been divided only by 2 and 4 after all, while Beethoven as usual increases from *p*

to *f*. With the 3×12 $\frac{3}{2}$ the physical limit of playing and listening is reached,²⁷ and any other composer might have been satisfied to regard this as the climax of the movement and embark on the home stretch. Beethoven has other things in mind. The climax is yet to follow. Therefore only a new method other than still more speed and still more loudness can raise the piece to a new plane. This is Beethoven's very purpose—the quantity of notes is held back but the ternary division now resumed takes us to $\frac{3}{2}$. (Beethoven expresses it once again simplified as triplets in $\frac{3}{2}$, as at the beginning.) The music becomes quite ethereal and the dynamics are reduced from *f* to *pp*, and the effect cannot be achieved through the normal division of note values by two. It is somewhat reminiscent of the melismas of medieval music which Beethoven almost certainly did not know. He did know, however, that he had to divide by three in order to express what we can all hear in op. 111. Only Schindler did not hear it; reading the score before he heard the music he only saw learning and even after hearing it he was unable to change his mind. Even so, how many of today's listeners hear even as much as Schindler did?


In mensural music there did exist a division into 81 parts, at least theoretically; it was called *modus maior perfectum* (i. e. 1 maxima = 3 longs) cum modo *minori perfecto* (1 long = 3 breves) cum *tempore perfecto* (1 breve = 3 semibreves) cum *prolatione maiori* (1 semibreve = 3 minims):


Modu– maior perfectu–		Modu– maior imperfectu–	
Modu– minor perfectu–		Modu– minor imperfectu–	
for comparison:			
Tempu– perfectum		Tempu– imperfectum	
Prolatio maior		Prolatio minor	

The perfect ones were shown by the composite mensural sign $\frac{3}{2}$ (normally written at the pitch of the first note). The perfect maxima rest || stands for perfect major mode, the 3 for perfect minor mode, the circle for perfect time and the dot in the circle for major (i. e. perfect) prolation: this dot came down to us in the dotted note. Beethoven goes even further. Hitherto each variation had two repeating halves of 8 bars, Var. 4 divided into 27 with its varied repeats has 32 bars. 3 bars 97–99 follow this variation and then in the next 3 bars (100–102), which I

²⁷ Many pianists ignore the vital importance of keeping absolute time through the whole movement. If they cannot quite manage it they slow down, but mostly the increasing speed of the note-values drives them to even more speed, and in both cases the whole point is lost.

²⁸ It has been suggested by people who do not hear the dominant D_4^{6-7} suspension that only the top part on A_3 is meant to trill downwards; they do not seem to hear the ensuing cacophony which Beethoven could never have intended. The passage often cited for comparison in the sonata op. 90 (bar 48 of the 2nd movement) is no comparison since the harmony is quite different. With all the trill notes taken together it is $D_3^9-T_5^6$, i. e. a dominant 9th resolving into the tonic added 6th, and it is just the sound

would like to describe as the 5th variation and which quote the upbeat triplet  from the 1st movement, the C major triad of the 1st bar replaces the first 8 bars of the theme, the 2nd bar in A minor replaces the second part of the theme, and the 3rd bar brings the final cadence of the theme: a tremendous concentration of 16 bars into 3 bars. The next 3 bars 103–105 are a variation of 100–102. Here Beethoven composed a phrase of 9 bars (97–105) of $\frac{3}{2}$ each, together $3^5 = \frac{2}{3} \frac{3}{2}$.

Beethoven continues the journey towards heaven. The 243  dissolve in the trill at bar 105, and the golden section is at bar 109 before the trill increases to a triple one. This trill is not so easy to play, and all piano specialists sitting in a concert watch for the way the person on the podium manages it. There has been a tremendous amount of discussion about the technical way to play it although Beethoven indicates the fingering with perfect clarity as $\frac{54}{12}$ showing that it begins on the top note, as most of his trills do and as all trills since the renaissance ever did, since they are repeated suspensions; he did write an occasional ornamental trill beginning on the main note but he could not foresee that this would become the rule with later composers who had forgotten what trills are good for: the thumb crosses under the 2nd finger. This is the only sure pianistic way to prevent the two voices falling apart.²⁸ The trill continues unaccompanied in only one voice and the climax of the movement (and of the sonata) is the *sf* on the trill in bar 116 where Beethoven for that reason takes the trouble to change to three flats for only 15 bars.

This part if not the whole of the movement is evidently autobiographical. Beethoven is describing his experience during his seven years silence 1813–20 when by a tremendous effort of will he underwent a process of self-initiation. By taking the two hands to the very limits of his keyboard he creates a harmonic gap²⁹ and makes audible how the members of the human organisation are pulled apart in penetrating into the spiritual world, and in the regret of the three flats that follow we can hear the gradual return to the physical world.³⁰ The climax may also be placed at the widest harmonic range in bar 119, which is exactly $\frac{2}{3}$ through the movement's 177 bars.

It is astounding that the proportions of the movement with the golden section at bar 109 are no less beautiful if instead of going by the bar numbers as usual, you also count the repeated bars. The theme and 4 variations then amount to $5 \times 32 = 160$ bars (remember the first movement was almost the same length, 158 bars), which is almost exactly two-thirds of the way through the movement, for from here to the end there are another 81 bars.

In the Diabelli variations then, the seven-branched candlestick takes us to the inner sanctuary of Beethoven's heaven. The seven branches are only a more complex form of the three parts of most music. The conflict of the variations in even time signature with those in ternary time is, as always, carried out in the middle section Var. 8–30, corresponding to the development of the sonata form. Var. 31 enhances the $\frac{3}{4}$ of Var. 2–7 to the deliberately irregular $\frac{3}{4}$ with melismas reminiscent of the *Arietta* and with sextuplets that can have $54 \text{ } \frac{3}{4} = 2 \times 3^3$ in a bar. The fugue purifies the c minor to E \flat major and the $\text{c}\flat$ time into pure exuberance. In the end Diabelli's waltz with the cobbler's patch transforms to the Elysian minuet.

Beethoven intended. (This is the way editors discover 'parallel passages'.)

²⁸ Some people try to excuse it by pointing out that he could not hear it. They forget that there was nothing wrong with his inner ear. Might he, however, have wavered at the experience of the sounding reality? Then even his deafness would have made its contribution to the progress of musical history.

³⁰ This has been observed by others. 'The extreme contrast of register in Op. 111 particularly has the apparent effect of almost eliminating forward movement through emphasis on the wide harmonic spaces involved. Are these spaces, vast in terms of the keyboard, tonal symbols of the experienced inner spaces opened up in contemplation?' (Philip BARFORD in *The Beethoven Companion*, ed. D. Arnold and N. Fortune, London 1971, 151 f.). These harmonic spaces meet us in many subsequent works, particularly in the last string quartets.



IT IS no wonder that destiny formed a rare, well-proportioned work of art out of Beethoven's life. Born in mid-December, he was (but for the last two weeks of the year) always a twelve-month younger than we normally reckon from the year of his birth 1770. In 1792, when he moved from Bonn to Vienna, he was not 22 but 21 years old. Without detriment to his youthful works, some of which are remarkable, his composing actually begins from this year when he was 21 with Opus 1. After the tremendous success of *Wellingtons Sieg oder die Schlacht bei Vittoria* op. 91 (1813; we call it the 'Battle Symphony', it is an early example of stereophony) inner as well as outer troubles (the Vienna Congress; legal suit against his sister-in-law concerning the guardianship of his nephew Karl) hindered his composing except for the piano sonatas opp. 90, 101 and 106,³¹ the two cello sonatas opp. 102 and some occasional works.³² The 'seven years silence' from his 42nd to his 49th year have been noticed by many people. In them there matured what was to become in the last seven years the fruit of the late works. This final creative period was the most prolific in the whole of Beethoven's life with the last three sonatas, Diabelli variations, *Missa solemnis*, 9th symphony and the quartets opp. 127, 132, 130 (including the 'Great Fugue'), 131, 135, and smaller but by no means negligible works such as the piano bagatelles opp. 119 and 126. 3 × 7 years of preparation for 3 × 7 creative years, then 7 more years preparing for the final creative 7 years: these are the 56 years of Beethoven's life.

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

Alan Stott, GB-Stourbridge

In Parts 1 and 2 of this study (Newsletter No. 35 Michaelmas 2001, and No. 36 Easter 2002¹), the background was given—with special acknowledgement to Adam Bittleston and Christoph Rau²—and the claimed references to the Eightfold Path investigated in lectures 1 to 6 of Rudolf Steiner's *Eurythmy as Visible Singing. GA 278*.³ The present article concludes the discussion. It is already clear that the subject involves "the last things" (eschatology), which is the teaching about the relation of all things to the "last things", or, as it were, about the lastness of all things—not about the last things after everything else.

Lecture 7—Right Mindfulness:

And so, a really practical awakening of the eurythmy that is within you, will enable you to gain deep insight into the human organization; indeed, I would like to say, the study of eurythmy may lead over into the esoteric realm if a practice is made of transferring the inner impulse of feeling from collar-bone to upper arm, radius, ulna, and so on, or correspondingly in the legs and feet (p. 90 [77]).

The above sentence concluding lecture 7 links to the opening sentences that speak of "the human organization". This is not an abstraction but an "organism" that concretely points to

³¹ This *Grand Sonata for the Hammerklavier* (the title gave it its nickname, which may be descriptive, but all of Beethoven's sonatas are for the hammerklavier, which is only the contemporary name for the pianoforte to distinguish it from the harpsichord) no doubt describes his inner struggle for self-initiation.

³² Some of these 'occasional works' such as the wonderful transcriptions of Scottish, Irish, Welsh and other folk songs opp. 105, 107 and 108, some with piano trio accompaniment, are quite genuine Beethoven. With them he may have relaxed from the struggle described above.

what Blake calls “the human form divine” and theologians mean by “Christ’s consummated humanity”. In traditional number symbolism, we are reminded, “seven is the number of perfection”.⁴ In lecture 7, Rudolf Steiner lovingly and scientifically describes the bones of this perfect organism—we recall that sensory Nature, and thereby the “natural” organism, was dismissed at the end of lecture 4. Only at the seventh stage can the point of departure be described as it flows through the collar-bone, and not at the first stage as might appear logically obvious from a “natural” point of view.

The correspondences we have been following all culminate as well. The seventh “Word from the Cross” is “Father, into thy hands I commend my spirit” (Luke 23:46). To Ps 31, 5, Jesus adds the word “Father”. In the Old Testament “Father” rarely used for God (Mal 1:6; 2:10). This word links the first and last utterance from the Cross. The entire movement has been a giving of Himself into the Father’s hands. The answering joy of the Father at the free obedience and perfect goodness of the Son is to the dark world as a new up-springing dawn. Its *glory* spreads to all those whom he is not ashamed to call his brethren; it is known as forgiveness, and it completely penetrates the *bones*.⁵ Light, divine spiritual light, streams forth at the basis of matter. Stephen, the proto-martyr (Acts 7:59) imitates the last Word from the Cross, addressing himself to Jesus. He sees the glory of the Shechinah in the heavenly sanctuary, and sees also the true High Priest standing before God to intercede as the Representative of Humanity. Stephen offers himself in an archetypal and ultimate act of communion, as he crosses the threshold into the life, light and love that is Personal. Paul, who was present, later writes of offering “your bodies as living sacrifices” (Rom 12:1).

The Beatitudes now approach a climax; the seventh Beatitude is “Blessed are the peacemakers, for they shall be called Sons of God” (Matt 5:9). “Peacemaker”—a “creator” of peace—is more than a passively peaceful person. The Bible concordance lists this one reference (but see Col 1:20). The Essenes were reputed to be “ministers of peace”. The experience of the Old Testament of looking up to that which is above, “Thou shalt keep him in perfect peace, whose mind is stayed on Thee” (Is 26:3), changes in the New Testament. That which was above now speaks with a human tongue, “Peace I leave with you; my peace I give to you; not as the world gives do I give to you” (Jn 14:27). The passage ends, or rather the transition to the next level is given as, “Rise, let us go hence” (Jn 14:31)—Steiner is possibly alone in pointing to a change of consciousness that is implied here. In his comments on the Beatitude, Augustine⁶ speaks of “wisdom itself, *i.e.* the contemplation of the truth, tranquillizing the whole man, and assuming the likeness of God”. “At first,” says Steiner,⁷ “the Spirit-Self can only weave into the human being and fill him with its warmth. Only through the deed of Christ is it brought down to earth as the power of love and harmony.”

The seventh and final stage of Christian initiation is the achievement of brain-free thinking.⁸ “Pure thinking”, Steiner⁹ declares, “is fundamentally an expression of will.” Thinking with the whole body—as with *The Philosophy of Freedom*, concretely, with the skeleton, specifically the inside of the bones³—is implied in the comments on thinking in lecture 7 (p. 93 [80f.]). Note, too, the appeal to “intuitive vision” (p. 78 [67]), that faculty (Intuition) connected to the interval of the seventh.¹⁰ The seventh stage of initiation, Ascension,⁸ is the ultimate fulfilment for *Right Mindfulness*. It is a thinking with the whole body.

At the conclusion of the seventh lecture, Steiner uses the word “esoteric” (p. 90 [77])—used before of the TAO-exercise, “an esoteric intermezzo”. As is well known, the term “esoteric” pertains to inner things; “exoteric” pertains to outer things. In his concluding words, the lecturer points to the possibility of eurythmy to reveal the “inner” or higher reality of the human

being, practically, through and in the body. This activity already involves “Spirit-Man”, who is the Son of Man, the Universal Human Being of light (Gen 1:3; Jn 8:12) who became one with the Father.

The seventh and final “I-am” saying of the Johannine Christ is “I am the True Vine”, an image of *participating life* (see also Jn 14:23). John 15:1 and 5 answer the question “How?” to the precept of Matt 12:33: “Make a tree good and its fruit will be good, or make a tree bad and its fruit will be bad, for a tree is recognized by its fruit.” In the seventh promise (Rev 3:21) the “I” is allowed to unite with its source at the motionless centre of the universe, where, nevertheless, creative movement originates, ceaselessly.¹¹ The “Throne” of Rev 3:21 is the Holy of Holies, the cube room of the Temple, whose six sides—when conceived as extended—form the three-dimensional cross, or Tree of life. The writer of the Apocalypse sees a Lamb “in the midst of the Throne” in the heart of heaven (Rev 5:6). The cross, or Tree, also appears centrally in GA 278.

The use of the word “esoteric” shows us the penultimate admonition, which is to learn as much as possible from life—in its wholeness, *Right Mindfulness*. Eurythmy can claim to be sacramental, in the sense Steiner¹² outlines already in GA 1 (mentioned earlier) and to which he remained true throughout his life.

Becoming aware of the idea within reality is the true communion of the human being. Thinking in relationship to ideas signifies the same as the eye for light, the ear for sound. It is the organ of perception.

This perceptive, active thinking is eurythmy in a comprehensive sense—“the ear for sound” implies both speech sound and musical sound, which is what the art of eurythmy portrays (p. 6 [5]). Here the inner life is integrated with the outer, reflection and action are unified, motive and intention coincide. When this occurs, action is at once moral and spontaneous, and consequently free. As we saw earlier, Steiner, like Hauer, does not approve of programme music as a way to the future. It belongs to a materialistic phase. Attempts to reduce music-eurythmy to an illustrative art—also by working with songs, and by implication to put an imaginary story on to the music—is “a complete misunderstanding” (p. 85 [73]).

Lecture 8—Right Concentration

The very moment you phrase wrongly, the movement will become uncouth and clumsy.

This is why it is of primary importance, when practising music-eurythmy, first to come to terms with the larger matters... discuss the phrasing with your pianist. This simply belongs to the matter (p. 100f. [87]).

The seventh lecture ends with the remark, “Tomorrow... we shall begin by adding what is still lacking, and in retrospect complement our studies” (p. 90 [77]). This hints at *Right Concentration*, which involves “gently taking counsel with ourselves, shaping and testing our basic principles of life”, and so on. “On the esoteric path, we must be aware that what matters is not ‘good intentions’, but what we actually do.”¹³ Harmony of our thoughts and words with the events in the outer world helps the gift of clairvoyance, the development of the sixteen-petalled lotus flower.

“The eighth exercise of the path, which in a sense includes all the others”, Adam Bittleston¹⁴ concludes, “calls for an inner life that leads to genuine self-knowledge. This can seldom be achieved directly, simply by looking at ourselves; objective standards, and a lively understanding of our environment, are needed first. From these, we can glance back towards ourselves.”

Unspoken lectures

We are now in a position to suggest an interpretation of the words “fourteen lectures” (p. 101 [87]). If the eight lectures we possess have to do with the development of the 16-petalled lotus flower (eight petals are already in existence, and eight are still to be developed), do the remaining six ($14 - 8 = 6$) point to the 12-petalled lotus flower of the heart—of which six are in existence and six more are to be developed?

Lecture 8 begins with an emphasis on the *heart* and the necessity of feeling in art. Biblically, the ‘heart’ stands for the whole personality, where the highest in us meets the Divine. Directly after describing the Eightfold Path in relation to the sixteen-petalled lotus-flower, Steiner continues by describing the “six attributes” in connection with the twelve-petalled lotus-flower of the heart.¹⁵ Perhaps this contains a hint of the inner side; would the unspoken lectures have guided the assembled artists, for example, through the twelve regions, the “many mansions” of “my Father’s house” (Jn 14:2)? This, the heavenly Temple of His redeemed humanity, is the “cosmic Christ”. “The movements through which the human being endeavours to imitate in space the movements of his heavenly archetype, constitute eurythmy.”¹⁶

In this light, such musical questions relating to the angle-gestures, the keys, modulation, and so on, would have been covered. For the artist, these questions are both spiritual and practical—a “thinking with the whole body”.⁵ At the end of the lecture-course, the lecturer does mention “inner warmth” and “inner cold” (p. 101 [87]). This reads like a clue, for in this way he describes perceptions received through the twelve-petalled lotus-flower, for example, becoming and dying-away in nature (GA 10, p. 129—AP, p. 147 [119]). The context in GA 278 is the advice to discuss phrasing with the musician.

Conclusions

In the final part of lecture 8, Steiner explains how cadences are to be shown. Eurythmists are to get away from the “continuous melodic phrase”—surely a euphemism for ‘all aimless wafting-about’. This, then, is his parting picture—either some self-centred, dilettante floor-travel (however brilliant), *or* differentiation and consciousness that is socially fruitful. Art does not illustrate doctrine—despite the presence of images, art is always a question of *how*.¹⁷ It originates by participation in the renewed *Life* that is ours by adoption (Rom 8:14-17; Jn 14:23). The threshold, which is to be found in every personality, manifests between people in the New Mysteries. For that matter, Christianity of the New Testament is nowhere a solo affair but always a matter of the *ecclesia*, the assembly. Together, then, practically, eurythmist and musician with the audience attempt to realize the intentions of the composer.

In *Eurythmy as Visible Speech*, GA 279, lecture 13 includes an account of the first word to be presented in eurythmy, Hallelujah, as well as references to poems arising from the mysteries. The eurythmist is to ask, “Was the poet himself a eurythmist?” (GA 279, p. 208). We may, and surely must, apply this question to the subject of music: ‘Was the composer a eurythmist?’ For otherwise how are we justified in calling eurythmy “visible speech” and “visible singing”? When we also recall that oriental architecture “has within it a great deal of eurythmy” (p. 55 [49]), certain conclusions present themselves:

1. The forerunners of the modern art of music were the true mystics who were connected to the ancient mystery centres—including Solomon’s Temple in particular—which they built;
2. Our true colleagues are those people who are engaged on the path to self-knowledge. *Cf.* p. 100 [86]: “Eurythmy is not dancing, not mime...”, but a new departure;
3. A true *living* mystery knowledge is socially manifest and cultivated; it is a spiritual society, not a state of mind.

4. The opposite to collaboration is the perpetuation of isolation pointing to Antichrist, a being—according to René Guénon¹⁸—as near as possible to the state of disintegration, “realizing confusion in ‘chaos’ as against fusion in principial Unity”.

The musical future, remarked Steiner¹⁹ in England, “all depends on people”; it is our responsibility. Personality, or “the personal”, is eminently social by definition—an “I” requires a “Thou”, a “me” requires a “you”. And so, to return to the example with which he leaves his listeners, far from advocating being nice to your pianist, Steiner is attacking the very delusion that people fancy such patronising behaviour is acceptable by and to *any* human being. “It simply belongs to the matter” is a comment on the artistic profession; for Steiner music and eurythmy are not separable. Moreover, eurythmy is neither separable from life, for *everyone*—including the audience—is engaged on some inner path whether they know it or not, regardless of the rate of their progress. We who are aware of the inner path may yet be under some grand illusions of our progress! The circle from composer, via the interpreters, via the audience has to be complete for an artistic event to take place.²⁰ Artists are servants from the first note to the last. In other words, *the activity of persons in relation—practical ethics—that includes a study-of-man as its spiritual-scientific basis, turns out to be the really essential thing.*

The eighth Beatitude proclaims, “Happy are those who are persecuted for righteousness’ sake, for theirs is the Kingdom of Heaven” (Matt 5:10). The first and last Beatitude are linked. The “beggars in the spirit” and the “persecuted” comprise the Kingdom of God; the last Beatitude is the octave of the first. For Steiner, the eighth and ninth Beatitude point to the future, to Life-Spirit and Spirit-Man.⁷ The glorified body is the same body, “though not of the same dead matter”, as George MacDonald reminds us. “Eight returns to the starting-point, because it shows and commends what is complete and perfect”, writes Augustine⁶ (who also comments of Is 11:2 & 3 & Rom 8:35). Cf. “The octave simply falls into the keynote” (lecture 2, p. 21 [18]). Now, the note of joy in suffering, as the Jewish commentator C. G. Montefiore points out, is “distinctive of Christianity”. John Oman sums it up: “The more utterly your call is as your Master’s, the more your destiny is likely to be as His: nor has He ever asked you to follow Him on other terms.” Just here, however, we are shown the source of “genuine music”. For Steiner²¹ declares that

[i]n the final analysis genuine music is essentially a developing drama of life taking its course in musical sounds, which are an external picture of what the soul consciously experiences in the life of initiation.

A flood of light, for example, is here shed in particular on the concept of “late work”. Strains from the world beyond can be heard in the mature musical thoughts of all composers of outstanding integrity. The above-quoted words also justify the subject of the present study. Our journey through *Eurythmy as Visible Singing* has shown that the dangers threatening “genuine music” are addressed. Specifically, they are naturalism (addressed especially in lectures 1–4) and abstraction (especially addressed in Lectures 5–8). Art springing from either activity aspires to illustrative art. However, as the expression of “genuine music” which is the “self-creating [power] in the human being” (lecture 4, p. 51 [45]); eurythmy forges the middle, initiatic way whereby people may feel “their real humanity within themselves” (p. 63 [55]).²² Steiner demonstrated this teaching by taking his listeners on a musically differentiated, initiatic pathway. There is *one* path for both the artistic life and the inner life. They meet in the personality, which, for C. G. Jung²³ “is TAO”. In this connection, it is also interesting that three composers are named in GA 278—Wagner, Hauer and Mozart. In their characteristic careers—dependent of considerations of style and relative artistic merit—the polarity “nat-

uralism” and “abstraction”, or again, socially expressed, “egoistic” and “reclusive” attitudes, could sum up the *methods* respectively of the first two composers mentioned, with Mozart indicating the middle way of TAO.²⁴

Eurythmy requires the *devotion* (Steiner’s word) of both musician and eurythmist—both music and eurythmy are callings, not simply professions. The final image is of musicians opening their eyes and of eurythmists opening their ears; both are studying the score—“This simply belongs to the matter”. Periodically to review and ponder within ourselves is *Right Contemplation*. The promise (p. 99 [86]) in words which could be used meditatively is given to the eurythmists, for whom

it will be possible by means of this simultaneous devotion to one thing and another... *in the whole management of your body* to go beyond yourself and *to enter into the movement* in such a way that you will succeed in giving a perfectly adequate revelation of the musical element.

Artistic Criteria

Why dost thou thus frail man survey?

Why visit thus the child of clay?

Psalm 8:4. Tr. R. M. Benson

Our survey suggests an answer to the question of artistic criteria posed by the editor in recent editions of this *Newsletter*. The path of initiation and New Testament message, admittedly, is humbling: Our own efforts to redeem ourselves are entirely ineffective. One statement of Steiner’s²⁵ view on the atonement, or healing, is reported by Edouard Schuré:

The One suffered for all, so that through the world-historic initiation a substitute has been created for the old form of initiation... Through inner vision, through true mysticism, community with Christ is possible.

Exactly at the very heart of *Eurythmy as Visible Singing*, at the end of lecture 4 (p. 52 [46]), unmistakable words are spoken concerning natural processes and musical processes in a context of healing. The choice is dramatic, categorical and final. Mere Nature is told:

“Out you go!”—for these movements [of music-eurythmy] are solely human and have nothing of nature about them. The musical element belongs only to man, not to nature.

We are reminded, for example from GA 136,²⁶ that nature is in confusion. Harmony can only be found in the human being; with him, nature is redeemed (*cf.* Rom 8:18-21). The whole universe can take a further step. And so, after applying the categories of music to the three-dimensional cross that (as we observed before) sums up everything to do with initiation,²⁷ these words that Steiner addresses to Nature ultimately refer to the Mystery of Golgotha as it directly concerns eurythmists, *i.e.* the original Deed and its continuing power through human action.

Without this what remains of mystery art—an art that *reveals*? At one time students thought to approach eurythmy by “running forms” and “learning tones”. Today a “new” existential search for self-expression—a “vocabulary of movement”—is hardly an improvement and actually *passé*. The Archangel Michael, we learn, is looking for something quite different from *all* exhausted traditions and reactions. Even speaking generally, he is looking for human beings to overcome the fallen nature of space by spiritualizing it, as Steiner²⁸ explains, “through uniting their thinking to that of the gods”. Human beings have access to the cosmic intelligence; movement *can* become transparent, free from all arbitrary limitations. Put another way, God’s “glory” covers the heavens; his “Name”—His Revelation to the persons He created through his divine eurythmy²⁹—is “in all the earth” (Ps 8:1): a remarkable antithesis

and quite central. The main theme of Psalm 8 as interpreted by the New Testament (Matt 21:16, Heb 2: 6-8; I Cor 1:27, 15:27), summarizes the initiatic path of humiliation and glorification exhibited once fully in the historic life of Christ Jesus and now made available to all. This path of consecration is included in the 8 lectures of GA 278. The calling for mystery art is a calling to prepare the future by going before—there is no end to it.

Here, then, is to be found the cutting edge, the criteria for a conscious art, for with “thinking *in its essence*, we find... both feeling and will, and these in the depths of their reality”,³⁰ We find “love in its spiritual form”, infinitely suffering because unconditionally loving. We have seen this means death in life. The opposite possibility exists for any individual time and again to put himself or herself “in the place of Christ”, which is the primary meaning of the term “Antichrist”. This is a living death. The criteria, or principles, of art we have discussed apply whatever hair-style or cut in clothes eurythmists might prefer, and whether the venue is an improvised stage in a tin hut or a fully equipped public theatre.

The threshold itself—as already Coleridge³¹ tried so hard to awaken in his contemporaries—exists between the activity of thinking and its product, thought. Reason is beyond Understanding, or intellect. It is the Creator-Logos itself, in whom we participate and for the most part take for granted. And so, an art of the threshold expressing the warm and luminous Michaelic philosophy of “I do therefore I am”, rectifies the bias of egoistic Cartesian dualism. “I think therefore I am” means rather “I *doubt*, therefore I am *not*,” as Steiner often points out. This is because “I do” is the correlate of “the Other does”—the divine Person or Agent in whom we live and move and have our being (Acts 17:28). Basically, this relates to everything, including “general human life” (p. 64/56) that Steiner mentions in connection with the TAO eurythmy-exercise, which, he says, “will become apparent through *doing it*” (p. 63 [55]). Later we hear, “[i]t is only through practising that you really get into it [all the musical elements in eurythmy]. Then you will see that this is precisely *the method of music eurythmy*’ (p. 84 [72])³²—and method sums up the whole endeavour.

This unifying, all-renewing act of finding the centre through the TAO eurythmy-exercise can give “inner strength... to all your eurythmy” (p. 64/56) because I am privileged *to be* the threshold the more I am able to identify with the radiant three-dimensional cross, which is completely comprehensive. Then the light has a chance to be *seen* raying through all that I do. This light is not natural and impersonal but supernatural and personal, flashing up in my consciousness and flowing before and with the eyes of the audience as the spiritual Sun, singing “as of old”.³³ The angle-gestures, too, belong absolutely to this—their centre is the self-same centre.³⁴ Here, then, the one eternal heart of the world is to be found, totally expressive, totally human and totally divine.

RSP = Rudolf Steiner Press, London

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

E.T. = English translation

- [1] Note to Newsletter 36, p. 44, l. 14, “the sixth planetary embodiment”: The stages of evolutionary development are termed: Saturn, Sun, Moon, Mars-Mercury, Jupiter, Venus, Vulcan.
- [2] Christoph Rau, “The Eightfold Path in Luke”. Tr. A. S. *Perspectives* (Floris Press, Edinburgh), from issue May-June, 2002.
- [3] Rudolf Steiner, *Eurythmy as Visible Singing*. tr. and commentary by Alan Stott. Stourbridge: The Anderida Music Trust 1996, rev. 1998. Page numbers of both editions are given.

- [4] R. Steiner, *Occult Signs and Symbols*. GA 101. New York: AP 1972. P. 32ff.
- [5] R. Steiner, *Rosicrucianism and Modern Initiation*, GA 233. Lecture Dornach 12th Jan., 1924. London: RSP.
- [6] 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. Jepson, *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].
- [7] 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.
- [8] 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.
- [9] R. Steiner, *The Boundaries of Natural Science*. GA 322. Lecture 3rd Oct., 1920. New York: AP P. 120.
- [10] R. Steiner, *The Inner Nature of Music...* GA 283. Lecture Stuttgart, 8th March, 1923. New York: AP 1983. P. 73.
- [11] See Dante, *Divina Commedia, Paradiso* XXVII, 106-8; and compare his vision of the three circles of three colours and one magnitude, *ibid.* XXXIII, 115-120.
- [12] R. Steiner, *Goethean Science*. GA 1. New York: Mercury Press 1988. P. 40.
- [13] R. Steiner, ... *Higher Worlds*, *op. cit.*, p. 124 [141].
- [14] Adam Bittleston, 'Traffic and Character' in *The Golden Blade*. London: RSP 1968. Pp. 107-123. Quotation p. 121.
- [15] R. Steiner, GA 10. RSP p. 128ff.; AP p. 146ff. [120ff.].
- [16] Rudolf Steiner, *The Arts and their Mission*. Lecture Oslo, 18th May 1923. GA 276. New York: AP 1964. P. 97.
- [17] Cf. R. Steiner, 'From a Notebook' about 1888 in GA 271 *Kunst und Kunsterkenntnis*: '...The task of the artist is not to give the *Idea* sensory form, no, but to allow reality to appear in an ideal light. The *what* is taken from reality, but that is not what it's about, the *how* is the forming power of genius, and *that is what it's about*' (italics original. Tr. A.S.).
- [18] René Guénon, *The Reign of Quantity and the Signs of the Times*. Ghent, NY: Sophia Perennis et Universalis.
- [19] 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.
- [20] Hermann Pfrogner, *Zeitwende der Musik*. Munich/Vienna: Langen Müller 1986. P. 234. Quoted in GA 278 study-edition (seen endnote 1), endnote 21.
- [21] R. Steiner, *Art as seen in the Light of Mystery Wisdom*. GA 275. Lecture Dornach 30th Dec., 1914. London: RSP 1996. P. 60.
- [22] It is not hard to recognize Schiller's sensuous drive and rational drive; the third way is the play-drive of art. 'The two opposing fundamental drives... give rise to *Freedom*.' Friedrich Schiller, *On the Aesthetic Education of Man* in a Series of Letters (19.12). Oxford: OUP 1967. P. 137.
- [23] C. G. Jung, 'The Development of Personality', lecture Vienna 1932, pub. 1934. E.T. 1939 [1940], repub. in *The Development of Personality, Collected Works* Vol. 17. London: Routledge 1954 [1991]. Pp. 167-186.
- [24] In *The Magic Flute*, Mozart's supreme masterpiece, the progress of Prince Tamino (whose

name contains TAO) is from dependence on the instinctive nocturnal world, to initiation into the radiant world of wisdom. See Christoph Peter, *Die Sprache der Musik: Mozarts 'Zauberflöte'*. Stuttgart: Freies Geistesleben 1997, for an inspired and detailed elucidation of the music (not simply the plot). E.T. in MS by A. S.

- [25] R. Steiner, *Foundations of Esotericism*. GA 93a. Lecture Berlin 27th October, 1905. London: RSP 1983. P. 14.
- [26] R. Steiner, *The Spiritual Beings in the Heavenly Bodies and in the Kingdoms of Nature*. Lectures Helsinki 1912. London: RSP.
- [27] René Guénon, *Symbolism of the Cross*. Ghent, NY: Sophia Perennis et Universalis 1996³. ISBN 0 900588 21 7. This study is indispensable.
- [28] R. Steiner, *Man and the World of the Stars and the Spiritual Communion of Mankind*. GA 219. Lecture Dornach 17th June, 1914. New York: AP 1963. Quoted in Lea van der Pals (see endnote 25 above) endnote 42, p. 73f.
- [29] 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.
- [30] R. Steiner, *The Philosophy of Freedom*. Author's addition 1918 to chapter 8. Tr. Wilson. London: RSP 1964. P. 119f.
- [31] See Owen Barfield, *What Coleridge Thought*. Middletown, Connecticut.: Wesleyan 1971.
- [32] Practice brings experience. In music the productive polarity is the *extended* meaning Steiner took from Goethe of the *minor* (receptive, feeling) and the *major* (streaming-out, action). 'It is from feeling and experience of the impulse towards action that all eurythmy has to proceed' (p. 87 [74]). In philosophy the productive polarity is perception and thinking. Cf. Steiner's philosophy and the remarkable Scots philosopher John Macmurray, *The Self as Agent*. London: Faber 1957; *Persons in Relation*. London: Faber 1961; and *Freedom in the Modern World*. London: Faber 1935². I am indebted to this disciplined thinker for a phrase in the final para. of the text, and for help with two sentences towards the end of the remarks on lecture 7.
- [33] Raphael, in Goethe, *Faust*: Prologue in Heaven, referring to the Music of the Spheres.
- [34] See A. Stott. "No more Angle-Gestures in Tone Eurythmy?" in Newsletter 36. Pp. 48–53.

Impulses of Movement of the Human Ether-Body (Part 2)

Rosemaria Bock, Stuttgart

How is a sequence of metamorphoses revealed? Movement has to continue, step by step. If we want to find out about the forces that produce form upon form, then we have to begin to live between the forms, to move in them in order to feel the impulses leading to the next step. The activity of movement of the soul slips into the forces of growth. Traces of the Harmony of the Spheres, stages of growth, basic laws of the ether-world are to be discovered here.

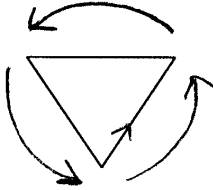
From circling, turning and rolling, another element of form can arise that remains faithful to this archetypal impulse of the rounding form but strives dynamically further—the spiral, the vortex. Narrowing and expanding is the new impulse that embraces all the forces of life and also includes the breathing of the soul. In eurythmy we live in endless variations with the spiral.

The dual possibility of in-spiralling and out-spiralling poses a riddle. A



vortex or a spiral can turn to the right or to the left, clockwise or anti-clockwise. The strange thing is that nature's spirals turn predominantly to the left. Shells from the world's seas all turn in anti-clockwise.¹ Climbing plants, screw-formed bacteria, even DNA spiral in to the left. Water vortices prefer turning to the left, as do clouds and galaxies.

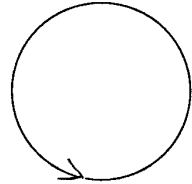
In Part One, walking in the fog was described—a spiralling to the left occurs. The outer explanation is that the human being's right side is more strongly developed, so he strides out more strongly to the right, moving in a circle. This is used by planners of the race-track in sport. They design it with a curve to the left. Then, in the sculptural and painting arts of abo-



original people, we are surprised frequently to find anti-clockwise spirals. Here the streams seem still less to seek a balancing symmetry which at the same time exudes a resting element.²

The brighter, illuminated direction to the left, to be found in etheric streaming, is also to be found in many basic eurythmy forms.³ E.g. in moving through the geometrical figures, a general turning to the left comes about which we notice less because we start the way to the left by way of the right. Simple walking in the circle prefers the direction to the left, anti-clockwise. The zodiac forms an exception.

The exercise starts with an in-winding spiral to the left: "*Wir suchen die Seele*—We seek for the soul"; it winds in turning over the right: "*Uns strahlet der Geist*—We are illumined by the Spirit". The human being seeks on the level of soul and receives the radiant gift of the Spirit. In the dual in-winding in the movement, a turning inside-out is given, in order to start again from the outside from the first centre point. In addition, we have the change of stream from left to right, from the element of will to the element radiating into physical existence.



Another comprehensive process of turning inside-out is expressed through this seal-form. It is described by Rudolf Steiner as a law of the ether-body. In an address⁴ before a eurythmy performance in Dornach, called "The Genius of Language. The Human Formative-Forces", Steiner explains the word *Begreifen*—laying hold, grasping. We shall look further at this address because basic questions are taken up especially clearly.

Steiner asks whether it would be stupid to speak of something solid where the process of thinking is the concern. For, "Today people actually think the least they think. People feel the least today when they think. They know nothing at all of what they are doing when they think. When they think, people sleep most." Yet the word *Begreifen* comes from a time when people still felt in a more vital way "how inwardly active they are when they are thinking". The actual process really is a grasping—but out of the body of formative forces. This forms a "hand" which lays hold of the aim that is to be grasped. In thinking we touch and feel something with the etheric body; it can feel around something, knock against it feeling a resistance. Laying hold is a gesture of the body of formative forces. The more condensed breathing in speech is only the more condensed gesture of thinking.

"In our thinking we so to speak pull the body of formative forces out of our body, out of our bodily movements, and with it carry out invisible movements. Eurythmy goes the reverse way... It pushes back the gesture of the ether-body into the physical body. It carries out what the poet does when composing a poem, with his delicate artistic laying hold in feeling and will, in the musical element. It carries out what lives in soul-activity, the falling down again into bodily movements—the physical body moves in a way that is actually natural for the ether-body to move."

Three stages emerge in this laying hold:

1. the etheric reaching-out in the process of thinking.
2. the breathing, condensed laying-hold in speech.
3. the reaching of the etheric gestures, laying hold of and pushing themselves into the physical corporeality.

But these gestures drawn from the ether-body serve no purpose and so are available for eurythmy. "Through this, to a great extent the human being becomes inwardly free. His element of soul is carried into outer visibility." Is this an explanation for the twice in-winding spirals in the exercise "We seek for the soul"? The form clearly describes how this "reaching to lay hold" occurs twice.

In the address there follows extraordinarily colourful and picturesque descriptions of the hindrances with various movement of laying hold. "The human physical body [is] a kind of sack limiting the free movements of the etheric body. By studying the possibilities of movement of the etheric body, one can train the physical body so far that it is no longer a hindering sack but that it follows these movements of the ether body."⁴

To train the physical body? Can or should we build into the eurythmic exercises gymnastic exercises, folk and other dances? Do we not often enough experience the physical body as a sack, an old donkey that is to be worked hard? Could it be like practising a musical instrument where, in order to master it, one has to practise purely technically?

Steiner's statement "By studying..." (*Indem man* – lit. "In that one...") shows us the answer here. It does not say: First study... The "*Indem*"... points to a studying of the movement possibilities of the etheric body and it includes the process of training. The movement-body takes the form-body along in its stream. Let's take the etheric forming-force of the sound "I". The hindering sack increasingly adjusts to the lawfulness of the sound and in this way, becoming "I"-like, is trained through. The stream of thought reaches to the "I"-movements of the evaporating floods of water which streaming down are collected for the growth, blossoming and decaying of life. It brings out of the world countless mental pictures and imaginations. In a reverse process they enliven the movement by forming into the physical gesture those life-processes of the "I", those laws of etheric life. In teaching as well as in one's own practice, the feelings will always look for new stimuli through searching and laying hold of pictures which then flow into the gesture, making the body "obedient".

If I want to present a snake, then the physical body has to train tremendously. But it can only do it eurythmically if it practises as a snake, living completely into the inner picture of the snake. The artist will not be a convincing snake by only imitating the outer movements that appear snaky, but living completely into the inner picture of the snake, identifying with it, *i.e.*, dealing with the *life*-movements of the snake, "slipping into its skin".

By "following the movements of the ether-body" the physical body has to relinquish its own insistent habits. If the artist is able to acquire the secrets of nature through listening and can lead them over immediately into movement, then "he is the instrument to present the moved, symmetrical or proportioned super-nature," not retaining it in itself but directly going over to outer nature. "The human being is completely *selfless, physically selfless*. He becomes an instrument of what the secrets of nature are themselves when he does eurythmy. Through this the art of eurythmy is indeed something that spiritualizes, and it is something truly artistic."⁵

In pursuing this physical selfless becoming a little further, different aspects arise. Firstly, it becomes clear that the ether body is the actual artist. It gives the lead. It allows the comprehensive natural forces to be effective, and the human being can lay hold of himself in an ego-filled, imaginative way.

The ether-body, in penetrating the physical body, makes it individual, bringing with it the individual karma—Steiner called this a “pack of destiny”, pulled together by the human being out of the cosmic ether shortly before birth—and according to its forces it fashions the general-human physical seed. The physical body would otherwise be the same for everyone.⁶

The creation of the human being out of the creative power of the Word—familiar to us from lecture 1 of “Eurythmy as Visible Speech”—receives some nuances here, which show the imprint of the ether-body into the physical body as a process of individuation. The great cosmic Artist eurythmizes the human being through his etheric body ever afresh as the individual entering his incarnation[s].

Very late in his life—perhaps it was even the last public remark on eurythmy—Rudolf Steiner gave once more a picture of the ether-body. “What is this ether-body? Well, if somebody could take the human etheric body out of the physical body and preserve it so that it would visibly show a form, there would be no greater work of art! Because the human ether-body, through its own being, [and] through what the human being fashions in it, is a work of art and artist at the same time.”⁷

Like a reflection of the broadly detailed description in “Eurythmy as Visible Speech” some weeks before, this remark appears in a public lecture on education. Another aspect of selflessness in the physical body leads our attention towards the eurythmic sheaths. The suggestions Steiner gave then to eurythmists with regard to covering the physical body do not need to be repeated here. They were clear indications to cover up the personal contours. At the same time, the coverings of dress and veils are a help that the etheric forces do not disperse into the world, as is their tendency. This can be felt especially in falling asleep. For each night these two bodies, the physical and etheric, want to pull apart in counter directions, although, so to speak, they lie in bed together. The physical body “want to become like the earth, wants to become completely earthly. The body of formative forces, the etheric body, wants to disperse into the universe”. In waking up the ego and astral body have to lay hold again of the physical and etheric bodies.⁸

We know quite well the necessity to give the baby and toddler enough protection, spatially, psychologically and with clothing. If children are too long outside, too long in the water, or without protection in the sun, then their life-forces flow out and disperse. So too the eurythmist has to achieve a feeling for his outer surroundings which help to stop the dispersion of the forces and at the same time connect them with the physical movements. The more the physical body feels the surroundings—the clothing and also the space—the more easily can it free itself from its own weight and follow the laws of the etheric. Legs and feet, if we follow these eurythmic prerequisites, need in their skin contact an adequate protection between the earth and their feeling of self, in order to be able to join in this selflessness.

The veil in particular provides the relationship to the surroundings. “Now, this movement... will only appear soul-filled when the eurythmist... feels... as if he would have air up here which he can feel, and which feels different. Steiner even says, “Essentially the veil is a means of support for the audience. For eurythmy in a certain sense is quite really expressionist.”⁹

“When you are surrounded by a veil, or actually even when you aren’t, think aurically what is expressed in the veil.”¹⁰ Spoken of as “auric”, the veil is more than a support for the audience and more than a further outer surrounding for the eurythmist. For the former it makes visible, and for the latter perceptible, that the etheric movements work not only in the physical body by taking it along, but that it radiates far into the periphery and co-forms the whole surroundings.

The ensouled art of movement, eurythmy, penetrated with spirit was developed out of the whole human being. This should not be forgotten. And if here, out of the time-situation, one aspect of this wholeness of the etheric impulse of movement is emphasized, this is admittedly

one-sided. But because this impulse is so many-sided it cannot so easily be completely summarized. The next step can be the question of the strength of the etheric forces.

(To be continued)

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- (1) «*Geprägte Form*», Alfred Ehrhardt, Starzewski-Verlag München.
 - (2) For example, a Peruvian statue of a god shows such spiral forms on the chest and head.
 - (3) See article: “Questions about the Eurythmic Fashioning of the Three Dimensions of Space”, *Newsletter* No. 34, Easter, 2001, pp. 26-30.
 - (4) GA 277, 16th June, 1923. P. 342-348.
 - (5) GA 277, 17th Oct., 1920
 - (6) GA 226 «*Menschenwesen, Menschenschicksal und Welt-Entwicklung*», Lecture 2, 17th May, 1923.
 - (7) GA 308 “The Essentials of Education”. Lecture 4, 20th July, 1924.
 - (8) GA 211 «*Das Sonnenmysterium und das Mysterium von Tod und Auferstehung*», Lecture 5, 31st March, 1922.
 - (9) GA 279 “Eurythmy as Visible Speech”. Lecture 4th Aug., 1922.
 - (10) *Ibid.* Lecture 15, 12th July, 1924.

The Three Levels of Being of Musical Sound (Part 2)

Heiner Ruland, Wallenhorst

In Part 1 of this study we established three levels of being, or existence, of musical sound:

- (1) the physical and sound-ether level of the harmony of numbers in relationship of one vibrating sound to another, controlled by the arithmetic sequence of simple whole numbers,
- (2) the level of the degree of the scale assumed by a musical sound with its specific expressive gesture, controlled by the dynamic law of the number 7,
- (3) the level of the free individuality of the musical sound, which, however, through the arrangement of twelve, is offered a new connection to its lower level of being.

The differentiation of the levels of being in the development of music

On the level of the consciousness of the fifth, we find in early China the three levels of being of musical sound are hardly differentiated; they still form almost a unity. We can musically divine them for the Atlantean and original Indian time of the seventh. In the Indonesian Slen-dro-scale, composed of sevenths 4:7, this archetypal musical situation can still be experienced.¹ At the level of the interval, the Chinese are still strongly connected with the sound-number level; the path of intervals to the octave is indicated like a seed in the five-note scale, which does not yet possess the dynamic and aim belonging to the later seven-note system.

Concerning the third level with its law of twelve notes, one would like to say: Here the natural lawfulness helps the early Chinese with their consciousness of the fifth, in so far as the natural acoustic number relationship 2:3 of the perfect fifth approaches so exactly (as no other natural interval made up of whole numbers) to the 12 division of the octave—so close indeed that the incongruence of the physical-acoustic level and the spiritual level of the twelve did not enter consciousness throughout a long period.

This is quite different from the Western development towards the consciousness of the third. In terms of consciousness, here the law of twelve has completely stepped into the background, only appearing like a scheme as something quite abstract and theoretical—as in Aristoxenos.² Because the thirds 4:5 und 5:6—important for the interval-experience—hardly fit into the scheme of 12 in its equal-temperament form, it seemed nearly impossible, during the confusion around musical tuning earlier in modern times, that a clear order of 12 would finally win through. Without the “archangel” Johann Sebastian Bach—to use the expression of Friedrich Eymanns—perhaps it would not even have got there. Since Bach’s “Well-tempered Clavier”, however, this arrangement is really there in music.

That nevertheless the arrangement of twelve notes in its validity is so far called into question shows how unconvincing this lawfulness arises out of the necessity of the [first] level of sound-number as well as the [second] level of the degree of the scale. It is a law, that now, in the age of the consciousness soul, things can only be laid hold of out of the freedom of the “I”. Nothing compels me to do something, nothing seems to be missing from the fullness and life in music when, disregarding this law, as I carry on as a musician in the two other levels.

The path to the 24 notes

It is the same when musical development, starting from the previous harmonies of numbers from the prime numbers 2, 3 and 5, goes on to the further prime numbers 7, 11 and 13 (level 1), *i.e.*, when the previous feeling of third and triad is penetrated with a consequential and differentiated stream of seconds (level 2). Rudolf Steiner spoke about such a differentiated “concrete filling-out of the intervals” becoming necessary in future, in connection with the aulos scales discovered by Kathleen Schlesinger.³ This suggestion we have taken up.

Through this progressing through the number-harmonies, musical sound on its first level of being is bound more strongly than ever to the natural laws of the overtones. The form of the scale with its consistent stream of seconds 8:9:10:11:12:13:14 can be conceived as a section of overtones. In this new situation, if the [second] level of number and degree of the scale is still to be penetrated by the third, the sphere of freedom—or, put in other words, to be free to incarnate the tonal individuality of level three into this naturalness of the stream of seconds—then a modification of the law of 12 is needed. The 12 has to be mirrored and become 24.

A kind of analogue can be seen in the rhythm of time, divided into day and night, which originates from very ancient mystery wisdom. Rudolf Steiner⁴ calls this the rhythm of the “I”; only in the change of sleeping and waking can we receive a full “I”-consciousness. The number 12, according to Steiner,⁵ “lies mysteriously at the basis of the human ‘I’-nature”, and so we able to receive a full “I”-consciousness. Now it is understandable that the ego-rhythm is arranged by this number twelve. But in order to unfold, the “I” has to live in two polar conditions of this rhythm—during the day in the earthly incarnated condition, and at night in the excarnated cosmic condition. In this way the twelve appears twice: 12 hours for the day, twelve for the night.

“Musical sounds of the day and of the night”—a new musical polarity

This has its correspondence in music. A centred musical “day consciousness” was formed only because the musical experience in its development through the Kali Yuga [Dark Age] kept to the lower prime-number harmonies of 2, 3, and 5. Music theory in ancient times speaks of the “space of the sixth” (*senarium*) of the numbers 1 to 6, which alone are able to create with their manifold musical harmonies; even Hindemith sees the human musical experience as basically limited to this realm.⁶ This space of the *senarium* can be embraced on the 3rd level of musical sound by the simple arrangement of 12.

Intonings in extra-European music which go beyond this space, because they are based on the harmony of higher prime numbers, are as a rule called “irrational” by European musicians and musicologists. To speak bluntly, they are wrong, because the harmonies do not enter the musical feeling of the “rational” European.

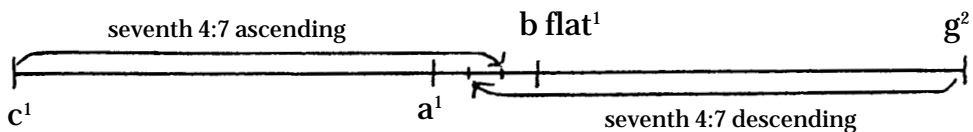
They belong to a quasi-“night” consciousness, as can be explained by someone who in practising concerns himself, *e.g.*, with the seventh 4:7. These harmonies allow us to feel a deeper consciousness in ourselves, which in contrast to the senaric harmonies possess an ecstatic, cosmic width. A tonal system like the Indonesian Slendro, which is only woven out of this 7th, brings about such a mood of width, that, played on particular instruments in therapy, can be employed as a remedy for sleeplessness. But you have to be careful that people too lightly incarnated do not get out of themselves. A musical experience of waking up is not at all possible with this scale.

If such “irrational” harmonies are combined with the clear “rational” harmonies experienced in the European *senarium*, as is the case in the further development of the tonal system which we have started—only then does the polar feeling for both qualities becomes clear. But beyond this both poles of feelings in their combined effect allow something higher to light up—and for the first time in music’s development. This is the being of our real “I” which in the poplar exchange of cosmic “irrational” widths and earthly-sensory “rational” contraction can truly live and unfold. In this way, for music—as in the 24 hours of day and night—the 12 as law of the “I” has now to appear in a twofold mirroring: for the day side of the “I” our previous circle of 12, the notes out of the *senarium*, and for the night side of the “I” 12 further notes which hold sway in-between the previous 12 “tonal regions” (Pfrogner).

Quarter-note or sixth-note [intonation] arrangement?

For these new notes in between, or “night notes”, one may orientrate oneself initially for musical practice to an arrangement of 1/4-note distances. Ultimately, we are dealing with laying hold of a differetiation sounding qualitatively completely different, reaching far beyond the more or less tempered distances of what is outwardly audible, and this is nuanced continuously in inner experience as well as in the sounds of music-making. But clearly the musical reality of a 24-arrangement as a double-12 arrangement is apparent.

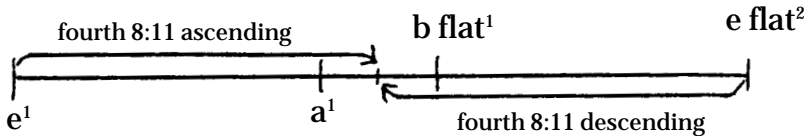
Of course, this new ordering with the first step which we take into the higher prime number harmony already appears problematic. The first prime number after 5, the 7, does not like to be fitted into a twenty-four 1/4-note arrangement without more ado. A more exact intonation of the 7 would decide the semitone space between two tonal regions in 1/6 notes, that means, adding in two new notes:



A 36-note 1/6-note system—as its defenders rightly wish to point out—would in tis way be much more suitable.

If we proceed to the next prime number, 11, then the new sharpened fourth 8:11 (now appearing ascending as well as descending), meets exactly halfway in the intervening distance. For this consequently new harmony, the 24-note ordering would be ideal.

The sixth 8:13 in the 24- and 36-note arrangement would quite similar, but with bad intonation (deviating about 0.09 or 0.08 of a semitone). It holds the balance between the two systems. In the 1/6 tonal system, 4:7 would be well intonated, 8:11 badly, 8:13 moderately well—



in the 1/4 note system 4:7 badly, 8:11 well, 8:13 moderately. From a pragmatic point of view, speaking for the 1/4-note system, we are dealing with less notes.

The Essence of the 24-arrangement

Now, regarding the essence of the 24-note arrangement, we do not need to be governed by such pragmatism, remembering with the 12 tonal regions and the 12 notes in between that we are dealing with qualities which according to their nature are *polar*. We could call the one, more awake, more earthly “day notes”; their characteristic is that they coincide with the fundamental of the earthly-physical overtone series. The other more cosmic ecstatic “night notes” in contrast, find their correspondence much further up in the overtone series, further away from the fundamental note. In this polarity, newly to be achieved in the musical tonal system, of cosmic widths and earthly contraction, we found that the being of the “I” is expressed. In a 36-note 1/6-tonal system this polarity would become a triad (3 x 12), so to speak rounded off, and would lose its fruitful tension.

For artistic practice, the notes in between of the 24-note system possess, in their width of tension, the ability to reach the 1/4-note intonation, in so far as instruments allow this. But also the conceptual background of a 24-note arrangement remains, because it bears something essential in itself, connected to the principle of freedom of the third level of music’s being, described in Part 1 of this essay.

To this level of freedom, there also belongs the free modulation and enharmonic ability to change the notes 7, 11 and 13 into each other when the tonality changes. In the 36-note system, this is only possible to a limited extent. In the 24-note system on the other hand it is unlimited, as demonstrated in the practice of composition.

We also have to retain deeply in consciousness what important role the fourth 8:11 has seemingly played in Greek culture; it is the interval producing the 24-note 1/4-note cycle. If we try to re-experience how rigorously the *Spondeion Melos* originally woven out of 8:11 constrained and transformed natural panic in the Greek aulos [scales],⁷ then we can feel that a similar rigorous laying hold of the archetypal nature-interval through the 1/4-note tonality of the 8:11 acquires its meaning and background and should be upheld as artistically fruitful.

[1] See H. Ruland. *Expanding Tonal Awareness*. RSP. London 1992. P. 64ff.

[2] H. Pfrogner. *Die Zwölfordnung der Töne* (‘The arrangement of notes in twelve’). Vienna 1953 (o.o.p.). P. 89ff.

[3] R. Steiner. GA 303. *Soul Economy and Waldorf Education*. Answers to questions 5th Jan., 1922.

[4] R. Steiner. GA 107. *Geisteswissenschaftliche Menschenkunde*. Lecture 21st Dec. 1908. E.T. in R. St. Lib., London: T/S z 375, *The Astral World and Devachan*.

[5] R. Steiner. GA 170. *The Riddle of Humanity*. Lecture 12th Aug., 1916.

[6] P. Hindemith. *The Art of Musical Composition*. Germ. ed. Mainz 1940. P.56f.

[7] H. Ruland. *Op. cit.* P. 101ff.

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The Sun Sings

A glance at contemporary practice

Alan Stott

“What ought to be rests on a deeper ‘is’ than what ought not to be.” Edward Caird, the Scottish philosopher.

Historical survey

– The angle-gestures were represented on a circle originally divided into 30° segments.¹ For greater accuracy with regard to our tonal system, these angles were adjusted for the semitones “after the end of the course” of 1915 (Kisseleff), along with the 90° bend at the elbow for the sharp and flat notes. The justified adjustments do not essentially alter the system, which is a product of creative genius combining the seven-note scale and the twelve tonal positions.

– Around 1500 the several modes of the Middle Ages were being reduced to two, in effect a single scale which lives its life in both major form (*i.e.* the complete ascending scale) and minor (*i.e.* the complete descending scale). This polarity is observed by Goethe in his sketch for a “Theory of Music”,³ and Steiner builds on it. Steiner’s own notebook⁴ (in addition to the flattened 7th, 6th and 3rd), twice contains a flattened second degree⁵ (Db in C major) for the descending scale—thus producing a complete mirror-image, degree for degree, of the major mode. If you descend in the major, you go against its stream, and vice versa for the minor—in the first movement of Beethoven’s first Piano Sonata (op. 2, no. 1), the first and second subjects (themes) do just that. *Examples of the flattened supertonic*: The “Moonlight” Sonata (op. 27, no. 2) largely achieves its emotional impact from Beethoven’s use of the flattened supertonic (D natural—which has implications for the development of the last movement; note, too, the C natural of the “second subject”, 1st movt., b. 16, etc.). The drama of the “Appassionata” Sonata (Op. 57) grows from the tension of adjacent tonalities—tonic (F min.) and flattened supertonic (Gb maj.)—of the opening bars.

– From about the time of the Renaissance, the major-minor pair, or put simply what we call C major, was becoming the standard pattern. Composers “went exploring” with it, and, beginning afresh on other degrees of the scale, gradually encompassed all the 12 notes (called *Tonorte*, “tonal regions” by Hermann Pfrogner, a leading music theorist and authority on twentieth-century music). Bach famously celebrated all the (12 x 2) keys in his chromatically arranged *Well-Tempered Clavier* (Bk I 1722, Bk II 1742)—called “that work of works” by Robert Schumann. The technical matter of a tempered tuning made this a practical possibility. The change corresponds to a change in consciousness—the technical advances progressing in tandem. People in the West were waking up to the physical world as a field of research, evidenced by the voyages of discovery, the development of experimental science, and so forth. Music tells the corresponding “story” of



Glad Day by William Blake

the inner discoveries of human soul-space. In the history of tonal music, the musical system and the musical structure remarkably correspond⁶—a marriage of form and content ever is the artistic ideal. A standard scale or pattern—with the minor form—now sounds from different keynotes. What “story” does this standard form allow to sound through it? The twelve qualitative archetypes of the human soul are heard in music which “lives and vibrate here and now, on earth, in its own soul-spirit nature”.⁷ Steiner clearly advocates “absolute” music—music tells its story through its own categories.

Enthusiastic amateur: *Mr Pianist, do you play according to the notes or according to feeling?*
Pianist: *Madam, can't one play the right notes with musical feeling?*

Music Eurythmy

– Music eurythmy takes up this very system—the circle of fifths. This system is not arbitrarily made—the theory arrived later to explain the existing phenomena. The musical system itself became completely humanized—the light of consciousness now rays in all directions. (The spatial term “directions” is even used by musicians in harmonic contexts. *Soul-space* is meant, and it is the same in eurythmy which is also not a spatial art but one that raises spatial categories to become the vehicle of expressively meaningful movement.) In the process music experiences a self-recognition (that is, the musical system itself is celebrated in Bach's collection and cycle⁸ of compositions). Chopin added further insights in his cycle of Preludes, op. 28 (completed 1839) that follow the circle of fifths, and which are also clearly a homage to Bach. This system is already a human creation as music—music is “the self-creating [power] in the human being.”⁹ This inner story, or “developing drama of life”—“the life of initiation”¹⁰ is the technical term—, can be manifested in ensouled movement of the human gestalt. Eurythmy is not another musical system but the same one revealed to the eyes which, *as if they were ears*, behold the tensions, releases and metamorphoses of the music. Here is an answer those musicians who wonder why they should open their eyes during eurythmy performances.

– Non-musicians sometimes fail to see that for the artist “feeling experience” and the score are not two different things. It can be a fatal misconception to attempt to “add” experience in the manner advocated by old-fashioned instrumental teachers—“first learn the notes then add the expression”—or indeed of classical ballet coaching to this day. *Cf.* “it is *in* the technique that the soul must work.”¹¹ Failure to realize this *as method* is threatening to split the eurythmy-world in Europe today. But the question of adequate conceptions of what we do involves us all.

The archetypal key

– The gesture of parallel arms is prime. Notice in “The Birth and Development of Eurythmy” (GA 277a), the little stick-men are numbered (in Latin)—normally letter-names, not numbers, are used: we traditionally call it “C major” only for convenience. The human being is in prime when you simply stand hands by your sides with your awareness in the collar-bone and arm-socket. NB—Numbers musically express infinitely more of process and relationship than letters do, which are but labels.

– First opening: the second degree, awareness in the upper arm. In eurythmy the light of consciousness between the arms grows, opens out further via the third to the fourth degree, which signifies for consciousness an arrival on the (horizontal) earth. In the sequence of melodic intervals, too, the points of departure in the arm (consciousness of which *subtly* lives

in the angle-gestures—the primitive stage of doing “tones or intervals” advances to “tones *and* intervals”) reaches the wrists and correspondingly the heels. Why “the earth”? Music is “solely human”,⁹ indeed, yet the kingdoms of nature have related to the human being from the first division on ancient Sun onwards. The spirit today is also enchanted (*hidden* “music”¹²) under the veils of the kingdoms of nature. The artist’s question is to find, re-adjust to and express the comprehensive, concrete reality, summarized in the humanized three-dimensional cross (traditionally, the Tree of Life). This is the central indication of Steiner’s “Eurythmy as Visible Singing”, and is indeed a main aim of all redemptive paths, including anthroposophy as a method of spiritual research.

– With the fifth degree a decisive threshold is met, and even crossed (the exact physical half-way occurs between the fourth and fifth); in other words, the fifth is the threshold approached from above, whereas the fourth is the threshold approached from below. With the fifth degree, the hand and foot are reached. The legs are involved in movement (the jump to an angle of 30°) because the light now breaks through. One view is that you should do the splits! The light concentrates as a horizontal line—the threshold itself between above and below.

– With the second (D—lower tetrachord), the light shone from between the arms. With the sixth (A—upper tetrachord), consciousness has crossed the threshold of the fifth, consequently the light now grows between the arms and legs (angle at 60°). Seventh degree: the light grows still further (legs 30°). The octave: the light forms a complete circle, or better a sphere. How much in music eurythmy is three-dimensional—including forms (for example, the form for the interval of the sixth does not show a crossing—the way back is higher than the way forward)! With regard to the octave (interval-)gesture, cf. Matthias Grünewald’s depiction of the resurrection in the Isenheim-Altar paintings, Colmar, France.

Other keys

– Take G major: It starts on the original fifth degree. In G major, the eurythmist is prime on the fifth degree of the archetypal scale. Here is a case of not-only-but-also—music eurythmy is expressively subtle and differentiated!

– It is revealing to look at the “feeling” intervals, the 3rd and 6th. The third (B) in G major is coloured as the striving seventh of the original key; the sixth (E) is the intimate third in archetypal C major. In G minor, both third and sixth are flattened (Bb, Eb)—incidentally, a supremely expressive key for Mozart.¹³ In F major, the original 7th (B) becomes a flattened, relaxed fourth, Bb. The 7th of F major is less striving, since E is also the original third. Such things contribute to the “feeling”, “progressive” character of G major, and the traditional “pastoral”, “devotional” and sometimes “humorous” character of F major (noted by Beckh).⁶

– Cultivating awareness on the degrees in the other keys is, I suggest, a direct way to gain *musical* experience of what is often called “the meditation for musicians”.¹⁴ It can also be a practical meditation (12 x 7 = 84 med-



Fig. The angle-gestures as originally given (read from above): Prima, Secunda, Terza, Quarta, Quinta, Sexta, Septima (GA 277a).

itations) for eurythmists—for Steiner, music and eurythmy are not two different activities. The planets visiting the 12 zodiacal signs become (on earth) the 7 degrees in the 12 (24) keys. It is possible to mistake the subject and pursue arguably tangential themes, for example, eurythmy as a “cosmic dancing”. Does not earthly music, however, already convey tidings of another world in the here-and-now?¹⁵

*(now the ears of my ears awake and
now the eyes of my eyes are opened)*

e. e. cummings, from ‘i thank you God’

The jumped notes

– With regard to the jumps, Steiner was supposed to have answered a question, “Well, actually it’s *all* jumped”. Armin Husemann¹⁶ suggests here that eurythmy in general is a picture of the stage beyond the physical body, which, as Steiner says,¹⁷ acts as if it were the etheric body, thus revealing it. The entire activity implies the raising of the psychosomatic instrument—an inner and concrete jump into the radiant realm of the creative, formative forces (already a foretaste of Jupiter existence). Note that the *whole human being as an etheric creation* is meant in lecture 1 of “Eurythmy as Visible Speech”.

– In the human body taken as a scale from the foot to head,¹⁸ the head is the octave. At the seventh we meet an “*Umstülpung*”—“a turning-inside-out”. Husemann¹⁶ presents the octave stage as also represented in the faculty of speech as well as the bodily instrument of eurythmy. That is, with the arms, starting as prime and moving on to the seventh, you are already on the level of the new octave. When engaged in eurythmy we are already standing in a radiant realm—eurythmy counteracts our fallen nature. The artistic activity of communicating, speaking and singing, is a “dreaming while remaining awake”.¹⁹ Because it is akin to meditation, it transcends the normal physical day-consciousness.

– *A simple practical example: G – D:* Of course you hear a 5th, but whether as executant you have perfect pitch or not, you start here on the archetypal fifth degree. So, in revealing this two things are attempted at once; you hint in your gesture of prime (G) “also fifth underlying”, and your gesture of fifth (D), “also second underlying”. To conclude: the notes jumped in eurythmy are the original 5th, 6th and 7th degrees (= G A B) of the upper tetrachord of the archetypal, “objective” scale underlying the whole tonal system.

Freedom from... or freedom for...?

– When carrying out a piece of music, you frequently do *three* things at once: the degree of the scale, the melodic (“horizontal”) interval *into* the degree *with* the colouring of the (“vertical”) harmony. In practice, of course, artistic choice determines what is to be brought out. The aim for the eurythmist as well as the musician is to bring out as much as possible of the music. *This* is the realm to exercise freedom, “the freedom to carry out the movements beautifully.”²⁰ To approach this aim in eurythmy, the scales are practised in the subtle way indicated above. Further differentiation in music eurythmy leads beyond “flapping arms and much floor-travel”—regrettably a frequently heard criticism. In this way, on the basis of clear, sounding angle-gestures, a huge further step towards a richly expressive “visible singing” is made possible. Transparency of the eurythmical instrument can be achieved because the appeal is made to the resurrection Body, which is capable of duplication. A loving and scientific description of that Body, with the point of departure for singing gesture, is to be found in lecture 7 (corresponding to the 7th stage of initiation) in “Eurythmy as Visible Singing”. The alternative, to forgo the musical system itself, is to throw the Baby out with the bath water.

– For Steiner, the angles are reference points. The important thing in eurythmy is “the transition”, “pathways of movement between the notes”,²¹ even before work on melodic intervals is considered. You do not “do tones”. That would be like showing the bare masonry of a rose window and not the stained-glass that it holds—yet in eurythmy the masonry (the bones), too, is to shine! Ursula-Ingrid Gillert, in her useful monograph,²² points out that “Steiner suggests we feel that in eurythmy we have to seek for the inaudible element. Consequently, this can in no way mean that people engaged in eurythmy should be concerned to make visible in movement what is audible, or the notation, to the audience. For sure, some of my readers will indignantly say that nobody wants to do this. My many years experience have shown me something different.” The author suggests ways to overcome this misconception.

– Summing up his comprehensive study on music, Pfrogner²³ gives advice for the way ahead, foretelling that “*Each interval [here, including degree of the scale] exclusively and alone will have to be raised most consciously out of our own forces and depths, for we shall no longer get them in any other way*” (emphases original). His words prove more true with the years. General artistic policies to put on emotion, to put on a story, or indeed show the system all miss the point in absolute music and in eurythmy. Nevertheless, anyone may succumb to any of these tendencies—which is why naturalism and abstraction are addressed in “Eurythmy as Visible Singing” (1924). The angle-gestures (given in 1915 and presumably known to those who attended the 1924 lecture course), are the concrete, artistic means—that is, the method of articulating feeling—to reveal the endless riches of the spiritual level of our tonal system. The question of style is not solved separately from the musical elements. On the contrary, musical style arises when the musical elements are carried out with real feeling. Added emotion belongs to the world of jazz²⁴ which, of course, can boast many sensitive and talented musicians. But the angle-gestures, carried out as practical meditation, reveal “the life of initiation” because the seven and the twelve comprehend all human life. Another name is the cosmic human being—“cosmic” signifies “the revelation of the spirit within the earthly realm” (Beckh). It is worth remembering that the angle-gestures were first developed by eurythmists who saw the expressive work carried out in 1919²⁵ by a group of children. What better picture can be imagined of the potential, becoming, spiritual human being in the here-and-now?

The wise blind man sees with his ears.. and hears with his heart. West African story.

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- [1] Rudolf Steiner. Dornach, 23rd August, 1915, morning. GA 277a. E.T. by A. S. forthcoming.
- [2] T. Kisseleff. Eurythmie-Arbeit mit Rudolf Steiner. Die Pforte. Basel 1982. P. 79.
- [3] Goethe. “Sketch for a Theory of Music”. Am. tr. “Theory of Tone”: in Goethe. Scientific Studies, ed. and tr. Douglas Miller. Suhrkamp Publishers, New York 1988. Pp. 299-302.
- [4] Notebook 494 is pub. in facsimile, Germ. and Eng. tr. complete only in GA 278 study-edition: Rudolf Steiner. Eurythmy as Visible Singing. Tr. A. S. Stourbridge 1998?. See especially Notebook pp. 7 & 25. To date, *all* other editions of this notebook are expurgated.
- [5] “Degree” is the usual term for the *Stufen* (“steps”) of the diatonic scale. Musicians usually reserve “interval” for melodic intervals.
- [6] Hermann Beckh. The Essence of Tonality. Tr. A. S. Anastasi. Weobley 2001. ISBN 0-9524403-8-5.
- [7] Rudolf Steiner. The Arts and their Mission. GA 276. Dornach, 2nd June 1923. AP 1964. P. 36.
- [8] What we call Bach’s WTC II is a cycle musically portraying the story of salvation, according to Hertha Kluge-Kahn. Johann Sebastian Bach: Die verschlüsselten theologischen

- Aussagen in seinem Spätwerk. Mösel. Wolfenbüttel und Zürich 1985. She confirms the intuition of Hans Nissen in *Bach-Jahrbuch 1951/2* (E.T.'s by A. S. in MS).
- [9] GA 278. Lecture 4.
- [10] R. Steiner. *Art as seen in the Light of Mystery Wisdom*. GA 275. Dornach 30th Dec., 1914.
- [11] R. Steiner, "Newsheet" 20th July, 1924. In *Eurythmy as Visible Speech*. P. 10.
- [12] Cf. "What the intellect perceives in the physical world as law, as idea, reveals itself to the spiritual ear as a spiritual music." R. Steiner. *Theosophy*. III 3. *The Spiritland*. RSP and AP.
- [13] Roland Tenschert. *Die g-Moll Tonart bei Mozart*. *Mozart-Jahrbuch 1951*.
- [14] R. Steiner. *The Inner Nature of Music...* Lecture 2nd Dec., 1922. GA 283.
- [15] R. Steiner. *The Arts and their Mission*. GA 276. Lecture Oslo, 18th May, 1923.
- [16] Armin Husemann, *The Harmony of the Human Body*. Tr. Christian von Arnim and A. S. Floris Books. Edinburgh 1994.
- [17] The Faculty Meeting, 30th April, 1924. GA 277a.
- [18] GA 278. Lecture 3.
- [19] GA 278. Lecture 6.
- [20] GA 278. Lecture 5.
- [21] Elena Zuccoli, *From the Tone Eurythmy Work at the first Eurythmy School in Stuttgart 1922-24*. Walter Keller Press. Dornach 1981. Pp. 8 and 34.
- [22] Ursula-Ingrid Gillert. *Wege zum eurythmischen Gestalten*. Selbstverlag 1993. E.T. by A. S. in MS. 'Ways to eurythmic interpretation'.
- [23] Hermann Pfrogner. "...und was nun?" [... and what now?] in *Lebendige Tonwelt*. Langen Müller, Munich 1981. S. 472.
- [24] The composer of "Dumbarton Oaks Concerto" (1938) points out that in jazz, "the point of interest is instrumental virtuosity, instrumental personality, not melody, not harmony, and certainly not rhythm." Stravinsky in *Conversation with Robert Craft*. Penguin. Harmondsworth 1962. P. 129.
- [25] Hendrika Hollenbach, "The first beginnings of Tone Eurythmy". In GA 277a.

Adult Education based on the Seven Life-Processes

Monica Fingado, Arlesheim

"It is of the very greatest importance to know that our normal powers of thinking are refined formative and growth forces." Rudolf Steiner and Ita Wegman. *Fundamentals of Therapy* (GA 27).

How can an adult learn to learn? How does further training become adult education appropriate for our time, in which one's own will to learn is encouraged and enhanced? In our 20-day foundation course on anthroposophical nursing, which goes hand-in-hand with professional practice in an anthroposophical institution, we have for the past two years been taking account of some points made by Coenraad v. Houten in his book "Adult Education: awakening the will". He distinguishes seven transformed life-processes in the process of learning, demonstrating a method for adults can learn to structure their own path of learning out of their own ego by grasping seven distinct learning stages. 'This could lead to a fundamental principle of adult education in which the individual structures the process of learning process according to these life-processes, and the tutor allows the whole course of training to unfold correspondingly' (*opus cit.*).

Here I would like here to report on some of our experiences with this approach. One way of applying the seven learning stages is to work together in learning groups on a course lesson. In the life-process of breathing something is taken into our bodies from outside, and every process of learning begins with taking in something through our senses. At the first learning stage, that of *perceiving*, all participants together recount a whole lecture that they have heard.

In the second learning stage of *connecting*, we begin to get to grips with what we have heard. What rises up in me as warm enthusiasm or cool opposition, as an experience of “Ah, yes!” or as aspects of learning? All this is communicated in the group. This step corresponds to the life process of inner warmth.

In the third stage of learning, that of *processing*, some of these aspects can be discussed. Everything can and must be questioned and positively “chewed over”. This is just as analytical and aggressive a process as physical digestion; only what has been properly digested can nourish us.

In the life process of excretion, separation takes place between what is returned to the outer world and what is integrated into oneself. At the fourth stage of learning, *individualizing*, only individual things can be discovered – new insight, a new value or will impulse. This too is communicated to the others. In processes of growth and sustenance, what has been absorbed must be taken hold of to serve the body’s regeneration and growth. So the individualized content of learning has repeatedly, with patience and inner persistence, to be recalled and cultivated, so that it can become a new and growing capacity. The corresponding stages of learning are called *practice* and *growth of capacities*.

Creating new life, the life-process of reproduction, corresponds to the learning stage of *creativity*, with which something new is brought into being, and once more carried out into the world.

By working in this way, participants learn to listen better to each other, to ask questions, and to live with open questions without resorting to premature conclusions. By doing so they come to a more open relationship with anthroposophical content and learn to apply this in practice. Through repeatedly practicing the steps of connecting and individualizing, participants were able to experience themselves with ever more clarity in all their particular individual traits, questions and impulses, and to meet in a tolerant attitude. Individuals can develop real nursing skills, able to accompany patients with true presence of mind.

At the same time, through shared efforts in repeating a lecture, understanding it and helping one another in their struggle with questions, a positive group-process arises. All participants become learning partners who support each other in taking the steps that have been previously agreed, and share responsibility for their success. Once this process has been carried out a number of times, attention can turn to your own relationship with the learning stages. At every step, typical “blockages” can be discovered, such things as immediately voicing your comments, judgments or feelings at the first stage of listening, or repeating, because of a wish to “warm up” and digest things too quickly; or there appear large gaps in perception through a lack of concentration; or preferring to remain at the stage of passive perception in silent, merely “consuming” listening. By becoming aware of our own blockages to learning a good opportunity arises for self-knowledge and schooling.

The sevenfold nature of these steps or stages are to be found as a true archetype in every process. For instance, the stages of dying can also be seen as a learning process from this perspective, and from this we can draw help in nursing dying people. In her concluding study, a course participant described nursing cancer patients in this way. Working with these learn-

ing stages has proven very useful and productive for everyone, including us as tutors and course leaders.

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Why is Eurythmy in so fundamentally important in the first seven years; and how can one enhance its effectiveness?

Elisabeth Göbel, Göttingen

Our civilization is a master in cramming us too early into our bodily nature, and in confusing and tying into knots the connecting threads to the spiritual world. What already happens to children in the first seven years, belongs to the worst [crimes] which are committed in humanity, because it only allows to the strongest natures in later life a spiritually adequate thinking, but also feeling and will. For example, electronic toys with their pictures, language and music, in most cases smother the germinating feeling for an artistic impulse of the future that opens up—with all its consequences for the evolution of humanity.

Consequently, not only is stage eurythmy, school eurythmy and eurythmy therapy in a plight, but also eurythmy in the Kindergarten has reached a situation that gives cause for concern. Besides many wonderful children, there are some who give us strongly chaotic, homeless impressions, who are no longer able to imitate and to dive into a eurythmic process. Yet here is our chance to bring about something fundamental with eurythmy, even in the greatest way, when a good working together with the Kindergarten teacher is possible.

But what can we eurythmists ourselves do to give the children a feeling of home, where they can feel sheltered, where they can re-learn a rhythmic breathing in a eurythmic surrounding? Does not our time demand also towards the small child a strengthened inner work and a deeper eurythmic preparation?

Friedrich Hebbel said so well, in conjuring up the consecration of the night: “...*Und aus seinen Finsternissen / Tritt der Herr, soweit er kann, / Und die Fäden, die zerrissen, / Knüpft er alle wieder an.*” [“Out of its darkness, the Lord steps out as far as He can, and the threads which are severed, He joins them all together again.”] I believe we have to join with “the Lord”, so that “the consecration of the night” can help us, by attempting to prepare for it while preparing ourselves.

When we realize that a short ago our little ones still lived in the pre-earthly realm, it might perhaps do them good to feel when we turn to this wonderful theme of pre-existence. Many of Steiner’s lectures are suitable to open up the most varying aspects to get a premonition of the pre-earthly experience. Since Thomas Göbel has recently brought to our eurythmical consideration, especially the lectures on Ephesus (21st & 22nd April, 1924,¹ see Newsletter Michaelmas 2001), I today choose this path. In this way, we can prepare the vowels in the most beautiful way for the children. Through the verse in these lectures “Offspring of all the World!...” we could certainly connect ourselves strongly to the cosmic gestures and perhaps felt in the transition from the Sun-gesture to the Moon-gesture in the sphere of the Moon how it strongly pulls us together from all sides. Further in the verse, beginning the initial steps of a eurythmic path developing into an Ephesian adept, how from the concentration of the Moon-forces surround us, that belonging to the days of the week, in a wonderful change

between planetary spheres some of which are near to the Sun and others further from the Sun, until at the end surrounded by the all-pervading mantle of warmth of the Saturn-forces, we can divining feel the gift of the earthly birth. This will be moved and lived through by us before the children's eurythmy, in order to bring something light-filled to the children.

Made aware through Thomas Göbel's intensive further studies on Steiner's lectures, I believe I can experience how speech and movement faculties are something which definitely still surround the children, because quite recently, as Steiner describes, the outside of the ether-body has received the speech and movement faculties through Mars and Mercury. The training of these faculties we can take in eurythmy in a wonderful way into civilisation and in a childlike way adjust to the earthly conditions. In this way these faculties become theirs. Then, furthered and made sensitive through eurythmy, the inside of their ether-bodies – which receive the wisdom of Jupiter, the beauty and love of Venus, begins to unfold, especially when as a eurythmist in all the childlike vitality one can achieve the Saturnine calm and warmth (!), in order to surround the group of children with it. With all this, we can clearly experience eurythmy as an increased influence today so absolutely necessary to develop the "culture-side of the ether-body" of the children. The cultural faculties which a child though the process of education, especially the parents, has to gain are through the eurythmic activity more strongly trained because eurythmy itself is drawn from the same archetypal, cosmic forces which form the human being. In this, it is also explicable that tiredness and the using up of natural life-forces in the efforts of "the cultural side of the ether-body" is connected to a healthy up-building activity. Then too, as Hebbel says, the night can give its full consecration. To make this possible, in the civilization of today, a strong struggle has to take place.

In order to learn to re-experience the descent of the children's soul, the sounds I O A are wonderfully suited. I would like to quote a passage from the lecture of 22nd April, 1924:

"And there was a certain institution in the Ephesian Mysteries such that he who could let it work upon him in the sanctuary was altogether transplanted into this creating of one's being out of the Sunlight that wove around the Moon. And then there sounded forth towards him as though it were sounding from the Sun: I A O. He knew that this I A O calls to life his 'I' and his astral body. I O—'I', astral body; and then the approach of the light-ether body in the A—I O A. Now, as the I O A vibrated within him, he felt himself as Ego, as astral body, as ether-body."¹

Through an intensive study of these lectures, I found myself for the first time questioning this sequence of vowels which hitherto had appeared so obvious. I tried it in eurythmy: as adepts in the making, we let the I,² the vowel of Mercury, sound through us. We experience it as "I"-force filled by the Sun, in the uprightness for which we feel we are indebted to Mercury. It is the basis of our human freedom. As such we can experience the I. Hopefully in the future it will be possible, strengthened through the "egoistical being of Mercury" to develop towards the Sun-forces of the Higher "I". With this background, we try to experience the following:

We fetch the I from afar into the space as though with the force of "swift-wing'd Mercury's motion" the limbs would make themselves the mediator of the Solar power. Thus it appears because the direct Sun would destroy the fashioning of the ether-body (according to Steiner). Was not Mercury in earlier ages the messenger of the gods?

Now, like the pupil at Ephesus, we want the O to sound through us. Perhaps in it we can feel the radiant wisdom of Jupiter, which in the O gathers together all the forces of the astral realm, the mood of O, the embracing of the world in order to make it one with us. The wisdom of the ether-body is the presupposition that the astral body from the planetary spheres, contracting, an unfold its influence in human culture.

To feel the rays of *A* coming from above, we can feel in eurythmy that we are surrounded by light as human beings who gradually want to feel the gift from “grace-bestowing Venus’ love-liness”, by feeling the *A* as an etheric garment of light into which we can slip. The being penetrated by the sound *IOA* was experienced as “the last steps for the descent from the spiritual world. Then one was sounding in light”.

It is very beautiful to practice with Steiner’s verse: “*In der Lichtesluft des Geisterlandes—In the light-filled air of Spirit-land*” in the mood of *I* from afar into the circle, “*Da erblühen die Seelenrosen / Und ihr Rot—there blossoms the roses of the soul*” – in a blossoming mood of *O*, – “*erstrahlet in die Erdschwere—rays into the weight of the earth with A and E, arriving in the middle of a grand spiral. The wonderful thing about this verse is that it swings through the same mood in the opposite direction until it meets the I again: “... in die Geistesfelder wieder hin—...return into the fields of spirit.”*

But, turning to the little child who has arrived on the earth, he is totally immersed in the mood of *A*. And when he begins to express himself in speech, then it is an *A!* or its variation, an *Æ*, which is soon used as an *E*. Next a very open *O* is spoken, and only after the *U* does the *I* arrive, actually properly only with the first “*I*”-experience though saying “*I*” or “*me*”.

It is also important to take into account this sequence in different ways in children’s eurythmy. We have to consider whether only at the end of the first seven years we should do “*In meinem Köpfchen bin ich licht*” – *I*–, “*In meinen Beinchen bin ich stark*” – *A*–, “*In meinem Herzen bin ich froh*” – *O*– (“*I am here; here we are; we love each other so.*”), when the birth of the [individual] ether-body has in a certain way been completed. In verses like “The Little Ladybird” (H. Diestel) where with each vowel he receives another spot on his little coat, it would be good to do the sequence like this: *A E O U I*, and so on. If attention is given to the right sequence in which the sounds are learned, and are brought through eurythmy into the dreaming memory, you will plant into the growing human being a strengthening element into his developing ether-body. From the above, it is easy to see that the *I* is only sparingly used in short, disguised form, in order not to bring on egoistical development prematurely.

If, in fashioning the vowels, one would be able to be conscious as a sub-stream in one’s feeling of the mirrored process of the pre-birth events, the richness of eurythmy could certainly be increased. It is already inherent in every eurythmic effort to let a feeling of homeland arise for our little ones as a basis for their life. Then perhaps later in “darkness” they can “let the threads be re-connected”. The basis of the feeling of truth is laid and with it the ego-forces are strengthened.

Nora von Baditz reports Steiner’s words: “If one does eurythmy with the little ones under seven years old, then they receive an ego-strength which neither school nor karma can bring about...”³ To conclude, I would like to thank Thomas Göbel for his research work which, though its compactness makes it difficult to read, for us eurythmists it could be enlightening and get us further. In a forthcoming Newsletter, I would like to turn to the consonants in children’s eurythmy, based on Werner Barfod’s work.

[1] Rudolf Steiner. The Easter Festival considered in relation to the Mysteries. Lectures, Dornach 19th to 22nd April, 1924 [GA 233]. Tr. George Adams, RSP London 1968, p. 67 [Tr. note].

[2] For this translation the vowels are italicized, to avoid confusion with the “*I*”, or human ego. *IA O* is pronounced *ee, ah, oh*, of course [Tr. note].

[3] In “Kind tanzt”, Studienmaterial der Internationalen Vereinigung der Waldorfkinderergärten, Heft 10, p. 24.

Art of Movement—our Problem Child

Anja Riska, Helsinki

The instrument with which we dance and do eurythmy is for us so immediate and known—yet so unknown, the very first thing to be created. It is born out of the spirit; the forces of the Logos are manifested in it—it was created in the image of God. Matter has bound it to earthly gravity—through the Fall of Man it became a means for self-indulgence and sensuality. The ancient world saw the implanted harmony and took it as an ideal of beauty—their gods were pictured in human form. In the Middle Ages it was seen as the cause of all sin—the Church dismissed that art whose means is the language of human movement.

Our problem is to find an art of movement in the world today, an art which instead of colours, forms, musical sounds and words uses the movement of the human body in order to express the soul. What is called art today? This concept is becoming ever more diffuse and misty. It seems there is no longer a generally valid idea. Opinions vary widely, from “Everything, even the most everyday things; life itself is art”, to “Hardly anything which is presented as art is a real art”. In any case, everything happening in this field demands anthroposophists take a stance. Does not art according to the anthroposophical picture of the human being have an essential role to play in the process of becoming human? The chaos seems also to have spread into anthroposophical circles. The ball has been lost, and that is not bad. No longer is it possible to be comfortable in ready-made answers and authorities; everything has to be looked at on its own ground and the attempt made to reach an overview of the multi-layered phenomena. Here, I hope I can present the situation as it appears to me, knowing that the picture is incomplete.

The Essence of Art is threatening to disappear

One way to produce art today is that new, surprising situations with unusual contexts are presented, revealing new points of view. Intended or chance associations appear. In such a way, the artist gives suggestions pointing in a certain direction. The audience becomes engaged in their thinking. In this way, the artist becomes an important influence in society, which leads to political art. In this case creativity lies in the combining of already-made objects, not in the process and qualitative handling of the material, the transformation of the natural elements. With these methods, a welcome way is opened for the senses is opened for the simple perceptions of natural phenomena in everyday life or in nature.

A further point is that one has ever less sense for qualities. The sphere of life is drying up, the nuances of soul are becoming poorer. On the other hand the one-sided appeal to the understanding and intellectual side is increasing, with the demands for speech (action after action) and the attacks on the possibilities of experience on the emotional level. The topical realities of life, decadence and perversions dominate as themes. They are shown as such, also with such strong effects that it comes across as a search for crossing the threshold in this direction. A dance performance, for example, can from beginning to end wallow in a *Narkomannewelt* without development, redemption or catharsis.

On the other hand, abstract symbols are often used and intellectual ideas are directly realized. That people also like to take up mythological and biblical texts does not contradict this. For unemployment, depression, homosexuality, pornography and violence is even to be found, for example, in themes from the Kalevala and the Bible, when read with *that* intention.

At the same time and on the same platform one can read in the thoughts of many direc-

tors and the titles of many performances something quite different: “Songs of the Blessed Ones”, “Plays of the Gods”, “Diary of an Angel”, “The Trembling Angel”, “God is Beauty”, “Pilgrimages”, and so on. Here we can see what in the background is seeking entrance. The same thing is shown in the above-mentioned tendency wanting to use texts from the Bible and mythology. Not infrequently an underlying “mystery drama” comes about. One only has to realize with disappointment that the “tools” are missing to incarnate such genial ideas in whatever way, to enliven the physical, sense-perceptible realm, and to ensoul it so that on all levels justice is done to the idea, laying hold of and addressing the whole human being.

Anthroposophy has inherited a concept of art from Schiller. For this reason, and connecting to Goethe, Rudolf Steiner has shown a complete path of schooling. His artistic impulses have not been fully realized at all; they are still awaiting their time of flowering. Incidentally, I do not want to speak of “anthroposophical art”. In my opinion, something can either be art or not art, or perhaps bad art, yet Anthroposophia *impulses* of art are there. If, where art is carried out on this basis, one misses the real artistic element, then this—what we are to do about it—does not rest with the existing path of schooling, but with us human beings. On our search for a contemporary art of movement, we firstly do not want to discard Schiller’s and Steiner’s concept of art, and secondly want to behold with open eyes what exists today as something new in the cultural landscape.

Dance and eurythmy, which both use the same instrument, both claim to be an art of movement. But throughout the whole of the twentieth century—which was an important one for the development of both—the paths have progressed far apart, practically without mutual contact and dialogue. During this time eurythmy was only just born. A beautiful, true, humanly appropriate and humanly respectful art of movement and vocabulary of gestures was learnt, that is, a technique. Of course, not a mechanically dry one, but a living technique with substance. Yet eurythmy has lived all this time more as a craft, or alternatively as a science, than as an art. In general it could not satisfy as a stage art of movement. A crisis had to come—and quite radically—in order thoroughly to shake up what had become stuck. The dance, however, found itself outwardly on an upward curve.

My concern is to bring both somehow under one roof and to make concrete the themes which have already for a long time concerned the world of eurythmy. Eurythmy is also a kind of dance and will have something to say in the development of the art of the dance in future. What today appears as dance is not a criterium of the concept that has always determined it. In different times and cultures, the dance possessed different perceptible forms.

The Dance—Cinderella amongst the Arts

Humanity’s oldest art, the dance, has for many centuries been the Cinderella amongst the arts in Western culture. The dance, the language of movement of the “sinful” body, was banned from the liturgy by the ascetic priesthood. Consequently, the dance was robbed of that possibility of development with which the other arts, like the visual arts and music, were blessed. In the lap of the clergy, spirituality did flow into the arts. How many beautiful and magnificent works of art came about out of Christianity for long periods!

Already then the dance existed as a form of entertainment and enjoyment in the folk festivals and the courts, where ballet gradually emerged. Baroque and Rococo with their static forms also bound ballet into a strict form, giving it an artificial and manneristic appearance. A certain superficiality remained with the dance on all its levels. The effect of all this development has lasted to this day.

Here I have to insert something. Despite, or because, of this fact, the recent wish, the longing for spiritual, sacred themes can be observed amongst dancers, but this has not changed the matter as such. It has not led to new beginnings in movement, qualities or dimensions. That tendency can be read, for example, in the above-mentioned ideas appearing in programme notes, and the symbols and dramatic gestures employed.

It is the same phenomenon in religious rock-music. When the sung words coincide with church spirituality, it passes for Christian music, however rough and raw one uses one's voice, however noisy and however high the decibels in the electronic production, and however insistent the beat. People are not aware that in the way it sounds, the qualities can also be Christian or non-Christian, and have a deep effect—actually deeper and more immediate than the mere words.

Spiritual impulses to renew the dance

Back to the history of the dance. At the turn of the 19th to the 20th century it seemed as though heaven had opened for the world of the dance, for a couple of decades shining down sublime Inspirations. Isadora Duncan in particular—the first revolutionary in the dance world—had a burning aim to free the art of the dance and renew it out of ideals of soul and spirit. She linked to the antique ideal of beauty which saw the harmony of the human body and in it the image of God. In all the appearances of nature including the human body, she felt quite directly controlling and forming forces, out of which in her opinion should stem the movements of the dance. Behind everything she divined macrocosmic influences. In order to lay hold of the invisible forces, she wrestled to give her ideals concrete forms and to help to incarnate the new art of the dance as it lived in her dreams. Yet all this remained an open question. The heavens closed again; a time of reception was over. Isadora's influence was a lighting up full of sentiments.

Here one can't avoid thinking on the parallel art of eurythmy, born at the same time and going through its initial strong development. From her point of view, Isadora Duncan would also have not got further because in the existing picture of the human being and the world no concepts existed for what she was seeking. She did not meet anthroposophy. Her life was marked by the ideal of freedom and had also been the starting point of her dance reform. Isadora did not develop a special technique or method out of which a training could have developed.

As we know, some other visionaries also linked on to this stream. What is called modern dance, in contrast to classical ballet, slowly developed out of this impulse of renewal from the beginning of the 20th and gave birth in time to more or less strictly and rigorously trained body-bond techniques.

Post-Modern Phenomena in Dance

Today the situation appears quite different. What is happening in the artistic landscape in post-modernism—if we are still allowed to call it that; the world is changing so fast—leaves its mark in tendencies of dance. Many characteristics of the early development have remained to this day. Music is used to accompany the play of movement. It sets it going rhythmically; the attempt is not to present the music itself through the movement. Invented, very skilful, acrobatic dance movements, strictly measured by the beat, are carried out. Besides the beat, rhythm and tempi of the music, moods and associations of the music can also be used for visualising it (e.g. the title of the piece of music). Often a theme or story is danced to music. In order to make clear the content (normally speech is not used), dramatic gestures are used,

e.g. warding off, longing, jealousy, pain, inclination, etc. which in the context of the dance appear rather banal because they stick out from the overall dance movements.

A tendency is now spreading completely to separate the movements from what is heard. Besides music, words and speech sounds are used, and noises and resonances. The movements can be anything that a human body can do. The most extreme things are attempted in order to create new effects: gestures, facial expressions, movements of handicapped people, the mentally ill and drug addicts. Complete “freedom” rules. Absolutely everything is possible. All sorts of additional things are used: pictures, props, furniture, *etc.* Either this is an impoverishment of the language of music itself, or the aim is some kind of complete world of art—different arts alongside or with each other.

To the stirrings of today there belongs the search for the archetype, the natural, in the human being and with it, as is thoughts, what is “free”. To seek the natural in the language of the dancers means “the animal in yourself”, the subconscious, to which the emotions also belong, which indeed are closest to our natural body.

In any case one can be fascinated by the suppleness, lightness and looseness of the movements which go by themselves, practised in some modern trainings. We really are dealing with the forces of levity but the etheric formative-forces are not developed. The dancers have no idea that movements can gain in quality from what is heard, from the music and speech, if they are practised with a felt activity of soul. One cannot find the invisible, inaudible music and speech inherent in the human body, however deep one reaches into the physical body, right up to crossing thresholds. So, ever again you miss the element of human beauty, the harmonious—the EU.

Once I experienced something that could be seen as some indication of a future art of movement. It took place without audible music but it contained indications of a dynamic, rhythmic, breathing musically-fashioned playing in space with a largish group of dancers. Eurythmy, too—and especially eurythmy—should be able in future to achieve such a visible music, because we eurythmists are already on the way with existing music to make our own in movement the musical principles of fashioning. Then we would create musical and sculpturally-eloquent compositions based on a rhythm which brings about a play between us of forces of gestures and forms. This creative, fashioning side of the concept of rhythm, proceeding from the breathing and pulsing of the human middle system would also redeem the dance today from its one-sided emphasis on rhythm stuck in the feet, in the will.

Eurythmy as Dance

In eurythmy on the other hand, we have often missed during the training, practising especially the physically exact audible rhythm. To hear the audible rhythms pulsing in oneself is indeed the prerequisite to be able to find the counter-rhythms and inaudible accents and to form what lies between. With rhythms one has to be able to treat creatively and feel what kind of gestures arise out of the play between light-heavy, long-short, staccato notes, rests, *etc.* An extended concept of rhythm can also embrace the details of the whole, *e.g.*, the rhythm and breathing of a whole performance.

If the weakness of the dance is the lack of EU, I find that RHYTHM is the weakness in eurythmy as practised today, which concentrates one-sidedly on the EU. The vocabulary is learnt, one's instrument is tuned on it. This is the prerequisite to be able to play on it. Wonderful movement qualities are developed lying deep in the human being that aim towards macrocosmic dimensions—qualities which can be found nowhere else in the dance world.

Art, however, only arises when man as artist can create *his* art with the God-given elements,

with colours, forms, musical sounds, speech sounds. Even if in these elements, in the micro-cosmic mirroring of the cosmic harmonies of the Logos, creative forces are living and the feeling-soul of the eurythmist can become part of these forces, the artistic process of a human being requires an individual engagement and abilities of artistic creativity.

Every work of art, each piece of music or poem to be carried out in eurythmy, is unique and individual and has to be taken up by the artist individually. The visible form of a piece of music or a poem initially lies hidden. The ability to find a visible form to the audible is very undeveloped with us human beings—as also the ability to hear the silent visible element sounding inwardly. And it is also difficult to carry out a gesture which sounds without music being played at the same time. When two well-practised eurythmists independently and autonomously perform the same piece of music, even when the eurythmy form is the same, e.g. a Doctor Form, without fixing the bar numbers, then the result is quite different.

These facts show that it is incorrect to say that in eurythmy the making visible of what sounds at the same moment and “what one hears anyway” would be a doubling, an illustration of the audible, and consequently inartistic. One could probably say it about what is called spelling in eurythmy, but the spelling can in no way make visible a piece of music or a poem. Moreover, eurythmy belongs on another level of being from music and speech, and on this level music in eurythmy is a new creation—has to be, at any rate—presupposing an autonomous artistic process. In this way, eurythmy can be fruitful for music and speech themselves, and for the audience open new dimensions in listening.

At the beginning of human development, expression in movement existed first and this faculty gradually became the faculty of speech. Today this path is reversed. Through intensive, qualitative listening to speech and music, we have to learn the really artistic movements that do justice to the human being, as well as the organic principles of form in larger contexts.

Because in art everything depends on relationships, in a piece of music we do not hear notes one after the other, such as Bb-Ab-G-G-G-Ab-Ab. With “relationships” we do not simply mean those of pitch (intervals) but also the relationships of time (rhythm), motif, dynamics, moods, etc. With new relationships, new contents arise, structures—new worlds. The possibilities with only 12 notes are endless; and with putting together the 20-30 letters the entire literature of the world has come about! So we need much more than the given gestures, the vocabulary. Between the relationship lies a play of forces. All this is actually inaudible. It lies between. Whatever is created in such a way only arises again in the human soul. In order to be able to make these soul-contents visible in eurythmy, the music, the poem—that means, the objective contents—have to be first experienced in the soul of the individual. Then it can be expressed with the instrument of movement. What is unique in a piece of music or a poem should arise. The falsely-understood objectivity and fear of the subjective element that leads to non-expressive, non-appealing, undifferentiated eurythmy has been the original sin of eurythmy presentations.

A breathing of the soul missing in the arts.

With dance limited by the body it is obvious that it tends towards the emotional element, to the realm of feeling-life bordering on the physical body. In contrast to this one can say with presentation one often misses the soul. The breathing of the soul is missing. In order to bring the soul to sound, you have to redeem your consciousness from its being bound to the head, not in order to become emotional but in order to enliven the finely coloured, nuanced levels of feeling. In this way you connect in your deeper being with the corresponding contents; the soul breathes with and also takes along the physical breathing, indeed the whole human being.

The most essential thing in doing art according to the anthroposophical impulses in the C20th was to become aware of the hidden essence behind mere sense perceptions, the colours, forms, musical sounds, movements and speech, to penetrate into this and with a conscious path of schooling through the medium of the etheric element, to present it. Because this path is so new and probably exists nowhere else in the world, the situation today is quite understandable.

The same danger of spelling is to be found in the sister arts of artistic speech and singing (according to the methods of uncovering the voice). In singing, for example, we easily concentrate on the sounds of the notes, singing them individually without connection to the musical forms. We do not dare to give ourselves to the carrying power of the music, whereby the musical structure does not oppose in any way the imagined sound-qualities. Quite the contrary, the soul-breathing, giving itself to the music and consequently to the carrying physical stream of the breath helps us to free the element of sound. Because this human art, this microcosmic creation can be traced back to the "secret laws of nature", to the macrocosm where the musical sounds, the resonance and the sounds of speech originate. The above-mentioned criticism is rather intended for advanced artists who to a degree already master the elements and technique.

It was mentioned that the dance during the last decades has taken an increasingly conspicuous position in the public artistic forum. This might arise out of a general very dominating tendency, known as body culture. Think of sport, cosmetic techniques, body-building, body piercing, and so on. These phenomena lead our thoughts to the mystery of the physical body whose secret can only be discovered when the thought of transformation of matter becomes real. In this sense, eurythmy is a forerunner which is not yet visible in today's cultural forum.

EURYTHMY AND DANCE

Thomas Göbel, Öschelbronn

The human being is a cultured being and culture is the basis of an activity worthy of the human being.

All cultured abilities of the human being have come about through exercises. In this way the new-born child learns to walk, speak and think, thereby developing his imagination and his morality. These five capacities are brought by the individual human being from his pre-existence. They develop in childhood not through what the human being is as a being of nature, but only through examples that are worthy of imitation, and later through authority.

Saying this means that all the human cultural achievements possess their unconscious origin in the spiritual world but develop in the sensory world, and need the awakening self-consciousness. This being so, a link can be made between the spirit world and the sensory world. This link brings forth art out of the source of all productivity. Art is able to treat all the qualities of the sensory world as if it were spirit. Without art, all culture would be impoverished, reduced to mere civilization. Arising from the archetypal human capacity, out of walking upright, all the capacities of movement are developed, from speech to morality. This is the path which leads the awakening human being into the sensory world.

If the way back to the spiritual world is sought, the corresponding way of working is meditation in the anthroposophical sense. If its conditions are fulfilled, moral as well as aesthetic Intuitions can result. One of the prerequisites for meditative work is inner peace. This is the result of the control of the “I” over the soul which is educated to keep silent. The increase in strength of the thinking will, born out of stillness, creates sureness of judgement as well as the necessary conscious overview, which is needed if the soul is not to be drowned in illusions. This—to give only one example—is the case with the shaman, who convulses himself into a spiritual world. His clear self-consciousness is extinguished. With such thoroughly successful attempts to enter a spiritual world, every “I”-consciousness appears disturbing because the human being becomes an object to beings which he does not know.

Every leading by the “I”, every clear consciousness, comes out of stillness and has to be worked for meditatively. The art of movement, too, has to be practised out of a self-consciousness, if a modern art like eurythmy is to arise.

Both directions over the threshold to the spiritual world have to be available for the person moving in eurythmy. The direction into the sensory world shows eurythmic movements and forms as if they were supersensory. In this way the eurythmist can allow the processes underlying speech to appear in the sensory realm through his movements. He can also move in such a way, that the moods which colour the speech would become visible, and he can show the forms which the soul-body takes on as well as the states of being of the “I” in its turning towards the social world. In short, all this belongs to the spiritual world nearest to us, these are all supersensory aspects of the other human being when he speaks.

The other direction into the spiritual world is meditation in eurythmy. It forms the inner bodily nature through relevant exercises into a forming, artistic ability of expression. Not the will of thinking but the bodily nature is worked through here by the “I” and is made so transparent that the movements appear as if they were pure soul. Because the technique of a “meditation in eurythmy” is not the theme here, suffice it to mention that the night-processes during deep sleep have this influence.

Even the cultivating of soul-mood which is the prerequisite for expressive eurythmic gestures can be exercised meditatively out of the force of the “I”. For this Rudolf Steiner suggests a mantram through which the secrets of the human organization can be experienced through seeing the connections which the cosmic word makes with the threefold forces of the human gestalt:

I seek within [me]
 the activity of creative powers,
 the life of creative forces.
 The earthly force of weight
 speaks to me through the word of my feet;
 the forming might of the air
 speaks to me
 through the singing of my hands;
 the power of heavenly light
 speaks to me
 through the thinking of my head,
 how the world in the human being
 speaks, sings, thinks.

As in all meditation as understood by anthroposophy, here too it is important that the content of the mantram is experienced in the soul with all inwardness, with strong inner feeling, so that in the soul something happens towards which the words point.

In this way both crossings of the threshold for the eurythmist are meditative practice-tasks. And between, on the one hand the making-supple of the body, and on the other hand the training of the corresponding soul-moods, lies the field on which the eurythmist unfolds his artistic life. He chooses a specific poetic or musical work to fashion in eurythmy.

Without entering into the details of the stages of the work, the question of the relationship is posed here, which the eurythmic artist possesses towards the poetic or musical work of art. If he understands his eurythmic task he cannot do other than become a servant of this work of art. He uses his eurythmic ability, through his gestures, movements and choreographic forms, to manifest that part of the composition which in speaking or singing remains invisible.

He must have practised the ability, to be able to present the sequences of all the processes of speech, soul-moods, forms of the soul-body and the conditions of being of the "I". The inner paths of the soul, the soul-colours, the impulses of will and figurations of thought of the poem have to be lived through by him in order to appear in movements and gestures. For this training of the soul, sensitivity, inner mobility, and also peace and relaxation are demanded—peace and relaxation, in order at least to gain a certain security that no subjective colouring takes part through the personal condition of soul. This does not deny an individual interpretation, which has to come about if the style of the eurythmist is to become visible in his art.

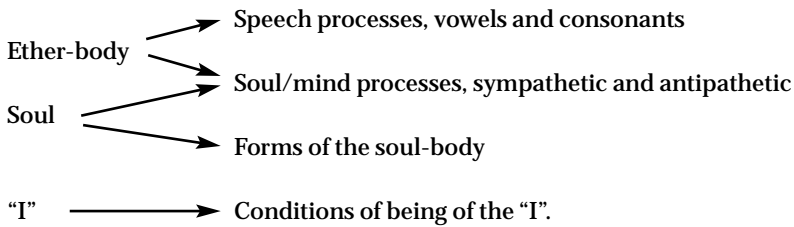
The strong and individual living-into another soul, into the soul of the poet or musician, belongs to the basis of eurythmy. The eurythmist has to find his way back to the source which bubbled forth from the poet's soul. He has to live into it if eurythmy is to come about. For this he has acquired the artistic means with which he works as does a painter with his colours, the sculptor with the forms, the musician with the notes and intervals and the poet with language. The eurythmist's artistic means are the moving gestures and forms of all four supersensible aspects of the speaking and singing human being.

Now, one might object that the eurythmist himself possesses his individual, personal soul in which he himself experiences his own soul-movements, colours and states of mind. If he wants to express this in movement, he can do it much more directly than to live into the soul of another human being. The human being can experience many things in his soul, for example, when he gives himself to the sunrise on a windless morning. Or dramatically experiencing a raging storm with a howling sea and hissing spray. What a tremendous richness of movement, what an abundance of gestures is then available to him as a means of expression! Such examples can be endlessly continued. For this, too, the human being needs a sensitive sympathy and a devoted soul; he can feel in full warmth what his heart says to such experiences. Indeed, through concepts and thoughts he can be disturbed and feel wounded in his artistry in devotion to such experiences of nature, if he is to put a certain gesture and movement vocabulary between his experience and the movement expression. With this kind of artistic experience it is also important that the necessary subtlety and mobility is developed in order to express such an elemental symphony.

Only—is this eurythmy? This has to be denied, on principle as much as on the process. On principle, for eurythmy is a matter of recreating, in the same sense as acting or concertizing is a re-creative art. What, however, is described here is not a re-creative but a new-creating art, and, using the usual word, we would call it dance. In the dance a natural experience is directly transformed into movement. Re-creative and new-creative arts are mutually incompatible. Please note that a value-judgement is not being made here. In comparing eurythmy

and dance according to their principles, we find they differ from each other. The dance is a new-creative art and, in the case described above, an impressionistic art of the dance in the same way as the pictures of Monet are impressionistic paintings.

If an impressionistic dancer would concern himself with the question, whether the artistic means of eurythmy contain the full gesture and movement vocabulary which he needs for his work, he would have to deny it, or experience it as a limitation. Consequently, the artistic means of eurythmy according to its inherent nature, can be ordered to make clear its inherent limitations for impressionistic dance:



A practical attempt to express in impressionistic dance the awakening of nature during sunrise through gestures and movements leads a direct expression in gesture and movement that suffers no limitations. The aesthetic feelings of the dance-creator alone tells him directly in the present movement whether his movements are congruent with what occurs in his soul. And this event is always a whole process in which an analytical approach is disturbing. That gestures and movements which are also the artistic means in eurythmy *can* appear, is, of course, a platitude. Take, for example, *A* as a eurythmic gesture. It would be very strange if a dancer would not use this gesture in presenting his experience of a sunrise, quite independent of whether this gesture signifies *A* or not. There is nothing more obvious than to use this *A*-gesture in this situation. Only—it is not eurythmy, simply because the individual soul-content of the artist should appear and not a poetic or musical aspect of a particular piece of art. The concrete experience of a sunrise is not a piece of art but a natural event, though its expression in dance certainly is a work of art. In the same sense, the landscape Monet saw is not a piece of art, but the picture he painted under its impression is.

Eurythmy, rightly understood, has to proceed differently. It has to begin quite outwardly by studying a poem. The eurythmist has to live, practising into the text, with the means he has gained until he finds the source out of which the poet has created. Only then can he manifest those aspects of language which otherwise remain invisible. This serving devotion is eurythmy.

Through practising the artistic means available to him, the eurythmist can work in the ability-potential of his “potential-organism” that he needs for a concrete performance. For this reason he will consequently not miss any artistic means because the aspect, for example of the speech process to which he limits himself, is alone made visible and not an unsurveyable, unlimited “universal experience”, such as a sunrise is. If you open yourself to experience a sunrise with enough intensity and differentiation, inexhaustible richness of experience is available.

When a eurythmy performance succeeds, then, quite in contrast to impressionistic dancer, to the head speech the eurythmist alone shows the supersensibly aspect of the speech process. For the eurythmic fashioning of this aspect none of the artistic means is missing because in itself this aspect is a complete wholeness within whose limits the eurythmy remains. Only through this can a supersensory aspect be brought to a work of art which is complete according to its own laws. This is the characteristic of *that* spiritual world, in which

the laws of fashioning are valid, which are the processes of the sounds. The art of eurythmy appears in the HOW of the sequences of the sound process, not the WHAT. Goethe expresses this: "... in vain unbound spirits will strive towards the heights. Whoever is great has to contract; in the limitation alone is the master shown. The law alone can give us freedom." There is no "spiritual world" in general. It is always marked out and concrete, never general.

That a feeling-soul wants to experience itself as limitless is also true, but true on another level of existence. As long as the greatest works of art were created out of the beauty of the human soul, the soul was experienced as boundless, not finding its way back into the spiritual world. Only with classic modern art has nature been destroyed and aspects of the spiritual world discovered. The starting point of impressionistic artistic work is the sensory world. As soul-experience, it always contains something limitless because it is inexhaustible—like the sunrise. This stands in full contrast to the spiritual world lying beyond the sensory world, beyond the threshold. There it is always a concrete, marked-out world, always only one aspect, but in so far complete. Because of this marking out, eurythmy can create complete works of art. In any case, the possibility is there. This is what is unique.

Whether something is impressionistic dance or eurythmy is not decided by the fact that the same artistic means are used, or better said, partly used, but what decides is whether we are dealing with a directly supersensible aspect of a complete work of art, or with the directly danced limitless creation. Impressionistic dance is limitless because its nature is of soul and not of spirit.

It would be good to attempt a basis of judgement adequate to the subject in order to make a clear whether a performance belongs to dance or eurythmy. Then a certain quarrelling would be solved, which can only be solved through a faculty of judgement. To repeat, what is here suggested has nothing to do with assessing the quality of the one or the other. Of course, there exists bad eurythmy and great achievements in the dance. If we enjoy a work of art in movement, however, we should be able to establish adequate criteria for the subject to decide whether in a particular case we are dealing with dance or with eurythmy, without succumbing to quarrelling over it.

The Connection between Inner Development and Training the Instrument in the Music-Eurythmy Training (Part 1)

Hans-Ulrich Kretschmer

Real art—and surely eurythmy—leads over the threshold. Consequently, as a matter of course, you come across the question of Imagination, Inspiration and Intuition. Rudolf Steiner¹ describes the study-of-man basis:

The consciousness-soul	is changed into	Imagination-soul
The intellectual- or mind-soul	is changed into	Inspiration-soul
The sentient soul	is changed into	Intuition-soul

Every path of training means an acceleration, or a continuation, of the natural biographical development (see Rudolf Treichler²). Every true art-training—and certainly eurythmy—is a pathway of schooling and consequently immensely influences the natural biographical development on the level of artistic activity, not necessarily on all levels of the personality.

With regard to the artistic element, this means that the development of the supersensible members, which at the same time are beginning to be transformed, is of necessity speeded up. The progress normally expected of a student during a 4-year training, as regards his supersensible members, signifies the following (see further in H.-U. Kretschmer³):

- 1st year:* Beginning to train the transformation of the sentient soul into the Intuition-soul;
2nd year: Beginning to train the transformation of the intellectual- or mind-soul into the Inspiration-soul;
3rd year: Beginning to train the transformation of the consciousness soul into the Imagination-soul.
from 4th year: Beginning to train the Spirit-Self as the further transformation of the astral body out of which the sentient soul has already been formed. Eurythmy in its full meaning only comes about when the Spirit-Self takes up spiritual life-forces, as Steiner⁴ describes.

If as a trainer of eurythmists you know about these laws, a study-of-man background is given on which you can build your teaching in the various years. The drastic shortening of the biographical development of the student through the eurythmy training makes it necessary to be conscious of these things. This also makes it possible to address the students not only on the level of schooling their instrument but also of their inner development, and therefore of their full humanness!

Qualities of the sentient-(Intuition-)soul (according to Rudolf Treichler²)

- Higher "I" as the guiding star: finding the task in life. Love for the subject. Love for the deed out of freedom
- Wonder, cultivation of devotion
- Unhindered receptivity
- significance of what is not understood but guessed through feeling
- living concepts
- cultivation of the sentient soul (feelings in connection with sensory perception) as a source of sensing the spirit
- enthusiasm as a quiet burning flame, not as exuberance
- to strive for experience of phenomena in hearing and movement (to perceive with the feelings), experiences of Intuitive quality of understanding and transparency
- element of will of Intuition: devotion to the other (art); completely giving space by giving up your own; selflessness out of individuation
- sentient soul as the richest soul-member: longing for the sensory (human being and world) becomes the longing for the spirit. Without a richly developed sentient soul, no rich spirit-organ.
- interest in the world (super-personal of art) instead of mere personal feelings
- preliminary stage of Intuition: moral feeling, moral conscience.

The teacher can take it as his task to awaken and encourage these qualities in the student in each lesson of the first year of the training. For this, the prerequisite is that the teacher has developed it in himself and that his methods (mood of the lesson, the way of formulation of instructions and corrections, etc.) directly grow out of these qualities.

The Sentient Soul in Music Eurythmy

Everyone achieving adulthood today is destined to carry the consciousness soul in himself, but it has only ripened to the stage of the sentient soul—unless it is influenced by a path of schooling or in some other way. In cultural history, too, since the beginning of the 15th century we live in the age of the consciousness soul, but in the baroque age it only developed to the stage of sentient soul. (The connection between epochs of style and the development of the human supersensible members is described in detail in H.-U. Kretschmer, «*Hören mit den Herzkräften*», and in relation to eurythmy in «*Grundlagen der Toneurythmie*»³). For these reasons, the demands of style in eurythmy of the baroque age can be taken as an ideal in the first year of the training in music eurythmy. The guideline for the aim of the first year of the training in music eurythmy, is how to deal with the artistic means of eurythmy with regard to baroque music. This concerns the following qualities:

Devotion to the musical source in the upper backspace, in order to let a musical element or work speak to you out of inner listening. Here the development and care for this qualitative hearing in the music lessons can offer decisive support.

In this devotion, one experiences how the gestalt is enveloped by the musical, astral element (this will be actively taken hold of with the veil, metamorphosed into “feeling” only in the later years of the training). The gestures all lie within this enclosing cloak and are carried by it. Devotion to this cloak signifies that one gives oneself objectively to the music’s feeling-content. If one demands an expression of *personal* feelings during the first year of the training, the astral body inevitably sticks to the physical body, hindering its learning to be moved by the ether-body according to the laws of the music—the primary task of the training.

The aim of the first year is to allow oneself to be moved out of enthusiasm in listening. Music eurythmy would appear “through the whole human being”. So, from above downwards, the *whole* gestalt has to be laid hold of and made transparent by the three points of departure of movement. Special attention has to be given to the lower human being, the region from the pelvis down to the feet, in order that it become inhabited.

Everything in the first year is “movement”, including gesture; more cannot yet be demanded in the first year and should not be wished for. Music-eurythmy “movement” originates in the upper back-space of the gestalt, the listening space, and streams from above downwards through the *whole* gestalt towards the centre of the earth. Only when the gestalt is penetrated in this way right down to the earth can the actual music-eurythmy “movement”, *i. e.* a horizontal time-stream, come about.

In music eurythmy of the first year, two things have to come together: devotion to the feeling-world of the music, and, in feeling, the laying-hold of the gestalt in the movement. For the latter preparatory work in speech eurythmy is useful, because here, on the path of the symbiosis of the senses, the felt perceptions of your own movement can be practised to a significant degree. The actual music-eurythmic evidence-experience now consists that the unity of musical experience and movement can be *felt*. Steiner called this the inner “clicking in” to the gesture, into the eurythmic movement. This is an achievement of the “I” which in music lives in the sentient soul and dives with it together into the music-eurythmy movement. Only evidence-movements of this kind can make a student independent.

1. Laying the foundations of the basic musical elements in Year 1 of the training

What follows are some sketches out of the practice of training, which of necessity are incomplete but can stimulate to apply what has so far been described. In «*Grundlagen der*

Toneurhythmie» the music-eurythmy fashioning of the basic element is much more comprehensively described, so we limit ourselves here to mere key-words.

Musical sounds (tones): Devotion to the musical listening space through blindly walking backwards, according only to the hearing. The time-dynamic of the scale, which arises out of the degrees of the scale (at first on the circle), to be found again in the basic musical form by Steiner, which can be used for all the keys. Note-gestures, starting with the archetypal cross (height, depth, widths) to be placed into the above-mentioned cloak. The transitions between the tone-angles to be started from the periphery. To come to the musical point of departure (shoulder blades, collar-bone) in a double way, slowly from the periphery, from the listening space and from the gesture. Preliminary exercise: to move on a horizontal lemniscate through the shoulders, another person accompanying this with the hands in the surroundings, etc. Co-ordination of gesture and step (laying-hold of the lower two points of departure of the gestalt) through the exercise of stepping differently the primal scale (see Zuccoli), also the differentiation in major and minor.

Melos ("tune", pitch): A breathing phrasing of the music (beginning on the circle), the gesture follows the soul breathing through the gestalt and is carried by the surroundings ("air-cushion" under the arms). Co-ordination of phrased stream of *Melos* in the stepping (horizontal stream, lower point of departure for movement), and pitch gesture (vertical stream, middle point of departure). Preliminary exercise: find pitch in the gestalt (concert A at heart-level) through exercises coming into the upright over several octaves. Ascending and descending in major and minor, qualitatively differentiated.

Major and minor: Despite the above-mentioned differentiation of major and minor with regard to the tone gestures (archetypal scale) and the rise and fall of pitch, contraction and expansion can be differentiated with major or minor chords which spread out downwards and upwards at the same time.. {This} activates the middle, *i. e.*, the soul point of departure of movement in a musical way, helping the other basic elements and preparing for the second year of the training.

Rhythm: Gesture becomes stretched but relaxed, carried by the surroundings and is nothing more than an extension of the shoulder area. Change between front- and back-[space] through the heart-space as inwardly anticipating activity. The following exercise in co-ordinating gesture and steps is very effective to achieve independence of middle and lower point of departure for movement: Take the steps throughout in one direction (forwards or backwards) while the gesture changes between front and back.

Beat, pulse: "Drops of gold" walking exercise by Hildegard Bittorf as a means to help the soul get down into weight. Walking exercises in order to change the weight from one foot to the other; inwardly relating to the centre of the earth, even when later on the weight is "overcome" (Steiner) on the first beat of the bar. To experience the uprightness of the gestalt within the surrounding cloak. In walking, taking along the cloak of weight around the legs (walking the beat as a "conductor" with the legs). The bar line as the *moment of decision*. To appeal in the immediately following first beat of the bar to overcome weight; through this the inner pulling-together takes place, as it were, by itself.

(To be continued)

[1] Rudolf Steiner, lecture 29th March 1913. The Effects of Occult Development (GA 145).

[2] Rudolf Treichler in Jürgen Smit and others, Freiheit erüben ("Practising freedom").

[3] H.-U. Kretchmer, Grundlagen der Toneurhythmie ("Basics of music eurythmy"), p. 129ff.

[4] Rudolf Steiner, lecture of 29th Dec. 1914. Art as seen in the Light of Mystery Wisdom (GA 275).

Research for the Art of Speech as understood by Marie Steiner

Johannes Bergmann, Stuttgart

Abstract: Amongst Marie Steiner's speech students there were a few who researched on their own account. One was Hertha-Louise Zuelzer-Ernst and her fellow-worker Dr. Johann Wolfgang Ernst. To them in 1946, Marie Steiner gave the task to build up a school for artistic speech (speech formation). After Rudolf Steiner's death Marie Steiner stood increasingly isolated in the Anthroposophical Society. In this connection, attempts can be observed to doubt the right to found the school. Up to today, the existence of this school is ignored, presented onesidedly or in such away as though the initiative did not arise from Marie Steiner. This has a damaging effect on artistic speech.

In our time of openness and search for deepening, it could be a help if the work of *Marie Steiner* for speech is brought into a new light through connections still not widely known. For she, who took eurythmy into her care and developed it, is even more the co-creator of the renewed art of speech. It is nevertheless repeatedly suggested that with her at the same time lie the roots of many difficulties which up to today render artistic speech insecure.

Firstly, there is the accusation that *pathetic speaking* originated from her teaching. The sentimental element is also included in this inexact use of the word 'sentimental'. People mean to say, in the *tonal gesture* the speaker does not reveal his genuine feeling. Newcomers call what deviates from everyday speaking "unnatural". Who still today sees the "natural"—meaning everyday language—in art as the only ideal should be obliged to reorientate his understanding of art through Marie Steiner's *essays* (collected in the volume "Rudolf Steiner und die redenden Künste"). Artistic speech nevertheless needs a free life in the musical element as well as in the breath, according to the origin of all speaking in the sentient body, to be made audible, for example, in lyric speaking. A *resonance* in the speech, either full or restrained, is not fundamentally to be negated. Even pathos in its right place is not a mistake. Everything depends on distinguishing an empty sounding from a soul-filled sound, a soul-carried melodic element. Rudolf Steiner (Vienna, 7th June 1922) advises the speech artist to train his feeling in listening (the "feeling in the ear") for such a differentiation. Artistically sensitive witnesses report that one never heard a wrong pathos from Marie Steiner.

People also think they should criticise, and especially, Marie Steiner's *method of teaching*. It consisted of masterly demonstration with patient repetition until the pupil could imitate the expression correctly.

The onesidedness of this method has in the first instance an outer reason. With the responsibility for Rudolf Steiner's collected works, Marie Steiner also took over in great faithfulness his intention to continue in the arts of speech and music—the taking up again of the mystery dramas with players trained by her, the world-premiere of Goethe's entire "*Faust*" and the regular presentations at the Goetheanum. For these tasks, the work on speech was fundamental, *rehearsals* stood in the foreground. For this, taking on a pattern is doubtless the quickest and most effective method.

The next question goes further, whether there is a better way to teach the art of speech than demonstrating and repeating—even if the "example" combines exceptional ability with complete devotion to the respective poet. How can a teacher, however, bring more intimately to the pupil his differentiated feeling in all the nuances, than to call it up in the moment, in bodily form? *To demonstrate in speaking* is simply not the most primitive way to teach, as the igno-

rant believe, but in its fine nuances it can be unsurpassable. In her preparation, Marie Steiner researched and listened for the order and beauty of a poem, bringing it to the sensory experience of those she was teaching through the way she controlled her breath and her voice.

Within our extended understanding, we can now follow up the question one often hears, full of concern: In this method, where is the *personality of the pupil* engaged? Does it become engaged and developed? How can the personality get involved without being allowed to make mistakes, noticing them and trying out ways on its own? Out of imitation alone, no autonomous artistry can grow. A new art especially can not live further on imitation alone. *Did not Marie Steiner see in advance what a helpless situation this art would have to undergo, if it was not possible to train some of her pupils into autonomous, conscious artists?*

Certainly the decisive steps towards this has to be taken by the pupil himself. One day he has to begin, to see the inner connections of the given sound forms and to become free with them. In this way, he gains artistic speech as an ability penetrated by personality: through an active, accompanying thinking, wanting to understand, and finally reaching understanding. This is the necessary *supplement* to the usual method of imitation.

Reports exist in which Marie Steiner almost despaired when she had to repeat a verse endlessly. It appears all the more surprising that apparently she mostly avoided correcting with concepts, or explaining. She certainly feared, and rightly, that introducing concepts too soon would weaken the ability to imitate. Every sound produced for the first time awakens depths of inner experience which cannot be overtaken by the understanding. Is it possible to form *concepts* that would increase the quality of production, which are suitable to penetrate the secrets of the speech sound and of the melodious, rhythmic movement?

Marie Steiner emphasized and hoped—there is no doubt—that her pupils would slowly *grasp* what lives in the artistic expression of the rhythmical speech sound. New art cannot be described with traditional concepts. What can be conveyed to the responsive pupil in order that one day he will think autonomously in what he does, understand himself and find the way to an artistic achievement out of himself? A researcher's concepts are like iron footholds, making it possible to climb a rock face; they allow you to explore an artistic realm. As a pre-form of such new, productive concepts, one could look at the signs in Marie Steiner's director's book. How carefully she tried to catch how the inner movement of speech calls up the outer speech!

Rudolf Steiner gave basic concepts for artistic speech, like "seek resonance in the air!" Other things he only indicated, still awaiting explanation or research—things like the melodic quality of a sentence, given to Lory Maier-Smits (29th Jan., 1912) to observe and to "dance".

Amongst Marie Steiner's pupils some could overview artistic speech as a whole, and present it in their own way, for example, Max Gumbel-Seiling, later Dr Wolfgang Greiner. Hertha-Louise Zuelzer and her life's companion Johann Wolfgang Ernst distinguished themselves by pursuing central problems of artistic speech with their *own questions*, such as the relationship of metre to the Germanic principle of emphasis. This relationship, which runs through all poetry, is presented by Rudolf Steiner as a comprehensive polarity, but he does not show how this is concretely shown in the verse. Marie Steiner perceived the will to research in these personalities. Because such strivings essentially support artistic speech, she allowed J. W. Ernst—one of the few—to listen in on rehearsals and attend her lessons. With this opportunity, he could perceive the laws according to which Marie Steiner appeared to correct.

In autumn 1946, H. L. Zuelzer, an artist respected by Marie Steiner, was asked to build up a school for artistic speech. This was to train new people, and included the necessary auxiliary subjects. H. L. Zuelzer extended the title "School for Speech Formation", with Marie Steiner's

agreement, to “and Dramatic Art”. Speech formation (artistic speech) and dramatic art as understood by Marie Steiner form a unity which one should not tear apart.

During the course of the years, this school achieved significant research work. The five Greek gymnastic exercises was extended to twelve positions of ball-throwing, leading to “characters”. The element of resonance in the vowels was researched and differentiated. Metre was placed on to new “feet”, audibly noticeable in the fashioning of syllables.

During the time when Marie Steiner was increasingly despised within the Anthroposophical Society, even the Speech Chorus, her very own work, split up into parties. Those who remained faithful to her thought it necessary after her death to leave the Chorus. Further on work-rooms were taken from the School. The School was driven from the Goetheanum, and soon a counter-school was founded. The Marie-Steiner-School, as it was called since then, sought refuge in various places, where it was repeatedly repulsed. Nevertheless this School continued working with success. Alongside the training, Marie Steiner’s intentions were continued through exemplary performances to achieve public recognition of the new art of speech. *Out of artistic speech* and partly in their own translations Molière, Euripides, Sophocles and others were performed. Enthusiastic reviews exist.

It is remarkable how little or incompletely known are the facts presented here even amongst trained speakers. The repulsion of the school from the place and the stage which it wanted to serve, is unfortunately only registered as a tragic occurrence which is now past. Yet an essential aim of Marie Steiner’s has not been recognized, and is ignored—to found this school for the future care and preservation of artistic speech and dramatic art. J. W. Ernst was convinced that the results of research of this school could not be re-found without linking them to what Rudolf Steiner gave as the principle of “spiritual economy” (Budapest, 4th June, 1909).

Antispast

The young fountain,
 When she marries
 The old mountain,
 The wind carries
 Her light veil up
 like spring showers,
 Her long train up
 Like wild flowers.
 The spray twinkles,
 And rain sprinkles
 The whole mountains
 Old age wrinkles.

Heidrun Leonard

REPORTS

Eurythmy Conference, Original Roots, New Flowers

Conference for Professional Eurythmists, April 1 -5, 2002, Goetheanum

Minke de Vos, Silent Ground Learning Centre, BC, Canada

After twenty years, I looked upon the spring blossoms and blossoming arts at Dornach with fresh eyes. Many questions stirred within and around me. What are our roots and how is eurythmy today growing?

The discussions brought out issues that eurythmists are working with in their professional and personal lives. It was confirmed that many people are looking for depth and this is what nourishes them. With the growing interest in renewed body, mind, spirit disciplines, eurythmy has great potential. The discussion about the relationship between eurythmy and meditation brought out how spiritual development supports the art of eurythmy, and eurythmy supports meditation. Meditation gives us the wellspring of strength to evolve and connects us with the source of manifestation. How far can we stray from the source without losing the substance of the art form? Our individual attention to our personal relationship with the transpersonal will reverberate in our creativity and in our lives.

The classes offered a wonderful opportunity to enliven the creative process with a group of people who were eager to explore the rich eurythmic elements. One class compared pieces of classical and modern music. In Beethoven we flowed with fullness from our middle, soul center. Somehow "God" supported the movement. In the modern music, we urgently sought for our center, for "God within", amidst resistance and the extremes of light and darkness. What is happening in the rests? What inspires the music? How can we make visible modern music without making the gestures too hard and how can we find a liberating element within it?

The performances varied from more "classical" to more "modern" pieces. I was looking for the middle way, etheric movement that breathes between physical and soulful tendencies. When does the movement stray too far from the etheric middle, losing the fullness of life forces? Sometimes I found that the fancy costumes distracted me from focusing on the movement, although they make a bridge to the entertaining world of theatre arts. The Indonesian fairytale had light humour and magical sparkle, which I enjoyed. The Russian performance was full of temperament, although I wondered if their dramatic head gestures were "going with" the major and minor inner impulse or the "Ansatz". The "Sun Evolution" composition in eurythmy impressed me with its majestic, spiritual quality. There were so many artworks, so many moments of awesome beauty in movement, colour, speech and music!

I missed the "etheric wind", which years ago touched me in the back of the auditorium. The etheric currents hardly reached me, though it was a beautiful world on stage. According to the law of opposing forces, when there is a strong center there will be strong projection. Instead, I often found that the upright center was held too stiffly. The deeper the roots, the bigger the tree. Often the threefold walking seemed too tense, fast walking on tiptoes and rushed hopping in the carrying of the foot, and not coming down fully down to earth with placing. It seemed that the power was sometimes uprooted and dispersed by "running" around in space, when the movement could have been flowing more in, around and through the body. The deeper you go, the higher you can rise. Gestures like "Erde" ("earth") did not seem to pene-

trate into the earth. Gestures like “death” seemed to lack depth of meaning and penetrating substance. Perhaps meditative concentration on the being of the poem or music could be practiced more before the performance.

Some people commented that there was more acceptance of the differences than on previous occasions. It is obvious that by listening to each other, we can learn from our experiences. I appreciated one demonstration of fundamental movement gestures, like sensing, perceiving, feeling one’s way, receiving, and balancing. What is our basic attitude to movement? Is the emphasis on doing with personal will, surrendering to divine will, or a dynamic relationship between them? Any relationship needs loving attention or it falls apart. I hear a wake-up call to *renew* our attention to *original*, universal laws. Our technique is the nature of things, “*Wesen*” (“beingness”). When the person selflessly serves these laws, the cosmos trusts us with the gift of freedom and play. Through listening and responding with heightened inner activity we can become a transparent conduit. What a great challenge to play with the laws of speech, music, and gesture in unique contexts, in inventive, original ways! Especially challenging is bringing out more fullness of life force to collective tendencies of imbalanced, mechanical, or emotional movement. I was impressed by the sincere efforts in meeting these challenges.

The demonstrations of Rudolf Steiner’s indications kindled awe for his creative genius. We are offered a wealth of exemplary roots to draw from!

I was grateful to visit Frau Proskauer, my teacher at the Nuremberg Eurythmy School. I was inspired again by the profound depth of her eurythmical understanding and her ability to make music so vividly visible. The highlight of the week for me was when she moved the slow movement from Beethoven’s “*Pathetique*” Sonata in her kitchen! Her authentic, vital movement breathed between her inner body and the surrounding with light, warmth and fullness. Through her movement I was invited into the being of music. For a moment I became the music.

At the ‘Free Initiative’, I offered, ‘Hygienic Eurythmy for Spiritual Practitioners’; I learned from some suggestions, which were kindly given. Many participants said they were encouraged to practice eurythmy regularly on their own, to develop their individual instrument and enhance their total health in creative ways. When we take care of ourselves, we can serve the world better. When we listen to what is happening, we open up to new inspiration.

I saw at the conference reflections of our time of struggle and superficiality, although art is not a reflection but a revolutionary alternative, which creates our culture, our future. It became clear to me that we can grow creatively and freely out of the essential roots or seeds of this precious art form. Through growing new, authentic flowers we can bless the world with harmony, beauty and vitality! There is hope in the glimmers of courageous freshness, rooted in truth.

Eurythmy in Education – Education in Eurythmy

Tatjana von Toenges, CH-Basel

With the firework of a richness of 20 years experience as a eurythmy teacher in Adliswil, Prosper Nebel awakened our interest and arrested us through the work during the weekend conference of 1st – 3rd February, 2002. His enthusiasm and devotion is infectious and enlivening. It was very exciting for me to see how he holds fast to the basic pillars of his conviction to pass on to the children the beauty and goodness of the world, making it possible for them truly to lay hold of the body, although with this his inner stance and relationship to the children

changes from class to class. In what follows, I give the gist of each class as I experienced it during the weekend.

CLASS 1: The children always enter the room in the same order, accompanied by beautiful music. With this, they get to recognize the “special” room for eurythmy. The same order gives security. The lesson begins with a simple verse, a little dance for the feet and “the bell” (mood of the fifth). This too stays the same over a period of time. With simple folk-songs and little nature poems, they learn to experience the beauty in the world through their own movement. The change between serious, inward, merry and with an abandon is very healthy for the soul of the child. The lesson ends with the verse again, and “the bell”

CLASS 2: During the first years the spiral is very important for the children, for example, going into a forest, it becomes dark and dense, but they find the way out again and are happy. It is very helpful for the children as well as for the eurythmy teacher when he/she takes part in the happenings of the school and is interested in it (main lessons, lunch table, break duties, and so on). Animals, connecting to the main lessons, magic verses, dwarf stories and simple pieces of music all help the children to bring a beautiful order to their unordered and arbitrary urges of movement.

In CLASS 3, people step into the foreground. It is important that children can be kings, fools, farmers and craft-workers. Also the introduction of the alphabet and apollonian forms [grammar] is material for Class 3. In music eurythmy, you begin still playfully with conscious listening; *e.g.*, the children listen to a concert. They sit down and listen to the pianist. Through questioning the manner of the music and how we can express this, the process can be stimulated from description to movement and the children can be guided unnoticed to the qualities of beat, rhythm and *Melos*. It is important at any time to listen to the children, always taking them seriously as human beings.

CLASS 4: Already during Class 3 working on the circle has loosened up a little towards lessons facing forwards. In Class 4, this way of teaching increases. Now the children are also able to carry out in their movements what they have learned singing rounds in the main lesson. Here too the imagination of the teacher needs to be involved, to bring out variations from the children. Music eurythmy is deepened, including the apollonian forms. For pupils of Class 4, it is obvious that music comes from heaven. Yet it is still important through practical relationships that we anchor them in reality, *e.g.*, “Have you ever looked into the instrument?” The end of the lesson should rather be light, happy and in movement.

In CLASS 5 it is good, *e.g.*, to start with a polonaise. The pupils are beginning to get very skilful in being directed. In music eurythmy you can begin with the scales. In every different ways, and ever increasing little tasks, they can be introduced to the children. Simple spatial forms and transitions become important, which the children can get astonishingly quickly. A very big theme is the cultural epochs, linking again to the main lesson. For the eurythmy teacher, it is important at any time to bring to the pupils only what you enjoy, can penetrate and most importantly stand behind, full of enthusiasm.

In CLASS 6 the children should above all be strongly “kneaded through” from all sides. It is very helpful to begin with the strict, varied and demanding rhythmic part. Then the pupils

have little time to voice their grumbles and complaints regarding the eurythmy lesson. After having arrived in a working mood, *e.g.*, transformations of forms can be achieved (lemniscate into an harmonious 8). The intervals can also be introduced, but in a very subtle and imaginative way, not demanding too much of the children.

CLASS 7: Now the opening exercises can be brought to perfection. Because the children are standing before puberty, they love straight-forward and concrete forms, *e.g.* the seven-pointed star. Rod exercises, too, are demanded now, whereby with a lot of imagination we eurythmy teachers can make up new ones. The children love them. Major and minor exactly meets the mood of Class 7 and we can start music eurythmy with this aspect.

In CLASS 8 major and minor is intensified, *e.g.*, by not appearing isolated but appearing in a piece of music. The pupils should hear major and minor in listening, but they should also be challenged by going through the change from hearing and feeling into thinking, *e.g.*, with the question: “How often have you heard major and how often minor.” In speech eurythmy we can now introduce the pupils to concrete group work, that is, *e.g.*, that with a poem they work out a verse by themselves. Though chaos can initially arise, so can intensive and productive work.

To conclude, I wish the children and schools many such engaged and enthusiastic teachers like Prosper Nebel, so that eurythmy does not become reduced to a worm-like existence and “has to be a subject in schools because it is demanded by the curriculum”.

A Review after 6 years Further Training for Eurythmy in the Kindergarten

Elisabeth Lüthy, Lindau

On 15th/16th February, 2002, in Göttingen a small “era” came to an end. This was the intensive, intimate conferences, rich of content, for children’s eurythmy by Elisabeth Göbel. For six years these meetings presented the theme of strengthening the etheric body of children through the seven life-processes: breathing, warming, nourishing, excreting, preserving, growth, reproduction.

In studying lectures from GA 170 over the course of the year, we understood how the seven functions of the ether-body take place, on the one hand with the physical body, and how they work on the other hand through the ensouling in the artistic realm, not only in practising but also in experiencing art. Finally, what is called the “cultural side” of the ether-body, in researching child-care, we made use of how in the eurythmy lesson for children the soul can deal with these processes to support the harmonious building up the organism of the child:

Breathing – as taking in,

Warming – as warming through,

Nourishing – as internalizing, or the manner of moving the sounds as nourishment,

Excretion – as smaller and greater moments of tension and working through,

Preserving – the form of the lesson as an organism,

Growth – repetition as increase of strength,

Reproduction – as the basis for forming skills.

Also in working through texts by Steiner on the study of man, we tried to consider the method of the cultural side of the life-processes.¹

An harmonious balance between ourselves moving and the activity of thinking took place.

In the eurythmy of the lessons for children with Frau Göbel, but also in the mutual sharing of lessons for children from the participants in which we all joined in, imitating like children, we felt the different and varying emphases which can give us courage to find our own style. It was a repeated experience to see Frau Göbel as a little dwarf with his crooked little hump-back, or as the little rabbit with his button nose on his birthday.

But we received gifts not only in the realm of small children. Each conference took a consonant with its seven degrees, up to its corresponding zodiacal gesture (W. Barfod).² And always from this point of view, a poem was artistically called forth. Frau Göbel's vitality, mobility and imagination has inspired many eurythmists for decades, and all our thanks go to her always.

A small gleam of hope remains. If important questions in eurythmy without organisation stresses were to approach her, then she might pass on her rich eurythmic and anthroposophical knowledge.

(1) Ch. Lindenau. «Der übende Mensch». Stuttgart: Freies Geistesleben.

(2) W. Barfod. «Tierkreisgesten und Menschenwesen». Dornach: Verlag am Goetheanum.

Report on the Eurythmy Work in Croatia

Vida Talajić-Ijačić, Zagreb

In 1993 the first and only Waldorf School was founded in Croatia, when it was heavily hit by war. A year later eurythmy sent roots into the hitherto stoney Croatian earth in Zagreb. Vida Talajić-Ijačić, who studied from 1990–94 in England with Isabelle and Hajo Dekker, two years of which she helped in the stage group, returned in 1994 to her homeland of Croatia to teach in the Waldorf School. She taught in the teachers training in Zagreb, in conferences, with parents and others interested and also invited to Zagreb stage groups like “Fundevogel” from Vienna and the “London Eurythmy Theatre”. Alongside this she took an intensive part in building up the Waldorf School and Teacher Training Seminary.

In 1996 Dragan Vučković, who trained in Hamburg with Carina Schmid, joined the work in the school and in the Kindergartens in Zagreb and Rijeka. In 1997 Miriam Habunek joined, who had also studied in Hamburg. From 1998 she taught in the Kindergartens of Zagreb and Rijeka, gave introductory seminars in Waldorf education in Rijeka and meanwhile taught German in the Waldorf School.

Dragan Vučković moved in summer 1999 to join the Goetheanum Stage Group in Dornach. Alen Guca from Stuttgart, who had trained at the Eurythmeum joined us. For one year he taught in the training and performed for three years with the Else Klink Ensemble. He too teachers at the Waldorf School, teaches German besides eurythmy, giving various blocks. He travels to Split every month or two for an intensive eurythmy weekend for amateurs. The monthly wage of a Waldorf teacher is only EUR 350 here, where the living costs are as high as in Germany – and then you often have to wait months before receiving it.

For the first 5 years, eurythmy teaching had to take place in the normal classrooms. Several times a day chairs and desks had to be moved and put back. Somehow the mood of a eurythmy space had to be created. In the meantime spatial conditions have vastly improved. Since

1998/99 a large barracks was built as a sports hall, eurythmy room and performing space.

Nevertheless our work is worth it: in Croatia eurythmy faces most important tasks. One seldom hears criticisms. And yet this enthusiasm does not mean regular commitment and participation. In this situation we were somehow still able to work artistically. Two fairy-tale productions took place, "In the Elfen Castle", a fairy-tale by the Croatian authoress Ivana Brlić-Mažuranić, in which three amateur eurythmists with three years' experience took part, and "Mother Holle" where the little apples and loaves were played by pupils of class 6. This fairy-tale was shown to the public at the school's Christmas Fair in the culture factory of Zagreb and in the Waldorf kindergarten in Rijeka.

On the occasion of Goethe's 250th anniversary in 1999 and the first edition of Goethe's fairy-tale translated into Croatian, the Tempe Scene was performed with experienced amateur eurythmists. In the meantime we worked on a fairy-tale from Dalmatia, "The Girl from the Rosemary Bush" which we performed with music in eurythmy (Debussy, Scriabin and Handel) early in May 2002 during a public exhibition for the Waldorf School in Rijeka. In addition we plan a weekend in Zagreb with lectures on eurythmy, with courses and an evening programme. We want to perform in the south of the country in Split, Metković and Dubrovnik, where we have been invited for a while now.

Each week we practise regularly with our co-workers Danijel Grčević, speech, in Zagreb and Durda Otržan, pianist, who both up to now work for us without any remuneration. Our wooden sports hall with its green synthetic carpet, sports equipment, neon lights and beige curtains seems to fit our situation completely.

A special experience for us in September 2001 was to give a first public eurythmy performance in the town of Rudolf Steiner's birth, Donjè Kraljevec, during a bio-dynamic conference. The inhabitants were proud that such a famous man had come from their little town. They were very open and warm towards us even if they didn't turn up in large numbers.

The next change made our shared work much more difficult. Miriam moved from Zagreb to Rijeka. She teaches eurythmy and German at the new Waldorf School, so she can no longer take the three classes in Zagreb. A sudden blow of destiny robbed Miriam of her husband Roman Habuneks, who was also a eurythmist who had studied in Hamburg in 1995. This has made our eurythmy work much more difficult.

Since October 2001 Vida Talajić-Ijačić offers public eurythmy courses in Zagreb which take place regularly. Alen Guca does the same since early 2002.

In autumn 2001 were asked by students of the Waldorf Seminary in Zagreb whether we could start a training. We could realize this in a small way early in 2002. At the World Eurythmy Conference, Dornach, Easter 2002, Vida and Alen asked Isabelle and Hajo Dekker, Michael Leber and Werner Barfod for help and advice how to take this project further. From the conversation the possibility developed to form a specific attempt at a eurythmy training course for the seven people. Michael Leber from the Eurythmeum, Stuttgart, will be the mentor. Vida and Alen have gathered a group of co-workers so that other important subjects can be studied alongside eurythmy. Great enthusiasm and hope accompany this attempt. Of course it is not easy to carry this training on its own, so we are appealing for your support.

With warm greetings from Croatia!

Vida, Miriam, Alen

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The Michaelmas Festival, 2001, Eurythmy as Manichean Alchemy

Edwin H. Llowarch

“To desire and see through desire,
That is the courage that the heart requires”

James HILLMAN

As the Michaelmas Festival of the Anthroposophical Society in Stourbridge this year, the stage group of Eurythmy West Midlands performed Chopin's *24 Préludes* entire. Roger Pauli began by thanking the artists on behalf of the Society. In the light of recent world-events, we need to cultivate the composure necessary to continue our programme of events, despite the attempts to paralyse the will. Michaelmas is the time for the summoning of courage, of strength of heart, the resolve to come to know the whole of our experience as needful—both the light and the dark. This evening's work seemed to me to be “Eurythmy as Manichean Alchemy”.

Chopin composed his *24 Préludes* some forty years before the start of the present Michael Age in 1879. According to the researches of Steiner and others, this was in the midst of the “war in heaven”, and on the eve of the “spiritual abyss of materialism” which opened before humanity in the 1840's. Something of this struggle is reflected in the music as well no doubt as the composer's own personal tribulations in love.

The *24 Préludes* are Chopin's heart's journey, and like every journey a true rite of passage. Alan Stott eloquently introduced the performance by sharing his insights into the work as a cycle of initiation. With other modern scholars, he appreciates the esoteric nature and view of Chopin's op. 28 in the full context of occidental musical spirituality. This phrase, initially awkward sounding, is however appropriate. We speak with ease of the spirituality inherent in the work of Chopin's contemporaries, such as Goethe or Pushkin, because they were authors. It is simpler to write about writing than to find the words to convey the essence, for example, of the tragic feeling suffusing the famous Prelude in E minor.

This Prelude in particular is popularly associated as a cornerstone of the romantic musical canon. The term “romantic”, however, is a term long since drained of vital meaning and almost synonymous with “sentimental”. But the inspiration lived by Chopin is of another kind and as far removed from the vulgar, egoistic understanding of artistic creativity as chalk from cheese.

I was fortunate to see the dress-rehearsal for this festival. I felt that the fifteenth Prelude (“the Raindrop”) marked the crucial point in the cycle. Later, I learnt that this piece occupies the place marking the golden section in the cycle, considered lineally. The “Raindrop Prelude” seemed to me to distil the musical essences of the whole into a healing elixir. I went away with a question, that the keys of this opus existed in the relationship between passion and compassion. So I chose the epigraph for this review from James Hillman, the healer. Frederick Chopin loved passionately and suffered profoundly, but his desires were transmuted through the practice of his art into an illuminated compassion. Transformed, they became a lens of vision. The *24 Préludes* are astral archetypes embodying and spanning the spectrum of feeling from joy to despair—and not merely human feeling. Great music such as this intimates that men only weep because angels sorrow. The eurythmy strove to incarnate this.

I emerged from this Michaelmas performance with the conviction that the composer's heart became an organ of knowledge. I will never hear Chopin's music in the same way again because these artists, through their sensitivity, discipline and dedication had striven to show

us, to make visible, this music in all its glory. They uplifted me. The humanity of their performance was a revelation that “grace” in movement is a blessing. For moments I glimpsed a future.

“The human heart is not alone
itself
in shining to be replenished.”

Report on the Conference for Speakers and Actors

*“Forces from the source of the Word – heard and visible movement”
17th – 21st April, 2002*

Magdalene Sommer, Tübingen

The Easter verse “*Weltentsprossenes Wesen... – Offspring of all the worlds...*”, contained in lecture 4 of the Easter lecture-cycle “The Easter Festival in relation to the Mysteries” formed the centre of this conference for artistic speech. This lecture with the previous one, lecture 3, contained the wisdom protected in Ephesus, how the Moon relates to the planets for the sake of human beings. It contains the indication that Aristotle in Samothrace was inspired with his series of categories. Up to today, humanity is hardly able to read this cosmic script; these letters do not comprise a text... Werner Barfod in his introduction discussed these themes. He also brought a scheme of how the planetary influences were woven through the force of the Moon as abilities into the etheric element of the incarnating human being.

This picture, metamorphosed, accompanied us throughout the conference. Out of his long intensive occupation with the Aristotelian categories in connection with the planets as a possible working basis, Herr Barfod added what could possibly be acceptable. Throughout the four following days Herr Barfod each morning led us step by step into the eurythmic vowel-movements, allowing gestures and movements to arise between the human centre and the cosmic periphery—the planetary colours and their movements with their special characteristics.

In the following working groups the work on the vowels continued in various ways:

- with Sophia Walsh vowel-sequences of ancient mystery sounds were practised and researched as well as texts;
- with Sighilt v. Heynitz the attempt was made with texts by H. Hesse and others, to tune whole lines into one vowel character;
- with Martin Georg Martens the pillar words were our focus;
- with Patrick Exter and Agnes Behrens the 1st and 52nd Weekly Verse were worked on with gymnastic and other preliminary exercises;
- with Helga König (who replaced Ursula Ostermaï) we attempted to translate into resonating vowels what we had experienced in eurythmy of the centre and periphery, radius and sphere.

It was experienced with gratitude that the colleagues from the stage introducing and partly practising allowed us to take part in how with Jobst Langhans, who is a master of the Michael Checkov School, they worked on the Pirandello’s play “Six Persons seek an Author”. This was performed on Friday evening. We clearly experienced that in the realm of mood and movement inside and outside were constantly held in accord and were filled. With the speech, more work has to be done. On Saturday the piece was discussed, whereby amongst other

themes it was shown how the two paths of practising – speech formation and the Chechov method – could be mutually fructifying. Heinz Zimmermann's lecture "The Categories of Aristotle's Alphabet" led us from the aspect of thinking into this work of logic. With the example of the silver fir – fir – pine – tree – plant – living being – being – essence, he made clear the poles of matter and spirit in this thought/concept structure. Through many examples he linked the concepts of the 10 categories and ordered them as Franz von Brentano did. How each of us tries to work to open up this alphabet in practising lies in the future. Between whiles there was much time for meetings and conversation.

During the plenum attention was drawn to the stage at the Goetheanum, the situation of artistic speech in the world. Shadows of concern paralysed the mood which made it altogether difficult to present wider ranging questions, to express needs or suggest impulses. Nevertheless it became clear that the dramatic element in our art as a basis of all our activities should not be neglected. In future we shall have to be concerned with the impulses of our surrounding periphery as well as our own sources, in order to meet the needs of humanity on all levels: helping, healing, educating and in cultural life.

To conclude, a tremendous thank-you to the colleagues who prepared the conference, organised it and carried it through, trusting in the right harmony in the moment! Regardless of the stoney social field we have to plough in our own work, only together, whether regionally or wider, can we secure our many-sided profession. May there be more response for a further conference!

The Speech School – Re-baptized

Christopher Garvey, GB-East Grinstead

Yes, 'The Speech School' is changing its name. And this change runs parallel with many other changes we have made this year. Most recently we have been offered more and larger spaces at Peredur Centre for the Arts. This means that beginning this coming school year (September 2002) we will be moving from 'The Homestead' into the central part of the campus, which houses the small stage and teaching rooms. At long last we will be under one roof—so to speak.

Last summer my colleague Janis Mackay and I devised a new curriculum shaped in modular form that makes for a livelier dynamic and a much clearer sense of direction and progress for the students. We began implementing this from September to good effect. Every three weeks each class makes a presentation of their work which is assessed by staff and students. Each student has a 'Speech Journal' monitoring his or her own processes. Such changes are also necessary from the point of view of being eligible for accreditation on the national level at later date.

But to return to the name. I have never found 'The Speech School' either to be a real name or even a proper description of what we do. We have had enquiries requesting help with political speeches and public speaking, both of which are interesting and related subjects, but hardly are '*raison être*'. So, we have looked for a name that connects us with our roots and can invoke an inspiring being to help guide us on our way.

We have been led to the name 'Artemis'. Artemis is the Greek goddess who presided over the Mystery Centre at Ephesus, the Mystery Centre of the Word. In mythology she is depicted as

both the chaste and fecund huntress. It may seem strange at first how such a one as she has anything to do with the Word. And yet is it not the Word that is born in the pure heart? Do not its arrows of inspiration transfix and transform the lower astral nature? Thus Artemis/Sophia can be seen as a midwife continually aiding the Word to be brought to birth within us.

Our full name will read:

Artemis
 School of Speech and Drama
 A full-time training in the Speech Arts of:
 Poetry Recitation, Storytelling, Acting

I hope you are touched by our name. Please keep a place for us in your heart.

We are striving to keep Artemis—the only full-time Speech and Drama training in English, based on Marie von Sivers-Steiner and Rudolf Steiner’s work—thriving, but we need your help. We are a charitable trust and can accept donations tax-free. We are working to update our stage (including props, lighting, and costume cupboards), publicity capabilities (including computer and funds for a co-ordinator) and library (organisation and texts are needed) and genuinely welcome any donations!

If you are interested to find out more about us, please come and visit. Contact us by phone or email. Our classes are always open to visitors. We are looking forward to hearing from you.

Warmly,
 Christopher Garvey
 Director

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A Cultural Impulse in Transition

The Training in Speech and Gesture in Zurich ends its work, Summer 2002

Johannes Starke, Zürich

Artistic speech in Zurich has been pursued since the 'thirties. With the founding of the “Bildungsstätte für Sprachkunst und Gestik” in 1977, Beatrice Albrecht created the centre where the art renewed by Rudolf Steiner and Marie Steiner-von Sivers could continue flowering. The already existing tradition of a speech choir could be continued from 1980 with people from the adult classes and pupils of the Training with the Teacher Training Seminary at the Rudolf Steiner School. For this speech chorus in all humility the focus lies even today in forming quite newly the festivals of the year of the Pestalozzi Branch of the Anthroposophical Association, in part with the Michael Branch of the Anthroposophical Society.

In their rooms, the “Training Centre” rehearsed 1991 – 1999 Steiner’s four mystery dramas and performed them scene by scene. The complete performance was carried by both Branch-

es. It was from the beginning a great concern of the initiator and organiser, in the cultivation of speech, alongside giving evenings of recitation, also to enter into the study side through visiting lecturers as well as to take the plays on tour to many places, which was reflected in innumerable events.

On 2nd February, 2002, the carrying association as the “Vereinigung zur Förderung der Sprachkunst und Gestik in Zurich” decided to carry on existing and thereby to be available to help many young initiatives, and in certain cases to support them financially. As a so-called ending, an artistic performance took place on 7th July, 2002 in Lavaterstrasse, Zürich.

Report on the two year, part-time further training in artistic speech and therapeutic speech practise from March 2000 to March 2002

E. Gast

In March 2002 began for the second time a two-year part-time further training in artistic speech and therapeutic speech practice in the Freien Studienstätte in Unterlengenhardt under the direction of Gabriele Endlich. We were c. 15 interested persons from various professions and our common interest was the love for speech. The participants came from the immediate vicinity or from Hamburg or Salzburg, in order to experience the nature and effect of the consonants and exercises in velocity, being and effect of the vowels and work on the voice. Practice together warmed us up and the forces of courage in speaking alone grew.

Individual practice and work with the teaching material could be heard on the following weekends, also the present, that we could hear each other speaking solo.

Towards the end of the first year of the course, the basic concepts of therapeutic speech were given, presentation and therapeutic practice. We had all ourselves experienced already the transforming power of speech which reached right into our individual everyday life, and we experienced now with astonishment the healing forces of speech and of speaking in practising with the teachers in doing it ourselves, and in the lecture by Fr Dr Gäch on study of man. The weekends became necessary for repeats, homework and practise, practise, practise.....

I do not want here to present the whole theme of the past two years. You can hear about this through a description of the training (Tel: +49-(0)7052-9 26 50), but I would like to sketch the effect of this further training.

Courage grew to work a recitation for our ending presentation. Our group had grown together during the course of two years to a happy, seriously-working group of people. Joy in the common work, the audible progress, the deep experiences transformed the extra efforts supplementing our professions, and the long journeys into a new field of strength, gained through working at speech. We perceived the growth of a new organ of hearing whose virtue influenced our lives. The courage to speak alone had become available, the new clear contour of speaking transformed our everyday life and renewed our professional lives.

Though our teachers' choice of texts we received plenty of nourishment on our path and the encouragement to work autonomously with it. On this path I would like once more to express many thanks for warm accompaniment throughout these two years and want to encourage. The new training and further training begins on 2nd October 2002 in the Freien Studienstätte Unterlengenhardt, Burghaldenweg 46, DE- & 5318 Bad Liebenzell. Tel. (0)7052-92 65-0.

OBITUARIES

Christa Knapp-Boger (26th January 1942 – 31st March 2002)

Michael Knapp



Christa Knapp-Boger was born on 26th January, 1942, the second year of the War, in Heidenheim an der Brenz. She was the first child of Elise Barbara Boger, née Knab, and Walter Boger. Her mother was 33 years old, a sports teacher, her father was 32, architect and at that time a soldier serving on the Eastern front. On 18th December, 1944, her sister Hildegard was born. After the War both sisters attended the Waldorfschule Heidenheim/Brenz from Class 1.

Christa Boger was 12 years old when the family on Whit Sunday, 24th May, 1953, took an excursion to see the Isenheimer-Altar in Colmar, when on the return journey on a blind bend a motorcycle approached them on their side of the road. The impact was so violent that the young motorcyclist died outright. Christa's parents were badly injured, Hildegard was thrown out of the car. Christa, sitting behind her father on the driver's side was hardly hurt, she pulled her mortally wounded sister out of the ditch. She died in hospital. The newspaper mistakenly mentioned the death of Christa Boger. She kept meeting people who addressed her with, "What, you are alive? I thought you were dead!" Because both very injured parents remained for a long period in hospital, she had to remain alone with her experiences. Her class teacher, Dr Fritz Müller, wrote in her report of a "clear step in becoming more self-aware".

Five years later, on Christa's 16th birthday, her mother dies after a long and difficult illness. Speaking of this time, Christa repeatedly mentioned that she had so little understanding for her mother's suffering. Two months later in the middle of Class 10, she leaves the Waldorf School and attends from Easter 1959 the School in Domestic Science in Heidenheim. Alongside, she keeps house for her father.

From Easter 1960 she works for half a year as a practicum in the practice of a Doctor friend of the family. Then she changes to a clinic where as a practicum she is given tasks in the operating theatre which demand exceptional, not just physical, strength. Once during an amputation, she holds the leg and has to dispose of it afterwards, and is shocked at the unexpected weight. The experiences in the operating theatre lead to strong inner experiences through which the instruments there gain a new meaning. When she tells her father, they both decide she should end her practicum. He gives her total freedom to choose her own professional training.

Inwardly she always wanted to become an actress. With her father she attends the Easter Conference 1961 in Dornach, and sees Albert Steffen's drama "The Death-Experience of Manes". Her father holds a lecture on this theme. Christa decides on the training in the School for Speech Formation and Dramatic Art at the Goetheanum in Dornach. She begins the training straight after Easter.

Already during the first year she is called to stage work at the Goetheanum, and naturally grows into the work of the Ensemble. Christa had found her vocation: speech and acting, and with it the basis for her life, Rudolf Steiner's anthroposophy. She gets to know the poet Albert Steffen, whose work accompanies her from then on throughout her life, up to her last day.

Meeting Manichaeism was very important for her. One of her first roles she was given was in the drama "The Death-Experience of Manes". In "Barrabas" she played the role of Seraphita, which remains unforgettable for many who saw her. She becomes a member of the Speech Chorus at the Goetheanum; playing in pieces by Molière, Schiller and Goethe, and of course many roles in Goethe's "Faust". In the Egyptian scene in Steiner's fourth mystery drama, in which she played the Egyptian woman, she repeatedly recalled the experiences of the operating theatre. A wonderful role – Franziska in Lessing's "Minna von Barnhelm" – for the hidden humorous and cheeky side of her being was given her by the director Wilfried Hamacher. In this role, too, she was unforgettable for many people.

On 24th June, 1970, she married the actor and director Michael Knapp. In this year she lost her voice for a few months. The specialists diagnosed a paralysis of the left vocal chord. No great hopes were offered for the recovery of her earlier speech ability. This experience, and the prognosis connected with it, stimulated Christa to concern herself especially intimately with speech and speaking. The renowned eurythmy therapist Frau de Jaeger, her teacher Erna Grund of the Goetheanum Stage-Group and the famous voice and speech trainer Mathilde Turowski from the Opera Studio in Munich gave her the exercises that lead to complete recovery.

On 3rd February, 1972, the first daughter Viola Aurinka was born on the first floor of the student home in Dornach, 23 days before her 30th birthday. Just 8 weeks prior to this Christa had stood on stage in the role of Sonia in Paul Bühlers "Die Verbannten von Wjatka"; nobody saw anything, only a little, of the mother to be.

On 6th May, 1974, the second daughter came into the world in Basel, Sonja Michaela. Now mother and housewife were her main role for some years. In addition she supported the artistic work of her husband in all areas. Just as active and awake were her interest in the events which occurred in the destiny of the Anthroposophical Society.

Through the separation with her husband in 1983, she decided to rebuild her life. She began with teaching in artistic speech, first in the Teaching Seminary at the Goetheanum, then in the School for Artistic Speech and Dramatic Art at the Goetheanum; then she became a free artistic co-worker at the "Seminary for Free Youth-Work, Art and the Social Organism" directed by Herbert Witzenmann.

In the summer of 1989, after 28 years, she decided—meanwhile she had become a Swiss citizen—to leave Dornach and to work in the Hibernia School in Wanne Eickel as a teacher of Theatre and Artistic Speech. This task demanded and embraced all her different talents through an abundance of productions, frequently five a year; in most of them she carried the entire responsibility in directing, in scenery, creating costumes and the stage-lighting. An inexhaustible richness of ideas and imagination could find an outlet; all her forces had to be engaged with enthusiasm to the utmost.

When in 1998 her illness broke out, her physical strength was no longer sufficient for regeneration, but nevertheless she resumed work. In the summer, 2001, some nine months before her death in the hospital in Recklinghausen, she dreamt, as she related with enthusiasm on the phone. She was giving a talk to the pupils of her school. The theme was death. She told how her own death was mentioned in the papers. How she had perceived death; that you can jump off death's shovel; that you can cock a snook at him; that one can and should present and artistically fashion death, so that he has to show and reveal himself; that death is a redeemer; that death can be overcome. And at the end she spoke the Epilogue of Barrabas from the piece of the same name by Albert Steffen.

On Easter Sunday morning at 4.50 a.m. Christa Knapp-Boger, in the hospital "Paradise" in Soest, was released from suffering through death and has overcome it.

Barrabas's Epilogue from the other side of the threshold of death

I die!
 My "I"
 trembles in great trepidation!
 O you Nothing in me!
 I am surrounded by the snake.
 I am fettered by evil.
 My inheritance is lost in debts.
 Where is the Living One, Who comforts the dying?
 Who can see the abyss in the glassy eye?
 Old people cover their faces with their hands.
 Nobody want to know about this, my "I".

But an Angel hovers around me
 holding up the Countenance of the Sun towards me
 and with star-strewn wings
 lays me on His heart.
 "The inheritance", He speaks, "is all things.
 The Cross stands there no longer for punishment.
 I am in you.
 Oh rejoice, I have overcome Death!"

This is Christ,
 Who goes to everyone's couch of death
 ever since He has risen.

Elisabeth Susanne Gärtner (27th June 1905 – 15th March 2002)

Mark Gartner, Stourbridge

THE LYRE AND REALITIES IN A HUMAN LIFE.

Elisabeth Susanne GÄRTNER, née Dauner, died in her 97th year, on 15th March 2002, in Konstanz, Germany. Until September 2001 she had managed to live in her own home, but after a lung infection it became clear she needed the ongoing support of a home for the elderly. Chronic health problems and increasing loneliness made her quite willing and ready to go. And yet, as so often in her life, she found time and again the courage and will to look on the positive side. There was great peace in her passing which stretched from The Christian Community Blessing on Monday 18th to the Cremation Service on Friday and the committal of the urn on the Tuesday of Holy Week.



Elisabeth entered life on 27th June 1905 in Bretten, Baden amid thunder and lightning, as if nature wanted to alert the world that a human being with will and determination was being born. Later in

life she discovered that most decisive events of her life had fallen into the St John's-Tide: an important Anthroposophical Youth Conference; her first meetings with eurythmy; the then new music instrument the lyre and her future husband. Five years after her, her brother Ernst was born. He became an aircraft designer and engineer and died at the end of World War II as a prisoner of war in the Alsace.

Elisabeth's mother Eugenie Dauner came from a large family. They carried on a big business in the country, selling everything a farmer and his wife might need, farm machinery and fertilisers, fuel, food and clothes. She was a woman with a practical common sense. Her father, Friedrich Dauner, grew up in a family of bakers and confectioners. His interests which led him to become a teacher and professor of languages, art, history and German literature made him "the odd one". Very early in his marriage he became seriously ill with a form of leukaemia that kept him in bed for a number of years. Through meeting anthroposophy he regained sufficient strength to resume teaching until his premature death, which coincided with the Anthroposophical Society being closed down and being made illegal by the Nazis.

Due to her father's illness her mother spent much time at his bedside. Little "Liesl", as she was then called was left alone with her brother for many hours. Already as a five-year-old she has the question "Why am I here, what does it mean to be a human being?" Such questions become the basis of many intimate conversations with her father. These fanned her enthusiasm for everything beautiful and spiritual. But she believed her mother envied her in this and in any case found her mother with her practical concerns and requirements far too pedantic. But the strictness of discipline, sometimes enforced by her father with a heavy hand, confused her. She did not feel at home, was unsure of herself, suffered an ongoing bad conscience and a nervous anxiety with which she had to battle all her life. One more significant event she recounted later: An uncle said to the young girl, "you'll be a teacher one day." Everything in her rises up and she blurts out "No, no, never!". And yet this was to be. Later in life many friends and even her children felt that the combination of her enthusiasm and her urge to teach was too much to bear, as a result people kept their distance. Becoming aware of this with great pain since she so much longed for human contact, Elisabeth tried time and again to work on herself, with some, though never total, success.

But early in life "Liesl" is fascinated by and interested in sense impressions, the play of light and shadow, the appearance and variation of colour, the dynamics of movement, the seasonal change of nature. She senses invisible being making itself manifest in these phenomena. In the house of a school-friend she sees a picture and learns to her surprise that she had painted it herself. On her own initiative and with 50 Pfennig of her pocket money she takes painting lessons for many years from a well known local artist and nun, Gertrude Endriss, at Cloister Zoffingen. Feeling homeless at home, she makes a first real contact outside it.

Obviously the artist is sensitive to her state of soul. Resting her hand over that of her pupil, she strokes it gently with her thumb. Liesl feels deeply touched and accepted. Piano and violin playing is later on added to painting and at sixteen she participates in a short course of eurythmy. Soon afterwards she is for the first time in the first Goetheanum, to see a eurythmy performance introduced by Rudolf Steiner. She decides to study and take up eurythmy.

Due to her father's illness, an unfortunate house purchase, and loss of assets in the failed threefold social-order experiment "Der Kommende Tag", her family were in financial difficulties. Her father deemed eurythmy far too new to provide a living and insisted that his daughter first takes up a teachers' training and exam, her mother insists that she also takes a course in home management, before she starts training in eurythmy with Alice Fels in Stuttgart. All this she achieved with honours.

Qualified, but not yet in an earning position, she meets Lothar Gärtner, who, like Edmund Pracht and other young men, had offered his services as a watchmen to Rudolf Steiner, after the burning of the First Goetheanum. Gärtner was a sculptor and interior designer and had undertaken a training as a furniture maker. Pracht was a musician and curative teacher. Rudolf Steiner had invited Gärtner to participate in the course and lectures on music and eurythmy. In the friendship between Pracht and Gärtner the new music instrument the “lyre” had been conceived. Gärtner, though also without financial means, had begun to build up a workshop to make these instruments.

At a cremation service of a mutual friend Lothar Gärtner and Elisabeth met and spent the evening and night walking the grounds of the Goetheanum. Lothar speaks of his need for a partner to share in the building up of the workshop, and a musician who will introduce the instrument into the general world of music. Edmund Pracht was fully absorbed in the still new curative education and working with the new instrument in therapy. So he could not co-carry and concern himself with the financial and economic implications of starting a business. The next morning Elisabeth travelled home with the gift of a lyre. The growing relationship during the ensuing months frightens her; she seeks to create distance to give herself time. Mediated by Marie Steiner, she accepts a contract in Danzig (Gdansk) not realising that she could not possibly fulfil the conditions. Once there, she found herself caught between warring factions and without a friend. She exhausted herself and half starves. Her parents urge her to come home for the holidays. On return to them she found that unbeknown to her Lothar Gärtner had asked her father “for her hand”, had been accepted and a marriage was arranged. When the couple try to settle in Dornach she finds herself stamped as failure, a disgrace to anthroposophy and denied access to eurythmy at the Goetheanum, because of her unfulfilled contract in Danzig. Eventually they were invited by Bernard Lievegoed to Holland. Due to a number of factors, among them disaffection with Nazi Germany, they return to Germany in 1936, after the death of her father. They intended to return to Switzerland, but necessary permits could not be obtained, so the family—the first child now five years old—remains stuck in Nazi Germany. They settle in her mother’s home, which then also houses the third attempt of a lyre workshop in the cellar.

But now the work began to blossom. Lothar Gärtner passes the Masters exam in his own new profession of lyre-making, his wife passed the music exams in lyre playing and tuition at the Konstanz Conservatorium. Thus anchoring the new instrument in the accepted norms of public recognition. Edmund Pracht, Sissy Loudon and Elisabeth Gärtner give a number of public lyre concerts and thus introduce the instrument to the general music world. The media started to take notice and orders began to flow. Three more children arrive. Only weeks after the last child is born, Lothar was called up to serve in the medical corps in Russia, despite ill health that required kidney operations. For three and a half years Elisabeth had to cope with her three sons and a daughter, assisted by her mother. Three times the secret police searched the house because they were known anthroposophists, but in emergencies Elisabeth proved to be alert and canny and they left empty handed. Being a qualified teacher she had the legal right and fought to educate her own children, particularly the three younger ones, during the early school years. After the war an even more sick husband returned to her. He was also heavily burdened in his soul with the experiences of war and atrocities. He had to re-start the lyre workshop for the fourth time and to find the means of support for his family, including the cost of Waldorf education which now again was available. All this presented severe difficulties for Elisabeth.

After the departure of their eldest to Scotland, she moved with her three children to Stuttgart to give them a home there, while they attended the Waldorf School for ten years. To help earn a living, she taught eurythmy and playing the Lyre. In her lyre tuition, she sought to transform her

past experience and insight with light, darkness, colour and movement into musical experience. She tried to avoid teaching specific techniques and theory as much as possible. She wanted to enable the student in conscious self-observation and in feeling-sensing his own musical activity, to come to autonomous inner experience. She achieved a first peak in this during that time. But obstacles were not far away. General success also brought with it that a number of people were working and teaching with the lyre. Once again different factions and opposing opinions and no doubt also social ineptitudes came into play. This brought her to a point when she stopped working with the lyre for a number of years. In those years her mother in Konstanz cared for her husband. His work grew, had to move first into larger rented premises and eventually into larger owned ones. He too came into difficulties with different factions of lyre players, but now also those who started to build lyres themselves. Though his social endeavours to accommodate others' initiatives were at times unfortunate, he did not deserve the denial and aggression with which his life's work was being threatened. The distant and still unresolved relationship with his wife and partner was no help to him, and the marriage was at the point of breakdown.

When the children had completed school, Elisabeth made a courageous decision. She offered to return to her husband on the one condition, that they no longer have to live under the roof of her mother, helpful though she had been. So it was, that apart from a short time in Dornach at the very beginning of her marriage, she and her husband had a home of their own only when she was 59 years of age.

Though her husband kept her out of his business and as ignorant of it as possible, a good working together in anthroposophical group-work ensued. Eventually they acquired beautiful and large living accommodation of their own overlooking Lake Constance. Then in 1979 Lothar Gärtner died, leaving her with the responsibility as sole inheritor of the lyre workshop, which due to expansion was also heavily in debt. Luckily she had a few years previously been able to persuade her husband to accept their youngest son into the business, despite his initial resistance. Their son had been able to gain his father's confidence through his ability to develop the instruments further and also new models, which had found his father's full approval. Very surprisingly Elisabeth, at 74 years' of age, became an able businesswoman, took up her lyre tuition again and customer care. The business became stronger and able to survive subsequent economic recessions. After ten years it took some persuasion before she eventually handed over the business to her son completely. She needed assurance that she had done more than could be expected of her for her husband's work. It was quite a wrench for her to free herself, but then it led to something rather unexpected.

People, often strangers to anthroposophy, began to approach her in their life crises and she was able to help. Questioning her about this turn of events, she told me that among those whom she was able to help early on was one person in particular by whom she felt fully recognised and accepted. This had given her a feeling of inner freedom not experienced before and which now enabled her to turn to other people and their needs without her urge of wanting to "teach" or interfere too much.

In later years, she still turned to the youngest generation, playing the lyre and telling fairy-stories to nursery and kindergarten classes and teaching those who were in training as kindergarten teachers.

Outer achievements of her life were clearly inner battles and achievements first. At the cremation service it became known that it fell on the day of Lothar Gärtner's hundredth birthday, which was also Edmund Pracht's twenty eighth death anniversary. This seems to acknowledge and confirm her faithfulness to the lyre, which united these three lives, despite their great difference of personalities.

EVENTS ORGANIZED BY THE SECTION

11th – 13th Oct., 2002

Music Conference of the Cultures, in Dornach

8th – 10th Nov., 2002

Art out of the Spirit - Eurythmy for the World with Thomas Göbel and Werner Barfod in Dornach

15th – 17th Nov., 2002

Work towards a eurythmic study-of-man in Öschelbronn with Thomas Göbel and Werner Barfod

22nd – 24th Nov., 2002

Eurythmy Project "Meetings". Responsible person: Werner Barfod

4th – 6th Jan., 2003

Conference for tutors of the eurythmy trainings (by invitation)

6th – 7th Jan., 2003

Meeting of the eurythmy schools in the Association (only by invitation).

Responsible person: Werner Barfod

17th – 19th Jan., 2003

Working week for puppet players (by invitation).

Responsible: Initiative group of the Section work for Puppetry,

14th – 16th Feb., 2003

Eurythmy project "Meetings". Responsible person: Werner Barfod

21st – 23rd Feb., 2003

Conference for Musicians. Responsible: Werner Barfod and the Preparatory Group

7th – 9th March, 2003

Work towards a eurythmical study-of-man in Dornach with Thomas Göbel and Werner Barfod

14th – 16th March, 2003

Further training of eurythmy teachers in the trainings

21st – 25th April, 2003

Public Eurythmy Conference "Eurythmy living in the midst of the world" with the Education Section and the Social Science Section.

Responsible: Preparatory group and the representatives of the three Sections

7th – 11th May, 2003

Conference for speakers and actors. Responsible: Werner Barfod and the preparatory group

ANNOUNCEMENTS

Each respective organizer is responsible for the events listed here.

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

EURYTHMY

*Section for the Performing Arts
Social Section*

Out of the Spirit of Art— Eurythmy for the World

A conference for everyone: those who know eurythmy, who love it or who want to get to know it

8th – 10th November, 2002
at the Goetheanum

Today three kinds of longing live in our souls, wanting to rise into our awareness. Out of the noise of civilization, little comes to meet them that could be fulfilling. They are:

The longing for the Spirit

The longing for new forms of meeting

The longing for social rights for all people

If the anthroposophical movement would be a method for what is generally human and the general phenomena of the world (Rudolf Steiner, 19th August, 1923) it also has to reveal what the reality of the human being and the world is. In the field of art fructified by anthroposophy, eurythmy can show this in such a way as though the supersensory part of the human being were visible.

When eurythmy brings this fact clearly to the reason, then an answer is given to the longing for the spirit. Eurythmy can allow the beholder to participate in the revelation of the human spirit through the beauty of movement.

When the beholder unites to this, then eurythmy gives an answer to the longing for new forms of meeting.

In the social field, eurythmy can influence therapeutically for everyone in daily life, education, in therapy. When it helps the human being to master his/her destiny, then eurythmy answers the longing for social rights.

This conference intends to present eurythmy as based on a study of man, and provide glimpses into the art and its methods, and its social influence with the example of eurythmy therapy.

The three lectures are to introduce the questions:

Friday, 8th November 2002

4.00 p.m. registration and meeting each other in the “Wandelhalle”

5.00 p.m. Werner Barfod: Eurythmy with practical exercises

6.00 p.m. Werner Barfod: Demonstration of the artistic methods of eurythmy

8.00 p.m. Thomas Göbel: The supersensory human being and the cultural side of the ether-body as the basis of eurythmy

Saturday, 9th November 2002

9.00 a.m. Werner Barfod: Eurythmy with practical exercises

10.00 a.m. Werner Barfod: Demonstration of the artistic methods of eurythmy

11.00 a.m. Thomas Göbel: The wholeness of the artistic methods of eurythmy and the presentation in eurythmy of the supersensory members of the human being – with subsequent discussion

- 3.30 p.m. Thomas Göbel and Elisabeth Rieger: Eurythmy with practical exercises
 4.30 p.m. Thomas Göbel and Elisabeth Rieger: Demonstration of the artistic methods in eurythmy therapy as practiced – with subsequent discussion
 8.00 p.m. Goetheanum Stage Ensemble: Luigi Pirandello “Six Persons in Search of an Author”.

Sunday, 10th November 2002

- 9.00 a.m. Thomas Göbel: The Human Organisation: The system of nerves that organises / the blood circulation that transmits / the digestive system as preparer of substances, and eurythmy therapy – with subsequent discussion.
 11.00 a.m. Discussion: Review and preview; ends c. 12.30 p.m.

Study and Research work for eurythmists

with Werner Barfod and Thomas Göbel

15th – 17th November, 2002 in Öschelbronn

In October 2001 we were involved with the “conditions of being” of the soul, the seven soul-contents led by the “I”. Meanwhile, work has proceeded and a picture has arisen of the human being taken hold of by the awake ego.

Steiner’s lecture “The Alphabet”, 18th Dec., 1921 [GA 209], (Mercury Press, 1982), leads us deeper into the study-of-man background of the twelve soul-forms and the seven conditions of being. The correspondence of the speech sounds acquires a deepening, too. The paths of artistic application are becoming clearer.

*Apply E. von Laue
 Forststr. 19, DE-75223 Niefern2
 Fax: +49-7233-6 82 87*

Eurythmy living in the World

Eurythmy Conference at the Goetheanum, 21st – 25th April, 2003

Convinced that eurythmy has a future, that it is fruitfully at work in all branches of life and from the positive echo from the Easter Conference 2001 “Eurythmy in School” there follows a conference for Easter 2003 “Eurythmy living right in the World”.

The social influences of eurythmy are to be experienced in the various fields of activity through performances, working groups and lectures.

The central focus is the eurythmy performance of an Australian creation myth by pupils of various ages from different lands and schools, and in different languages.

Artistic performances, demonstrations, presentations and working groups give the possibility to experience eurythmy together.

To experience awareness of the strong social effect of eurythmy and help it grow stronger is the motive of this conference, to which you are warmly invited.

Three Sections are jointly organizing this conference—the Education Section, the Social Section and the Performing Arts Section.

*Eurythmy living right in the World
Conference from 21st – 25th April 2003 at the Goetheanum, Dornach*

Time	Monday, 21st April	Tuesday, 22nd April	Wednesday, 23rd April	Thursday, 24rd April	Friday, 25rd April
9.00 – 9.30		Margrethe Solstad Eurythmy demonstration "From the Spirit of Norwegian"	Artistic contribution in different languages		Plenum
9.30 – 10.30			Annemarie Enrich How to organize practices, with demonstrations	Paul Mackay Eurythmy and the social environment	
10.30 – 11.15	Coffee Break				
11.15 – 12.30	Eurythmy in the World Working groups / Courses from the fields of education, the work-place and art				
3.00	Lunch break – guided tours				
12.30 – 3.15	Opening time Information table	Pupils Performances from Kindergarten to Upper School	Forum In the Grundsteinsaal	Pupils Performances from Kindergarten to Upper School	
3.15 – 4.15					
4.15 - 5.00	4.15 Welcome: Dr Heinz Zimmermann on the zodiacal qualities "The Twelve Moods" by Rudolf Steiner in eurythmy (directed by	Eurythmy in the World Working groups / Courses from the fields of education, the work-place and art			
5.00 – 6.30		Supper break			
6.30 – 8.15	Eurythmy performance by the Goetheanum Stage Group and the Eurythmeum, Stuttgart: from Beethoven's 7th Symphony. Free Youth Orchestra, conducted by Thomas Herzog	Contributions out of the eurythmy courses for adults from Spain, France, Germany and Switzerland	Australian Creation Myth: presented by school children from different lands in their own languages	Performance: lighter items Followed by a variety show	
8.15 – 9.30					

Subject to change

An initiative in Chinese eurythmy

Kishu Wong invites eurythmists who are interested in the Chinese language and culture to join her group named "Yuan" (a Chinese word for "connection" or "origin") to work on Chinese (and other) eurythmy. A programme is planned for a forthcoming performance. For the moment, the group includes 2 members. We will gather 2 or 3 times a year to practise and achieve a performance standard. Wishes and suggestions of the participants are encouraged. For more details and whoever would like to take part, please contact:

*Kishu Wong, 41 Morris Road
Lewes, East Sussex BN7 2AT, England
Tel/Fax: +44-(0)1273-47 66 43
Email: kishuwong@bushinternet.com*

Eurythmy Further Training Courses with Annemarie Bäschlin 2003

7th–12th July

Tone Eurythmy Therapy for eurythmy therapists, eurythmy therapy students, doctors and medical students

Venue: CH-Aesch near Dornach

17th–26th July

Basic elements of Tone Eurythmy, Colour Eurythmy (Annemarie Bäschlin), Artistic Speech and Speech Eurythmy (Alois Winter)

Venue: CH-Ringoldingen

28th July–1st August

English Eurythmy; Colour Eurythmy; Painting

Venue: CH-Ringoldingen

6th–10th October

Tone Eurythmy Therapy for eurythmy therapists, eurythmy therapy students, doctors and medical students

Venue: CH-Ringoldingen

Further details:

*Annemarie Bäschlin
Ringoldingen, CH-3762 Erlenbach
Tel: +41-(0)33-681 16 18*

Eurythmy as Cosmic Dance:

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.

Information and registration:

*Frau Gisela Storto-Lanfer
Am Irscherhof 35, DE-54294 Trier
Tel +49-(0)651-3 40 53
Fax +49-(0)651-9 93 27 31*

For the seminar in Spring 2003 in Pforzheim:

*Frau Hanna Dalhöfer
Vogelsangstrasse 68, DE-75173 Pforzheim
Tel +49-(0)7231-2 37 92*

8th–10th November 2002

"Eurythmy as cosmic dance: planets in the sign: Bull"

Weekend seminar with Robert Powell in Trier

13th–17th January 2003

"Eurythmy as cosmic dance: planets in the signs"

Intensive course: the seven planets in the signs Crab, Lion and Virgin

Arrive evening of 12th January; leave after breakfast on 18th January

Venue: Saal der Sophien-Stiftung, Herzogstrasse 5a, DE-86981 Kinsau

20th–24th January 2003 “Eurythmy as cosmic dance: planets in the signs”

Intensive course: the seven planets in the signs Crab, Lion and Virgin

Arrival evening of 19th January, leave after breakfast on 25th January

Venue: Saal der Sophien-Stiftung, Herzogstrasse 5a, D-86981 Kinsau

Course language: English (with Italian translation)

28th–30th March 2003 “Eurythmy as cosmic dance: planets in the signs—Twins”

Weekend seminar with Robert Powell in Trier

Courses with Annemarie Ehrlich 2002/2003

8th – 10th Nov: AT-Graz “Development in schooling for parents, teachers and pupils”

H. Piber

Weizbachweg 12a, AT-8045 Graz

15th – 17th Nov: AT-Wien “Finding the balance in the ‘I’, to others, to the surroundings”

Uta Guist

Wöbergasse 21, AT-1230 Wien

18th – 22th Nov: CZ-Prag “Renewal of education” – music eurythmy

Karolina Kube_ová

Mendelova 543, CZ-14900 Praha 4,

Tel. mobile: +42-0606-33 95 52

3rd – 5th Jan: CH-Bern “The 7 rhythms of Steiner’s Foundation Stone Verse”

17th – 19th Jan: CH-Bern “The 7 rhythms of Steiner’s Foundation Stone Verse”

Heidi Müri

Grubenweg 2, CH-3422 Alchenfluh

Tel: +41-(0)34-445 39 76

15th – 8th Feb: UK-Stroud “Can we learn and become creative through eurythmy?”

J. Elgrably, Flat C, Thrupp House,

Grunhouse Lane, Stroud GL5 2DD

Tel/Fax: +44-(0)1453-75 53 70

21th – 22th Feb: DE-Alfter “Working together”

22th – 23rd Feb: DE-Alfter “How can I be creative with Steiner’s education exercises?”

S. Deimann

Roisdorferweg 23, DE-53347 Alfter

7th – 9th March: DE-Stuttgart “Exercises in self-management with rod and ball”

E. Brinkmann, Tel: +49-(0)711-24 78 77

Fax: +49-(0)711-23 28 76

21th – 22th March: SE-Järna “Self-development through eurythmy”

22nd – 23rd March: SE-Järna “How can we be creative together?”

K. Karlsson, Haganäs, SE-15395 Järna

28th – 29th March: FI-Helsinki “To lead; being led; leading yourself”

29th – 30th March: FI-Helsinki “Developing creativity with the education exercises”

30./31. March, 1. April: FI-Helsinki “Transformation”

Riitta Niskanen,

Vanha Hämeenlinnantie 11 a

FI-06100 Porvoo

Tel: +358-19-58 52 46

4th – 5th April: DK-Copenhagen: “Working together”

5th – 6th April: DK-Copenhagen: “How can we be creative with Steiner’s education exercises?”

E. Halkier-Nielsen

Ordrup Jagtvej 6, DK-2920 Charlottenlund

Tel: +45-3964-11 08

30th May – 1st June: DE-Weimar: “How can we create together; how can we discover new exercises?”

H. Arden

Am Weinberg 42, DE-99425 Taubach

Tel: +49-(0)36453-7 48 11

Further training, intensive course and artistic work for young people at the Eurythmy School, Hamburg

Further Training

8th – 10th October, 2002

Werner Barfod, on the theme:

Developing a eurythmic study-of-man, helped by lecture 10 of Rudolf Steiner's "Eurythmy as Visible Speech"

Applications till 30th September, 2002

1st – 2nd March, 2003

Carina Schmid, on the theme:

Expressive possibilities for the feet, hands and head

Applications till 24th February, 2003

Intensive course for amateurs

work in eurythmy for 20- to 100-year-olds
Saturdays 10.00 a.m. – 5.00 p.m. including midday snack

(1) 28th Sept., 2002 Tatjana Belskaja and Matthias Bölts – major and minor

(2) 26th Oct., 2002 Tanja Masukowitz – colours

(3) 30th Nov., 2002 Tatjana Belskaja and Matthias Bölts – notes and intervals

(4) 25th Jan, 2003 Stefan Hasler – melody

(5) 22nd Feb., 2003 Stefan Hasler – rhythm

(6) 29th March, 2003 Tanja Masukowitz – qualities of speech sounds

Application is required

Eurythmy Ensemble for young people

Artistic work for young people (16–20 yrs. old)

Mondays from 5.00 – 6.30 p.m. from 2nd September, 2002, to 5th April, 2003.

This work will conclude with an artistic presentation.

Director of the Ensemble: Stefan Hasler with Raphaela Staguhn and Karl Johannes Weik

Application is required.

Further information obtainable from: Sekretariat der Eurythmie Schule Hamburg, to whom also applications should be sent.

*Eurythmie Schule Hamburg
Mittelweg 12, DE-20148 Hamburg
Tel. +049-(0)40-44 51 06
Fax +49-(0)40-45 61 59*

Please notify young people of this conference!

“Youth in movement...”

2nd – 6th January 2003 at the Goetheanum
Youth Conference for Eurythmy and Artistic Speech

Have you ever asked:

What is eurythmy about?

Why “artistic speech”?

or thought:

If there were no eurythmy, school would be fine.
or:

Eurythmy and Artistic Speech (Speech Formation) are not known or recognised in the wider community, why should it interest me? Eurythmy is not an exam subject, what should I do with it?

Have you ever wished to work on a piece with others who enjoy eurythmy or artistic speech?

A conference for questions, impulses, discoveries and especially “serious fun” with the arts of eurythmy and artistic speech.

Organised by the Section for the Spiritual Striving of Youth and the Kairos Centre in collaboration with the Section for the Performing Arts and the Education Section.

The conference programme is available at:

www.jugendsektion.org

or Tagungsbüro am Goetheanum

Further questions and information:

Youth Section, Preparatory group

Florian Schaller, Bevis Stevens

Tel. +41 – (0)61 – 706 43 91

Education Professional Training for Eurythmists in Vienna

from September 2002 to March 2003

This course is conceived to accompany those entering the profession. The way of working is practically orientated: seven intensive blocks present the work material when corrections will be given; the actual work will take place in specific practical tasks in the time between – in small groups or alone. A mentor to accompany the teaching situation *in situ* is planned. It is necessary that the participants bring their experience and questions, so they can be included in the seminar. Things already attempted and also uncertain things are then presented in the respective situations and discussed, so that new learning experiences can arise. A small steering group is responsible for the course of a day, to keep a link between the groups and the schools.

Contents

Methods of teaching eurythmy, planning lessons

Work on the study of man – on the respective 7-year periods and on meditatively-acquired study of man

Points that link with the Waldorf School curriculum, and those that link to events in processes and in working life

Eurythmy in the whole organism – training consciousness in the various committees

Beginnings of teaching in education for special needs (curative education)

Organizing festivals and ends of term

The teacher's own training – aspects of health

Dates of the blocks

26th – 29th September

10th – 13th October

14th – 17th November

5th – 8th December

16th – 19th January

13th – 16th February

20th – 23rd March

Fee: 500 Euros

Venue: Tilgnerstr. 3, AT-1040 Wien

Arbeitsgruppe Eurythmie Österreich

Walter Appl

Fischhornstr. 21, AT-5020 Salzburg,

Tel/Fax +43-(0)662-82 10 35

walterappl@i-one.at

Masterclass Festival Week

from 24th – 30th March, 2003, in
The Hague (in preparation)

Jurriaan Cooman, Performing Arts Services,
Basel

Mornings (workshops):

- preparing the movement-instrument, technique and energy-work
- play, ability for ensemble-work
- eurythmic (preparatory) exercises

Afternoons:

open rehearsals, glimpses into the workshops of various projects, incl. Fundevogel, Birgit Hering, Gail Langstroth, Hans Wagenmann

Coaches: incl. Michael de Roo, Leonore Welzin, and Philip Beaven

Evenings:

Talks on: dramaturgy, directing, choreography, and eurythmy

Discussions

Weekends:

Performances of the masterclasses

Discussions on burning questions

Venue: Theater de Regentes, The Hague

Information:

Pass, Performing Arts Services

Postfach, CH-4001 Basel

Tel + 41-(0)61-263 35 35

www.pass.perfarts.ch

contact@pass.perfarts.ch

School Eurythmy Further Training with Sylvia Bardt

in Witten from 21st – 23rd March 2003

Elke Auer, Christhild Sydow, DE-Witten

Exercises and exchange of experience regarding

1. How can we lead the children—according to their age—vitality to gain a feeling for their movements in the body and in space?
2. What ways corresponding to the age-group are being pursued and have been found for autonomous work in eurythmy lessons for the upper school?

For this occasion we also plan to include interested class-teachers, subject teachers and parents to our work together at specific times.

Conference fee your own expenses, *i.e.* it decreases with increasing number of participants. Lodging with parents of the school-children can be arranged; communal meals can be organised.

Venue:

Rudolf Steiner Schule Witten, Billerbeckstr. 2

Information and registration:

Elke Auer

Kleff 58, DE-58455 Witten

Tel/Fax +49-(0)2302-27 50 12

Educational Training in Teaching Eurythmy

Academic Year 2002 / 2003

Freie Hochschule Stuttgart, Seminar für Waldorfpädagogik

We seek to provide stimuli for the pathway from receiving eurythmy during the basic training to passing it on in professional life. The basis for strong responsibility is the close relationship to the practice and autonomous work.

The *whole plan of study* consists of:

- anthroposophical study-of-man
- curriculum planning with methods and techniques in the eurythmy lesson
- working on your own teaching examples
- artistic practice in eurythmy
- artistic speech
- music
- practical aspects

This training can be attended as a year's course or in sections.

1st Term – Lower School

Seminar course 9th Sept., – 18th Oct., 2002

Practice 4th Nov., – 22nd Nov., 2002

Seminar course 25th Nov., – 20th Dec., 2002

2nd Term – Middle School and Kindergarten

Practice 7th Jan., – 31st Jan., 2003

Seminar course 3rd Feb., – 11th April, 2003

3rd Term – Upper School

Practice 28th April – 16th May, 2003

Seminar course 19th May – 4th July, 2003

Tutors

Eurythmy: Sylvia Bardt, Rosemaria Bock,

Karin Unterborn, Ruth Ziegenbalg-Diener

Study of man with tutors from the Seminars für Waldorfpädagogik

Music: Stephan Ronner

Artistic speech: Jochen Krüger

Course organiser: Karin Unterborn

Freie Hochschule Stuttgart

Seminar für Waldorfpädagogik

Haussmannstrasse 44 A

DE-70188 Stuttgart

Tel +49-(0)711-21 09 40

Eurythmée Paris-Chatou

The first and third year begin 17th September, 2002

Weekend Courses for amateurs:

- La couleur et les sonorités de l'alphabéth
- La clair-obsur dans la musique

– baroque, romantique et moderne
 18th – 20th October 2002 / 15th – 17th
 November 2002 / 17th – 19th January 2003 /
 28th Feb., 1st/2nd March 2003 / 28th – 30th
 March 2003

each occasion Fridays 6.30 p.m. to Sunday
 1.00 p.m.

Lodging in the Eurythmeum is possible.

*French eurythmy and French Art
 from the Middle Ages to the present day*
 poetry – music – painting – sculpture – archi-
 tecture

3-week artistic research course for euryth-
 mists

10th – 28th March 2003

Hélène Oppert – speech eurythmy, Jehanne
 Secretan – music eurythmy (eurythmy forms
 by Rudolf Steiner)

François de Barros, architect: visits to muse-
 ums (Louvre, Orsay, Beaubourg, Chartres)

Benoît Journiac – music analysis:

Dutilleux, Debussy, Ravel, Couperin...

L'Eurythmée

Ecole d'Art de formation professionnelle

1, Rue François Laubeuf, FR-78400 Chatou

Tel/Fax: +33-(0)1-30 53 47 09

eurythmee@wanadoo.fr

www.chez.com/eurythmee

Further Trainings Course in Tone Eurythmy at the Goetheanum

*with Dorothea Mier (U.S.A.) on
 2nd/3rd January 2003*

Trained eurythmists and students in their
 final year can participate. Elements of style
 out of the basic elements will be studied, for
 example, with Haydn and Schumann.

Begins 2nd January 2003, 10.00 a.m. till 3rd
 January 2003, 5.00 p.m. in the Holzhaus.

Fee 120 Sw. Frs., students 60 Sw. Frs.

Application forms are obtainable from:

Tagungsbüro am Goetheanum

Postfach, CH-4143 Dornach 1

Tel. +41 61 706 44 44, Fax +41 61 706 44 46

SPEECH

Michael Checkhov Acting Seminar

CH-Basel / DE-Freiburg

One-year foundation course, Autumn 2002 –
 Summer 2003, Weekend courses / part time

Dates of the 3 terms (9 weekend seminars)

Basel cycle:

20th – 22nd Sept. 25th – 27th Oct. 22nd –
 24th Nov., 2002

17th – 19th Jan. 14th – 16th Feb. 21st –
 23rd March, 2003

4th – 6th April. 23rd – 25th May 13th –
 15th June, 2003

Freiburg cycle:

27th – 29 Sept. 18th – 20th Oct. 29th
 Nov. – 1st Dec., 2002

24th – 26th Jan. 7th – 9th Feb. 14th –
 16th March, 2003

11th – 13th April 16th – 18th May 27th –
 29th June, 2003

Intensive weekends:

4ht July, 2003 in Freiburg

Times:

Friday 6.30 – 9.00 p.m.

Saturday 9.30 a.m. – 7.00 p.m.

Sunday 9.30 – 1.00 p.m.

Seminar venues:

Basler Zyklus

Rudolf-Steiner-Schule Basel

Jakobsbergerholzweg 54 (Tram Nr. 16)

Freiburger cycle

Freie Waldorfschule Merzhausen
Dorfstr. 2, bus terminus line 10

Information/Application:

Basler cycle: Jürg Schmied, Theater die Schwelle, Apfelsestr. 93, CH-4143 Dornach,

Tel/Fax: +41-(0)61-701 33 70

or Tel: +41-(0)61-381 28 03

Freiburg cycle: Frank Schneider, theatron freie bühne freiburg

Reiterstrasse 17, DE-79100 Freiburg

Tel/Fax: +49-(0)761-40 68 32

New Performance by Circle-X Arts, London

Theatrical Illusions in wrestling with the Elements

The recent productions in which the Italian choreographer and performer Cecilia Bertoni and the British actor and director Christopher Marcus have collaborated, were all very different and yet shared a common basis: *Mithras, Kaspar Hauser, Black Earth* and *Walk the Talk*. They were all concerned with the question how the space of the eurythmist and actor is used and formed differently. Earlier it was more the traditional form of eurythmy and acting, with *Walk the Talk* a much freer performance-character was achieved. Since *Black Earth* the technical means of video, projections and sound experimenting has been added. In "70% H₂O" more new elements are added...

Water consoles, gives protection, overcomes weight, helps you forget. Water threatens, destroys, drowns, kills. In the element of water some primal human fears are expressed from birth to death. Precisely here the performance "70% H₂O", ... *and don't forget your penguins* takes its start.

The rapidly unfolding sequence of scenes begins with the story of Noah: A man who is alone with the animals on the waters of the Flood, without time or direction. Where do we come from, where are we going? What is

going to outlast us? Why indeed do we want to live on? In any case we are alone.

«Ich war da und habe auf Dich gewartet. Du hörtest mich nicht. Ich stand neben Dir, Du wolltest mich nicht. Eins werden mit Dir – ich vermisse Dich nicht mehr.»

("I was there and waited for you. You did not hear me. I stood beside you; you did not want me. To become one with you—I no longer miss you.")

Water becomes the bridge between the earthly world and the divine realm, between life and death, freedom and fear, solitude and communion. The performance moves in a field of tension between these existential contrasts and attempts to fathom the human being who alone in solitude has to find his own bearings. At the end nothing remains except memory. Water wipes away all traces. The production is a poetic mosaic of pictures, fragments of action, movement and musical interludes, which are mutually associated. This is met by the materials and techniques of the visual artist Ivon Oats—colours, pigments, paper, inks and brushes. Oats creates on stage surfaces, which join with sound, movement, light and the word layer for layer to form a multi-media text. We the audience experience the world of things as we know them in new deeply-touching dimensions.

In a renewed collaboration, the actress Saskia Mees from Holland directs. The South African artist Ivon Oats works for the first time with Circle-X Arts. *The premiere takes place on 27th September 2002 in the Forum Theater Stuttgart.*

Further Performances 2002:

28th/29th September, and 2nd/3rd October
Forum Theater Stuttgart, DE

10th/11th October Gare du Nord, Basel, CH
23rd/24th October Orangerie Köln, DE

26th/27th October Theater im Depot, Dortmund, DE

31st October and 1st/2nd November Theater de Regentes, Den Haag, NL

6th/7th November Kabelfactory, Helsinki, FI

9th November Kulturhuset Järna, SE

13th – 25th November Probebühne der
Schaubühne, Berlin, DE

Information: www.pass.perfarts.ch

Tel: +41-(0)61-263 35 35

Fax: +41-(0)61-263 35 40

Ensemble Der Turm

Eingedunkelt ['Darkened']-
lyrical poems by Paul Celan

in February, 2003, 8.00 p.m.
Bremen/Kulturzentrum Schlachthof
5th/6th March, 2003, 8.00 p.m.
Stuttgart/Wilhelma Theater

Dialogue and scenic action
Klas Diederich – speaker, choreography,
dramaturgy
Claudia von Knorr – movement, eurythmy,
artistic conception

C. v. Knorr

Tel: +49-(0)711-47 26 51

PUPPETRY

Conference for Puppeteers

22th – 25th May, 2003

Lectures: Michaela Glöckler / Werner Barfod
Performances, discussions and working
groups

Information:

M. Lüthi, Abteilung Puppenspiel
Goetheanum, CH-4143 Dornach 1

Tel: +41-(0)61-706 43 49

Fax: +41-(0)61-706 43 22

puppenspiel@goetheanum.ch

MUSIC

Working Days for Musicians

*"The music of the spheres and
tuning pitch"*

Conference of the Musikvereinigung
Orpheus e.V.

Heimstr. 13, DE-74592 Kirchberg

Tel/Fax: +49-(0)7954-97 01 67

Musical scales and their sounding together
with the Platonic year
Evening lecture with Georg Glöckler

aural report from Vienna:

*"... the most beautiful songs have never been
sung by the mouth or heard by the ear.."*

To become audible, the original supersensory
music penetrates into space and time. Its
connection to the great time periods of
25920 years, the Platonic cosmic year (dur-
ing this time the solar point of the spring
equinox moves through all twelve zodiacal
signs), and the pitch connected to this will
be addressed at this conference through the
lecture by Georg Glöckler and made accessi-
ble through oral examples. In addition, there
is an afternoon workshop, in which through
singing and listening the effects of three dif-
ferent concert pitches can be experienced.

26th October 2002 in DE-Freiburg

Venue to be announced

15th February 2003 in DE-Kirchberg

Saal der Sozialtherapeutischen Gemein-
schaften

both from 5.00 to c. 10.00 p.m.

Conference ticket 10 euros / concessions 5
euros

The Musicians Conference 2003, and the following year

21st – 23rd Feb., 2003

The Musicians Conferences of recent years have attempted to concentrate on central themes. Looking back, this has given a structure: Singing (1999), Instruments (2000), Expanding the Arrangement of Notes (2001) and Anthroposophy as the Source for Composing (2002). Looking ahead at the Conference 2003, the carrying group did not at first see an obvious central musical theme. So we decided to make available the theme of *Initiative* and wrote to all the Section members with the request for suggestions out of the actual work. A mere 20 answers came, of which half contained concrete suggestions. We would like to try, without time pressure, to co-ordinate these suggestions thematically and also to add such initiatives that didn't find a mention, in order to find approaches for a conference on Initiatives in February, 2004. For the coming Musicians Conference, 2003, we have tried to take up suggestions and arrange situations that could be fruitful for work. We proceed knowing that the financial conditions at present are very reduced and that an improvement of the situation requires a very large input. This also applies for the coming Conference. For this conference from 21st – 23rd Feb., 2003 we have taken the central musical phenomenon of major and minor—as Goethe understands it in his fragmentary “Theory of Music” as a “archetypal phenomenon” in music. They are the primal polarity of gestures for the forces drawing in and giving out, present in all the arts and in the different periods right up to the present—in classical major-minor tonality, or e. g. with Bartok and Kodaly, with Viktor Ullmann, and especially, too, with the early Greek scales rediscovered or reconstructed by Kathleen Schlesinger. At the same time and thereby they can be studied and experienced. When one can be positive about the thought that

the music in the 20th century has gone through a process of death and that all musical experience can stand on a new footing out of the work and practice of the individual, a significant field of work lies before us. In the background of such attempts stands the lecture course “Eurythmy as Visible Singing”, especially lecture 1 on the vowels and the experience of major and minor, as well as Rudolf Steiner's sculpture “The Group”. The Conference will be arranged into talks, demonstrations, exercises and concert performances.

For the next Musicians Conference, then, we are already steering in the direction of initiatives and individual presentations and have chosen a central theme. This can serve as the initial meeting point for our discussions of the various initiatives that have already made themselves known. It is our intention that in time the existing initiatives and places can be developed and that all the initiatives will meet for an active exchange and work in discussion. This will bring life to the Section work and help us get to know each other. Whoever feels he/she could be responsible for a specific theme, is requested to notify us of his/her theme, if possible in writing and by e-mail (work themes that can be worked on in groups or alone). Please send to the Section leader and to Gotthard Killian (killian@tiscalinet.ch).

The preparatory group

*Werner Barfod, Marcus Gerhardt,
Gotthard Killian, Michael Kurtz*

BOOK REVIEWS

«Exercices d'Art de la Parole» by Evelyne Guilloto

The first extensive collection of exercises in creative speech in French with an introduction, in one volume.

Serge Maintier, Stuttgart

Our colleague Evelyne Guilloto from Chatou near Paris has written and published a substantial book on French speech formation. This book has been eagerly awaited by many teachers in the French Waldorf Schools. Who else could write this work but Evelyne Guilloto: she has the most practical training experience in French from the last 20 years! Artistic speaker, trained in Dornach, for decades speaker at the "Eurythmée" (eurythmy school and stage-group), active today as tutor at the Waldorf teacher training centre: Institut Rudolf Steiner in Chatou. Since 1980 she has regularly attended the speech teachers' conference in Germany, especially to the great "Semaine Française" (French week) at Methorst.

This book is dedicated to Marcel Altmeyer (1901-1981) and is published for his 100th birthday! "*Chaque chose en son temps!*" one says in French—there's a time for everything. Several speakers (Swiss and French) since 1930 have brought the artistic impulse of speech formation to France, caring for it and developing it. But apparently only Marcel Altmeyer has worked on it methodically and persistently.

Altmeyer had studied eurythmy in Dornach, in addition artistic speech with the great actors of that time, especially with Kurt Henedewerk and Gertrud Redlich. He practised speaking for French eurythmy with Marie Steiner. After the Second World War, Marcel Altmeyer moved to France, taking lessons with George Leroy, the actor, who taught speech and was tutor at the Conservatoire der Comédie Française. Leroy developed and wrote a very sound and artistic method (Grammaire de diction française).

Evelyne Guilloto worked artistically with Marcel Altmeyer during the last 16 months of her life. She received his rich "treasure of experience" and took it further. With the appearance of this book, she fulfils the wish and intentions of this pioneer.

It is an extensive book (300 pages) indebted to "Creative Speech" written by Marie and Rudolf Steiner. The ground plan of the work consists of further work on Steiner's speech exercises in Marcel Altmeyer's translation. The main section of exercises nevertheless derives from new creations, which attempt to embrace the characteristics of French (modified vowels, nasal sounds, etc.), many sounds that do not appear in German. Rudolf Steiner encouraged the creation of new exercises!

The method is clearly constructed. It covers posture, breathing, voice, articulation, covers the soul moods and forces, mantra, with poetic examples and how analysis of a text. In addition all of Altmeyer's exercises are here and the "*Redlich* sequence" with the correspondences between German and French. With great care Evelyne Guilloto has assembled and introduced many new exercises from French speakers. There are c. 400 exercises compared to Steiner's 80.

The French teachers of the Waldorf School will welcome the abundance of exercises. It is to be hoped that actors and speech therapists in France will discover this book. For the second edition little corrections, more exact directions to some exercises and more artistic drawings should be added.

Evelyne Guilloto has already written a second volume of 400 pages: "Logos, Poésie, Art de la Parole". It is a collection of poems and text with explanations on the categories lyric, epic and dramatic as well as on recitation and declamation. This book is the next to be published.

*Order from: Académie d'art de la parole
3, rue des Chênes; F-78110 Le Vésinet
Tel/Fax: +33-(0)1-30 53 40 02*

PUBLICATIONS

“Calendar of the Soul” verses and pictures for meditation and art

François Gaillemain, GB-Forest Row

1. “Care for Eurythmy”, C4E, is providing (free of charge) different series of the R. Steiner’s *Calendar of the Soul*. They are sent weekly upon application to: eurythmy@tinyworld.co.uk.

The first series contains drawings by the late Valerie Jacobs, accompanied by the translation of the sculptor John Salter, the colour indications of the stage lightings and of the eurythmists, as well as the eurythmy sounds for the prologue and epilogue. Valerie Jacobs, after qualifying in Dornach, taught in England: speech formation, black-and-white drawing and eurythmy for speakers.

The second series (without the drawings) contains the eurythmy forms in colour and more details about the eurythmy indications. The third (yet to be completed) contains drawings made from the mantric eurythmy forms, taking into account the colour of the veils and the lighting indications.

2. The *aim* of this venture is to communicate some of the wealth of spirituality contained in the mantric forms Rudolf Steiner drew for eurythmy performances. Paradoxically, though one is not a trained speaker one does not hesitate to read the *Calendartexts*, but not being a eurythmist one would not dare to look at the corresponding forms and indications for eurythmy, even less to paint them! I was very touched at an Easter gathering when Virginia Sease spoke of them as “mantric forms”. After three weeks of e-mailing friends and friends of friends, around 80 people voluntarily subscribed to one or the other of these mailings. Some tell how important it had become in their life. Whether eurythmist or not, it seems they do consecrate a fair

amount of time to them, and to deepening the eurythmy indications. I have taken some small workshops on the third series and I still wonder what amazes me more: the appreciation of non-eurythmists, or the discoveries of the eurythmists, of those training eurythmists. All too often, a eurythmist who takes time to ponder the text will, however, take the form in hand and immediately start moving with his/her colleague/s. To take a little time to look at such a drawing, or a few hours to draw one, brings to many eurythmists a new appreciation and understanding of those mantric forms.

3. Some of you may remember the exhibition in Dornach of the water-colour posters of Edith Bierman at a conference three or four Easters ago. She drew in water-colours the eurythmy forms against the background of the zodiac colour. Here the starting point is different, as the colour is taken from the eurythmist’s veils *and* the stage lighting. Where should the lighting be, above and below or inside outside? What relation does the colours of the veil has to the eurythmy form? Is it inside outside? Or in a contraction/expansion, or periphery/centre relation? What is the role of the vowels and consonants attributed to this or that eurythmist? What is the relation of the changes of stage lighting and of the form?

With such questions and explorations I would like to hear from you all—eurythmist, stage-lighter, and any other reader. Important to me are the views expressed by all your many friends who so regularly devote their time to *The Calendar of the Soul*. My languages are English and French. I would also like to thank the Inter-Section Meeting which enabled the Performing Art Section in Great Britain to direct to this research project some funds made available by the Anthroposophical Society in Great Britain.

François Gaillemin, Butler's Gate, Priory Road, Forest Row, East Sussex, U.K. Tel: +44-(0)1342-82 51 64 Fax: +44-(0)1342-82 41 64

mysterydrama.com

Christopher Marcus, London

For some time now, I have been concerned with the question how to address the increasing allegations from different quarters that anthroposophy is a sect. These allegations disturb me all the more when the art forms that are inspired by anthroposophy are used as proof of the onesidedness and particularly the 'closed' nature of our endeavours.

As the genre 'mystery drama' lies at the core of my theatrical investigations and performances, I felt it important that a forum should be created where anyone from whatever background, race or religion could firstly read and thus be informed what anthroposophists schooled in the subject have to say. Secondly, and perhaps more importantly, people are given the opportunity to share their own experiences and knowledge, ask or indeed answer any questions that might arise as a result of their involvement with the subject.

mysterydrama.com is still in a process of change. Richard Ramsbotham is responsible for most of the text; Geoff Norris monitors and deals with the correspondence. Both Richard and Geoff have many years experience with mystery drama. We are very happy to receive suggestions.

For mysterydrama.com to be able to fulfil its purpose, it is important that many people log in and also spread the word that such a forum exists. How to make it bilingual (English/German) or indeed multilingual is a problem we have not yet solved. We will have to see how it goes. The spiritual/ethical consequences of dealing with such an esoteric subject via the internet is something that could also be discussed.

Rudolf Steiner

EURYTHMY: ITS BIRTH AND DEVELOPMENT (GA 277a)

Edited by Edwin Froböse and Eva Froböse.
Translated from the German by Alan Stott.
Anastasi Ltd., The Throne, Weobley, Herefordshire HR4 8SA, England
ISBN 0-9541048-4-6, 224 pp., clothbound.
Price c. £25.

This is a translation of the revised edition (Dornach 1982, repr. 1998) of a work first published in 1965. It consists of reports and accounts from the very first conversation with Frau Smits (1911), with many facsimiles, photographs illustrations and diagrams (some new): the early lessons and the two courses of lessons; introductions to eurythmy performances; the faculty meeting 1924; six humoresques by Steiner with eurythmy forms; excerpts from Czerwinski's "Brief Introduction to the art of the dance" and Lucian on mime; chronological survey 1911-1925; Dr Forms for speech eurythmy and music eurythmy; endnotes; subject index; index to poems; biographical notes on the first eurythmists; and index of persons.

READERS LETTERS

Ria Malmus, Dornach

Dear Herr Barfod,

Before the experiences and impressions of last week are covered by the next impressions, I would like to thank you for the successful, rich and stimulating conference! From the position of a participant, one can call the week truly successful and even a healing—for those who in the summer thought they had lost the floor under their feet, who, quite unprepared, were shocked, hurt, made unsure, and attacked.

The concentrated and very well prepared demonstrations of Steiner's indications added much to give back belief in eurythmy (as I noticed in the audience's reaction and in individual comments). That's how I for one experienced it. For those older serving eurythmists it certainly was a meeting again with old friends not seen for a long time. For the young serving eurythmists (to whom I belong) it was a concentrated meeting with a richness of expression of eurythmy which—at least in this well worked through form—I have never experienced in my training nor through performances. A surprising discovery which at the same time engendered respect towards Steiner's creations and towards eurythmy! This was a real gift—and cushioned in soul in such a way that could explain the generally light and relaxed audience, with which it reacted to such a performance as "Scaramouche". Non-understanding towards such a vocabulary of movement, sadness over the "loss" of such able eurythmy colleagues may still have been present, yet the emotions were clearly led back to quiet waters, and the reaction to what was presented was clearly shown, without artificially produced applause.

"The Philosophy of Spiritual Activity", its "consonants and vowels"

François Gaillemin, GB-Forest Row

Rudolf Steiner mentions at the faculty meeting of the Stuttgart Eurythmy School that to explain *The Philosophy of Spiritual Activity (Freedom)* to eurythmists one would talk about the first part in terms of consonants, of the second part in term of vowels.

Could one look at each chapter and take it as being one sound? Or should one attribute different sounds to different paragraphs? One can see Chapter 2 as many different ways of doing "N". For the second part the vowel sequence could be AEIUIEA, a sequence also used in some lectures. Would this make sense to anyone?

I would like to hear of any of you who has done some pondering on this question. I would also like to thank the Inter-Section Meeting which enable the Performing Art Section in Great Britain to directed to this research project some funds made available by the Anthroposophical Society in Great Britain.

François Gaillemin, Butler's Gate, Priory Road, Forest Row, East Sussex, U.K.

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eurythmy@tinyworld.co.uk

How can eurythmy be used in a stronger contemporary way?

Imme Atwood, Dornach

We are grateful for the Eurythmy Conference from 1st – 5th April, 2002, which gave us eurythmists a splendid opportunity to meet humanly as well as collegially. The concerns stood again at the centre of eurythmy with

regard to laying hold of its deepest roots, its essential means of expression and its possibilities of development.

It is always the case that especially young people would like to realize impulses for the future. Now it all depends on what the impulses consist, and how they can be used for the benefit of eurythmy. A *genuine* creation can only come about if one is able to develop metamorphosis out of *its own* nature. This is only possible by studying right into the detail of the artistic method the effect of the essence of Rudolf Steiner's wooden sculpture, The Group, called "The Representative of Man". We won't get a step further if, out of an urge to adjust, elements of usual art are employed without experiencing and testing their sensory-moral effects.

In no way do the pairs of concepts "traditional – classical" and "contemporary – modern" corresponds to the facts. The [adequate] concepts are: "Further development of a new creation in *that* art which is a gift of the Christian-Rosicrucian mysteries" or "Taking up artistic contents and artistic methods which concern the people who do not want to know anything of anthroposophical spiritual knowledge and forces of discernment". Obviously we should meet these people as friends who have chosen to serve a *different* task.

There are various possibilities to develop eurythmy further. One could make the *content* topical. I would like to make some suggestions. Another time I would like to concern myself with artistic *method* itself. We can take poems and texts or write them ourselves which are a spiritual contribution to the peace process, *e. g.* in Israel and Kashmir. We can develop eurythmy performances after natural disasters, by offering a verse in memory of the dead.

Ecological themes (the protection of plants and animals) are highly topical, *e. g.*, "The life of trees is the life of the earth". Pieces of music can be chosen for this too. When a third of humanity lives from one dollar a day, it is important to take social themes like "poverty" and "hunger", *e. g.* "The begging hand of a street child".

If we offer spiritual-scientific solutions in art and choose texts and music with a presence, then we can consciously support the angels in their work. We can realize that each one of us in the place where we do eurythmy helps to enliven the earth's ether-body and to penetrate it with light. If we think that c. 40 sound-images are enough in order to express human concerns in their entirety over millions of years, then we can stand in reverence before the gestalt of the eurythmic alphabet.

Amphibarchus

We harvest the carrots, we harvest the root
 With a dig—a deep down and a dig—a down deep.
 From the trees in our garden wäre shaking the fruit
 With a beat—a bang boom and a bounce—a bang beat.
 We are shouting with joy as we gather and run
 With a pick—a pack pack and a pack—a pick pot:
 Thank you, dar Mother Earth, thank you, dear Father Sun
 With a tagging and dragging and sacking the lot.

Heidrun Leonard

MISCELLANEOUS

Eurythmy: a documentary 2001/2002

Jurriaan Cooman, CH Basel

When this Newsletter appears, the first eurythmy video will be on the market! Together with the cameraman and prizewinner Vadim Jendreyko, Basel, and his team, we have co-edited different performances and held interviews.

We were there at the Festival 2001 at the Goetheanum, and at this year's Eurythmy Fair and the meeting of students of the 4th-year. We have viewed many hours of material, digitalised, sorted and edited it. Exactly what the result is one cannot say at the time of writing, beyond confirming that the raw version gives an overview of the most varying eurythmy productions of recent years.

Worth mentioning at the programmes by the Goetheanum Stage Group; Fundevogel, Vienna; Projektbühne, Kassel; Circle X Arts, London; Eurythmy Ensemble Berlin; Slava Ensemble, Moscow and solo work from Gia van den Akker, Jan Baker-Finch, Benedikt Zweifel, Isabelle Rivierez-Dekker, Hajo Dekker, Birgit Hering, Gail Langstroth, Carina Schmid, Donna Corboy, and Maria Birnbaum. Interviews with some of the above performers and choreographers, views of the audience and a section on the jury of the Messe.

It is also the aim, through this medium, to make available the development in eurythmy for a wider audience and present it in this manner. A broad palate, sections lasting several minutes, whole solos and concise statements, in documentary style—it doesn't not claim to be a film nor to represent all those working artistically. A first beginning!

Lasts about 100 minutes, cost 25 euros (subject to alteration)

Verlag Freies Geistesleben, Stuttgart 2002

Produced by: Jurriaan Cooman, performing arts services, Basel

*Information/ orders:
contact@pass.perfarts.ch
Tel: +41-(0)61-263 35 35.*

Request

Max Gumbel-Seiling, one of the very first pupils of Marie Steiners (he was already reciting in 1913 for the Society's eurythmy performances in Munich) clearly reports that in R. Steiner's speech exercise "Lébendige Wesen..." the first syllable is to be emphasized.

Source: Sprachkunst im Sinne der Sprachgestaltung Rudolf Steiners. The Hague 1950.

Has anybody an explanation, or experience in this matter?

*Johannes Bergmann
Werastr. 55
D 70190 Stuttgart*

This Newsletter is addressed to all trained eurythmists, all trained speakers/ actors and all musicians who are interested in the Section caring for the arts and their sources in anthropology. The Newsletter is published bi-annually and is supported by donations.

*The Editor's deadline
for the Easter edition 2003, is 15th February, 2003
for the Michaelmas edition 2003 is 15th June 2003*

Werner Barfod (Editor)

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Many thanks for your Co-operation
Werner Barfod

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No.37. Michaelmas 2002

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