The background features abstract, layered paper-like shapes. A large, irregular orange shape is centered, overlapping two blue shapes on either side. The blue shapes have a subtle, wavy pattern. The overall effect is that of a collage or layered paper.

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

Easter 2003

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Correction to RB37e

p. 74, l. 12 for 'want' read 'wants'

Dear Readers,

Our times continue to be insecure and chaotic. One can hardly see through to what really is going on. Something of the perplexity and powerlessness is mirrored in our work, although at the same time great efforts are being made to achieve something fruitful in seed form. Ever again, despite everything, there are attempts to step forwards. Here at the Goetheanum we could carry out the first workshop performances of Goethe's *Faust*, with short rehearsal time and little means, with a new ensemble constellation. The doubling up of many main parts proves to be artistically interesting through the diversity of presentation. The simplicity of the stage-set allows space for play and imagination, demanding much from the artists. The great public is still holding back. It requires great efforts from our side to get the interest and engagement going, including the finances. Patron seats and free donation tickets are our hope in order that the "*Faust* project" can be earthed. Through the *Faust* production together with the work of the speech chorus, we have to bring to experience again the impulse of the Goetheanum Stage.

In Section work, intensive work is taking place in all departments, even though in modest form, as the possibilities allow. Great attention and effort is demanded for the acute questions of the training in eurythmy and artistic speech. We stand everywhere before the double task of deepening and renewal from within, and at the same time the public cultural

demands of our time in order to do people justice. The work on artistic study-of-man proves to be a central task and source for the basis of the further development of the arts.

To the Section letter as an organ of exchange and contact for all departments, positive news can be reported after the decision to introduce subscriptions. Numerous interested people have in retrospect contacted us again after our letter in late autumn. So we hope that after the strong reduction of more than half the number, the print-run can slowly increase again. Since the costs are far from being covered for the production of our Newsletter (incl. printing and postage costs), the size has to be reduced as far as possible. Consequently several interesting contributions have had to be held back. The coloured titles, too, had to go. It is still open whether we have simply to photocopy the English edition in future – there are only about 100 subscriptions – and possibly put it on the internet for a fee.

Please keep your contributions as short as possible so that they will be read.

The articles contain important contributions on present-day questions regarding the artistic fashioning, the energy sources of eurythmy, and eurythmy as an art of the threshold.

With warm greeting and trust in ever more intensive collaboration.

Werner Barfod

STAGE FORUM

Merce Cunningham – the path of a dancer today

Werner Barfod, CH-Dornach

Merce Cunningham describes the stages of development in the dance of the second half of the 20th century, through four events during the course of his dance work which have there led to important discoveries.

First, some dates in his biography in which John Cage as musical director of his dance group played an essential role. Merce Cunningham received his training in dance and theatre at the Cornish School in Seattle. From 1939 to 1945 he was soloist in Martha Graham's company. With John Cage, he performed his own first solo programme in New York, in April 1944.

The Merce Cunningham Dance Company was founded in summer 1953 by Merce Cunningham and a group of dancers. John Cage was the musical director, and David Tudor the musician.

A turning point in the history of the company was marked by the six-month world tour which they undertook in 1964, at the beginning of the second decade of their existence, in western and eastern Europe, India, Thailand and Japan.

John Cage was connected to the company until his death in August 1992; his successor as musical director was David Tudor. In the 70's in collaboration with Charles Atlas and Elliot Caplan numerous choreographies were made for videos and films.

The prelude to celebrating the 50-years of the company's existence consisted of the July-2002 performances within the Lincoln Center Festival with significant retakes, as well as the New-York first performance of Cunningham's most recent work, *Loose Time*, that received its premiere in February, 2002 in Berkeley, California.

He describes very clearly four great discoveries which were significant for his work, and what effects they had.

"The first occurred through the initial collaboration with John Cage; early soli, in which we began to separate the music and the dance. That was in the late 40's. By using what Cage called "a rhythmic structure" – *i.e.* the interval in time, which we agreed on as the structural beginning and endpoint between the music and the dance – we worked separately on the choreography and the musical composition. This allowed the music and the dance an independent existence between these structural points. From the beginning this way of going about it gave me a feeling of freedom for the dance, I was free from relying on what the notes dictate, which I was used to till then. I had an exact idea of the clarity and also the interdependence between the dance and the music.

The second experience happened in the 50's as I began to include chance operations into the choreographies. I have used a series of different chance constellations, but basically it means nothing other than working out a great number of dance phrases, each on its own, and then through chance to discover their continuity: Which phrase follows which, how the specific movements function in the time frame and

in the rhythm, how many and which dancers could be involved, how the whole is to be placed in the spatial context and where a division takes place. This method led and still leads today to new discoveries, how you get from one movement to another, and it creates practically constantly situations where the imagination is confronted by a challenge. I continue to use chance operations in my work and come across new ways to experience this with every dance.

The third experience followed in the 70's, as we were working with videos and films. The eye of the camera as a challenge. The spatial limits are clearly marked, nevertheless the camera offers possibilities of working with dance that one does not have on stage. Its gaze is rigid, but mobile; and then the possibility exists to change to a second camera, which can change the size of the dancer, which in my eyes at the same time was not without influence on time, rhythm and movement. It is moreover in the position to present the dance in a manner that the stage does not always allow, i.e. to present details which do not arise in the greater context of the theatre. The work with videos and films gave me besides the opportunity to think about certain technical factors; for example, the measure of time in which one grasps a picture on television allowed me to record various elements relating to tempo in our training, which added a new dimension to our basic way of going about our training.

The fourth experience is also the most recent. During the past five years I have used a dance computer, Life Forms, developed in a community project by the department of dance and science in the Simon Fraser University in British Columbia. One of its advantages, for instance, is its use as a medium to save. A teacher during the lesson can save exercises he uses, which then can be seen by the pupils as material to bring clarity. In this way I have already saved some specific exercises which we use in our work. With the so-called sequence Editor individual movements figures that are saved can be generated, so that at the end one develops a whole movement-phrase. This can be viewed from any angle you like, even from a position above the head, which without question is a blessing for the combination of dance and camera. But also already existing possibilities can be used, like photos, which show a figure often in a position not at all perceived by our eyes. The computer allows a variable reproduction, which presents in slow motion how the body changes from one figure to the next. Although figures and transitions can be produced which are not transferable to the human being, yet as with the rhythmic structure, the chance operations and the use of the camera, I recognize yet again with the dance computer further new possibilities for my work."

My work has always been a continuous process. The finishing of a dance leaves me ideas, even though initially vague, for the next. So I view the individual dance not as the object but as the transitional pause on the path."

Merce Cunningham, 1994 (from the German)

Every event brings him new possibilities for creating dances. Where does this yield lead to? It seems to me that these four events show a path which leads away from the creative "I" of the artist to an estrangement of being human. It is a fact that even in the artistic strivings in the eurhythmy scene 50 years on, these possibilities of estrangement are entering.

Impressions of the performance

Coming and Going

A poetic and musical Scenario by and with Gia van den Akker and Stefan Weishaupt

Helmut Kohlhepp in Die Drei (Jan., 2003)

A pity! The tour is over. Im Radolfzell Doppelgängertheater the opportunity was given to experience for the last time in November, 2002, life-touching and death-pondering recollections, or put differently, a soul-drama for the better Self. Plato's *Phaedo*, Bach's *Suite for cello solo No. 1 in G major*, *Les mots sont allés...* (Berio) and Weishaupt's *kommen und gehen*.

The spheres of speech, drama, the word-space-dance-creation known as eurhythmy, and music interpenetrate. Speech and drama so to speak depend on each other. Drama and dance like to be seen together. Dance and music close the circle to thinking. This makes a link to *Phaedo*. Socrates: *In the course of my life I have often had the same dream, but always saying the same thing: "Socrates, practise and cultivate the arts [music]! In the past I used to think that it was impelling me and exhorting me to do what I was actually doing; I mean that the dream, like a spectator encouraging a runner in a race, was urging me on to do what I was doing already, that is, practising the arts [music, because philosophy is the most sublime music], and I was practising it [Tr: Hugh Tredennick. Penguin 1959. Passages in []= from the German version included in the article].*

In a lively showing of the thought, Weishaupt plays Phaedo's report. Phaedo, as is well known, reports to his friends on visiting Socrates for the last time. His lecture becomes a dialogue by reiterating word for word the speech and Socrates' lengthy explanations with all the arguments of the participants. Because Weishaupt has to present the discussion to the audience in monologue, he turns towards the representatives on the stage, Gia van den Akker, who listens with held gesture and facial expression. She does not in fact act, but holds back from acting in the way she represents the audience. This increases the attention. You can see yourself with her on stage, since you are not pushed into the role of observer of a possible play.

She leads finally from the "poetic" to the "musical". Now she leads up to space-filling movements. The dance has to do with what was heard before but without becoming an illustrative retelling. It is rather a sounding-after, a resounding of the previous motif, now together with the cello suite as a new element to be perceived. This gives the audience a new perception towards a related yet transformed quality of the matter. Indeed this first half of the performance has to do with becoming and transformation out of opposites (Plato) arising out of each other.

Because the interval follows, we start thinking about eurhythmy. The word "dance" is unjust, crude. "Spatial speech formation"? A "meaningful art of movement"? A "presentation of the sound-sense quality"? It was not a reproduction of the scene of the one or other realm of perception of certain individual elements, but a sounding together. It was not a reproduction of things one after another but a creation of a flowing picture. Although "something" is brought into the picture, here thoughts of Socrates and melodies by Bach, we did not see a reproduction of a scene, a message, nothing dance-

like; here the intention is for the body to unite everything. We do not want to see a mere full-blown theatre, nor a ballet with music, and not at all a symbolic spelling, but gestures of soul and body as the results and creations of living processes and connections. Something like that. From these possibilities of what is wished for, one could perceive in this performance an idea. It is hardly possible to summarize it. Luciano Berio's cello solo of 1979 (on this evening played by Bernhard Rissmann, otherwise Bernward Gruner) unfolds a dynamic and drama which in the eurythmic presentation begins with timid attempts to gain ground via tender gliding steps reaching wild turnings and swift, wide jumps. With Bach the strict structure was partly humorously, almost ironically and playfully presented. Here, however, one sees oneself thrown into the element of disharmony in the coming to terms with spatial existence.

The present is nearer to us than the past. Would that we too were as near to it! The dialogical discourse is now taken over by an event by which we feel our experience is being woven in. Acting and dance movements takes over the space accompanied by the speech from the edge of the stage, as it were "off-stage". The theme is the relationship of the self to its body which today becomes a mere body. It steps outside, observing it and its own past with it. It poses the question whether it should go into this relationship again, or whether it could be nearer its beloved, the Thou, without the body that often stands in the way.

As if surprised yet happy over these musical possibilities, Gia van den Akker tries to make a relationship to the puppet on the chair placed on the square mat on the floor spreading into the cubic theatre building, and one sees that she is seeking the relationship to the body, not only for the audience in this stage set, but also for herself as a living question. She

shows certain movements as an unfolding of certain impulses which are her own and also arise through impressions. She shows what the text speaks about.

One is encouraged to ponder during the course of this evening. One is not overwhelmed, not spellbound, but left free and left relaxed. The event, this work of art with three artists, touches a place that is becoming like horny skin, the place where you feel your own worth, called dignity, which is as good as non-existent in modern life. Out of the process of thinking, the sound of the word and the word-sequences is lifted, flowing in dramatic and musical eurythmic movements, groping, resisting, speaking. This is passed on to the soul in a resounding way.

For about a year the duo worked on this performance with Olaf Bockemühl (director) in three phases. Meetings with death, with questioning, with the fragility of the physical body were brought to a performance standard. This was experienced. Nothing was allowed to be obvious before being mastered. Then it can close wounds. Then one can visit the theatre in order to come to oneself. One would like to call "Bravo", when one sees the differentiated, natural-living delicacy of the voice, the gestures, of the play between the bodies; one sees deeper thoughts and a higher meaning lighting up. The stage lighting (Peter Jackson) projects unnoticed moods into the event. Costumes are by Rob Barendsma. The text by Weishaupt and a handful of poems – to do with near threshold meetings, this side and yonder – is available in print *Textkörper*. 52 pages, Aquinate, EUR 15.–

There are still possibilities to see the above-discussed piece. For 2003 one-off performances take place in Berlin, Hamburg and Dresden. Look out for it! The duo have also promised to put their artistic collaboration into new projects.

ARTICLES

Study on the first steps in eurythmy

by Lory (Maier-)Smits, from December 1911 to August 1912

Elisabeth Day, CH-Dornach

The youngest child amongst the arts arrived with a strong step on to our earth. Rudolf Steiner, the creator of this new art, went with Lory Smits on a path which we can follow and recognize step by step.¹ Eurythmy actually begins with an Imagination, which demands of us to take "a somewhat stamping step". With our Imaginative mental-picture we place ourselves in the midst of a storm in a northern land, letting the lightning and thunder crash around us. The storm is raging, threatening to throw us over, the hail beats upon us, our feet feel along the dangerous, slippery cliff-path close by the sea, always surrounded by "the magnificent sounding together of the elements" (R. Steiner). So we pace along, struggling for every step on the path between sea and land, "a lyre on your arm". We have become a bard who carries the word though the land from court to court, and land to land. This is the Imagination. Lory was to find some passages of alliteration. With every alliterated sound she was to make a

"somewhat stamping step", and with the non-alliteration "a suitable movement of the arms".

What however is taking place in eurythmy? Suggestion for practice: Always strongly within the raging storm, I vividly imagine a streak of lightning. Then, I let it pass so that the picture disappears. What happens now? With the letting go at the same time the "I" lays hold through the whole gestalt from above to below, and with the stamping step creating from the will, from below to above, it lays hold of the gestalt, changing it into lightning – but now not as an imagination but as the active being of will – I myself have become the lightning! It appears to me important to carry out this exercise with all the elements of the storm: with the spray of the salty waves, with the pounding rain, with the storming wind, the thunder, the roaring of the sea, and so on. Initially no arm-movements, but the gestalt is moved by the elements; the feet with the stamping step remain as if "sucked on to the floor". Practice, until we simply have to break out with a movement of the arms – not with a sound that we know... This exercise leads us from concepts to being – in the will to the essence. This is the moment of the coming into being of speech in eurythmy. In humanity's evolution it is the age of the Mysteries of Odin. Out of the Atlantean human being,

the human being who speaks, the bard, develops. We should mention here Eva Lunde's account of the coming into being of alliteration, which out of lifelong experience in eurythmy takes this subject as its theme, intensifying and supplementing it.

Three exercises of a more theoretical kind accompany the bard, which form the central source of all Imagination in eurythmy.

- (a) To look at the human gestalt with an artistic eye (art books).
- (b) Study "old Hirtl". Hirtl was an anatomist of the Viennese school, beginning of the 19th century. Pictorial descriptions, e.g. of the circulation of the blood. However, one should then forget these anatomical concepts, according to a saying of Steiner: to remember – to forget; the activity of the ether-body has to be practised.
- (c) Observe but do not copy Greek sculpture.

These three exercises describe a path from outer to inner. At first we have the sensory perception of the human gestalt; then the pictures of anatomical processes; and finally in looking at works of sculpture. Regarding the outer side, there is a becoming-quiet; only allowing what is seen by the imitating ether-body to work on oneself in physical rest. In this way the ether-body is trained and prepared for every imaginative element in the eurythmical movement.

The second eurythmic exercise proceeds from the fact that the etheric larynx in speaking and in listening dances; it carries out dancing movements. These are worth observing in all their movements and in their dynamic. Because we cannot see the larynx from outside, we are dealing with another kind of perception. It is a perceptive, listening feeling – a "listening under the word" (Marie Steiner). In an address in Munich before a eurythmy performance on 19th February, 1918, R. Steiner said how only a part of the etheric larynx, the articulation, is available. Impulses of feeling and will during speaking are pushed back, damned up into rigid forms. Through eurythmy these are released again and reveal themselves as group-forms in space, as rhythms, soul-gestures, colours – in short, everything that does not take its part in articulation. There is a considerable abundance out of what is not articulated that sounds to us as a spheric sounding of the cosmic word. To listen for this is the task. For example: How does what I hear raise me up and lower me? Does it raise me up with the etheric force of light:

Barbara



or am I spread out with warmth into the widths:

sass



or does it make an incision, a chink:

stracks



or does it carry me softly rocking through the room:

am Abhang.



With this example, Karl König researched speaking in connection with the four kinds of ether.

The sequence includes the element of Inspiration of eurythmy. In order to approach this, I have to let go of all that I have practised, all that I know, all my abilities, in order to open myself completely to the sacred moment of listening. This is the flashing force of Inspiration, the act of creation, the second birth. Rudolf Steiner's suggestion for practising: To make up for oneself little verses, devoid of meaning, with only one vowel; to speak them or in hearing to listen in such a way that one is danced by what one hears! With this the gestalt has to be penetrated by sound and movement by the ocean of spheric harmony. Out of this there can arise the motivation for the arm-movements.

The third exercise consists of positions from Agrippa von Nettesheim. Lory was to jump lightly from one position to the other. What is taking place? With each jump the higher supersensible members are somewhat loosened from their being-bound to the organs, and in this way set the word free to be spoken. The position itself comes out of the widths of the surroundings, from the periphery to the centre, whereas the jump is released from the centre to the periphery. Both point and periphery interpenetrate; an Apollonian and a Dionysian element interpenetrate. This signifies a preparation for the Intuitive element of the word. In the word I become world and the world becomes gesture in me. For twelve years Lory carried out this exercise – and only in this way. After this long time, in 1924 (in "Eurythmy as Visible Speech"), this preparatory force of the word became speech. The text came into being:

I think speech

I speak

I have spoken

I seek myself in the spirit

I feel myself within myself

I am on the way to the spirit, to myself.

The path from thinking to "I am". Three preparatory stages are born:

The Imaginative element with the exercise as the bard;

The Inspirational element with the "Barbara" exercise

The Intuitive element with the positions of Agrippa.

How does it get further? Is it always with the question of the relationship of my feet to the earth? The path began already with the bard exercise. We see the human being striding over the earth – through the cultural epochs. We come to Egypt and Greece. In "Apollo from Tenea" (400 B.C.) and in the "Lizard-Killer" (c. 360 B.C.) the whole theme appears before us in pictures [GA 277a, E.T. p. 20]. The Egyptian appears to us as though borne by a mighty starry periphery – he shows no will of his own; he is dependent on the universe. His feet appear as if "planted in the earth" (R. Steiner). The whole gestalt reflects the universe.

We can say that the bard experienced gravity with the stamping step through the resistance of the physical element; the Egyptian carries out the struggle with gravity through the ether-body. The pyramids, which rise up above the earth before us in the form of the light-ether. In the transition to the Greek epoch the drama of Oedipus takes place. Oedipus solves the riddle of the fourfold beast, the Sphinx, by being

able to turn his gaze from the starry worlds to the earthly path, for this is his answer to the question of the Sphinx – the human being treads his earthly path and experiences the drama of his destiny. At this the Sphinx plunges into the abyss; “this abyss, however, is the human soul” (R. Steiner). From now on a new force is available to the human being, the personal will; it is a gift of Lucifer. This is clearly reflected in the “Lizard-Killer”. His heel through his own will is freed from a vegetative-like being-rooted to the earth. The whole gestalt awakes to its own rhythm – beauty arises. Now it is also the astral body which experiences gravity as personal will, as progress [*Fort-Schritt*, lit. “on-step”] as a “being inside”. The rhythm arises between inner and outer world, between the upper and lower gods. Being inward is experienced as Hades [the land of the shades]. The drama of destiny, of guilt, of conscience, of the Erynnyes is experienced. The freed heel however, which makes the “being inside” possible, extends over the whole step, expressed as a gentle rolling, not yet fully laying hold of the earth. Two round-dances show this – the first beginning of the Dionysian round-dance. The second one initiates the canonic principle.

The exercise in which the “I” learns to lay hold of gravity is writing with the feet – to write one’s name into the earth and carry out the mirror-picture with the left foot. Lory carried out this exercise not only “now” but throughout her life.... To inscribe oneself with one’s name and personality into the earth is like a contract which we make with the earth; it is binding. With this we come to something completely new in the evolution of humanity. This is the moment in time of the Mystery of Golgotha. Now the “I” can take hold of gravity, now conversation with the earth can take place, for the Word has united itself with the earth.

Meanwhile in August, 1912, Steiner’s Mystery Dramas were being created. “The Guardian of the Threshold” was rehearsed – and Lory is strongly confronted with the two powers, Lucifer and Ahriman. From the point of view of our theme of feet, we have to say that neither power possesses human feet. Lucifer is a serpent and Ahriman has cloven hoofs. Lucifer, living in the rising forces, endeavours to astralise them, and with his winged larynx-organ he wants to suck in the wisdom of the world. Ahriman endeavours to conquer etheric space and to make the earth into a physical paradise. This affected Lory’s soul, not without a tremendous shock.

Then something remarkable happened. During this time in Munich, Lory hoped for further indications from R. Steiner. Because of the enormous demands this was not possible. Then, suddenly before her departure, she was called to him. Eurythmy now received the golden key which opened the door to the sounds:

The I A O.

The moment of the middle, the power of the middle, balance is laid into the human being and the earth. Balance between gravity and the rising forces of levity we experience in Lucifer and Ahriman as a one-sidedness, an imbalance – this balance has to be achieved. In the sound “I” (*ee*) in the upright between forehead and the ball of the foot, it is gravity which brings the rising forces of levity: “let the forehead be lit up from the feet” (R. Steiner). Levity arising out of gravity lies slightly in front of the gestalt. It is not a matter of either gravity or levity but of *both*, of the play, the *relationship*, indeed

it has to do with the quite specific relationship coming about only in the sound “I” (*ee*). “I” (*ee*) is experienced in a wonderful balance between gravity and levity. I can perceive surrounding me a huge listening space which I can only light up with the I (*ee*), transforming it into a Sun-space. But always in balance between gravity and levity.

In the “A” (*ah*) I transfer the axis of gravity from the back of the head to the heels. Where does levity remain? It penetrates the gravity bearing down from the heels, rising upwards. Both powers completely interpenetrate in the “A”. As a strong flow of warmth in the back, it sets free the space of perceiving in front of me, into which the pictures of the world are pouring. At first it demands courage to withstand this mighty pouring in of Imaginations, and to receive them. Whereas in the I (*ee*) I exist in an active relationship to space, in the A (*ah*) the relationship is a receiving, a “breathing in”.

In the “O”, I place weight, gravity, into the axis running between forehead and toes. Gravity is strongly effective here and it produces an equally strong levity. Levity becomes peripheral, becoming circumference, “breathed out”, *effect-ed* through gravity.

In practising this threefold changing relationships of gravity and levity, we cannot but perceive warmth and light, and also darkness: the colours are present. Everything is prepared that the soul becomes active, that it lays hold of what is prepared with the vowels and consonants.

In conclusion I would like to relate a conversation I was privileged to lead with Lea van der Pals. My question was: Is it possible to include the three spaces (discussed above) of the IAO in eurythmy, in the prelude and postlude, for example, for the verses of the “Calendar of the Soul”? (We were already busy studying them....) Lea said immediately: Absolutely. In the prelude the word comes to the fore, I receive it, I breathe it in like an “A” (*ah*). In the text I speak, I am active, I change the space of I (*ee*). And in the postlude the word has been spoken, it has been “breathed out” into the space, it has been communicated to it: O.

This “earthly journey” of eurythmy in 3/4 of a year, which Lory had experienced in practising, prepared her instrument so consistently and sequentially for carrying out sounds that a continuously changing balance came about between gravity and levity. To see her in a poem was an earthly joyous, but at the same time sacred, experience!

[1] In this article, extensive reference is made to: Rudolf Steiner, “Eurythmy: its Growth and Development” [GA 277a]. Tr. Alan Stott. Anastasi, Weobley, 2002. ISBN 0-9541048-4-6 [Tr. note].

The Impulses of Movement of the Human Ether-Body

Part III

Rosemaria Bock, Stuttgart

Do the human etheric forces become exhausted? Is the exhaustion felt everywhere a thinning of the life-forces? Even eurythmists complain of loss of strength. On the one hand the amount of work and the battle for recognition is seen as a reason for this, and on the other hand the widespread

opinion exists that the older generation was supposed to have possessed more strength and the younger ones just do not accomplish so much.

How does this condition link to the human body of formative forces? Can a general decline in the etheric forces really be observed? One could also provokingly counter this: Did not the older generation of eurythmists, especially through their life-style and the unceasing work with eurythmy, *gain* more strength? Did not many of the first and second generation eurythmists, active throughout astonishingly long lives, disregard their strength and private affairs, mostly far beyond the pensionable age?

The weakening and strengthening of the ether-body was often mentioned by Rudolf Steiner before and after the birth of eurythmy. After 1912 his words receive another colouring, leading to new ways. Seen from the situation of eurythmic development today, here are clearly recognizable divisions of time. Large perspectives can open up when we look at Steiner's indications regarding our question.

First, a sobering statement may be repeated here: The ether-body is truly not able to give anything without permanent loss because it was already formed the way it is during the time of Atlantis. It enjoys the help of the Angeloi, which protect it from permanent loss.¹

The penetration, purification and consolidation of the ether-body, however, is repeatedly mentioned. For example, in the essay "The Education of the Child" – one of the earliest statements on this theme – it is described how the ether-body is formed, penetrated by light, and how health-giving forces proceed from the development of the sense of beauty, the sense of art, and religious experience. And what we today carry within us as conscience "is nothing else but the result of the work of the 'I' on the life-body through a series of incarnations".²

For life today, where the ether body is slowly loosening again out of the physical body but in going out can also be destroyed, new life-force can be received in the experience of Christ.³ In our time, then, we find wide-ranging, sublime suggestions which have slowly to be realized. These slight indications will have to suffice here as a stimulation for further research.

On the other hand, we also find quite concrete suggestions pertaining to observing, looking at the outer world. In nature, all sorts of forms are revealed. (The metamorphosis of the forms of growth was also ready indicated; see *Newsletter* 36, Easter 2002). Some regular, congealed forms can be found in all three realms of nature. The human being can release them, crystallising them into symbols and signs, even finding them in himself.

"Through symbols, the human being is prepared to form in the physical realm what first exists on the spiritual plane." Ages ago, these forms at home on the spiritual plane became manifest in the temples built by human beings. These can be found as ruins in all regions of the world, fashioned in so many ways. And in recreating these archetypal forms according to the human being's inner examples, to his life-symbols, a wonderful circular movement begins, described by Steiner. These built forms are incorporated into the ether-body of the earth. (Do we not feel this today when we stand at special places, especially amongst ruins of old temples?) And out of the ether-body of the earth arise later the forms

of the plants.⁴ In this way the human being can give back to the earth and re-enliven the forms he fashions.

Somewhat later, a path of exercises unfolded consisting of looking at forms which directly influence the movements in the ether-body. In the first meeting room of the Society in Stuttgart, seven planetary seals were placed in the gallery. They are the graphic metamorphosis of the seven planetary capitals of 1907, which a few years later were re-created in the First Goetheanum. At the opening in Stuttgart on 15th October, 1911, Steiner discussed these seals in detail. Above all, he established the necessity to be concerned with such forms and figures and their sequence.

"Beings exist which really take these forms in the etheric world; and by beholding one of these forms, our ether-body aligns itself so that in its movements it creates forms according to the lines itself, that means, produces a thought-form which proceeds from it. Indeed, according to the thought-form, our etheric body is in the position to come into a real connection with the one or the other kind of being...." The forms in the rhythmic sevenfold sequence form a whole and stimulate the ether-body towards new forms of thought, leading it to become complete, and they are a help to understand sevenfold man. "Our etheric body has in it the tendency to change itself; to an extent it becomes something different when it becomes more complete."⁵ Does not this description give a premonition of eurythmy, which was wanting to come? Two months later its arrival was confirmed with joy.

With its arrival the seal- and sign-forms are introduced into the movement of the whole human being and thereby brought from the etheric realm into visibility. It is not unimportant to draw the forms beautifully. (Not necessarily on the blackboard in order to walk them through.) But as a preliminary stage or preparation for the eurythmic movement this can be helpful to awake interest for the eurythmy. Steiner recommended drawing for a boy who could not kindle any interest for eurythmy.⁶

What encouraging glimpses meet us when we look at the time after 1912! Now the movements at home in the etheric body come increasingly into view. What in "The Education of the Child" is stated more in general, now consolidates to a generally available path of schooling.

If we look at the indications, given not only to the small circle of eurythmists but far more to the anthroposophical public, it is astonishing to see how early and how widely Steiner orientates himself to and includes this greater group. When you consider how little still of eurythmy was to be seen and how slim the possibilities of attending eurythmy courses – e.g. in Bergen and in Nuremberg – then these penetrating characterisations of eurythmy as a necessity of the time appear even today as an awakening call with great trust in its possibilities of development. Steiner expected from his listeners that eurythmy would be perceived and taken up. The very great perspectives were expressed in particular during the first three years.

Beginning with the introduction before the first small presentation of eurythmy in Munich (28th August, 1913), when he makes Frau Balde speak about the movements of the supersensory beings which allow the ether-body in the spectator to dance,⁷ Steiner follows in Bergen a few weeks later on the question of clairvoyant research and in this connection to eurythmy. As "a natural way of dancing", calling on the

forces saved from childhood used in achieving the upright posture and still slumbering in the human being, eurythmy can lead to a “spiritual feeling for life”.⁸

A year later the necessity is expressed of working against the damaging effects of our materialistic civilisation through eurythmy. “We can only do one thing: to let the crippled ether-body move in the movements, rhythms and meanings that the gods intend. That is what eurythmy offers in education.”⁹ At that time, ‘education’ was understood to include all those learning eurythmy.

Yet shortly after this it is clearly expressed what stands against this – the human ether-body today is dried up; materialistic preconceptions strengthen the “mephistophelian nature”. As a companion, Mephisto will live like a second being within the dried-up ether-body. The task of strengthening the ether-body is consequently becoming more urgent. An enlivening of the etheric body and thereby also recognizing the companion means, “To give children so much education... – whether through eurythmy, or through spiritual scientific thoughts – through which the ether-body has to be enlivened, so that the human being is able to take up its proper place.”¹⁰

It is Ahriman who has squeezed the “I” in the ether-body so much – contrary to the original plan, to express itself [spontaneously] in eurythmy – that today it expresses itself mainly in the organs of speech and singing. And one has to work today on its freeing and redemption so that the hidden eurythmy can be led back again to the whole human being.¹¹

In speaking, it is “not the whole physical gestalt, but the air becomes a picture of the etheric element. The word sounding in the air, the way the air vibrates, is an immediate expression of the etheric element. If one lays hold of what lives in the sound, in the word, spreading it out over the whole ether-body, and then let hands and feet and everything of the human being move in such a way... then you have eurythmy. With such a thing, you see how universal, comprehensive, the laying-hold of spiritual science in modern culture is conceived.”¹²

Up to this moment, 1915, the anthroposophical community was briefed by Rudolf Steiner concerning the new art and thereby called on, indeed, shaken up, to take hold of it and enter on quite new paths of practice. How necessary this was, is described by Tatiana Kisseleff, who was in Dornach for the first beginnings of eurythmy courses. She first raised the concern that initially it could be “unwished for dancing”, against which one had to do something.¹³ Only three years later do the many introductions to eurythmy performances begin, which were for the most part directed to the greater public.

The clearest statement of the renewing power through eurythmy is reported by Nora Stein von Baditz. Rudolf Steiner was pleased about her eurythmy lessons in the Waldorf School [Stuttgart] which he had seen (probably 1920). “That you brought to experience the straight line with a rhythm, immediately following it with a round form with another rhythm, you have *given new etheric forces* to the children.”¹⁴ How can we apply this aim given for teaching children to our own practice and teaching in general? (How this can be worked into and varied in the Steiner/Waldorf School curriculum through many exercises and especially in planning lessons, has been covered elsewhere). In our own practice – initially without specific aim –, before a routine is worked out, every eurythmist has to seek for the right thing them-

selves. If adults are to be made familiar with eurythmy or as eurythmy students are to learn to use the enriching etheric forces, then we are still at the stage of experimentation.

Because the exercise described by Nora Stein von Baditz does not concern absolutely “given” exercises, and eurythmy therapy not at all, we could ask: What is the inner characteristic style, the essential thing of this example? Is it possible to arrange other basic elements, that a similar effect is achieved? What does it contain?

1. The *connection* of both elements: form and rhythm;
2. The *variation* of each element in their mutual influence;
3. The *change* between opposites.

These three steps can certainly be introduced to other elements. Especially the change between varying or contrasting basic elements is probably the actually refreshing, enlivening thing. The imagination is set no limits, so long as the variety of basic elements and basic exercises has been mastered. For example, the simplest change in stepping, form and posture, in harmonious combination, surely belongs to it. The change of movement of arm or leg is especially important. (Especially in teaching, too much eurythmy is experienced in standing.) In studying the change from silent movement – preludes and postludes, breaths in the pauses – to movement fashioning speech, an enlivening immediately enters. In the transitions you have to be awake to take hold of the new, demonstrating inner mobility. And the more such “contrasting-baths” are consciously introduced and taken hold of by inclusion in a healthy lesson plan, the richer will be the expressive power, and also the strength to work.

Children very soon show how little they will tolerate onesidedness. The greater part of the annoyance against eurythmy stems from this. Here, however, a few things have already been worked out. How we understand this little exercise by Nora Stein von Baditz in its up-building quality, its exhaustive use for adult education and in the training nevertheless remains a further aim for eurythmy. Today, the need through eurythmy to bring new etheric forces to everyone is stronger than ever.

Endnotes

- 1) GA 115 “A Psychology of Body, Soul and Spirit”. Lecture 24th Oct., 1909. Anthroposophic Press 1999.
- 2) GA 34 “The Education of the Child in the Light of Anthroposophy”. RSP 1965, reprinted.
- 3) GA 113 “The East in the Light of the West”. 28th Aug., 1909. Garber Communications Inc., Blauvelt 1986.
- 4) GA 101 “Mythen und Sagen. Okkulte Zeichen und Symbole”. Lecture 3. 28th Dec., 1907. No E.T.
- 5) GA 284 “Bilder okkultes Siegel und Säulen”. 15th Oct., 1911. See: “Art Inspired by Rudolf Steiner by John Fletcher”. Mercury Arts Publications, London 1987.
- 6) GA 300 “Rudolf Steiner’s Conferences”. 2nd Nov., 1920.
- 7) GA 277a “Eurythmy: Its Birth and Development”. 28th Aug., 1913. Anastasi, Weobley 2002.
- 8) GA 140 “Links Between the Living and the Dead”. Lecture 2. Bergen, 11th Oct., 1913. Anthroposophical Publishing Co., London 1973.
- 9) GA 156, 2nd edition, “Okkultes Lesen und okkultes Hören”. 7th Oct., 1914. [The lecture given on 7th Oct. is not edited in the E.T. of “Occult Reading and Occult Hearing”. RSP London 1975.]

- 10) GA 158 "The Balance in the World and Man". 20th Nov., 1914. Steiner Book Centre, N. Vancouver 1977.
- 11) GA 161 "Wege der geistigen Erkenntnis und der Erneuerung künstlerischer Weltanschauung:". Lecture 1, 9th Jan., 1915. E.T. Z 69.
- 12) GA 159/60 "Das Geheimnis des Todes". Nuremberg, 14th March, 1915. No E.T.
- 13) Tatiana Kisseleff. "Eurythmie-Arbeit mit Rudolf Steiner". Verlag Die Pforte, Basel 1982.
- 14) Nora Stein von Baditz. "Über die pädagogische Eurythmie für Unterrichtende". Pädagogische Forschungsstelle beim Bund der Freien Waldorfschulen. P. 30. No E.T.

Eurythmy as an Instrument for Crossing the Threshold consciously

– to the fourth, fifth and sixth dimensions

Dr Sabine Sebastian, DE-Pforzheim

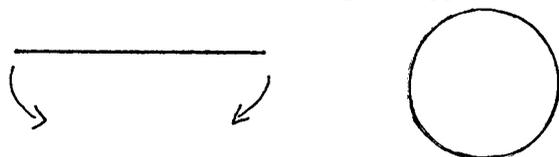
Amongst amateurs and eurythmists today the question is repeatedly put, "What is eurythmy?" This question is researched from many sides, and numerous answers are formulated. Ever new connections have to be discovered for the effect of eurythmy in the future. The insights on the fourth, fifth and sixth dimensions that Rudolf Steiner¹ has communicated, lead us to see that eurythmy from the beginning has completely new tasks compared to other arts of the dance and movement therapies. In what follows, a few geometrical bases to understand the fourth, fifth and sixth dimension will be given. Spiritual aspects follow. In a third step, this material illuminates some chosen examples of Steiner's indications for eurythmy.

The fourth, fifth and sixth dimensions in geometry

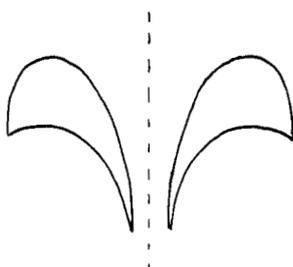
A point has no dimension; it is non-dimensional. In equalising, or joining, two points, one of them has to be moved, in order to bring it to the other. The straight line appears, *i.e.*, the first dimension comes about.



By joining both ends of a straight line, *i.e.*, a one-dimensional form you move both ends, *i.e.*, by turning the straight line the second dimension, the plane, appears.



If you want to equalize two symmetrical mirror-image shapes, they too have to be moved. Through this movement the two mirror-image planes are led out of the second dimension into the third dimension, into three-dimensional space.



Let us summarise so far: The coming about of the respective higher dimension is a transformation arising through movement. If we follow this train of thought consistently, then the third dimension is changed into the fourth dimension, also through movement. In other words, if you want to bring two 3-dimensional, mirror-image forms to cover each other, then they have to go through the fourth dimension. From the fourth dimension, with the same consistent step, you arrive at the fifth and from there to the sixth dimension. We experience concretely the three dimensions of space. To reach higher dimensions the transition to abstract thinking is necessary.

Spiritual Aspects of the Higher Dimensions

From Steiner, we learn that the fourth dimension erases the third dimension, the fifth the second and the sixth the first dimension:

"... Yet in the materialistic sense this fourth dimension is not present at all, but it is present in removing the third dimension as debts remove wealth. As soon as you leave three-dimensional space, you do not enter a four-dimensional space, or if you like you enter a four-dimensional space, but it is two-dimensional because the fourth dimension erases the third, so only two remain as real. When we raise ourselves from the three dimensions of the physical to the etheric, everything is orientated in two dimensions. We understand the etheric only when we conceive it orientated according to two dimensions.

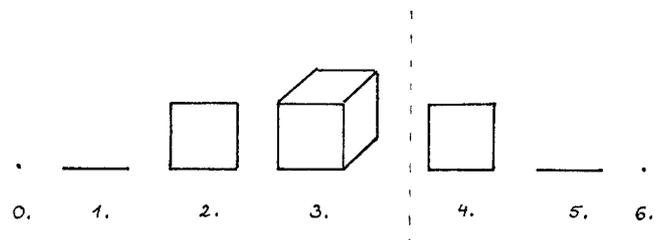
... Everything that in ourselves is feeling has no relationship to the three spatial dimensions. Only the will is related, not the feelings which are always enclosed in two dimensions. ..."²

What does this mean geometrically? The fourth dimension takes away one dimension from a three-dimensional body. A body in three-dimensional space expands in height, breadth and depth. The fourth dimension takes depth from the three-dimensional body. Height and width remain, *i.e.*, a "two-dimensional form", a plane. This plane is viewed as qualitatively different from a plane that originated through a movement out of the first dimension.

Depth is the dimension which on the one hand brings concentration, consolidation, in which the picture becomes material;³ it creates spatial extent, sculpture. It is never quite completely experienced, except in the crossing of the path of vision. In movement – not only the path of vision but also moving in space – this dimension first becomes present, real for the human being.⁴ If it is taken away, erased, then the human being stands on the plane. He as it were has to take the plane with him in order to be able to move. If the human being remains in the picture, then he shows height and breadth.

The fifth dimension erasing the second means that out of the "fourth-dimensional plane" a "fifth-dimensional line" is formed.

The sixth dimension erasing the first means that out of the "fifth-dimensional straight line" a "sixth-dimensional point" is formed.



Steiner teaches that the fourth, fifth and sixth dimensions live on higher planes, not on the earth. The fourth dimension lives on the astral plane, the fifth on lower Devachan [spiritual world], the sixth on upper Devachan. Yet the higher dimensions are projected on to the earth, like shadows:

The projection of the fourth dimension is time.

The projection the fifth dimension is the element of feeling.

The projection of the sixth dimension is self-consciousness.

Minerals exist in three-dimensional space, plants do likewise but because they change in time they point to a higher dimension, the fourth dimension. Animals, which also change in time, receive from the meeting with their surroundings an inner feeling, pointing to the fifth dimension. Steiner describes it like this, and goes on to say that presenting the projection of the sixth dimension, self-consciousness, would be especially complicated – even for him. To the question, what do different dimensional beings perceive?, it becomes clear from Rudolf Steiner's accounts, that each being always perceives purely one dimension less than in those it exists itself. The riddle why, although endowed with (at least) the fourth, fifth and sixth dimensions, people only perceive three-dimensional space, is solved by Steiner's lectures held in 1905 in Berlin.¹ The following long quotation from these early lectures shows that the for us only abstractly followed movements in the higher dimensions can also be experienced in their spiritual concreteness in the physical world. The means for this was given by Steiner seven years later. But it lights up already in these early descriptions.

“Think of two spatial dimensions, that is a surface able to move. Now imagine... a feeling being which pushes a two-dimensional surface in front of itself. Such a being has to appear differently and has to be very different from a three-dimensional being of our [experience of] space. This surface-being, which we constructed like this, is in one direction unclosed, completely open. It offers you a two-dimensional point of view. You cannot get round it; it comes towards you. It is a shining being, and such a being is nothing other than the being not-being-closed in one direction. Through such a being, the initiates then got to know other beings which they described as the divine messengers who approach them in flames of fire. The description of Sinai, when Moses was given the Ten Commandments, means nothing other than a being could approach him, perceivable to him as possessing these measures. Its effect on him was like that of a human being, who was deprived of the third spatial dimension; its effect was in the feelings and in time.”

Eurythmy

We turning to some of Steiner's indications in eurythmy, which at first glance could appear as riddles. With the help, however, of what has been worked on above, the unique task of eurythmy can appear in a new light.

The first indications come already out of the time of the birth of eurythmy, reported by Lory Maier-Smits, the first eurythmist.⁵ Later tasks were given in the realm of education and for eurythmy as an art of the stage. Clearly, exercises from eurythmy therapy as well as the eurythmy figures contribute here to the experiencing and recognising of higher dimensions in the movement.

Lory Maier-Smits describes out of the early days of preparing eurythmy:

“Furthermore, I was to try to look at Greek works of art as

often as possible, whether they were original, copies or merely illustrations. ‘But only look, never try to imitate these positions.’ So, just look and take in...

“In a chapter of the work entitled *De philosophia occulta* by Cornelius Agrippa, I would find six drawings of the human figure organized in various geometric figures. I was to study carefully these six postures, and having practised each one well, I was to jump quickly and lightly from one into the next, paying attention as I did so to the relationship between the movements of the arms and of the legs, and to note whether arms and legs moved in parallel or in opposite movements. All the rest of what was represented in these drawings – planets and zodiac – need not be noted.”

It is remarkable here that Lory Maier-Smits was not to imitate sculptures and spatial figures but those positions of a human figure which were drawn on a surface. It is already the first indication of the surface nature, the element of the plane, in eurythmy. Twelve years later Steiner returned to these positions,⁶ adding the well-known words, saying:

“When teaching eurythmy to adults, beginning with this very exercise will certainly help them to find their way easily and well into eurythmy.”

Initially it can appear startling that positions in the [vertical] plane should lead especially well into the movements of eurythmy. Yet already the words of the fourth, fifth and sixth positions point towards the higher dimensions, which appear in space through eurythmy:

1st position	I think speech
2nd position	I speak
3rd position	I have spoken
4th position	I seek for myself in the spirit (my spiritual origin)
5th position	I feel myself within myself
6th position	I am on the spiritual path (I am on the way to the spirit (to myself)) (I am on the spirit-path)

Looking at the fourth, fifth and sixth positions: the fourth reveals time – seeking is a process in time. The fifth position reveals a sentient process in the feelings. The sixth position appeals to the self-consciousness, “I am on the way to the spirit, to myself.”

For this exercise given in *Eurythmy as Visible Speech*, a row of six people stand each in a position. One person passes along in front of them, successively taking up all six positions. This emphasizes the plane-quality of eurythmy. The one who moves along moves in a plane that is not closed but open behind.

* * *

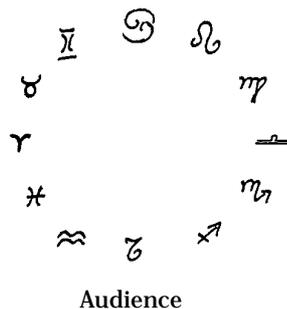
Lory Maier-Smits writes:

“Then, I was to learn to write legibly with my feet, with a pencil or chalk between the toes... The left foot was to write in mirror-image, as this was more natural and organic for the left side.”

With lateral inversion, or mirror-image, the ability is consciously practised of living on the astral plane. Abilities are developed which after death allow the individuality to find its way in the spiritual world. On the astral plane everything is mirror-image, even time. There you first die then you are born. There the son exists before the father.¹

* * *

“The Twelve Moods” is a zodiacal poem by Rudolf Steiner,^{5,10} in which twelve people stand on the stage in the zodiacal positions:



The positions are different from how we know the evening sky. Is here too an inner process through higher dimensions demanded, in order to understand this? What is formed in the audience when the zodiac is seen standing there? What has the eurythmist and the audience to do in order to reconcile this arrangement with the constellations in the heavens? Expressed geometrically, the eurythmists have to build up a circle from behind in order to reach the physical level. The audience on the other hand has to turn it inside out. In this arrangement in eurythmy, the path of the sun is represented as seen in the sky. Through the sun, the inner focus of the turning-inside-out can be brought to consciousness.

* * *

Out of the time of the beginnings of eurythmy many archetypal spatial forms drawn by Steiner for poems and pieces of music have been preserved. They are a help hardly to be overvalued for schooling not only the eurythmists but also for the audience. Steiner always drew them from the viewpoint of the audience. In the years that followed it has become ever more usual, *e.g.* in teaching, to draw the forms on the blackboard as they appear to the person practising. The result is that the person practising repeatedly inclines to look at the blackboard. Movement in space is bound, “dark” and closed to the space behind. If the forms are drawn on the blackboard as seen from the viewpoint of the audience, the learning process demands a strong inner concentration and mobility. Freedom in the spatial movement and openness to the space behind comes about through the inwardly necessary process to turn the form inside out. Earlier this was an obvious practice. It could to supply an important element for the eurythmists’ training, to be able to bring the higher dimensions into physical manifestation.

* * *

In eurythmy therapy,⁷ too, we are shown a higher spatial reality, a spiritual non-spatiality, a spatial spirituality: “... And, whether one is contemplating them in eurythmy as an art or performing them for personal reasons, in the case of consonants it is particularly important to feel – not feeling the way one does with a vowel, a feeling of stretching, of bending, or of widening, and so on – but to imagine oneself simultaneously in the form that one carries out while making the consonants, as though one were observing oneself. Here you can see most clearly that one must admonish the eurythmic artists not to mix the two things; the artists would not do well to be constantly observing themselves since they

would rob themselves of their ability to work unselfconsciously. On the contrary, when you have a child or adult carry out something having to do with consonants, it is important that they photograph themselves inwardly, as it were in their thought; then in this inward photographing of oneself lies that which is effective; the person must really see himself inwardly in the position that he is carrying out and it must be performed in such a manner that the person pictures inwardly what he does” (p. 23f.).

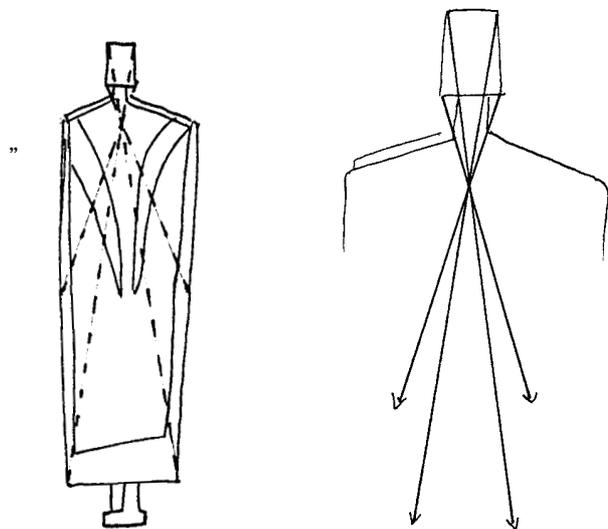
Here Steiner turns the inner view of the person doing eurythmy to the imagination of his own movement. This movement is to become an “inward photographing”, *i.e.*, the imagination of movement is like planes. On the one hand the actual effect of the eurythmy therapy is encouraged, and on the other hand imaginative thinking is practised. The moment when in eurythmy the physical body is raised to the stage of the etheric, and the astral body, too, appears in the etheric, is consciously laid hold of.⁵

To conclude, we take a look at the flat, eurythmy figures, bounded by straight lines.⁸ They are Steiner’s answer to Edith Maryon’s attempts to sculpture the eurythmy figures. Already in 1919, he⁹ asked for them to be made, indicating at the same time their use:

“With regard to the children who do not want to do eurythmy there is yet another way of bringing them to take pleasure in it. Besides letting them frequently watch eurythmy, try to take photographs of various eurythmy positions. These must be simplified so that the child will get visual images of eurythmic forms and movements made by the human being. Pictures of this kind will make an impression on the children and will kindle their eurythmic ability. That is why I ask Fr. W. to make pictures of this kind; I don’t mean simply reproductions of eurythmic positions but transformed into simple patterns of movement which produce an artistic effect. These could be used to show the children the beauty of line. You would then discover an extraordinarily interesting psychological fact, that the child could perceive the beauty of line which he has himself produced in eurythmy without becoming vain and coquettish. Whereas otherwise he is liable to become vain if his attention is drawn to what he has done himself, in eurythmy this is obviated. So that in eurythmy also you can cultivate a perception of line that can be used to enhance the feeling of self without awakening vanity and coquettishness” (p. 199f.).

In the eurythmy figures that came about a few years later there appeared visibly what Steiner said already in 1919: The level plane-quality brings the projection of the fourth dimension into visibility. The projection of the fifth dimension, feeling, appears through the lineal-like boundary. Looking at the eurythmical line should contribute to raising the feeling of self. This feeling of self becomes self-consciousness when in this geometrical-artistic form you also find the point, the projection of the sixth dimension. On the one hand, self-consciousness lies in those doing eurythmy, on the other geometrically a point can also be found on the figures which arise out of the transformation of the elements of form, if you recall *e.g.* on the polarity of the form of the head and the form of the dress [in the figures]. With figures like those of the sounds U, A, M or R this change, or the relationship of head-form to the rest of the gestalt, becomes soon evident. This relationship is also to be found with other figures. The point is given geometrically out of the lateral

inversion – as in a lemniscate there is a point which comes about from the transition from one side to the other. The chosen example is the U-figure, where form and size in relationship dress to skirt [Rock – perhaps ‘veil’ is meant? Tr. note] is 1:4 and the geometrical point for the lateral inversion lies in the region of the breastbone.



It is clear from these few described examples in the light of the fourth, fifth and sixth dimensions, that eurythmy is to prepare humankind consciously to cross the threshold. We now understand better why it pained Steiner so deeply when people streamed to his lectures but did not in the same way support the eurythmy performances.

The question posed at the beginning, “What is eurythmy?” is often linked with the deep longing to renew eurythmy. Is not a possible renewing of the beginnings of eurythmy to be penetrated with such knowledge that the cultural task and what is modern in eurythmy comes to manifestation, as expressed in the Capricorn verse from “The Twelve Moods”?¹⁰ The forces streaming to us out of the region of Capricorn,⁶ teach us the “coming to terms [or, the connection] of thought with the [external] world”:

*Das Künftige ruhe auf Verganem
Vergangenes erfühle Künftiges
Zu kräftigem Gegenwartsein.
Im inneren Lebenswiderstand
Erstarke die Weltenwesenwacht,
Erblicke die Lebenswirkensmacht.
Vergangenes ertrage Künftiges!*

May what is coming rest on what has been.
May what has been surmise what is to come,
For a vigorous present existence.
Through inward lie-withstanding
May world-beings' guard grow strong,
May life's working might blossom forth,
May what has been bear what is to come!

(Capricorn verse. Tr. Ruth and Hans Pusch)

This essay was written out of further-training conferences undertaken in collaboration with Rosemaria Bock.

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The Speech-Sound in Eurythmy and the Forms of the Soul-Body

Thomas Göbel, DE-Öschelbronn

The activity of the imagination lying at the basis of all artistic creation is often regarded as a subjective force of the human soul, only producing subjective things. This judgement is surprising because the imagination takes as the objects, the material, of its activity sensory qualities (colours, musical sounds, movements), and such qualities are apparently more or less experienced the same by everyone. Consequently, the imagination does work with objective material. True, the products of the imagination *can* act in such a fantastic way that a judgement on its subjectivity does not need to be argued. In such cases its material is of a conceptual nature. However, can we not also discover the imagination producing comparable results when working with sensory qualities? “Objective” here is not meant in a natural-scientific sense, where measurable results can be repeated, but rather a characterization of a product of the imagination by different people showing a near similarity. One can immediately sense that with such a way of working sensory qualities have to stand strongly in the foreground and less the concepts or feelings and mental stimuli which accompany them. Or put in another way: The imagination that works only in the soul has to connect, in a corresponding way, sensory quality with sensory quality—not connect sensory qualities with concepts or mental content.

Twelve forms and their consonants

Turning from these introductory remarks to eurythmy, the question to be resolved is mentioned by Rudolf Steiner in lecture 11 of “Eurythmy as Visible Speech” where certain consonants are related to the forms of the human astral body (see in *Das Goetheanum* No. 50 the article, “Towards understanding the twelve forms at the basis of the whole human being”), which, as he says, “coincide” with these forms. And “consonants” initially are sensory qualities, both in speech

to have:	flaming enthusiasm	Lion	T
forms of consciousness	{ rational soberness the weighing process as prerequisite to thought understanding resolve the bringing of thought into connection with the world	Virgin	B
		Scales	C
		Scorpion	Z (S)
		Archer	G
		Goat	L
forms of the will	{ impulse towards deed (action) capacity for deed (action) the deed (action) the event the event is become destiny	Crab	VF
		Twins	H
		Bull	R
		Ram	W
		Fishes	N
to be:	the human being in balance	Waterman	M

and in eurythmy. Steiner employs the zodiacal names as technical terms for naming these forms of the astral body. The coinciding consonants with Steiner's sketched forms are arranged below in a list, in the order discussed in my previous articles [see *Newsletter* no. 33]:

With these twelve forms as the artistic means of eurythmy, we are dealing with symbols that make visible the twelve relationships which the human being can experience with his environment. So it can easily be shown when one is observing the world in a corresponding relationship.

Out of the condition of "flaming enthusiasm" (Ill. 1, fig. a), in which the soul is expanded behind and above the human being, there are two directions in which the soul strives to contract again. The one is the direction of the *understanding*, and the other in the direction of the *deed*. In the direction of the understanding, the soul in contracting becomes identical with the gestalt as soon as "rational sobriety" is reached (Ill. 2, fig. a). Being "present" again in the centre of consciousness, the soul looks through the eyes on to the object which caused the enthusiasm: this is the "prerequisite to understanding" (Ill. 3, figure a). And the understanding itself then recognizes the object and why it caused enthusiasm. Now the "I" faces the object in understanding (Ill. 4, figure a).

The Pathway of the Deed

In the direction of the *deed*, of the will, enthusiasm becomes the drive for action. The faculties having to be trained are called up; the deed can then follow. The ensuing eight forms will not be illustrated here: for reasons of space only the first four forms will be discussed. A summary of the results is given, although only four are discussed in detail.

After the understanding, the next step follows, the relationship of the human being to the world – when the conditions for action are known, the decision can be carried out with purpose. And so the human being meets the world, coming to terms with it, in order to be able to turn the thought into deed. This is how far the responsible human being can prepare the deed.

After the deed (continuing on the side of the will), we can review the accomplished deed. Finally, we can become con-

scious that the resulting consequences will meet the human being again as conditions of destiny. Knowing the conditions of his deeds in the world and aware that he creates the conditions of his approaching destiny when he acts, the human being is in balance.

Now the question is, how these twelve relationships of the human being to the world coincide with the consonants? It should be recalled that the human being is always a whole person, in which the four members interpenetrate as the respective situation demands. To the form of enthusiasm (Ill. 1) there belongs not only the form of the soul-body, but also the condition of the "I" in the soul itself, as well as the condition of the physiological processes – that is, the ether-body and finally the human physical body that brings the condition of enthusiasm to sensory manifestation. And this entire human being is to be kept in view here. Thereby we note that eurythmy does do something extraordinary: Its artistic material shows that the higher human members can be presented to sensory perception. For the ether-body, this means that its processes of speech taking place in time can be symbolised through movements in space. It is from this possibility of symbolising time-processes and ways of movement that we take our start here. The model for this is the speech organisation, which shows how the speech processes of the ether-body control the movements of the speech organs. This is the model for eurythmy, which carries out these movements through the whole human gestalt. They also give a reason why eurythmy began its development with presenting the processes of speech.

Four examples of the speech model

Here we only ask what process of movement does the whole ether-body carry out to the twelve forms of the human soul-body, and what speech-sounds come about when the ether-body carries out these movements with the processes of speech. We limit ourselves to the four examples from "flaming enthusiasm" to "understanding".

During a whole life the physical body and the life-organization remain closely united. Only through death do they become separated. On the other hand, the "I" and the soul leave the living body every night. Only the "I", however, can

leave its soul also during the day, when the 'I' so unites through interest with an object in its surroundings that, with its soul lost in the object, it wakes up. This can intensify as far as flaming enthusiasm in which not only does the "I" leave the soul, but the soul is so expanded, as already described. But just think, or recall, how enthusiasm, especially in puberty or even later, tempts to deeds which exceed the toleration levels of the social environment – perhaps even exceed to the point of excess. Then the voice of conscience flashes like lightning, or like an impact, through the whole gestalt. And this voice concerns the ether-body, insofar as this turns to its soul which, with the "I", wants to leave the gestalt.

If this form of the voice of conscience – and it is the voice of the true "I" – shoots through the ether-body, then a blushing red arises in the face. This blushing is the reciprocal working of the ether-body with the soul. If the ether-body carries out this movement through the speech-organization, then "T" is hard, and the T-gesture in eurythmy makes this visible.

Ill. 1 shows the form "flaming enthusiasm" with the "T-movement" in eurythmy – one can see the kind of coincidence in the polarity shown by both. The form of flaming enthusiasm shows precisely that openness of the soul to the region above which the "I" as the voice of conscience needs in order to "hit the mark" in the human being. (Unfortunately we are not given the possibility to present these relationships in their aesthetically corresponding colours. The polarity of the form for enthusiasm and the T-movement would be even more evident.)

Up to now we have chosen to look naively on that movement of the ether-body coinciding with the form of flaming enthusiasm. The potential canon of forms of the human astral body is spread out in the animal kingdom that has formed the animals species, and something similar happens for the process-canon of the ether-body. In every process-gestalt of the ether-body a being can be revealed. For the T-process of the ether-body, we have (for the moment) taken the human "I" itself. This however can only be a special form of the general *typus*, otherwise every person would have a T-process belonging only to him.

Names from the Greek gods

During the Greek cultural epoch the human being still experienced the beings which we are keeping in view here. He stood facing them, experiencing them as outside his own soul. Aeschylus still presents the furies as the spirits of revenge pursuing the murderer. Instead of this, Euripides [a century of so later] already describes the conscience as the judged and judging authority. It belongs generally to the history of the development of human consciousness that the spiritual beings whom humanity had experienced outside of itself, became an inner experience. Today – in art too – the time is ripe to learn out of one's own forces to face the spiritual beings again with which the human being is most intimately bound. And in art it is only the power of the imagination with which something like this can occur. For our purpose we would have to build up twelve pictures of beings which are able to reveal themselves in the process-forms of the ether-body. It seems to me absolutely possible to use the names of the ancient gods of the Greek culture because for the Greeks the spiritual world, which they experienced as their gods and heroes, was perceptible as forms of the ether-body.

Enthusiasm

Ill. 1 shows the form "flaming enthusiasm", alongside the T-movement of the ether-body. The imagination can be so stimulated that a feeling for the connection of both comes about when both figures are mutually compared, calling up the effect of the voice of conscience before the soul, as it could be heard in one's youth. The T-gestalt appears as the divine power which places the deed into the light of pure humanness and that brings the difference shamefully before one's eyes, which the soul needs. But at the same time this T-gestalt is also the aim of one's development, and with this the yardstick to measure oneself. It is the victory of one's own [higher] being over oneself.

It is the Winged Victory ("Nike"), who wishes to descend into the soul, but is not allowed to do with as long as the soul shows itself unworthy of it. There is still a long path; it is the aim of the biography. In the Mummenschanz scene in *Faust* part 2, Goethe presented the picture of the whole human beings as he is, as an elephant between fear and hope with cleverness in his neck. From above and behind, Nike descends on to the elephant which Goethe names here with its Latin name Victoria. In eurythmy this same thing can be presented as the T-gesture over "flaming enthusiasm".

Rational sobriety

Turning now to the form following flaming enthusiasm, "rational sobriety", this appears as soon as the human being of spirit and soul has contracted out of the condition of enthusiasm, merging with the [size of the] living gestalt. This moment is experienced by the ether-body just as the conscious human being experiences the borders of his gestalt when awakening out of sleep, finding himself once more in his body. Someone practising waking up in such a way that he remains still before being fully awake, "knows" of course that as a rule he is lying in bed, but he misses the experience of being belonging to it. This hits you when your fingers touch the wall. In a milder form and mostly unnoticed this experience is present with every rational sobering. This is the basic healthy feeling to have arrived securely in oneself. In eurythmy this process of the ether-body is the B-movement. The ether-body experiences itself surrounded and embraced by the soul-body. The two forms "rational soberness" and the "B-movement" are shown in Ill. 2.

If we compare both forms with the imagination and constructs the described "experience of rational soberness" in the soul, we may experience the B-movement as Niobe. She is the daughter of Tantalus and Dione, who, full of unquenchable health, feels so strongly in herself, that she sees herself as the fertility of all the goddesses.

Prerequisite of thought

The condition of rational sobriety is a fleeting one because it is swiftly passed through. As soon as the soul has entered the body and is concentrated in the head behind the eyes, the gaze passes through the eyes – awakening to the world arrives. In wanting to understand what has caused our previous enthusiasm, we take looking into the world as the "prerequisite to thought" which arises as soon as the cause for the enthusiasm has been recognized. Ill. 3 shows the form "prerequisite to thought" and the "C-movement" in eurythmy, which coincides. No sketch by Steiner exists to the C-movement in eurythmy, but only his verbal description. To the movement, feeling and character of each movement in

eurythmy, which Steiner did sketch, he also gave the corresponding colours. (A study on the colours for such movements that do not have sketches by Steiner is a problem still to be addressed. Here we simply by-pass the question.)

Awakening in the sensory world after “rational soberness” causes the world to appear afresh. The gaze is still attuned to the soul-mood of “enthusiasm”, the world is experienced light and colourful but still without contours. This is the Greek Eos, the goddess of the dawn, called Aurora by the Romans. The Hellenes experienced Eos as a beautiful young woman, whose body and dress glistened in rose-red, saffron yellow and gold. These colours, if they are only taken delicately enough, describe the “re-entrance into the world”. The arms, stretching forwards in the form “prerequisite for thought”, symbolise the first glance out of the eyes. And only this first glance can be this, this alone is that of Eos, not any glance laden with concepts.

How quickly today the pure experience of a gaze without concepts is pushed away by the “understanding”! We are at home in the world in which the more or less dreaming recognition of things is conveyed as sensory experience – the day-to-day gazing at the world. And this, without concepts or even questions, brings this condition to consciousness. “Understanding” has today become something obvious, passively given. Consequently, this fact will be given more consideration.

Perception

What the gaze sees through the eye can be called the field of vision. Researching in the field of vision, we find four qualities. First the colours and the light-dark [chiaroscuro]. Nothing exists in the field of vision that does not also consist of this quality. Any object however colourful shows a sharp border dividing the individual forms and elements of form. The field of vision is colourful; it is also filled with forms. We find the third quality as soon as the gaze is intentionally directed towards the meaning of the objects. We see houses, trees, meadow and wood. A fourth quality is concerned with style. We see “nature”, or Gothic, or Brutalism – and “anthroposophical style”.

For each quality the human being possesses a sense. Only the sense of seeing is inborn, which takes up the colours and the light-dark. The sense for form is trained in early childhood (moreover, with the help of touch), the sense of concept or meaning comes shortly after, but throughout our whole life it is to be developed. And the style, or sense of “I”, and its development comes about more slowly with every human being with whom ones gets to know and perceives (“typical so-and-so”).

Synergism in mutual play of these four senses produces the field of vision. And as soon as the sense of concept cannot grasp something (that shadow under the lamp in the fog), a strange feeling generates in the soul that can grow into fear. The conceptuality in seeing, the understanding in looking, is that which not only hinders us from experiencing Eos as a pure experience of colour, but even wants to make this impossible for us, wanting to reduce the sobriety of objects to a banal day-to-day experience. This in combination is the effect of the being which is concealed in the S-gesture. Ill. 4 shows the soul-colour of “understanding” and the “S-movement” in eurythmy, which in this case one really should practice as a movement. It is practised in combining the 8

places of character of the eurythmic “S” from above downwards through seven movements. This can be carried out through the gaze. In the “S” if spoken as sharply as the “Z” [in German], there is hidden the controller of cold conceptuality, lies and cynicism: Ahriman, who through the dominance of conceptual perception chains the human being himself on to the sensory world in perception.

These four examples are brought in order to bring in pictorial form the coincidences suggested by Rudolf Steiner between the forms of the astral-body and the answers of the ether-body to these forms, which enable an aesthetic judgement that these coincidences can be confirmed in re-enacting. A way, I believe, which is suitable in art. We add below the coincidences between the yet missing and the already developed astral forms and sound-movements as pictures to encourage people in their own explorations. What the power of the imagination itself is, however, will form the subject of a forthcoming article.

Winged Victory (“Nike”)			
TD			
Artemis	F	B	Niobe
Lucifer	H	C	Aurora
Sisyphus	R	S	Ahriman
Luna/Selena	W	GK	Athene
Erynnies and Eumenides	N	L	Apollo
M			
Christophorus			

Can we open up afresh the sources of the art of eurythmy?

A work report

Anne Hildebrandt-Dekker, *Alfter*

At a time of insecurity over the identity and future of their profession, many eurythmists searching to intensify their work are wishing for renewed attention with the sources of the art of eurythmy. Researching the sources as an academic pursuit does not satisfy such a need. Study of the numerous indications from the early days of eurythmy will only become fruitful for the artist when the received content is becomes his own, living experience. The latter, however, cannot be opened in its wished-for depths, and the texts of source material which have remained unopened in one’s own experience rigidify as ballast for artistic work.

Then how can I come to an authentic experience of the sources of the art of eurythmy?

Far from such questions – in a chosen biographical situation, far from eurythmical themes – almost two years ago I unexpectedly experienced an energy which I took as the starting point of a continuing research work. Via the discovery of the

energy field with its centres and levels, I was able to discover the supersensory spaces in which the three artistic means in eurythmy – *movement, feeling and character* – are at home. The formation of sounds in eurythmy became archetypal creative events in the meeting of three levels of being. In this way I found myself unexpectedly facing a new way of source-research. My own experience became the centre of observation and the source of my work. Initial doubts about this undertaking were countered through the healing effect of starting on the path of practice. Every experience made was observed with awareness, to be the impetus for the next.

The key-experience

During a walk in early February, 2001, I noticed to my surprise and for the first time a life-stream accompanying my breathing. I noticed, after breathing out, how this stream went further down, whereas, after breathing in, it streamed upwards. *I listen into this life-stream continuing the breathing. I practise to contain the widths which came about after the in-breathing, while I breathe out normally and in what follows disregard the physical breathing. Slowly I learn to loosen the life-stream from the breath, to observe and direct it.*

Preparation

In retrospect, I ask myself how it came that I noticed this life-stream on that day. What preceded this experience? I began my walk in order momentarily to interrupt some strenuous work and to take a breather. My attention was directed towards myself. Beforehand I was completely absorbed in my work, and now I could meet myself. In reversing the attention and the resulting presence in my body, I recognized a necessary prerequisite for every work with the energies. On this day it happened by chance out of the natural wish for regeneration. Later I developed numerous exercises in order to produce it consciously in any situation. These preliminary exercises for the work with the energies include the experience of our own body weight and gravity, as well as the conscious releasing of concerns from the past and for the future. Nevertheless, the central preliminary exercise “I go” remains.

Preparatory exercise: “I go”

I go. I do not go in front of myself. I do not walk behind myself. I am walking where I am.

With this exercise, I start my daily work on the energies, outside in the forest. It forms the working-space in which the experience of the energies can take place. With each new step of development it undergoes a deepening:

Initially, in the “I go” I find the middle between front and back. I realize that in being bound to all sorts of commitments and with my tendency to be hectic, without knowing it I run in front of myself. The discovery of my own middle is a soothing correction of any unsound condition. From the middle I am now aware of the back space.

After a while the exercise changes. Now the “I go” leads me directly into the living will:

I hold the “I go” quietly in my consciousness and release any intention. Straight away I plumb into my body, my legs, my feet. I feel my body from the inside and feel my back, which connects the limbs to each other. I am present in my limbs and feel I am strong.

This step in the exercise brings about an awaking diving into the human being of will, the prerequisite and sound basis for

all further experiences. Finally the “I go” is revealed for the third time:

I feel – now anchored in the realm of the will – that living energy flows into me from below. This stream of energy spreads out at first in the will and then rises. I become aware of the space of the heart as an autonomous organisation. It unfolds and can breathe freely in the periphery. Yet the flow of energy rises still higher, right up far above the head. It rises towards the light and is carried by it.

The described experience occurs after I have worked for many months with the life-stream and I could control it, loosened from the physical. A further deepening of the “I go” leads on the one hand to the laying hold of the whole gestalt, but on the other hand expresses a clearly perceivable separation of thinking, feeling and will, following other exercises described below. I experience in the “I go” how the living world is built up from below.

The first energy space

The life-stream continued from the breathing-in, after I had learnt to observe it, opened a first energy-space which I called the “front space”. The front space made possible new meeting with the living periphery. The latter I can only perceive and step into as something I am facing, without losing myself in it when beforehand my own gestalt has been established as a centre. Consequently I experience the opening of the front space as a dual process of energy:

First I pursue the rising stream of the the continued in-breathing in the chest area of the front gestalt. It opens in the area of the shoulders at the side, flows to the back and flows on sinking down the back, gently pushing my pelvis forwards. Head, shoulders and pelvis are aligned. As soon as the inner stream of forces has reached the shoulders, a second process of energy starts. A centre of energy above the navel opens up, becoming the centre of the front space. Consequently I can become aware of the front space as enveloping the whole body. An opening of the front space, consequently, is at the same time a centre-and-periphery event. The front space is on the one hand is spatially to be exactly defined: it surrounds my gestalt at a distance of c. 20 cm and rests on the centre of the navel. After some exercising, it is easy to feel it with your hand. On the other hand, with it I meet a quality of my being. As such it stands outside the laws of space, proving to be extremely agile. With it a meeting is possible with the living periphery on a new level. For this many exercises have arisen, for example:

Connection with the living periphery

I open the front space. I widen it to the right and to the left to a specific point in my surroundings. I remain at this point, observing a breath which as a soft weaving in its own rhythm arises between myself and the two chosen points in the periphery. I now repeat this process, also between front and back as well as between above and below. With this I lose no direction of space out of my consciousness. Finally, I stand within a great breathing space open to all directions. I open this space in my imagination by taking the six chosen points (right, left, above, below, front, back) and push them open like windows. Now I am connected to the whole living world. The soft breathing between navel centre and periphery ceases: a continuity of connection has been achieved. Following this I observe a tree. Immediately, without thinking about it – I become via the front space melted with everything living – I

assume the tree-gestalt. My gestalt bends with the trunk of the tree, my arms lift in harmony with the swinging branches.

The first source: Eurythmical "movement"

The choice is mine how far I follow a gesture out of the periphery. Yet if I allow the connection, it becomes a total one. I can also place a poem in the front space. The front space will immediately tell me the living breathing of the lines. I can feel how the front space in harmony with the poem is expanded and concentrates. If I follow this living breath with my gestalt, then movement arises, which in the widths becomes faster and in contracting becomes slower. Eurythmic movement is at home in the front space. (Here is meant the first artistic means in eurythmy, making possible creation in movement in the space, not the human impulse to movement. The latter arises from the first level of energy.) Here in movement I link on a living level with an outer content, whether it is a perception of nature or a spoken word. The connection, I admit, has magic character in its completeness. In this way, I can unmistakably connect myself to any eurythmic task in movement whether it is the sound of a particular instrument, the creation in movement of a character role, or simply with somebody else's stream of movement. Only a falling out of the front space can disrupt the happy union with the subject.

The field of energy

From the front space, I enticed via the life-stream at first the four further, middle energy centres (forehead, larynx, heart, pelvic centre) to emerge and I experienced their effect on the gestalt on the first energy level. Finally, I was so secure in dealing with the life-stream partially loosened from the body, that with its help I ventured on to the journey of research into the whole field of energy. I experience the field of energy as envelopes with seven layers growing from within outwards which lie in series but also interpenetrate. In them are reflected the differentiated levels of existence of the world. I perceived these energy levels as spaces (from within outwards) calling them: life-space, emotional level, front space, middle space, initial level, light space, divine space. I can discover these spaces when my seven main energy centres are opened as organs of perception (centres of root, pelvis, navel, heart, larynx, forehead, crown) as organs of perception. Each of these centres is primarily responsible for one energy space and there is the "main centre" (e.g. root centre – life space, pelvic centre – emotional level, navel centre – front space). In this way I can enter with seven specific angles of view seven levels of existence of the world, which shows the complexity of the task, specifically because each of the five middle centres contain a front and back aspect.

The signposts

With the help of the life-stream I could energetically get to know the field of energy. For this purpose I directed the life-stream to a specific centre and opened it from within outwards until the space I was seeking. This was easily to be realized in the three energy-spaces close to the body, yet from the space of the middle, the space of the soul-middle, I felt that I could reach the space, but it would not reveal its inner quality alone via the life-stream. So I looked for another key, in order also to lay hold of the quality of the upper energy-spaces.

Already the preliminary exercises had taught me that concepts can work in me. I pursued this fact in practising and noticed the following. If a thought-content should be effective in my organisation with the archetypal power of a concept, then I may not ponder how I possibly would do it in everyday life. So I practised placing a thought-content into my working space (see "I go"), not to let go of it, yet not to contemplate it. I placed a concept into my body in the same way as I receive a piece of bread when I eat. By and by I found conceptual signposts which together with the life-stream led me into the spaces of energy. Each space, seen from the seven points of view, demanded their own signpost. Thereby was shown that the life-space opens the energy centre, whereas my signpost lights up the energy-space. If the signpost is correct, then it leads me sure of its aim into its space.

The second source: Eurythmic "character"

In the effects of the conceptual signposts I recognized a relationship to the laying-hold of the eurythmic "character" during the forming of the sounds. I put a sound instead of a signpost into my work space. Immediately my gestalt was laid hold of and formed vehemently by an energetic event. The forming through the stream of character is specific for each sound and always the same regardless of the connection in which the sound appears. The character contains archetypal qualities. It is revealed as a strong dynamic force, yet which was brought into form before I could think about it. In the same way as the eurythmic movement, the eurythmic character makes its compulsory effect, too – if through a free decision it is brought out of the light of consciousness into the working space. If in eurythmic activity it meets the living stream of movement, then this has to die: the strength of character proves itself as the death of movement. But where do I find the element of eurythmy which takes up both, movement and character, reconciling and creatively fashioning it?

The space of the middle

I found an answer to this question on my energy researches in the realm of the middle, in the realm of the heart. Its discovery was more than a clarification of a professional problem: it became a central, biographical experience. If the front space has given a new access to the living periphery and the effect of the signposts are permitted the experience of spiritual realities, then the space of the middle transformed by soul-life.

In the space of the middle, I stand in the primary space of the heart centre, on the fourth level of energy. With it I meet a sphere whose effect is invisible in life. I cannot decode it with the help of the life-stream alone. It is given me from the outside. I cannot force the middle-space. Yet I can prepare its opening. This preparation takes place in the soul. Its secret lies in a reversal of soul-striving from outwards to inwards. In the middle-realm, the riddling paradox holds: the emptier it is, the fuller it is – or – the poorer, the richer. If I have reached the heart centre via the life-stream on the fourth energy-level and can contain my most inward being free from any intention or wish (energetically: that point where the front and back aspects of the heart-centre meet), then in its opening up there radiates the space of the middle. It surrounds me with its archetypal substance which I experience as the power of love.

The third source: Eurythmic "feeling"

In the space of the heart the central event of the art of eurythmy takes place, because in it in creative transformation, movement and character are received and united. Is this secret to be encoded in energy?

I can open any energy centre in any energy space. I go as it were through different doors into the same space. The front space opens for me new access to the living periphery. If I enter it through the door of the heart, then I perceive the living world through feeling. My heart becomes an organ of perception. What does that mean eurythmically? What does the heart receive in the front space? The heart feels movement. Every smallest movement is connected to the heart. Is that already *eurythmic feeling*, the second means of eurythmy out of which gestures in eurythmy are fashioned? No, the feeling perception of movement, it is true, is for each eurythmist a wonderful experience, but in it I do not yet find the autonomous soul-element which reconciles movement and character. But if I hold back any personal intention of fashioning and live selflessly in feeling perception, then the space of the middle opens up and, coming now from the periphery, gives me the transformed heart perception which I can lay hold of as gesture. In this process of transformation lies the secret of eurythmy gesture. Indeed, the eurythmic feeling comes from outside. Movement is felt from the heart and changed in a space whose energy-substance is the supra-personal power of love. Out of this, gesture comes about whatever tone of soul it wants to take on in the artistic fashioning.

In the middle of this delicate event, character enters in. Yet while it wants immediately to freeze the movement with its strong power of form, it meets in the eurythmic feeling a likewise strong partner. A wrestling for life and death begins. Archetypal force of character meets transformed perception of heart. The latter, individualist par excellence and having just been born, meets the ancient eternal wise one. But surprisingly they understand each other and enter into dialogue, during which each one takes and gives. Finally, a gesture is formed by the character, for how otherwise could the formation be completed? Yet before this the eurythmic feeling will have transformed the character. It has allowed the conversation to take place, it was held and became in the course of the process something different. It became individualised.

In the middle space, perception of movement is transformed into eurythmic feeling and force of character becomes individualised.

Seat of the soul, point of incarnation and homeland of the concept

During my work with the energies, the question arose: Who is it actually who sets into motion all the described events, who is the conductor of the exercises in the energies? I felt that this conductor as the strength of intention has to be anchored on deeper levels of energy in the vertical of my gestalt. Concrete answer was given after some months through occupation with an exercise which Barbara Ann Brennan mentions in her book "*Licht-Heilung*" ("*Light-Healing*")* describes as "*Hara-Übung*", "*Hara exercise*". B. A. Brennan have been known to me since the beginning of 2002 and they supplement my research with the energies. The above-mentioned exercise makes possible the looked for deep-

ening in dealing with the field of energy. I discovered in my organisation three points which are anchored as carriers of the soul-forces, thinking, feeling and will. All three lie in a vertical line through the middle of the gestalt, which is above and below without limit, and it holds the soul-forces together in healthy balance. The lowest of the three points is to be found somewhat under the navel. It is simply the point of incarnation, nourished by the living force of the earth and to be experienced as its guardian. A few centimetres above the heart centre the second point sounds as the actual seat of the soul. It is known as "the eurythmic point of departure". Both points are not thought; their unfolding is clearly felt in the organisation. The third point is outside the gestalt, to be found high above the head. As carrier of spiritual impulses, I recognized in it the home of my conceptual signposts. As a consequence of this discovery important changes occurred for my work:

Firstly a definite loosening between the human being of limbs, the rhythmic middle and head. Will, feeling and thinking became independent. The experience of the gestalt described by Rudolf Steiner in the Foundation Stone was experienced (cf. "I go", 2nd deepening). To notice this was not only a pleasant experience, but it also became a demanding task, because now I had to handle the three soul-forces consciously.

The second change showed that the three discovered points and with them the soul-forces proved to be guardians of certain energy-centres. The construction of the seven in the field of energy was now led by this triad of soul-forces: The lower point of incarnation acts as responsible for the three lower centres (root, pelvis, navel), whereby the navel centre lies above the point of incarnation and thereby becomes open for soul-experiences. The seat of the soul is completely connected with the heart-centre. The point above the head inspired the three upper energy-centre (larynx, forehead, crown).

This new order of energy leads, thirdly, to an extended possibility of perception of energies: after thinking, feeling and will are anchored in the energies, and the line connecting them could be consciously felt for some time, I found that the energy-centres surprisingly now acted with new vitality. The whole field of energy became the instrument of the soul-forces and the energy-centres became free to serve in their activity.

Entering the spaces of energy

The above-described deepening of experience with the energies opens up new ways to enter the energy-spaces. What happens when I follow a conceptual signpost, e. g. "I live in harmony with nature" (root centre, front space)? Initially the question arises, where I think my signpost. Its origin lies in the spiritual realm. Earlier, however, I had consciously brought it into my working space. In this way it took effect immediately, supporting the life-stream in the will. But now I can also think it in its homeland in the light-filled sphere above the head which leaves my working space completely free. In this case I notice the following:

With the help of the life-stream, the root centre opens up as far the front space. At the same time the seat of the soul unfolds. Now the heart centre starts to work. It softly weaves between the primary level of the centre (life-space) appealed to by the signpost and the sought-for space (front space) to and fro. In the moment of free unfolding of its activity I become aware of the front space which coming from outside forms itself. The primary centre of the front space, the navel centre, sounds together in this tender process.

The energy-space comes out of the spiritual sphere from outside towards me. The energy-centre unfolds with the help of the life-stream from the inside. The heart centre as directing organ of the seat of the soul weaves a bridge of feeling in our middle.

Conclusion

Nothing of this is in any way influenced or pre-thought. I have only thought the signpost and then observed what will happen. I notice the amazing relationship to the sound creation of eurythmy. Of course the effect of the conceptual content during the eurythmic sound-creation I experience somewhat differently: there it has to do with the impact of the character of a sound, which in forming lays hold of the gestalt. Here it has to do with discovery of the energy surrounding. Yet the similarities are unmistakably visible. Here as well as there heaven and earth unite in the heart realm for a creative event. The forming of sound in eurythmy consequently comes about far from anything arbitrary in the archetypal gesture of human creativity. Its sources we can open up anew in the supersensible spaces of movement, feeling and character through authentic experience.

This is a shortened account of the present state of my work. A detailed publication to present the energy-spaces, meditative and eurythmic spaces is in preparation. I found great support in the Section from Werner Barfod, who encouraged me to go my way and to write about here for the first time.

* B.A.Brennan, «Licht-Heilung» ISBN 3-442-12222-8; «Licht-Arbeit» ISBN 3-442-12054-3

Hygienic Eurythmy for Spiritual Practitioners

For those on the spiritual path who want to practice independently on a regular or daily basis to tune their instrument, deepen their connection of body, soul and spirit, and enliven a harmonious integration in their daily lives.

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

Hygeia is the Goddess of Health, health personified. Hygienic is the principles of health. *Eurythmy* is Beautiful Movement. Beauty shines from within and exudes a healthy glow.

Hygienic Eurythmy is another branch of the generous eurythmy tree, along with the other branches: artistic, educational, therapeutic, workplace or lay courses. It is not meant as a doctor and Therapeutic Eurythmist prescribing a movement for a specific condition. It is an encouragement for people to bring eurythmy into their daily lives. It stimulates their creativity, intuition and healing powers. It supports them to trust that their spirit is the true healer and the highest teacher for them. This application of eurythmy is meant as a general maintenance and development of the subtle and course bodies.

Over the years of working with people, I have observed that they now want simple practices with the freedom to discover for themselves their inner being, inner doctor, and inner teacher. Start internally and then develop external manifestation. They want practices, which they can grow into and deepen infinitely.

Health, Longevity and Preventative Medicine,

Enhancing our possibilities to fulfill our higher purpose.

How is Eurythmy today addressing the growing need and interest in self-healing and rejuvenation? A study by psychologist, Dr. Ogletree concluded that eurythmists on average lived shorter lives, though there are some amazing exceptions. There may be many factors here and the quality of their lives may have been improved by their practice of eurythmy. Though one does question why their practice did not support longevity. Thomas Poplawski concluded his review of the study, "I know that I have several times been approached and asked whether there was some daily regimen or exercise like the very successful Tai Chi or Chi Kung practices, that one might do for ongoing life-enhancing rejuvenation. It is apparently a question that needs answering not only for our students and patients, but for ourselves."

Yes, Tai Chi and Chi Kung have been successful as they work also work with the etheric body. Their esoteric background goes deep into the language of the universe. This energy directing exercise is so effective because many people are committed to practice it on a regular basis. When there is too little practice, the benefits are not felt, and the motivation to practice diminishes.

Eurythmy has the potential to be successful as there is a growing interest in the renewal of body/ mind/ spirit disciplines. There is also a growing interest in movement and sound healing.

Healing humanity, one soul at a time. Lay group classes are few and far between in most of the world. If one wants to develop the art, one needs to be committed to daily practice. Like playing any instrument, daily practice builds on itself and one grows with the instrument. If the gaps are too big, our instrument goes out of tune.

Moving with a group is wonderful for experiencing oneness. Sensing that you are moving with the global community of spiritual practitioners, not just Anthroposophical, can also create oneness. Your motivation can be to grace those who have passed over and to alleviate suffering in the world.

Practising or teaching with a group requires attention to the group's needs. By oneself, one can give attention to one's individual needs and give space to really feel what is happening inside.

Apparently interest in Eurythmy has been generally declining in theatres and schools. There is hope for renewed interest from within each individual, working on themselves with the global community in the heart of their motivation. When each individual cultivates wholeness, then they move and live with others as a greater whole. Each individual can prepare themselves like musicians who play in an orchestra.

Healer, heal thyself. At our learning centre we meet so many burnt out professionals, who care for others and not sufficiently for themselves. If one is in good shape, one's teaching, performance or therapy has a ripple effect that benefits all. When we feel better, we can serve others better. When we have more balanced energy, we can be wiser and more generous in our giving.

There is a growing tendency for people to work and play at home on their computer, watching videos and so on. Working with this tendency, it is modern for people to demand individual development that they can practice at home. The complimentary trend of global connection between fellow practitioners will be enhanced at same time.

Many people spontaneously sense the presence of the etheric. Since bodies are usually too dense and blocked, the raising of the evolutionary power, Kundalini, or “the power of spiritual perception” can be uncomfortable as it clears the body-mind. The harmonizing qualities of eurythmy can be very helpful for those in a crisis and can facilitate a safe development of the subtle bodies.

Background

I feel that it is appropriate that I share what I have been developing in this field for over twenty years. I feel humanity urgently needs ways to heal our presence in the universe and alleviate suffering.

My discovery of internal etheric flows goes back to my childhood when I became aware that I was more than the physical body. During my dance training, moving energy was a vivid experience. I would fill myself with “lightness” when I leapt. While tree planting, which is demanding on the body, I practiced daily “L” around my joints to prevent tendonitis. During my eurythmy training, I often felt shivers running up my spine and I knew it was more than enthusiasm.

When I meditated in stillness, a whole world of inner dance was revealed to me! So powerful were these currents of life force, that they spontaneously moved my body. I observed their rhythmical patterns. Later I discovered that there were names for many of these special flows and adepts had studied them in detail. It confirmed for me their universal nature, like we all have two eyes and one nose.

My husband, a therapeutic eurythmist, also went through a dramatic Kundalini arousal and it continues to work in its mysterious and dynamic ways.

Energy Management

Your energy field is your instrument. To cultivate that field of life forces, it needs tending, cleansing and protection.

During my eurythmy training, I was surprised how quickly students sat down or ran for coffee and cake, noticeably more than the dancers I had been exposed to. Dancers seemed to have more stamina. Were they fitter due to fuller breathing and more intense training? Was the etheric movement more energetically demanding?

During my eurythmy training my health and fitness deteriorated. I noticed that I was sending out more than I was receiving. I have since found ways to *consciously respire inspiration* from the “pregnant void”, the silent spaces between sounds, thoughts, and breaths. By plugging into the infinite source, we use less personal energy. Much of the eurythmy movement is to become selfless and transpersonal. This requires heightened attention, listening and aligning one’s will with the nature of the Divine in word and song.

If one swims in the periphery and loses centre, one’s health will decline. If the *inner etheric centre* is not sufficiently developed, a sophisticated castle is built on sand. Consciousness of one’s upright “I” or central axis acts like an antenna for heaven and earth. Another way to stay incarnated is being attentive to the muscular pressure in the character of the gestures, which dynamically anchor the movement.

Unnecessary expenditure of energy can be conserved through practising in stillness with *kinaesthetic imagination*. Athletes use it effectively to perform unimaginable feats. Move a piece with your etheric body, without the felt

limitations of the physical body. I have noticed a big change when the physical body is allowed to then flow into that etheric stream. Rest and simply absorb the learning and move again. It is amazing how much more effortless, smoother, flexible and graceful the movement becomes. Kinaesthetic imagination allows for vivid sensualizing of the colours of the gestures. Notice how the eyes subtly move as you imagine a movement.

I have noticed a tendency for an imbalanced focus on external movement and not sufficient focus on what is happening inside the body. *Where the mind goes, the energy flows*. Thus the inner body becomes deficient. *Three-Fold Focus* helps to balance our orientation: being inside of the physical, etheric and soul movements, being aware of movement around the body, and the totality of the choreographic form with relationships in space and time. Moving from the inner body will help prevent excessive dispersion of energy. *Spirit leads the way*. For example, shift your awareness into expansion, the etheric arms move, and then the physical body follows in its wake. *Effort becomes effortless*.

How do most eurythmists *recharge* their life force beside rest, food, air, and being in nature? Even though socializing and reading may be inspiring for the soul, they require energy. Teaching, performing and therapeutic work are large expenditures of energy. When our energy gets low we are forced to push with personal will and drain reserves that are needed for the vital organs. When the vital organs are deficient and crying for attention it is hard to stay in a “good mood”. If we build up internal reservoirs, we can be more generous. *Light is attracted by light*. The quality of our inner light will attract energy from the abundance of cosmic forces. Some reserve needs to be maintained. The forces of heaven, earth and human plane nourish all of us constantly, but if we consciously tap into them, we open ourselves to receive more of their gifts.

Sounds and their Correspondence with the Internal Structure of the Life Body

If the inner dance manifests in outer movement, the movement becomes spirit-filled and effortless.

The major channels of our energy anatomy correspond to the vowels. These extraordinary vessels are reservoirs for our energy. I use the word “energy” as it is more widely known than etheric forces. Sound resonates through the etheric web, and opens the channels to a greater influx of cosmic forces. Inner sensitivity to their presence enhances their outer manifestation. Sounds are written here in Germanic pronunciation.

I - *Central, Penetrating or Core Channel* is the vessel of our “True or Potential Life force”.

A - *Back Channel* runs along the spine, from the perineum, root of life, to the head.

O - *Front Channel* runs from the head, through the tongue (touching the palate) to the perineum.

O - *Belt Channel* runs horizontally around the body like the ribs.

E - *Crossing Channels* connect back to front channels and sides of the body, crossing through the central axis.

U - *Thrusting Channels* run in parallel streams beside the central channel, thrusting through the organs and left and right hemispheres of the brain.

L - *Fountain Channel* creates a protective bubble or egg of

clear, white or golden light around the body. It runs from the earth, up the core, out the crown and washes down around the body.

Hope U - *Funnel Channel* showers from the heavens down the core, sprays out the toes, and envelops around the body.

R - *Wheels* connect energy channels and centres in orbits, like the circuit around the back and front channels.

S - *Weaving Routes* interweave around the energy centres and central axis like the Mercury Staff.

Overview of Progressive Practice

Keep the practice fresh by exploring every move with your awareness.

Smile inwardly to cultivate an attitude of acceptance, joy and appreciation. An authentic smile, like “Cosmic Humour” in Rudolf Steiner’s sculpture, “Representative of Man” reminds us of the playfulness of the creative universe. From a higher perspective, we can look into the problems in our life and see things as they are.

Breathe fully with the whole body. Stress and mental work make the breathing shallow and the body too acid. Any movements, which encourage full, deep breathing are health-promoting. Breathing is the *flywheel* for all the energies in the body and fuels the mind. It is vital for releasing stagnation. Health is an abundance of free-flowing energy. Stagnation breeds illnesses like cancer. Pathogens cannot thrive in an abundance of oxygen. Oxygen is like a cup that carries life force into the body. We cope with a lot of physical and psychic toxins. Movement that breathes helps to cleanse out toxic and imbalanced energies.

Exercises like contraction/expansion are excellent ways to experience how the life force breathes between the formlessness of the spirit and form of the sense world.

For optimal and balanced results it is recommended to practice all eight aspects daily:

1. *Self-Diagnosis* - Check up regularly. If the energy is rough you may need to make some adjustments. E.g. scan.
2. *Loosening, Relaxation, Cleansing, Fluidity and Flexibility.* Let go of stuck, holding patterns, excess tension and stress. E.g. Fountain of Life.
3. *Circulation, Stimulation.* Breathing is the flywheel to get the energy mobilized. E.g. R, wheel of energy, three fold walking, pitch.
4. *Strengthening,* resistance training. Push against imaginary resistance with internal power. Be aware of opposing force stretching elastically. E.g. M in all directions.
5. *Harmonization, Wholeness, Integration* of upper, middle and lower body, left and right sides, front and back orientation. Embracing all aspects of our body, soul and spirit. E.g. rod exercises, S, intervals, planets.
6. *Dynamic Balancing* of inward and outward streams, giving and receiving virtues. E.g. contraction and expansion, major and minor, rhythm.
7. *Protection.* E.g. Spiral of Light.
8. *Building inner strength,* increasing energy level. *Regeneration, Alignment, Centring,* collecting one self, absorption, rest and stillness. E.g. IAO, Starlight Bones, Zodiac, Pearl of Light.

Examples of Hygienic Eurythmy Exercises

The following exercises are examples of how we can attune

ourselves, e.g. first thing in the morning, by remembering that we are majestic spiritual beings, so we do not get lost in the mundane aspects of our busy lives. Evening practice can help to unwind, digest and process the events of the day, so dream-life and sleep can become deeper and more lucid.

Check Up, Body Scan

A healing process starts with diagnosis. Our “hands of light” are sensitive to what goes on inside of us. Tendencies can be caught in the etheric before they manifest in the physical. Scan the body by beaming the light of your awareness from your palms into your body. Sweep them up and down. Notice where the body feels bright, smooth and transparent. Feel for any dull, dense, dark areas that resist the flow of the breath. Special attention can be given to release stagnation and bring healing energy into them. To check up the effect of your practice, repeat the scan at the end of the session.

IAO Centring

Illuminate the *Three Pillars*, which hold us up energetically. In between repetitions, relax and soften the Solar Plexus and knees. When we relax energy flows naturally.

- I “Ich, me, I am”. Being present. Connects lower, middle and upper body and lower, middle, and upper universe. Press feet into the ground, with weight over the arch. Stem into the upright a pillar of light through the Core channel. Pierce the sound from the perineum to the crown.
- A “Ah, awe, star, father”. Open to the source, “alpha”, the beginning. The body grows out of the spine in the foetus. Shift weight into heels and Back Channel. Send the light into the spine. Shine light into darkness and into the past “karma”. Open the arms in wonder.
- O “Oh, hope”. Embrace the future with loving understanding. “Omega”, completion. Shift weight to the toes. Shift awareness to Front channel. Embrace the circle.

Fountain of Life

Trampoline of the Spirit - The etheric body is likened to the plant kingdom. Its major characteristic is growth and reproduction. Its procreative energy is a great internal resource, which we can consciously draw from for our creativity, self-healing and self-development. We unconsciously uplift creative energy from within, but if we make it conscious it is more effective. Whenever we need more energy we lift the pelvic floor. For example, a dog’s PC muscles squeeze as he barks. Cough and notice the pumping up action from below. In opera to project the voice they say, “Squeeze a lemon with your buttocks”. The pelvic floor is a natural springboard for projecting sound and movement. Lifting the pelvic floor raises the creative or sexual energy, which is the force of rejuvenation, the *Fountain of Youth*. It creates new life without and can create new life within. Why is it that men have about 500 million sperm and only use a fraction of them or women have about 700,000 eggs and only use about 700 in a lifetime? Why such a great surplus? We can make conscious use of this given resource for enjoyment, creativity and spiritual growth. It is the same “sssexual” energy that makes us into a “ss saint” or a “ss sinner”, depending on how it is morally channelled. The sexual centre has a lot to do with the throat chakra. Upon reaching puberty the voice drops. Its energy fuels speech and creative expression. If it is blocked, one feels listless or frustrated or when it is flowing abundantly, one has

charismatic presence like a “star”. This is a natural, creative power, which can be clouded by emotional, suppressed overtones. In this time when sexual abuse is a great source of suffering, we urgently need practices, which uplift its energy into the sphere of loving understanding. Exercises, which are grown out of the spiritual being of the sounds, like the wisdom of the archangels, have the power to transform imbalanced, lower desires.

Inner Smile - When one smiles, the pelvic floor lifts effortlessly. Make the “M” sound and notice how your pelvic floor lifts. All sphincter muscles move together. They are the openings at all the orifices e.g. eyes and mouth. These muscles connect us with the world. Smiling boosts the immune system by raising the white blood cell count for hours. In contrast, a fit of anger can lower the white blood cell count for about six hours.

I call the perineum the *Trampoline of the Spirit*, as it bounces up power from lower centres to higher centres. It awakens the Kundalini snake, coiled at the base of the spine. The smile charms the snake to rise. The jaw corresponds to the will and limbs. When we lift the corners of our lips, the pelvic floor lifts with it and raises the willpower.

The pelvic floor is also the *floor for the vital organs*. If it loses its tone, the organs will prolapse and even fall out! If one consciously has support from below it is not necessary to wear a girdle. I was shocked about eurythmists wearing girdles. When I tried wearing one, I felt that it restricted my breathing. An energetic girdle is more effective, than relying on outer support.

When we smile we experience a dose of true happiness of our spiritual nature. A genuine smile makes visible our joy and enthusiasm in life. It radiates healing energy towards our self and others. It is a universal language that all our cells understand. Notice when you frown how your etheric body feels heavier and darker and when you lift your lips how it feels lighter and brighter, like turning on a light switch.

Fountain of Life is a way to lift these internal resources to where ever it is needed for healing and revitalizing. Simply scoop up the life force from below and induce an internal fountain with “L”. Create suction cups in your feet and draw through straws in your legs. Gently lift up the pelvic floor. Direct the life force with your gesture. Smile to any place in the body that needs some loving attention, anything that feels tight and uncomfortable. The body will respond. When you smile to someone, they smile back, feeling more relaxed, loved and accepted. The “L” Fountain helps to loosen, release and expand contracted “negative” emotions that may be held in the body. It moistens and softens areas that are hard and thirsty for life force.

Tiered Fountain - Move “LAH” gesture gradually up each chakra as you internally hear the pitch rise up the archetypal C major scale to the octave. Like watering a flower, notice how the lotus flowers blossom open and grow up to the light. Nourishing “juice” gives a boost to the flower to develop its petals. The gesture unfolds our sensitive, receptive, feminine nature. Awaken inner senses with “AWE”. “AH” forms a vessel to receive cosmic forming forces and higher guidance. Spread sparkling light from within. The eighth sacred chakra encompasses the whole auric field, so the arms follow the flow out the crown and down the auric “egg” around us. Gently open these organs of psychic, subtle perception. Wash away obstructions and nourish each chakra, so they have the

energy to perceive clearly. Chakra development goes hand in hand with meditative and moral development and how we live our life.

Fountain of Earth - Scoop from the earth and draw the hands up the central axis. Open the hands out above the crown. Palms turn down, as they fall down the sides of the body. Feel the shower in all directions, like a warm, steaming geyser. Turn to each side to fill out front and back of the auric field. Move fluidly up and down the scale with big “L”s. Feel the stem of the lotus flowers in the spine become alive. Refresh the auric field with flowing liquid light.

Shower of Light is a way to incarnate our Higher Self, which unites and transforms the “lower self”. We gather our forces, like flowers forming buds in the night to draw in their potency. We also close our eyes to revive our senses. Allow the lotus flowers to rest inwardly, gently contracting like embryonic buds. When they are too wide open, they become vulnerable and wilt. The gesture strengthens our concentrating, protecting, masculine nature. Knowing how to consciously close these perceptive organs, like our eyes, helps to protect from over-sensitivity to bombardment of harmful energies in our environment.

Scoop back up around the outside in an open, upward-striving gesture, as in “HOPE U” exercise from Rudolf Steiner. Funnel heavenly light into the crown, and down the core. Inward-going “TU” gathers life force like a dewdrop, der “Tau”, which condenses atmospheric vapour on earth from evening to morning. Swallow the divine light with the “T”, downward streaming of forces, which penetrate us from top to toe, strengthening the root of life. “T” is like a “temple” or “TAO”, the coming together with divinity. Pull one’s life together with “U” into inner seeking. When the senses are turned inwardly, the inner world becomes illuminated. Concentrate rays of Divine light. Go down scale. The lotus flowers close one at a time into buds. Let them drink in heaven’s dew. Condense their seed power and send roots into the ground.

Shower of Heaven - Hands go down the core, palms down. Scoop up the outside of the body and funnel back into the crown. Shower down the clear light of the heavens, like the wakeful “Large Waterfall” rod exercise. Feel the flow spray out the toes and envelop around the body. Tuck in the auric field with a bubble of moving light. Turn to each side to fill out all sides. Gather refined light frequencies and bring them down to earth. “M” sound massages through resistance and merges smiling, loving energy down through the body. Taste your essence, like we say “MMM” when we taste delicious nectar. Balance above and below in the spirit of Aquarius.

Central Axis - Join the hands above the head and draw them down the centre, as if sliding down a central tent pole. Our left and right sides and their expansive and contracting forces merge into neural force.

The Fountain and Shower exercises balance levity, the lifting up of the heaviness of water to the light and gravity, the condensing of fire and light down on earth. This reversal of primary elements alchemically strengthens our life body.

Circulation of the Light

The Microcosmic Orbit runs up the spine and down the front to perineum. Keep the tongue touching the palate to connect the circuit. This fundamental psychic channel is also called Warm Current Meditation and Pre-Natal Breathing. It gener-

ates light between negatively and positively charged poles in the perineum and the crown. It links up our power and consciousness poles. Let the energy circulate in a continuous wheel as you continue to practice Three-fold Walking. Be still and become aware of the internal movement.

Moon Cycles - Stand in the moon gesture, with wrists crossed over the sexual centre. Move a ball of creative energy up the spine to nourish mental functions in the head. Refinery stations along the spine refine crude energy. Bring refined energy back down. Imagine the ball as a moon, changing from new moon at the base to full moon at the crown. In the heart centre shines the sun. The navel centre is like the earth's centre of gravity. Around them the moon orbits faster and faster.

Wheel of Light - For simultaneous awareness of the flow in front and back channels: one hand goes up and the other goes down. Move arms like a ferris wheel in front of you, by rotating the hands. Opposites chasing after each other! Be aware simultaneously of the rising and falling circulation in the Microcosmic Orbit. *Reel in the wisdom of the universe*. Let it take off on its own momentum. The faster it circulates, the more light is generated. Slow it down and come to centre.

Lotus Meditation

The plant is interdependent on the whole ecosystem. The etheric body is likened to the plant within us. The etheric nourishes the astral. The astral body's organs, the chakras, are called "lotus flowers". The heart chakra balances the higher and lower chakras and mediates the communication of the heavens and earth. Balance the kidneys / water and heart / fire through sensualizing a growing lotus or rose, connected to earth and heaven.

Let the breath stem you up and root you down. Breathe nourishing earth, moon and water energy up through your roots, legs and perineum. Draw into your kidneys, the bulbs. Draw up the flexible spinal stem. Spread the green pads around the pericardium and arms. Blossom a light red lotus with a golden centre in the heart. The fragrance pervades the head. Breathe in golden sunlight through the Third Eye and universal energy through the crown. Smile it down to the heart. Channel the loving, red light down to the kidneys, with the sound, "HAH". The warm energy melts the excess coldness in the kidneys and relaxes the psoas muscle in the lower back, the "Muscle of the Soul". The psoas muscle responds to every feeling and gets tight with stress. Chant sub-vocally the sound "CHOO" to channel the gentle, calm blue light up to the heart.

Feel the heart and kidneys relax. Gather the essences of the plant into a seed in the centre and move the balanced energy in the Microcosmic Orbit.

Meditation is a way to calm the mind, come to peace, and deepen what is. Being consciously still is a counter-balance for movement. The strength of inner peace empowers inspired movement. When Rudolf Steiner was asked how to "make gold", he replied "Stop thinking about monkeys for a day!" How to quiet the monkey mind?!

Protection

When one works energetically one becomes more transparent and sensitive. This vulnerability asks for proper energetic protection. Consciously containing the energy prevents unconscious hardening or tightening in the organs, in their attempt to anchor over-expansion of being too "out-there".

If something organic loses its skin, mould and bacteria grow there. By sealing the unnecessary holes in the auric field, we protect the body. This "auric skin" wants to breathe out toxic and imbalanced energy and breathe in nourishment.

The professions of performance, therapy and education require the extension of one's auric field to communicate and embrace others. This is fine but the auric "skin" can get too stretched out and thin, making one too sensitive to the moods of others and the environmental weather. It is important to be able to tuck the aura back in, closer to home.

Rings of Light - Circle arms around the Belt channels, from front to back, and back to front with "O" gesture. Let it breathe around you. Move from the shoulders with relaxed arms. Create protective rings of white or golden light around the chakras. In this safe sanctuary we can open up. When the power of the virtues has filled out the body sufficiently the overflow will fill out the auric field. Often the auric field can be frayed at the bottom or lobe-sided. Fill with awareness the front/ sense side and the back/ super-sensible side. Affirm spiritual qualities with this "Extra-ordinary Vessel":

Below the Feet	<i>I belong to the earth. I am aware of our common roots.</i>
Perineum/Root of Life	<i>I am interdependent with all life.</i>
Sexual Palace	<i>I am infinite creativity.</i>
Navel/ Solar Plexus	<i>I manifest with vitality. I am infinite potential.</i>
Heart Centre	<i>I am infinite Love. I radiate truth, goodness and beauty.</i>
Throat Centre	<i>I express my truth. My dreams are lucid.</i>
Third Eye	<i>I am infinite clarity. I am aware of the formlessness of mind.</i>
Crown	<i>I am co-creator of the universe.</i>
Above the Crown	<i>I am source consciousness. I am one with the universe.</i>

Join both hands together, uniting the male and female sides of the body in the neutral centre. Bring them slowly down. Open hands in "AH", in front of the chest, opening *heart's flower*. Feel rings of Divine light are protecting you from all sides. Let the light of your awareness fill out the whole space around you. This seals "holes" in the auric field. Awareness of your energy field and listening to the inner voice of your whole being is your best protection.

Spiral of Light - Belt Channel runs horizontally like hoops, spiralling around the chakras or energy centres. It runs from the earth, counter-clockwise, front to the left, and down from the heavens, clockwise, front to the right. It whirls in energy from the cosmos and refines it. The whirling motion spins like a tornado or vortex, drawing cosmic energy into you. A "halo" above you and a ring below your feet filters energy so you can digest it.

Describe with your arms a giant "belt", which binds in the energy, preventing it from dispersing too much. Bring your arms together in the front, then swing back to meet in the back. Swing back and forth, transferring your weight from side to side. Wrap with a protective bandage of golden or white light, like a mummy. A tennis ball, copper ball or energy ball can be tossed from hand to hand. The spiral rod exer-

cise has similarities but it spirals in one direction up and down from the heart.

With arms down, continue the spinning. Keep twelve or more imaginary hoola hoops spinning around your axis. Counterbalance the upward, expanding spiral with the downward, containing spiral more on the outside to contain it. The upward spiral can be warm red and the downward spiral can be sky blue. Draw the spiralling energy closer to your skin. Be still and feel it also spiral inside, around your central axis. Feel it activate the chakras or "wheels of light".

Regeneration

Starlight Bones - As we know from the intervals, the bones are our instrument's resonance body, through which the spirit of music streams. Bones are antennae that pick up light frequencies, like quartz crystals in radios. They are simply "frozen starlight". They are mediums, which channel primordial wisdom and the celestial music of the spheres.

Fortify your posture and rooting. Find quietude and neutrality in the transpersonal aspect of our structure. The bones do not clench with our personal emotions like the muscles. Give our gratitude to the bones for carrying us so selflessly.

The skeleton is a *warehouse* to store reserve energy. When reserves are low, people get "weak in the knees", humped backs and get easily "chilled to the bone". The bones of the limbs and spine are like straws through which we can draw in cosmic forces. As our global food and water resources deteriorate, we may need in the future to nourish ourselves directly from cosmic forces, rather than indirectly through food.

The rejuvenating sexual energy in the bone marrow activates the production of red and white blood cells. Breathe all the way into the bone marrow. The warm, light energy will burn the fat and toxins that hinder new blood production.

Create a chalice with your arms and legs, in an open "AH". Draw in the light of the stars and warmth of the earth. Spiral it from inside around the outside of your limbs. This spiral goes with the natural flow of the lymphatic system and curves of the bones. Red light filling the bone marrow stimulates the generation of red blood cells in the long, round bones. Let the light and warmth of the vast ocean of energy penetrate all your bones, like a sponge in warm water. Listen with a receptive gesture like the second interval. Smile to the stars and the stars will smile back.

Lower the arms to form a temple roof in front of your chest. Fill the sternum with white light, activating the generation of white blood cells in the flat bones. Give your immune system a boost.

Then lower your arms into an "AH" like a mountain. Find security and stability in your bones. Give your attention to parts of the skeleton needing supportive healing energy. Feel the body as one radiant whole.

Let the golden, warm liquid light of smiling energy wash the bone marrow and relax your nerves.

Rest and absorb the energy.

The etheric body condenses and the physical body is transformed in preparation for the transcendent body.

If the mind/eye is single, the whole body will be filled with light.

Centring

This centring practice completes a session, like a period at the end of a sentence, with good energetic grammar.

Pearl of Light - The navel is an etheric umbilical cord, which receives nourishment from the universe and digests it. Merge the energies of the earth, heaven, and human plane with your original essence and condense them into a seed or pearl. Gather the essences, with a vortex or tornado action. This is a safe place to store warm energy, in the hollow organs. The digestive fire and willpower are activated. The head and heart can stay cool and calm to think and feel clearly.

Vortex - Using the "right rule of thumb" from physics, the force spirals in the direction of the right thumb and spirals like the curled fingers. One can spiral, using the hands to guide at first, nine times in each direction. Energy expands out from the centre counter-clockwise, bottom to the left, "leftie loosie", like opening a jar. Earth (feminine) force expands from its core to the vast heavens. Spiral from inside out from the navel centre (in front of the spine) to a hand's width diameter circle, around the navel, at the skin. The force of the vast heavens (masculine) contracts to the centre of the earth. Energy spirals clockwise, bottom to the right, "rightie tightie", like closing a jar. Spiral back into the centre of the body. Condense the light of your awareness and energy into a ball of light. Empower the centre of your will. In the seed is the potential to grow the whole. The seed power is a way to "collect your self" and build some reserve energy for when you need it.

Rest and come to peace with your self. Give your loving attention to your centre. Feel the strength of inner peace. Rest consciously. When we sleep our small ego mind gets out of the way, allowing our spirit to heal, renew and revitalize us. Affirm whatever qualities you would like to cultivate in your life. Notice the calm, centred state of your mind and body so you can tap into it anytime during the day.

Brush Down - At the end of a session, rub hands together. Place palms on eyes, breathing in the warmth. Replenish the senses. Stroke the face, neck and brush down chest. Bring excess energy down from the head to the navel. Wash the body with refined, divine energy, which has been gathered during the practice.

Encouragement

Enjoy your creative, revitalizing practice! *Observe* the transformation of your insights, well-being, life changes, and the reverberation in your surroundings.

Research has proven that the energy part of life, prayer and alternative medicine does work. It is good to see science catching up to spiritual wisdom. Though I find the arts are behind. Here eurhythmy can be a meeting point of science, religion and art in the 21st century, when we put our collective focus and creative souls together! Art offers a revolutionary alternative in creating our culture through inner transformation. It offers hope, when it is based on authentic, holistic impulses.

These are stressful times and practices to cultivate the life force and virtues are urgently needed by a boarder population. Eurhythmy really works well to generate more harmony. We have been given a great gift. May we truly appreciate these profound life-enhancing arts and receive guidance to bring them to a thirsty world!

Voices of the Angels

Michael Schlesinger

The most telling, individual expression of the human being is his voice. With "Voices of the Angel" is meant here not the voices of individual angels but differentiations according to the hierarchical grade.

On his way to a new birth, the human being – as a member of the macrocosmos – on his approach to the earth travels through the different spheres of the planets. "Colonies of angels" – as Rudolf Steiner puts it – inhabit the planetary spheres. He has the realm of the Seraphim and Cherubim as it were "in his back", when he begins his descent. Many will receive impressions in the Saturn-sphere from the Spirits of Will.

In the spheres of the Middle Hierarchy, the human being remains as long as he needs to: in the region of Jupiter (Spirits of Wisdom), the region of Mars (Spirits of Movement) and finally in the sphere of the Spirits of Form, whose "boundary stone" is the Sun. When the one "wishing to become a citizen of the earth" enters the sphere of the Third Hierarchy, he is with the spiritual beings nearer to the human being. At first he traverses the realm of the Archai (Time-Spirits – Venus), then the sphere of the Archangels (Archangeloi – Mercury as boundary). Before he can complete his descent, he arrives at the sphere of the Angels – stretching between the Moon and the Earth – where he meets his later guardian spirit. On the Ancient Moon, the Angels went through their human stage [= "waking up". Tr. note]. Only on the future Jupiter[incarnation] will the human being have progressed so far that he will have reached the beginning of the [tenth] hierarchy "human being". If we want somewhat to grasp a little the difference of consciousness existing between the human being and "his" angel then it is as well to remember these dimensions.

In the first period after his birth, the young earthly inhabitant needs constant help. And sometimes even after this he cannot relinquish the horizontal level, showing through his struggles to crawl that he is bound to the earth. If he can gradually lift his little head, he already shows the direction of striving his movement will go.

In order to approach the question of the voices of the angels, we turn to Steiner's great poetical verses "The Twelve Moods". When performed on stage this poem with its 7 (planetary-) lines to each 12 verses characterising the zodiac is always a festive climax to the corresponding programme.

Steiner told the eurythmists, if awoken in the middle of the night and asked for a line of the poem (e.g. of Mars in Aries), they should be able to recite it at the drop of a hat: "*Erstrahle dich Sein erweckend* – Yourself ray forth, life-wakening", and so with any line of this poem.

Looking at the third line of all 12 verses, one lives into the mood of Mercury (Archangels) in the 12 signs of the zodiac. And these expressions of the modified Mercury-mood, translated into sounds, gives us at least an idea of the sound of the language of the archangels when they speak to each other or to the human being. On the other hand, working with the fifth line of each verse, then one experiences the Jupiter-mood. This is the language of the Spirits of Wisdom. This majestic, direction-giving speech sounds and is heard far and wide.

Because Steiner's poem contains such objective content, it is possible that through living into the 84 lines of this verse-poem one can approach an experience of the vocal forms of expression of the angelic hierarchical grades.

Following the path of the human being after his death through the planetary spheres, we start with the last line of the 12 verses (Moon as the "seat" of the angels). After this, with the 3rd lines (Mercury, seat of the archangels). 2nd lines: Venus – Archai. 1st lines: Sun-line – Spirits of Form. The middle lines characterise the Mars-mood in the 12 signs of the zodiac. The penultimate lines are dedicated to the Spirits of Will (Saturn).

This is an attempt, to approach the phenomenon of the voices of the angels. The present writer is quite clear about the inadequacy of such an attempt.

In addition to the above, it will be noted that the highest hierarchy is not mentioned. It can be added here. The Thrones (Spirits of Will) as the seventh stage in the sequence of hierarchies are to be perceived *in the wind*. The middle angelic grade in the First Hierarchy are the Cherubim, whose language sounds in the thunder. And the most sublime angelic spirits, the Seraphim, express themselves *in the lightning*.

From I O A to I A O in the Foundation Stone Verse

(knowledge of this Verse in eurythmy is here assumed)

Helga Steiner

Why, in "The Easter Festival in Relation to the Mysteries" (GA233. RSP 1968), does Rudolf Steiner speak with such a great concern of the experience of Ephesian initiation and here especially of the mystery word I O A, the cosmic human being? The Conference participants had just experienced for the second time the Foundation Stone Verse in eurythmy – especially the first part of the prelude, which exclusively presents the coming-into-being of I O A.

"In this descent from pre-earthly existence into earthly existence in relationship to the last stage, the mantling of the human being with the ether body has never been so inwardly participated as in the Ephesian mysteries.... In the Moon-sphere he heard as if sounding down from the Sun: I O A. From this, he knew that it stimulates his "I" – I; his astral body – O; and the approach of the light-ether in the A – I O A."

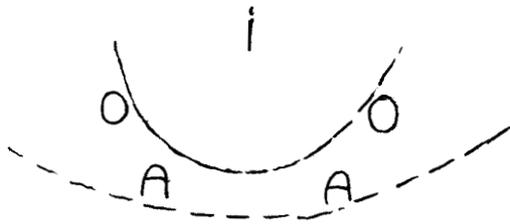
These are the three sounds of the prelude. Did Steiner want to place last stage in the Moon-sphere pictorially in eurythmy before us? I would like to follow this up.

In the presentation in eurythmy as well as in seeing it, first we have to come away from the concept of three-dimensional space. We should rather seek to experience the events in the cosmic sphere. In this sense we do not enter into the spatial realm, but rather an appearance, a becoming-visible in *time's* coming-into-being. There is also no line but rather a kind of limit to a filled sphere, as with the planetary spheres.

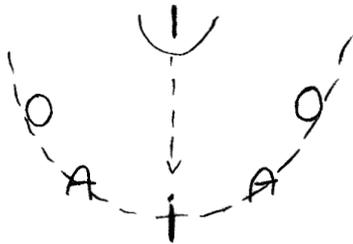
In this way, the "I" – I appears in the middle of spheres, which it has passed through in descending and now finds itself in the Moon-sphere. We perceive two spheric movements, the first one in the wide periphery, the second one nearer to the "I". At first the O becomes visible, as an astral element already prepared beforehand in the gesture. Called up through the

resting-active strength of the “I”, we can now live further – visible in the coming-into-being – “the approach of the light-ether in the A”, at first raying full of light in the *upper* human being; with the appearance of the second closer spheric movement “the mantling of the human being with the ether-body – A” becomes visible in the *lower* human being; the astral O penetrates and streams through the middle, and the etheric A “mantles it”! At the end of the event, the I O A appears before us, pictorially legible. Steiner describes “The feeling of the I O A was such that within the light, as this sounded, one felt I O A. Then one was a human being; sounding “I”, sounding astral body, in the the light-shining ether-body. This is the human being as the cosmic human being.”

Now a new process starts, the descent of the “I” into the earthly realm through the conscious laying hold of his “I”-path after the higher “I” has appeared, giving impulses yet remaining in the world of the spirit. The threefold human being has come about for his earthly path.



Cosmic human being – I O A



Earthly human being – I A O

From now on, in the second part of the prelude, the higher “I” lives and is active in the centre of a shared sphere, or open vessel. It is outwardly quiet in the stream of time, but spiritually more active, creating movements in laying hold, ensouling and penetrating with life the triple I A O. The periphery meanwhile mirrors this, seeking wholeness and balance until in the process of the threefold Foundation Stone verse itself an embracing co-operation of the highest beings develops. Now the whole human soul can also become active, right into the conscious laying-hold and fashioning of the forces of form into the [stage] space.

In the postlude a further state is achieved: the O changes into the M. M = the human soul in the harmonious sounding together of thinking, feeling and will.

With the last lecture in mind, I would like to look once more at the second part of the postlude. At the end of the Conference, Rudolf Steiner speaks in moving words, appealing repeatedly to our hearts, of the experience of the burial and resurrection of anthroposophy in connection with the flames of Ephesus and Dornach:

“What was worked on and founded as an earthly fact is now with the flames being carried to the widths of the world... now we understand that not only do we stand behind an earthly fact, but a fact of the wide, etheric world... this shall enflame our hearts as a sacred impulse of the heart. ...”

In this way we can perhaps also see the final picture in eurythmy before us: this six-fold flaming, commanding “I”-impulse – a festive turing towards and renewed connection with the higher Self, in which the Christ can work directly – and the fourfold A, carried large and wide open into the world! At the same time a pointing towards part 4, “the turning point of time”, as the middle point and turning of the evolution of the world and the human being, and thereby lying as the basis of the entire Foundation Stone. In the final act we experience – since the higher Self takes the “place” of the “I” – that through the path of the “I” carried out by *both* (and thereby completed) a union and a penetration can take place. This enables the “I” to carry out the final great circle (a cosmic “I”-form) on its own and for the first time in only *one* I A O (above, middle, below), pointing to the reversed path of evolution of the human soul, already begun and lying still in the far future, “... and you will truly think..., truly feel..., truly live....”

“What is Eurythmy?”—Finding a Healing Basis for this Communal Search

Mark Ebersole, Santa Barbara, U.S.A.

“E examine the physical body and shows how, to a great extent, the movements of the etheric body take the place of physical movements, in such a way that the actual laws of the physical disappear, and the etheric body works directly on the physical plane; otherwise it works behind the physical plane.”

R. Steiner

Faculty meeting at the Eurythmeum Stuttgart, April, 1924

After finishing the eurythmy training it dawned on me that I had gone through a process of renewal. I felt that all the members of my being, physical, etheric, astral and ‘I’, had been sequentially opened up, shaken out and fundamentally changed.

As first-year students we moved as a joyously surging group, throwing ourselves into physical motion, filled with our growing freedom of movement and physical lightness. How different the second year was! Suddenly, everyone was making their forms too large—we never had enough room! And almost everyone went through some physical-medical crisis—the working through of some personal weak point, no doubt. The joy of the first year was gone. The group moving with joy became a number of often cranky individuals working out all-too-personal problems.

The third year brought a new blossoming of pleasure in communal movement. We had learned to move in etheric space and no longer needed all that physical space around us. In this new space our wings sprouted and we flew together, exploring the heights and depths of the soul as expressed in motion. The veil, as bearer of the feeling element, was a natural addition at this point of the process.

The fourth year brought a new level of inwardness and individuation. The pieces needed to be grasped from a fresh standpoint, from one's own heart center. As well, we had to grasp a set of pieces that made up an entire program, over an entire year, with all the necessary technical and esthetic accoutrements. The amount of work and dedication demanded moved us to a deeper level of commitment. In addition, the teachers addressed corrections to us as individuals as they had not in the years previously, taking each to task for the individual quirks and kinks that still lived in our movement. Not a few crises had to be met and overcome. It was as if the fruit of our four years work was ripening, and the final presentation was truly a "hatching" of new beings. For each of us the process had been different, with different aspects, different crises, one now lagging, now shooting forward—all this led to the most interesting conflicts over the four years! Yet, after the "hatching", we were once again whole, each of us; yes, at the beginning of our careers, but now capable of proceeding on our own. And it seemed to me that this process had proceeded "from the ground up", working successively through all four members of our being.

"The etheric body moves in such a way that it appears in the physical world. The astral body becomes that, which the etheric body is normally, it is taken up by the ego organization." (R. Steiner, above passage continued.) Just as our I-being grasps the physical-etheric in common, everyday movement, now, in our eurythmic work, the ego grasps the movement of the soul as the mode of moving the physical-etheric. The personal ticks and gestures of physical-etheric habits have been overcome; the astral is also no longer subjective, but rather flows from the piece, in word or tone, that we have chosen to interpret.

Our I-being as well has moved to a higher, super-personal position. If, as we should, we attain a 360-degree command of the space around us, aware of our own movement as well as that of the other eurythmists, our activity is multi-dimensional. We grasp the thought behind the piece, from which a choreography is developed. And our interpretation of the astral and spiritual being of the piece leads to the gesture, zone and intention performed. In all of these ego-led activities, on all planes, one has moved into a space above and beyond that of the normal, daily physical plane. In this sense, the eurythmy training is a form of initiation, it transforms the entire human being, and allows us to move into this new space with heightened and transformed consciousness.

Further spiritual development, as is opened up through a successful eurythmy training, is, as Rudolf Steiner described, subject to specific laws. The being one meets here is the Guardian of the Threshold. Each further step attained means a confrontation with one's own shortcomings. In the present ongoing discussion, "What is eurythmy?" and in the various streams of artistic development that have arisen out of the search for a contemporary answer, we see symptoms of a failure to meet the personal challenges that arise in the encounter with this being.

The path of Michael is the striving to bring the wisdom, light and beauty of the timeless beings of soul and spirit in a justified manner into the modern, physical plane. This means finding a middle path between the two well-known brothers,

Lucifer and Ahriman, who would derail us into following their agendas.

To the one side is the brother who appeals to our pride, vanity and ambition. He tempts us to use all possible techniques, tricks, and methods, whether eurythmic or not, to make the greatest possible impression on the public, to really "move" them, no matter how. One's own astrality blossoms, overshadowing the soul and spirit of the piece that should appear eurythmically. A real performance should always leave the audience refreshed and enlivened. Such a performance exhausts; powers are misspent rather than unleashed. Inner fatigue, sometimes a slight nausea on the part of the spectator, can be noted if one pays attention.

On the other side is the brother who deals in fear, and we may note a range of his influences. Certain "classic" eurythmy performances reveal his work, performances in which every hand and foot turn and move in exact angles and timing with every other—the movements have been "*frisiert*", "given a permanent", as one says in German—by someone standing outside the performers and directing them in this all-too-perfect coordination. This one spirit and soul commands all the others, and the performers bend to it, sacrificing thereby the all-important moment of inner activity, the light of the individual spirit. A fear of the power of the higher—a power that only opens itself to individual I-beings, joined freely in their striving to reveal the essence of the piece, an essence they have worked together to experience—prevents them from crossing the threshold to this revelation, and thus prevents the audience from crossing that threshold with them.

Another fear of many eurythmists is to join in trust in a communal process of practice. To this I attribute the fact that many trained eurythmists are no longer active in any kind of personal, artistic activity with others. Repeatedly groups form, only to be torn apart by spats, jealousy, power plays and general mistrust. Artistic pride as an aspect of Lucifer plays its—often legitimate—role, but beyond this I sense the cold mistrust, and sometimes even hate, that are the hallmarks of Ahriman. So much of modern consciousness projects the nothingness and worthlessness of the individual, and the fear this engenders closes us off from the reality of our true spiritual power and stature. Immeasurable streams of goodness and beauty flow from the spiritual world if we have the courage to believe in ourselves, and to ask seriously, thoughtfully, with love and constant work that these graces flow into our striving.

The path of Michael is one of service. With courage, unshakeable conviction in the limitless possibilities that the spiritual would offer us, and with love for our work, we may open ourselves as servants of this higher striving. In humility and consciousness of our shortcomings we practice reining in our personal opinions, and judgments. Then we may, by grace receive the light of the higher worlds. This means a constant, meditative practice of the eurythmic elements. Out of the wealth of indications left us by Steiner and others we can always perceive new insights. We can spend weeks and months on the "simplest" of things. Worlds may speak to us from every color movement, every sound gesture, every planetary movement, every Steiner form. There are no limits to personal growth and enrichment on this path.

And in our group work this means striving to find modes of open playful movement around chosen themes or pieces,

“listening” at all times to the communal motion, finding the courage to let this movement speak for itself. In our movement we live immediately in the “ocean of the spirit”. Talking about which movement is ‘right’ is of limited value and usually leads to an egotistic defense of personal viewpoints. But if the group tries moving one suggestion, then the other, having someone watch, then someone else, with an exchange of concrete experiences in and of the movement, the proper interpretation will become clear, if all are open to letting the spirit of the group speak. Endless love and trust of each other is the prerequisite for all fruitful group work.

Our task, finally, in group work is to build a chalice in which the spirit may pour itself. When the work is then presented, this light and love, freed from personal ambition, may flow to the audience, healing and fulfilling them.

Since finishing the training in 1990 I have been blessed with the opportunity to work in small groups artistically, with regular opportunities to present our work. In the last few years I have discovered the well of intensive personal meditative work. I am convinced that a common language, understanding and judgment of “what eurythmy really is” will grow in all of us if we pursue our work as described.

EURYTHMY IN ORGANISATIONAL DEVELOPMENT

FACILITATION AND ADULT LEARNING

Liz Smith

Life is change. More than ever we feel this to be true today in our work situations, in our daily lives, in society as a whole and even with regard to the earth itself. The old familiar structures which promised security in the past are buckling under the pressures of change in the social, economic, political and environmental spheres. The reality of globalisation sees an event on one side of the world having immediate ripple effects all over the planet. No longer can we pretend to be “in control” of events and there is a growing awareness of the need for a new form of working in the world – a qualitatively different way of working from that which sufficed in the past. Whether we work in business, consultancy, training or development we can no longer rely on outer forms alone (plans, policies, strategies) to bring us to predictable outcomes. We are constantly faced with uncertainty and called upon to act out of the moment without the help of structures and safety nets. We are discovering ever more that we cannot apply yesterday’s solutions to today’s problems; yet we lack the necessary tools or abilities to forge real answers for the future. We are re-awakening to the fact that human beings are not machines in the work-place and cannot be forced to behave in predictable ways. Increasingly we hear the maxims, “The only predictable is the unpredictable, the only constant is change”.

How then do we deal with change? We face a choice, either to resist change, usually to our own cost, or to work with change.

To engage creatively with change we need to begin to understand it. We need to develop the capacity to recognise the underlying principles at work in it and to learn to “see” the

universal patterns and processes which are manifest in each specific situation. For change does not happen for its own sake; change always serves development, and development is a fact of life. It is the living, streaming force underlying all life – natural, social and personal – without which life could not be sustained. This developmental process follows fundamental principles which can be seen in the life-cycle of any organisation; from the simple form of its pioneering days, through differentiation, into a highly complex living system. So too there are definite patterns and processes underlying all our human interaction and relationships whether on a personal, organisational or global scale.

In our daily life, however, working and interacting with others, we are mostly unconscious of this underlying flow. Hence are often swept along by the current, struggling to keep afloat, grasping at sticks and rocks along the way in a desperate attempt to find stability and security. Or we try to dam it up, to confine it within strong walls in order to gain some control of it, only to find that in its stillness it has become stagnant, all life having ebbed away. Would it not be better, like a surfer, to learn to “see” the wave; to learn to read it in its forming, rising and peaking; to learn to use that energy to carve and tack our way through life, sometimes being engulfed in the white water, sometimes cresting the lip, but always being exhilaratingly and creatively free within the confines of the given?

The first step is to learn to see, not just the discrete objects or finite events, but the living flow, the process that unites them and gives them meaning. This requires learning to see relationships – not just static relationships but highly complex ones that are constantly changing in space and time, for life is non-linear and dynamic by nature. Moreover, we have to develop the ability to see the underlying principles, the fundamental laws which give the relationships and processes form – the whole that is manifest in and through the parts. *Secondly* we need to develop the ability to respond in the right way to each specific situation in the face of uncertainty and knowing that what worked in the past will not necessarily work now. We are thrown back on our own resources yet we can take heed of Aristotle’s profound words, “*Virtue is the human skill or capacity to hold the balance between the too much and the too little*”.

To find the virtuous response we need to learn to hold this balance – a skill or capacity that *can* be learnt. Holding the balance between the too much and the too little is not a static state of being but a dynamic activity. It requires acute consciousness not just of what one is doing, but of how one does it in response to all the ever-changing factors both around and within one. It is the threefold activity of the too much, the too little and the individual between, forging a conscious response to the particular situation at hand by embracing the right mix of two extremes. It is an activity of the inner core of one’s being.

Like a tightrope walker it requires a firm, sure foot but a light touch; a constant awareness of gravity but a rising into weightlessness; a sensitive yet strong focus on the thin line that must be walked, while simultaneously holding the whole space in which it is suspended. In short, it requires a strong and simultaneous awareness of both centre and periphery, and the creative energy of that which lives between.

How can we learn to “see” relationship, process, the whole?

Where can we practise the dynamic art of holding the balance, working out of the moment, developing the inner core? These two opposite but inter-related skills are needed in all areas of working life – leadership, team work, right relating, successful working together, conflict resolution, facilitation, consulting, and so on.

Here *eurythmy* can provide a unique opportunity. Eurythmy is an art of movement based not on the mechanical ability of the body to move but on the creative principles underlying all living systems. Eurythmy is a conscious, collaborative group-movement, resulting in effortless power as opposed to competitive movement demanding physical force. As a movement form it is unique in stimulating the development of a conscious awareness of both one's own centre and of the whole group or periphery. Eurythmy allows us to experience being both participant and observer at the same time. We practise the ability to engage fully with our particular responsibility in the flow of movement while simultaneously maintaining a “bird's eye” view of the whole. In fact, we discover that the more centred and focused we are in ourselves, the easier it is to hold an awareness of the whole.

Eurythmy, as group movement, provides the forum to explore and make visible social process, for instance, the way in which an organisation develops from a simple form, through differentiation into a highly complex living system of interactive and changing relationships. It demands that we not only see the individual members of the group but that we begin to discern patterns and relationships, and the flow of movement and form that arises “between”. There are a number of ways of developing the ability to see the “between” – for instance, in her book “Drawing on the Right Side of the Brain”, Betty Edwards has created drawing exercises to develop a way of seeing not only the discrete object but the object in relationship to what is around it. By drawing the “negative” space between, we become aware of what unites the whole and gives it meaning and form. The exercises in eurythmy can take this practice a step further; a step into both three-dimensional space and into time. Not only do we learn to see things in relationship, but we experience relationships constantly changing in space and time. It is very difficult to think in a non-linear way through all the complex dynamics of different relationships and how they change and affect each other in time. In movement we can directly experience and observe what happens when different processes are integrated concurrently in space, the complexity of the resulting relationships and the individual awareness needed of each other and of all the principles at work preventing a dissolution into chaos. Life is non-linear in nature. Through the acute observation, conscious movement and warmth of experience of eurythmy a type of active, living, non-linear thinking can be stimulated.

In eurythmy, as in life and work, it is necessary that we engage our whole selves; our thinking, our active will and an awareness of how our emotional life plays into both of the above to form a creative whole. For “*an educated mind is useless without a focused will and dangerous without a loving heart*” (W. Deijmann). In the set exercises, as in life and in work, it is not enough to know and just follow “the plan”. As

everything is in motion, the participant has to in every moment hold the balance between the too much and the too little in response to the multitudinous small changes that occur in a group in motion. He/she has to develop a sensitivity to the other, while also being ready to take the initiative when the situation calls for it. In the more improvisational exercises the participant practises functioning in the face of uncertainty, learns to create out of the moment and develops trust in his own creativity while remaining true to the underlying principle at work.

Not only are we challenged in eurythmy by what changes around us, but we are confronted by the very real feelings and experiences, assumptions and judgments which arise within us. Through eurythmy we can experience spatially an inner reality, *i.e.*, that transformation happens not necessarily by changing the outer form but often by changing our own personal orientation to, or perspective of, the outer.

Eurythmy is a powerful, non-verbal form of group communication and co-operation. It is a joint “experienced metaphor” for life and living systems. Participants discover their habitual tendencies and resistances as well as their ability to overcome them. The challenge of starting, moving and finishing an exercise together without speaking to each other awakens an unrealised capacity for the group to work together at a higher level of consciousness.

Throughout all the eurythmy exercises, the underlying thread is the development and the strengthening of the inner nature of the individual. Here is a form of movement which focuses not on flexing physical muscles but on exercising inner flexibility and adaptiveness, keen observation, awareness of self and other, patterns and flow, and the ability to discern the fundamental principles at work in them. In short, eurythmy strengthens the independence of the individual and hence our security in ourselves to respond creatively to the ebb and flow of living situations. By embracing the paradoxes of life and holding the balance of extremes, we discover a willingness to give over to something greater than ourselves which, when consciously worked with, can rejuvenate and harmonise our whole being and that of the group in which we are working.

Chopin's Homage to BACH

Part 1: Implications for several Doctor-Forms

Alan Stott

“To write about something is to get to know it better, and though I have always been a slow worker with words I have never regretted being obliged to find them.”

Dennis Matthews. *In Pursuit of Music.*

That Chopin's music is much more than salon amusement has long been known, though a stigma survives amongst the general musical (and unmusical) public. A mere glance at the severity of Chopin's titles (*Mazurka, Étude, Waltz, etc.*), shows his consistent avoidance of literary suggestion, programme music, and other extra-musical stimuli (with the *Ballads*, Chopin merely told whence he got the idea). The

fundamental classical discipline of Chopin's thought is more appreciated today, alongside the romantic innovations. Turning to the *Préludes*, op. 28, we meet a work that does not simply nod retrospectively to old Bach (1685–1750)—this work is conceived as a homage to Bach, the living voice. In acknowledging the first great explorer of the keys as a whole, of whom it may be said that he opened up access to the language of tonality—what was there to say afresh? Are there even important aspects to Chopin's creation still to be uncovered?

Bach and Tonality

Bach's *Well-tempered Clavier (WTC)*, Book I (1722), appears to have come about as a collection of Preludes and Fugues written in (almost all) the major and minor keys, arranged in chromatic sequence, "... composed and written down for the profit and use of musical young people eager to learn, as well as for a special pastime for those who are already proficient in this study...". The title-page of what is called *WTC*, Book II (1744) is missing from the autograph, which came to light in the British Museum in 1896. Hans Nissen felt that the later work was a cycle, and he tried to show that Bach was inspired by a concealed intention to portray the story of salvation, *i.e.* the Bible story. Nissen's study (1951/2)¹ on *WTC* Book II was described by Hermann Keller (1965)² as "a completely abstruse theological interpretation". Since then, Hertha Kluge-Kahn (1985)³ has demonstrated Nissen's hunch through a detailed study of the score. It led her to further discoveries of Bach's cryptic messages and way of working in the instrumental cycles of his last twelve years, involving for specific cycles the Biblical story of redemption (*WTC* II), the Book of Revelation (*The Art of Fugue*), and the cabalistic "Sepher Yetzirah – the Book of Creation" (*Goldberg Variations*), and so on. More recent studies by Helga Thoene (1998)⁴ on the works for solo violin have revealed more hidden musical and theological preoccupations. She calls Bach's *Partitas and Sonatas* for solo violin a tremendous song of praise. They are based on chorales (in freed rhythms) connected to the major Christian festivals (Christmas, Easter, Pentecost), and employ gematria with, for example, the numerical values of the Nicene Creed in Latin. The only artistic conception of a comparable scale seems to be Chartres Cathedral, which was a meeting place for mystery wisdom from several streams, and a model of the universe. Shakespeare's *First Folio* (1623), which is an esoteric text involving numerical structures and rhythms, could also be mentioned. An question with Bach studies at present is: What is going on in the other instrumental cycles, the keyboard *Partitas*, the cello *Suites*, and so on? For Bach, music, number and theology were not separate activities. Almost unbelievably, Bach in various ways attempted to unite art, science and religion—and each time "to the greater glory of God". Bach sought to create after the Creator's own pattern.

Chopin and Bach

Chopin (1810–1849) arrived on the musical scene at the age of twenty completely equipped, with a sheaf of music under his arm, including the scores of two piano concertos. The *Préludes* were hailed as inspired innovations, for example by Liszt and Schumann. They epitomize the composer's art. Chopin took special care with them (written 1831 & 1838/9). In his analysis, Robert Kolben has shown that op. 28 is a

cycle that develops thematically. The Preludes are based on four motifs:

Motif A ascending and descending steps of a second;



Motif B dotted rhythm;



Motif C rising third and falling second, and in retrograde motion;

Motif D repeated note phrasing (featured in Nos. 13–18, and 24). Kolben points out numerous correspondences. (One obvious polar relationship not specifically mentioned is the mazurka rhythm of No. 7 in A major becoming, reversed, the funeral-march rhythm of No. 20 in C minor—directly opposite on the circle of fifths.) To Kolben's exemplary analysis, I suggest (despite his protests) that Chopin also composed

(1) the Prelude numbers, in particular as *Prelude-pairs 1–12* (C major–A minor; G major–E minor, and so on), and that

(2) the basic motif C (rising third and falling second) derives from the notes B–A–C–H (= B \flat –A–C–B in Anglo-Saxon nomenclature), which hovers incomplete or is heard as variations in almost every piece. It is definitively quoted in Prelude No. 19 in E \flat major (for which a eurythmy form created by Steiner exists). This is the tenth major Prelude—ten is the number of ordinal completion. As mentioned above, "Bach" is taken as a living voice, that is, as a (or, for Chopin, *the*) divine composer and human musician (or, in other words, the representative articulate human creature), both at the same time. Did Chopin recognize the living Bach, that radiant sun-filled spirit, in both his conscious homage *and* unconscious musical life during sleep, as he reached out to the twelve while composing? Whether we are to see through the living Bach to the Creator-Logos is a question reserved for Part 2 of this study.



Fig: B-A-C-H forms cross-motives (a) in notation, and (b) on the keyboard

A Help for Eurythmy?

Before further evidence from the score is brought, we need to address the question, "What has any of this to do with my interpretation in eurythmy?" Here Martin Buber's⁵ famous distinction could be most helpful. Buber suggests that we divide our attitudes to things in life between two possibilities. "I-It" relationships regard things, situations, people and

even the Creator as fixed entities. In varying degrees we find them “useful” to ourselves. “I-Thou” relationships, however, respect the essential nature of “the other” and of the relationships themselves. Indeed, what we call “I” is made up of relationships. To do eurythmy, too, it is not a matter of simple decision but one involving consciousness and moral awareness. “I-Thou” relationships are those of love and freedom. Many musicians, and no doubt speakers, too, find it difficult to work with people who—for all sorts of reasons and excuses—insist on treating music, choreography, the musician, and so on, in the former manner (“I-It”). Some people today are caricaturing this inartistic attitude as a “one-for-one” method—gestures are found for notes, intervals and so on, in a less than adequate manner. Though some eurythmists still “spell”, the criticism could lead to what Luther called “throwing the baby out with the bath water”. In all this, it has to be insisted that the point is not only a question of talent, ability and experience both in art and in human relations, but one of *moral authenticity*. For—let’s admit it—most of us feel inadequate, forever hiding behind a repugnant false modesty. Yet it needs to be said that the self-restriction and creative limitations of this subtle lying—in which, to repeat, probably most of us a lot of the time are guilty of indulging—is most destructive to art. It is a betrayal. We resist change, yet knowing on the best recommendation that it is the only way truly to live. For artists, “It is *in* the technique that the soul must work.”⁶ Steiner’s advice allows music to speak for itself without the aid of extra-musical ideas—and the artist cannot remain aloof with time to look at his little daytime self!

A person relating in an “I-It” manner to the discovery that, for the F minor Prelude and Fugue (*WTCII*), Bach was working with Isaiah’s messianic prophecy, would either ignore it (“that’s what he/you feel, so what?”), or use it as something to “put on to the music” in some subtle—or perhaps not-so-subtle—programme. But Bach’s attitude both to F minor and to the Lamb of God are “I-Thou” relationships of love, and this demands the same of the interpreter. Bach codified his deepest concerns to protect them from misuse. He knew his music speaks for itself as a unified world-view, and he also knew that his codes would be cracked when the time was right.

F minor, traditionally the darkest key, can be artistically exploited for its tragic yield—Beethoven’s “Appassionata” Sonata, op. 57, is a case in point. Here we can miss the point, too, by treating the first and/or last movement as a virtuoso work in the manner of a Rossini overture, and making some idyll out of the slow movement. But the Andante is a prayer in music—Beethoven (unsuccessfully here) trying to surmount what he found in F minor. Bach, because of his nature, already treats that dark key as a musical opportunity to pray (*cf.* the Chorale-Prelude “*Ich ruf’ zu dir, Herr Jesu Christ*”, and the F-minor Prelude *WTC*, Book 1—both were given eurythmy forms by Steiner; see, in addition, the supremely expressive *Three-part Invention*, No. 9 in F minor).

Chopin’s “I-Thou” bequest

Chopin was certainly beyond playing a “game” with the notes B-A-C-H. His attitude was not an “I-It” relationship, neither to his art, to tonality, to Bach himself, nor to the Creator. Ultimately, his manifest experience of the “I-Thou”

relationship is what makes his music great—as indeed it makes *all* great music and its performance what it is. So, clearly, if we can glean clues of the creative process, it is not for the sake of producing “I-It” information for the eurythmist to turn into some movement formulae. This unfortunately well-known procedure also stands little chance of being superseded by assimilating technical help from other movement arts. Rather, the nature of the artistic concerns leads to basic questions about what we think we are doing. *Chopin’s op. 28 represents an historic moment for the self-consciousness of music itself—the method and content coincide in this cycle of pieces devoted to all the keys, the first based on, and consequently revealing, the circle of fifths.*

Many people would agree that music eurythmy, as it was given, is a method corresponding to our creative selves as we explore tonality (the “resounding human being pure and simple” [H. Pfrogner]), through and with the composition (a window into the creative source), responding to the Creator’s active call. This *reveals* the “I-Thou” relationship—and for this reason we are told⁷ that “God himself does eurythmy. And the result of his eurythmy is the beautiful human form”. Steiner’s language used here has nothing to do with piety, uplift or “feel-good factor”. Compare his⁸ important words: “Eurythmic technique is won out of a love for eurythmy, for in truth, everything is to proceed out of love.” Access in eurythmy to the “I-Thou” relationship is sought through the musical point of departure, the centre of the three-dimensional cross between the shoulder-blades, in relationship to the surrounding twelve tonal regions. The method and content coincide here, too; it is not a different system.

B-A-C-H in op. 28

The notes B-A-C-H have long been known for their expressive power. Melodically, they include a rising third and descending seconds. As a motif they form a cross. In the archetypal scale, they take up the higher degrees of the scale from major 6th to the octave. An initial observation about Chopin’s op. 28 is the apparent insistence of the note B and Bb. Including A# (= Bb), thirteen Preludes—just over half—begin and/or end with these notes (Nos. 2, 3, 4, 5, 6, [7, after the dotted rhythm], 9, 11 end b. 25 and b. 27 l.h., 13, [14], 16 l.h. after the intro., 19, 21 l.h., 22). Below, further selected observations are collected which are not intended to comprise a complete statement.

No. 1 in C major (not written first); bb. 20–23 BACH (as A#-B-D-C-B-A = B-H-D-C-H-A) straddles the climax. The time signature 2/8 is effectively one-in-a-bar. The piece—an opening flourish, or “improvisation” on the common chord (“3 notes in 1”)—concludes by attaining, or releasing, the melodic octave (inversion of the interval of the prime) over a tonic pedal—the octave is, of course, already present in the r.h. accompaniment of every bar. The musical links to *WTC I*, Prelude 1, have often been noted.



No. 4 in E minor is unique with respect to the motif in question. The melody is comprised of the notes BACH in a different order (C-H-B-A in bb. 3–4), and when not in the

melody, the four notes appear in *both* the tenor and bass (l.h.). B-A-C-H can be heard across the tenor and bass in bars 21–22. Bb occurs in b. 23, though it is sometimes claimed it “should” technically be A#. You might feel tempted to play A and C during the rest of bar 23!



No. 6 in B minor contains the well-known “Bebung” keyboard technique. After the melodic passage, it settles down to the notes H-C-(A# = Bb) and eventually, 14 bars later (b. 22) A natural is heard, heralding the final “echo” of the opening phrase.

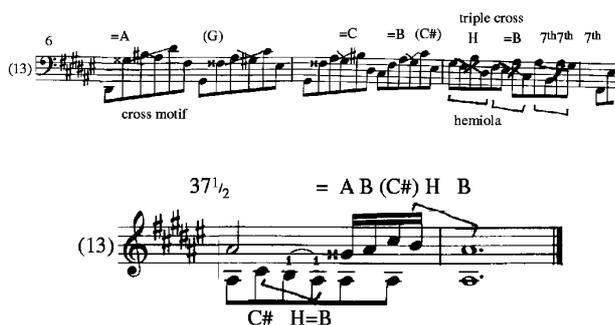


No. 8 in F# minor (the 4th minor Prelude): each hand plays 4 cross-motifs in all 32 (= 4 x 8) bars (= 256 times = 4⁴) before the cadence bars. BACH is heard in bar 10 as C-H-B-A.

No. 9 in E major (the 5th major Prelude): b. 1 treble consists of 5 notes, beginning on the 5th degree; the bass consists of 5 notes, and each beat of the middle voice consists of 5 notes. The opening recalls the ending of No. 2 (A minor), and a passage in No. 15, “The Raindrop”, middle section. The key of this 9th Prelude is the key of the two episodes in the 9th major Prelude (No. 17 in Ab major). Ab is the chord of the climax in b. 8, which (as at several places, too) include the notes BACH in close proximity (B-C-H-A).

No. 10 in C# minor: Each beat of each run consists of 5 notes; each run is accompanied by five chords, including the third run. Each phrase of mazurka rhythm (e.g. bb. 3-4) consists of 5 beats. The keyboard notes of B-C-H are shared between these mazurka bars, with A natural, the 6th degree (b. 16, tied over the bar) forming a transition that leads to the 6th Prelude-pair.

Transitions are a frequent place to find a reference. For example: *No. 13 in F# major* (the 7th major piece, containing melodic and harmonic sevenths almost throughout), after the 7-bar opening phrase, the l.h. (bb. 7–8) emphasizes B# (= C), C#, B, A# (= Bb), that is, three of the four notes BACH (the fourth note, Gx = A, already heard b. 6). The ear has to wait for A natural in the treble until the penultimate bar, where it appears as Gx.



Like the name of the divine musician, DAVID (meaning “the beloved”) in Hebrew, the gematria of BACH is 14 (in the number-alphabet: B = 2, A = 1, C = 3, H = 8). *Prelude No. 14 in Eb minor* plays around these notes in a bewildered, “threshold” situation in this cycle, between flats and sharps.

Chopin’s creative use of the four-note motif amounts to much more than bare citation. For example, we find it in emphasised notes of *Prelude No. 16 in Bb minor*, e.g. b. 34 A (arrived at from Bb), b. 36 C, b. 38 A, b. 40 H, and the final bar 45 Bb.

No. 17 in Ab major (the ninth major Prelude). The opening melodic phrase consists of 9 notes and spans a melodic ninth. The two episodes in E major link to Prelude No. 9.



No. 18 in F minor (the ninth minor piece) is written in the traditionally darkest key. The first phrase reaches the 9th degree (G) and attains the tonic note on long note, the 9th note played, heard over barking l.h. chords spanning a ninth. Melodic ninths both ascending and descending bb. 13–15 lead to a climax in b. 17, where again the l.h. spans a ninth. The figure after the trill in b. 18 spans a ninth. The notes BACH are the first and last of several leaps and runs, as though dismembered. Cross-motifs, even triple crosses, occur in the opening motif, in b. 16, and so on.



This is followed by:

No. 19 in Eb major. The tenth major piece, beginning with the span of a tenth, contains the definitive citing of B-A-C-H during the four bars immediately preceding the return (bb. 29–32). It occurs in the bass, then, after B natural and Bb is heard in the treble, you may catch an echo played by the thumb of the r.h. (Cb = H). A variation is picked out again in the high notes of bars 49–52 and the corresponding passage: B-H-B-A and B-C-B-A, together comprising a citing of the four notes. In the cycle, as already noticed, some pieces contain three notes in a phrase, and include the fourth in a subsequent one, and so on.



No. 20 in C minor, the 10th minor Prelude (original version without the repeated second phrase, bb. 9–12), contains 10 major and 10 minor chords. BACH occurs in chromatic order C-H-B-A in the l.h., bb. 5-6.

No. 21 in Bb major (11th major Prelude): b. 1 contains 11 notes. In the l.h., of the 6 notes of the ascending scale, 4 notes from BACH (B-A-C) are heard; b. 3 contributes the H (-A-H-C).

No. 23 in F major (the 12th major Prelude) begins (r.h.) on the twelfth. In b. 4 BACH occurs as B-A-H-C in the r.h. and as H-C-B-A in the l.h. Later (bb. 12-15) the highest notes of the r.h. pick out A-B-H-C.

(23)

No. 24 in D minor, the 12th major Prelude, begins with the span of a twelfth in a cross motif, and like No. 23 also begins on the 5th = 12th from the bass. BACH is contained in the melodic r.h. passage bb. 10-11 as A-H-C-B. All three ascending runs span of a "compound" twelfth (plus two octaves) (bb. 14, 18 & 32). The chromatic run consists of 12 triplets. A-C-B heralds the return (b. 50). Towards the end B-A-C is heard in the octave passage bb. 61-62; H-B-A is emphasized in bb. 68 and 72; as op. 28 is a cycle, the "missing" C arrives with the return of No. 1. In 72 bars, the galloping "cross"-motif of the l.h. is heard 144 (= 12²) times, finally beneath 10 hammered notes (H, B, leading to A). Apocalyptic pictures arise (*cf.* Rev 14:1) which suggest the final utter ruin is the outer picture of complete inner, spiritual victory (suggested by the insistence of the l.h. figure), revealed when the cycle "flips over" (René Guénon's word) to a new beginning.

(24)

The numbers of the Prelude pairs

When it suits him, Chopin uses number in composing his opus 28. Like Bach (though perhaps neither with the identical intention nor to the same extent), he too counts groups of notes, uses intervals, degrees of the scale, range of motifs, time signatures, rhythms, and so on. Artistic interpretation of the facts has been severely limited in this article. The evi-

dence is not all equally convincing, certainly, and is open to ridicule. Honest scepticism is demanded. But this requires that concepts can neither be immediately dismissed as coincidence or wishful thinking, nor, on similar lines, is the claim adequate that "any piece with a touch of chromaticism will contain the notes B-A-C-H!"

The use of number may have begun simply as a stimulus to composition; cumulative evidence suggests a more profound occupation with the quality of number. As an example to sum up the observations, in Part 2 we shall look more closely at the 6th Prelude-pair. It has to be emphasized that Chopin (and Bach's) music is, of course, first and foremost *music*—though that claim does not divorce it from human life. On the contrary, precisely composers of absolute music not only contribute to, but *co-operate* with, human life—ultimately with the laws of the universe. Chopin co-operated (= complete integrity and creative insight) to a remarkable degree. I do not find that claim a subject of ridicule. Steiner, as is well known, calls music "solely human", and even "the self-creating [power] in the human being".⁸ The context of spiritual life opens up, which—as Steiner specifically suggests—is directly portrayed in music. We are invited to see as far as Intuition. A concrete suggestion is made in Part 2 leading to some conclusions.

- 1) Hans Nissen. "Der Sinn des Wohltemperierten Klaviers II" in *Bach-Jahrbuch* 1951-2. P. 54ff.
- 2) Hermann Keller. *The Well-Tempered Clavier by Johann Sebastian Bach*. George Allen & Unwin. London 1976. P. 205.
- 3) Hertha Kluge-Kahn. *Johann Sebastian Bach: Die verschlüsselten theologischen Aussagen in seinem Spätwerk*. Mösel Verlag. Wolfenbüttel u. Zürich 1985. ISBN 3-7877-3033-8 (ET in MS by A.S.).
- 4) Helga Thoene. *Johann Sebastian Bach. Die Violinsonate G-Moll (BWV 1001): Der verschlüsselte Lobgesang*. Cöthener Bach-Hefte 7 (with CD). Bach-Gedenkstätte und Historisches Museum Köthen/Anhalt. Köthen 1998. ISBN 3-932090-43-8.
- 5) Martin Buber. *I and Thou*. T.&T. Clark, Edinburgh 1959 / Scribners, New York 1958.
- 6) Rudolf Steiner. Nachrichtenblatt 20th July, 1924. In GA 279. P. 9.
- 7) Rudolf Steiner. *Eurythmy as Visible Speech* (GA 279). Lecture 1. P. 37.
- 8) Ibid. Lecture 15, conclusion. P. 240. Tr. rev. A.S.
- 9) Rudolf Steiner. *Eurythmy as Visible Singing* (GA 278). Lecture 4. Pp. 46 & 45.

REPORTS

New Projects in the Cultural Space, Bonn

Andrea Heidekorn, DE-Alfter

With its project "Mio, my Mio", "Meetings through Movement" competed for the Culture for Youth prize of North Rhine-Westphalia (NRW) 2002. The Alfter Project is one of 265 contestants, a record number in this 7th contest of the district. This was announced in Unna by the District Work Community of the Cultural Educational Services /Youth Art Schools NRW (LKD), which awards prizes every second year. This year the contestants come from 113 towns, parishes and districts to compete for the prize of 5,000 euros with "an exemplary cultural work by and with children or young people". The LKD stresses its intention with the youth cultural prize to be a forum "for the wishes, expectations, opinions and standpoints of the children and young people in NRW district" (Birgit Fischer, Minister for Youth). According to the Project leader, Simone Schmidt (LKD), this concern has risen in topical relevance in the context of "political apathy" and "educational discussion".

"Mio, my Mio" was performed with great success on 25th November, 2001, at 11.00 a.m. as a Matinee in the Metropol Theater in Bonn, under the patronage of the Mayoress of Bonn, Frau Bärbel Dieckmann. Prior to this, two big performances by pupils had taken place in Bonn and Cologne. The participants were mainly children and young people from more than five schools from Bonn, mainly the Steiner-Waldorf School, Bonn, the Helmholtz-Gymnasium, Ernst Moritz Arndt Gymnasium, Cardinal Frings Gymnasium, Steiner-Waldorf School im Siegkreis. Supported by professional stage artists they told the story

of Mio, the boy who is actually called Bo Vilhelm Olsson. Their means of expression were speech, music and movement, with emphasis on eurythmy and painting. The overall scenic framework, worked out by the initiative group of the project, was based on the stage concept of the publishing house for children's theatre of Anna-Liese Kornitzky. Based on this general plan all the realms, even the lighting, the home page, the posters, and so on, were worked on by the children and young people with the person responsible, out of their own initiative, and at the climax of the process united for an entire performance.

This way of communicative dialogical work is neither common in stage art, nor with these groups of youngsters. It demands high expectations of flexibility and readiness to compromise of the artists in charge as well as the creative input of the youngsters.

"Mio, my Mio" consequently was a project with the aims: To present an artistic interdisciplinary performance in

which children and young people played the main roles.

To invite young people from different schools into a common project, that is, to make possible exchange and meeting in an artistic process.

To show eurythmy on stage, as it is understood and danced by children and young people.

To use communicative, dialogical forms of working also for the artistic process.

177 children, young people and adults enthused a wide public audience in the middle of Bonn with classical eurythmy in impressive performances. This is encouraging for all those who work with children and young people!

Eurythmy in a Festival context in Rudolf Steiner House, Bonn, with the Project-group "Meeting through Movement"

Ursula Lang

This report on our Michaelmas festival this year could serve as an example of how eurythmy can make connections and bring meanings in a festival setting. The participants for the most part are families who know little or no anthroposophy, but who are longing to get hold of a way of deepening family life. Moreover, they feel the need to celebrate with others, that is, to create "new friendships". People frequently live isolated lives in the city.

There are various tasks for such a day: to develop an experience of community, to offer suitable activities for all the age-groups, to work on the themes and the meaning of the festival, making it fitting to the various age-groups. All this is borne by the festival theme in relation to the festival of the year. To this comes the function of the example which carries the communal creation of the festival in the evening right into the clearing up afterwards. It should be possible to practise all this on other family occasions. The teams offering the festivals for the family meet with Andrea Heidekorn, who has initiated this work as a main emphasis in the sequence GROUPS FOR THE FESTIVALS OF THE YEAR in her Institute "Meetings through Movement".

Since she is a eurythmist and a musician, eurythmy plays a large part in the work. "I find that the special possibilities of eurythmic movement, which always directly include the 'invisible' supersensible members of the human being, making them visible, is immensely helpful for finding meaning and the understanding of the often very comprehensive contents of our festivals. If you have intensively experienced the themes with your own body, through your movements, then the penetration through thinking can be developed the more joyfully and stronger. The meaning of the festival days appears clearly, and the imagination can undergo a meaningful journey with the question, how can I make this evident for our children in plays, courage tests, and so on, that is in the whole creation of a festival at the end of the day. Which respective role do we as adults take on. A deep joy is awoken through eurythmy. It is a tremendous present that anthroposophy can be so practical here!"



Fight with the dragon for the golden bracelet – or: transforming a house....

Quietness: empty places on the sixth floor, a tiny, dreamy garden between walls behind the house, half completed sculptures silent in the mist. In front, the town still tired on the public holiday. A few walkers pass by. Sometimes the drone of a bus or a tram bell warns somewhere.

At 9 o' clock a bunch of keys rattles. The art-nouveau door opens, a little piece of wood is wedged beneath it and boxes begin to pile up in the passage. Cloths spill out of them, drums are deposited, bits of iron, waste material joined by strings (oh! these must be instruments, drum sticks belong to them)... A woman begins to sweep and clean, distributes clothes over the long tables in the upper passage room, leaves and twigs into the corners, chairs in the hall, looks around, stands pondering, begins to do some eurythmy, ... two more young ladies appear bringing more things: buckets with hammers, boxes with copper pieces, copper wires, copper rods, a heavy box with iron anvils, wooden planks and charcoal. Everything is distributed as a workshop in the garden—meeting over coffee.

10.30 a.m. Families appear. Children occupy all the passages, running around the small garden, which in surprise shakes its birch trees



shedding little yellow leaves on to the lawn. What's happening now? Still more families arrive and a group of a hope for people with special needs, people fill the different floors, distributing rucksacks and bowls with mysteriously yummy-smelling contents on to the buffet tables, still wrapped up for later.

Then it gets going. Clapping, stamping:

Now we start, the task begins,

joining in as best we can,

singing, dancing, trying new things...

Speech, song and dance-steps, until the sprung floor of the old villa in the middle of Bonn starts shaking. Eurythmy enchants everyone: horse riders, their swords made at the blacksmith in order to free the princess, gallop through the hall. Dragon dances inspire courage, making the dragon writhe, shout and rage.

And the dragon? He's in a stinking rage and is mightily angry, trembling in anger. He knows so much, he knows everything, all the wisdom of the world is his. He knows what life is, what dying is, everything, simply everything. And human beings? They know nothing, they are stupid. They behave as though they had no responsibility for the world, as if everything didn't depend on everything else, as if they were the lone rulers over everything. And they are afraid, so afraid that they don't ask the dragon anything. No! they'd rather run away, or if they remain standing then they attack and want to kill him,

as though everything were not connected to everything else, as if this were not their own death... Oh, these human beings! If only one at least has no fear, with whom one could talk, how fine that would be. Then at last you could change yourself into what you actually are, a golden dragon of wisdom. But this is possible, and is shown, why! by Jack the Fearless, of course. Oh, if more people were to know this!

That's what this day is about. Children and adults create space for the transformation of the dragon. Copper is cut, filed, hammered, smithied, enchanted. People dance, do eurythmy, think, speak and sing, eat, drink, laugh and ask questions and a splendid and exciting dragon festival is prepared.

The parents take their time in the auditorium. They move the "three snakes". The hidden theme offered in eurythmy is "will – thinking – feeling". How can one deal with the forces of the dragon? By using exercises in movement and improvisation, with poems and musical examples, the levels of the human soul-forces becomes ever clearer. One of the songs from Herbert Grönemeyer's recent CD-release "Zum Meer" (Towards the sea) rounds off the activities. This was followed by discussion over tea and coffee. The evening festival slowly assumes form:

The path leads through the whole House. Firstly, everyone is roasted over a coal fire, stuck in a dragon skin bound with others. The dragon becomes visible. They wriggle down into the depths of the cellar where it is pitch black. Is there a very tiny lantern light to be found??? And then to protect it whilst being bound together and having to climb the many steps backwards to drum rolls, jumping, climbing, wriggling; then we pull on the little string; the light flies through the air up all the storeys, ah! it is accomplished!

Above in the light-filled room, dragon-dances are invented and taught to the other dragons. The House shakes again. The weekend painters in the studio prefer to join in that remain wondering what's going on. And finally in a whirling swish, the path descends on to the wonderful curved art-nouveau banister into the golden room where the dragons who are clean and already a little free are allowed to sleep under a golden cloth, the giant sun-cloth. Iron music is heard; wonderful sounds, most magnificent sounds arise from the waste iron, out of the hammered and forged iron. Then the dragons come forth with shining jewels on their foreheads and you can hear the Michaelmas song:

When the days become short,

hearts become bright,

above the autumn shines radiant Saint Michael.

The circle moves, making music for quite a while, until people part. The children, the young people and the adults happily talking clear up the whole House. A clattering and sweeping, washing, packing up; happy, joyful farewell greetings are to be heard.

The three women do the accounts. The costs are covered; the House receives its dues, and they too at least a little bit. What then is money??? Cheerio, see you at Halloween, we shall be here again!

Alone in the evening, the boxes with the many cloths and instruments are packed into the car. The House is breathing rhythmically again, sounding and vibrating though inaudibly. Everything is warm and shines. That will stay for a couple of weeks, the woman muses, and is happy: soon comes Halloween in Rudolf Steiner House in Bonn.

“Renewing education”, course with Annemarie Ehrlich

from 18th–22nd Nov., 2002, in Prague

Uta Rebbe, Marta Bialon

Now already for the third time in autumn eurythmists from Czechoslovakia, Finland, Germany and Poland met for the course by Annemarie Ehrlich in beautiful Prague.

We worked on the basic elements of the educational exercises. Researched and enlivened in many ways, we experienced that eurythmy, carried out authentically, creates a relationship to the human being.

Through strictness and honesty to the subject every amateur too, who could be present at the evening course, was prepared to take part with joy and enthusiasm. The inner balance and presence of mind in mutual perception made visible the beauty of every exercise.

Thee clearly structured work on the lecture was an immense enrichment. Through the method of work on the content and the activity, whereby human being of head and of the will were addressed, the middle became free. In an uncomplicated and joyous work we felt fulfilled in body, soul and spirit.

Pilot-project for a new Training for Eurythmy in Working Life from 23rd – 31st December 2002 in Sekem, Egypt

Annemarie Ehrlich, Den Haag

Some impressions about the course:

- To learn to transform eurythmy into a basic nourishment, as concrete as wholemeal bread.
- To experience how in eurythmy the meeting of person to person blossoms into a new chord.
- To experience that the working processes “thought” in movement bears new fruits.

And all this at Sekem – in a concentration and presence... a new continent.

I hardly ceased being astonished – thanks to Sekem.

Martina Valentien, Germany

A day in Sekem

- 5 a.m. The chant of the Muezzin is heard through the darkness. Half an hour later it is time to get up.
- 6.15 a.m. I go to the half-hour co-worker circle. This week we are doing eurythmy with Annemarie Ehrlich.
- 7 a.m. Now quickly prepare breakfast, eat and wash up, so that at 8 o'clock I can take part in the morning group.
- 8.15 a.m. We begin our daily eurythmy work with one hour “basis elements”. Then half an hour break, in order that at
- 10.45 a.m. working at processes can begin
- 12.30 p.m. lunch in the Cafeteria and a nice break till
- 2.15 p.m. it continues with a stimulating lesson in Arabic.
- 3.15 p.m. we observe work in a business under a eurythmic aspect.
- an hour later, we meet again in groups in order to exchange observations and together to look for relevant eurythmy exercises.
- 5.30 p.m. The working day ends with a review.

- towards 7.00 p.m. we prepare a well-earned supper. Now the evening hours await us with possibilities for conversations, activities or musings.
- 10 p.m. I put my head on the pillow and fall asleep!

Ina Kornfeld, Sweden

The working world presents us with tasks

An important aspect of eurythmy in businesses is the task-orientation. Eurythmy exercises in business (*i.e.* during paid work time) acquire their full meaning and justification when they are used in connection to the situations of both work and social relations, whether as a balance, as a harmonising support for personal training or as the accompaniment of learning processes and community building.

During the working week in Sekem, we researched various points of view on eurythmy's various tasks in the working world. The businesses and training centres offered different fields of observation, even though it has to be remembered that the Egyptian situations can nowhere be found like that in Europe. The processes themselves, however, which leads towards finding exercises remain the same the world over: either through inspired ideas (!), or through methodically worked-out insights of the situations and eurythmy.

It was interesting to establish that outwardly similar movements in work of the differing areas of activity and different professional branches could be “treated” differently in the developed eurythmy exercises. This showed us how unavoidable it is, that eurythmists concern themselves deeply to understand the questions of the working world, social life, and the various professional situations. The demand to penetrate artistic imagination in the eurythmic elements with professionalism, presents us with ever renewed tasks. During the week in Sekem a rich palate was to be experienced.

Danuta Perennès, France

Again I was surprised by the effect which I experienced when I direct my consciousness towards one thing and give myself a focus. As if inside and also outside of me through the clear focussing, spaces become free. With my own eurythmic activity, I notice a change in the movement tempo in the body position and in my mood. In the group this invisible element can also be felt in the mood arising in the room. In addition, it is also to be experienced in a changed quality in the spaced in between.

With the theme which was eurythmically developed in the mornings, *e.g.* the three dimensions, we went during the afternoons into the businesses and with this focus observed the people at work. Which dimension is most strongly appealed to in their work, and which one is missing completely? Our starting point in observation arose out of eurythmy. Those using the sewing-machines missed especially behind and above, but also generally movement in space. In the observation group we exchanged notes. Ideas arose out of this, starting points of eurythmy exercises for these people in order to balance the one-sided movements, eventually the soul-activity or even the missing spiritual activity at their working place, in addressing the whole human being.

Ulrike Klaffke, Germany

I experienced the work in the group as especially fruitful. After we visited in threes and fours a business and their conditions under the focus of eurythmic qualities, we

exchanged our observations. Taking this many-layered perception as a basis, we developed on the principle of the 12-note row a common path where everybody contributed something, not speaking again until all the others had spoken. Bit by bit the parts grew together, completing, building to a whole, which as a practical exercise with all the eurythmists was tested for its value.

Maria Sinapius, Germany

The whole course took place between the greatest openness and the most strict lawfulness, not only in the strange culture, but also between the participants and the practice methods.

It was very impressive how on the one hand the strong form of the method led to a deepening process of the pure activity of the individual. Through ever more refined nuances of perception, the most importantly essential things could be increasingly recognized – a path of experience with many “aha” experiences.

On the other hand the strong elements of form in the work in small groups in the afternoons awakened quite surprisingly a blossoming imagination. This did not lead only to associations, and ideas for practice, but we arrived at a continuous further developing creativity. Through this concrete new exercises came into being. Through limitation, imagination and development arose.

Everything stimulated me, giving me confidence for my future practical work with eurythmy in the world. I found new inspiring colleagues.

Elisabeth Halkier-Nielsen, Denmark

An important take for us eurythmists in the world is to speak the language of the people with whom we work. This language is different according to the kind of business. In Sekem the task for us was somewhat different: Every day were were led very patiently into the Arab language of Egypt. I discovered that above all we have to overcome language problems in three areas:

1. The basic fund of words for contact and discourse with people there.
2. The discovery and linguistic practice of the sounds in this totally different language.
3. The “technical” fund of words for eurythmy, like numbers, spatial directions, *etc.*

Learning a language also makes us mobile in our thinking and imagining – gratefully I experienced this afresh. We enjoyed it all immensely, especially the practising, which took place all day long with the human meetings.

Shokran (thanks) Sekem!

Katharina Karlsson, Sweden

Report on the working weekend of Eurythmy in Öschelbronn

Birgit Hansch, Dornach

From 15th–17th November, 2002, a further working weekend with Werner Barfod and Thomas Göbel took place on the theme of “The Conditions of Being of the ‘I’ and the Forms of the Soul-Body”. About 20 eurythmists took part, devotedly taken care of by Elke v. Laue.

Werner Barfod opened the first evening with a study-of-man presentation of the whole human being which seeks to become visible in eurythmy. In eurythmy, the gestures for the speech sounds (as Rudolf Steiner also describes) are at home on the level of the ether-body. On the level of soul, the forms of the soul-body are to be found (zodiacal gestures) and in the realm of the “I” the planetary movements as conditions of being of the “I”. Werner Barfod described in the transitions the moods and soul-gestures between the ether-body and the astral body and the six basic dramatic gestures between the astral body and the “I”.

In eurythmy, we immersed ourselves in the conditions of being of the “I”. In characteristic examples, we experienced the artistic application of these qualities of movement. With two verses from Steiner’s “The Soul’s Calendar”, the soul-qualities of different conditions of being of the “I” as the basic mood changed the sequence of steps, according to the way the gestures are made. With short dramatic scenes the character of individual gestalts took shape in the different basic attitudes of the conditions of being of the “I”. Very impressively an understandable, possible new way of doing eurythmy came about.

Next morning, Thomas Göbel introduced something of the macrocosmic process of the world’s becoming with the microcosmic speech-process, relating it to the three artistic means of eurythmy: movement, feeling and character. In eurythmy, we attempted to approach one of Thomas Göbel’s newly developed eurythmy figures, to a soul-attitude / mental mood. Werner Barfod led us to experience this soul-mood, and we tried to find the adequate movement / gesture for it. In an introduction in the afternoon, Thomas Göbel conveyed to us in a moving way what the concept “research” means for him, especially the creative process that means something not only for the human being alone but also for the spiritual world.

The closing morning brought a wonderful deepening and conclusion in doing eurythmy together, and a glimpse into the rich work and initiative possibilities within our Section for the Performing Arts.

It was impressive to experience in this weekend that such fruits can ripen, especially after about 30 years of faithful collaboration of such different people as Werner Barfod and Thomas Göbel with their individual approaches in the field of anthroposophy – eurythmy. In this way they can bring an essential contribution for its consolidation and further development.

10 years of the North German Eurythmy Teachers Training

Renate Barth, Berlin

On the second weekend in February, 10 members of the initiative-circle of the North German Eurythmy Teacher Training met near the Chorin Monastery, north-east from Berlin, in order to celebrate its first Jubilee.

Ten years before, Ruth Vogel founded this training. For 37 years she taught as a eurythmy teacher at the Bremen Steiner/Waldorf School, taught at the eurythmy school Hamburg, gave courses for educational eurythmy in Bremen, Stuttgart and in many other places, where people asked her for help.

She wanted to respond to the repeated questions that arose for a place of training which was not embedded in what is known as a "fifth year" but accompanied the profession as in-training.

With much patience she gathered, and with the always strong, indeed driving support of Dr Ernst Betz from Bremen, the first tutors for this innovative idea, and began in 1992 in Bremen with the first course of 28 participants – candidates – who for a whole year went through in weekly courses for the various age groups and many thematic weekend seminars, with simultaneous (mostly reduced) professional activity in a school. Likewise guests who wanted a further



training or those returning to teaching after an interval took part in everything. A colourful mixture of tutors in respect of eurythmic style and method took on the work. The seminars took place in different places in Germany.

The concept was successful. Meanwhile 149 teachers have been trained here and numerous guests have undertaken further training and refresher courses in teaching.

In October 1999 Ruth Vogel died completely unexpectedly. The initiative-group had met in Kleinmachnow and was expecting her. In good time she had seen to it that her heart's concern – this initiative – had become independent.

The initiative-group has hardly changed from the beginning, but during the course of the years has grown larger and has more or less taken Berlin as its regular meeting place. It meets regularly, prepares for the coming seminar year, reviews the previous seminars, all in order to renew, reshape and even to expand.

Members of the Initiative Group working in the North German Eurythmy Teacher Training:

Doris Bürgener (Augsburg), Helga Daniel (Den Haag), Edith Peter (Berlin), Renate Barth (Berlin), Britta Bockelmann (Hamburg), Reinhard Wedemeier (Berlin), Andreas Borrmann (Berlin), Peter Elsen (Schopfheim), Manfred Stüve (Lüneburg), Ulf Matthiesen (Hamburg), Donath Südhof (Mannheim).

Our regular guest tutors are:

Jorinde Stockmar (Nürnberg) Rudolf Heymann (Marburg), Helmuth Eller (Hamburg), Lothar Steinmann (Berlin), Jan Drewes (Berlin).

Eurythmy Project for the Youth in Berlin

Edith Peter, Ulrike Baudisch, Reinhard Wedemeier, Andres Borrmann

At the Rudolf Steiner School for the second time a project takes place to give the young people the chance to meet eurythmy from a professional perspectives. We repeatedly meet pupils whose eurythmic ability appears to us of the standard to enter a training. We experience at the same time that this perspective, to train such abilities for a profession, is little or non-existent in the minds of the young people. And not at all from an inclination towards eurythmy, but, out of the dearth of possibilities to come to grips with the subject. The meeting with two class 12s in the academic year 2000/2001, in which this phenomenon repeatedly cropped up, led us to take action.

We asked all the pupils we felt came into question to a conversation and shared with them our assessment that, because of their abilities, we thought they might be suited to a professional path in eurythmy. This assessment was very seriously taken and led to an intensive follow-up conversation. It crystallised out that the young people felt the need to acquire an experience of what it meant to do eurythmy from the aspect of a training.

As an answer the idea came about of the first project. There was a total of about 12 meetings each lasting 3 hours, involving on the one hand working intensively on the working-through of the eurythmic instrument with basic exercises, and on the other hand taking up an artistic theme, that was shown in a public performance.

In this work, led by Edith Peter, great weight was placed on the method to give space for independent, autonomous learning processes. And so, for example, the part devoted to basic exercises was gradually taken over completely by the young people and expanded. And at the end of each meeting the participants briefly noted down what had crystallised out as important for them. These impressions formed a short shared review to each part of the work.

A final conversation with everyone for exchange took place at the beginning of July, 2001, on the basis of a written evaluation by every participant. The intensity and serious way this discussion was undertaken showed that an important meeting had taken place through the eurythmy. Although all the participants were either immersed in their final exams or wanted to enter an apprenticeship in another field of activity, they repeatedly emphasised that we should without fail continue and build on this work.

On the basis of these stimuli the next stage of the project for 2002/2003 came about. Pupils of classes 10, 11 and 12 across the schools in Berlin were now invited. In retrospect, the young people encouraged us to insist on noticeably stricter commitment, which includes dates for registration, and points for non-attendance. This proved very fruitful because every individual from the beginning has to undertake responsibility for his decision.

For the first orientation discussion, there appeared in the Free Waldorf School Kreuzberg 30 young people, of which 17 decided to join the project. Of these 17, 10 were young ladies, and 7 young men! From the Rudolf Steiner School Berlin, the Free Waldorf School Kleinmachnow and the Free Waldorf School Kreuzberg, pupils are already working together. The work begun on 15th December will end in June.

Living with the Sword of Damocles over us

Helga Daniel, The Hague

With 53 students in the academic year 2002/03, we are the largest eurythmy training in Europe, the second largest that exists. At the same time, ever and again the sword of Damocles swings over us to close, because we are too small. This is the discrepancy, in which we live.

Too small? Actually far too small! Here I think of an institution with all its administrative side, in order to deal with all the tasks that a state training has to fulfil and a curriculum meeting the demands of the state and those of our Section in all realms. Whether we have 53 or 100 students is almost irrelevant for the above-mentioned tasks, yet for the finances which flow it does matter. The state only awards this for the students who apply for the first time to the college. Because the finances of the Dutch state is our only source of income, more new students and with it bigger classes means more money. The more money, the more free space for a curriculum that is always in development.

In November last year it even looked as if we would have to leave our building which was built for eurythmy over 30 years ago. For many in our vicinity, alarm bells began to ring. Initially, it seemed to be a problem of the Eurythmy School, The Hague. Everybody thought that natural, since Herr Barfod has moved. Yet when the general situation of eurythmy was considered it became clear that more was involved. People wanted to do something. Very soon together with the eurythmy collegium an active group formed, which in the meantime has divided into thematic groups. Consequently a large comprehensive movement is taking place. The different fields of work in which eurythmy is wanted and needed is included. Where all this will lead and what new forms will arise is still completely open. We are in the midst of a very changing situation.

We are concerned with two renewals, which are demanded from the state Visitation Commission of the Ministry for Culture:

– The extension of the practice teaching in time and content. The first trial run is now successfully behind us in the second year of the training so that we now know in which directions the students can seek and do their practice outside the Steiner/Waldorf schools.

– How can we formulate for all subjects assessment criteria according to which the student can take his own development in hand and form judgements. Each teacher initially starts from his own teaching. Soon we will bring everything together and try to crystallize the general assessment yearly and termly. Shortly before Easter the above-mentioned inspection is coming again to check the development in these areas.

It carries on! Yet the feeling of standing continuously at the abyss belongs to our daily life. The threat ever and again makes itself felt, our forces dry up and it appears hopeless. Yet in the moment when people gather around the problem, show concern and each contributes his building stone, new forces flow and we get a step further. We experience to excess both sides! It is all a matter of holding out and discovering ever afresh an inner balance.

Review of the Youth Conference “Youth in Movement”

2nd–6th January 2003 and preview of further activities

Bevis Stevens, Florian Schaller

For the third time the Youth Conference for Eurythmy and Artistic Speech “Youth in Movement” took place in Dornach. Each year an increase of interest can be felt. This time 21 young people aged between 16 – 30 met, some for the second or third time.

Some aims of this conference were:

- To get to know the arts of artistic speech and eurythmy through intensive engagement;
- To develop and foster an understanding of art in general through discussion, workshops, demonstrations and performances.
- To answer “Why and wherefore?” eurythmy and artistic speech.
- To make conscious the field of tension and the task of ugliness and evil in art, and to get to know its forces.

The article was deleted at the request of the author

On the whole we can say that the conference was successful. At the end there was a perceptible mood of “quiet enthusiasm”. This enthusiasm gave a strong impulse to carry eurythmy into the world causing some participants so to express themselves that they wanted to carry out eurythmy-improvisations on the street corner; some wanted to begin a project and others seriously considered starting on a eurythmy training. This gives us the courage to continue the conference and even to take it further. For us in the preparatory group this also means to work artistically and to perform the pieces during the next conference.

Further dates for “Youth in Movement...” 2003:

- *Beginning of May* (dates not fixed), planned in Berlin: *Intermediate meeting* – Artistic work and planning for the January conference
- “*Youth in Movement...*”-Seminar during the Summer Youth Conference “*The In-between*”, 19th – 25th July in Dornach

Those interested are warmly invited to all these events!

For the Conference,

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Florian Schaller, Tel: +49-(0)160-532 97 89

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The Effect of the Spoken Word

Speech chorus with Berliner Waldorf Pupils in Parliament

Beate Krützkamp, Berlin

On 27th January, 2003 a speech chorus of the Berliner Waldorf Schools appeared at the gathering for the Commemoration Festival for the Victims of National Socialism in the Lower House of Parliament. Rehearsals lay in the hands of Beate Krützkamp and Jobst Langhans, who runs the Michael-Chekhov-Studio in Berlin.

Texts by Rose Ausländer, Hans Magnus Enzensberger, Stella Rotenberg, Selma Meerbaum-Eisinger, Primo Levi, Schalom Ben-Chorin, Paul Celan and Victor E. Frankl were spoken. Recitations framed the addresses of Wolfgang Thierse, President of the German Parliament, and the memorial speech by Jorge Semprun, Culture Minister (retired) of the Spanish monarchy.

Since November, 2002, some 40 Waldorf-School pupils from six different Waldorf Schools in Berlin met once a week for three hours. During the rehearsal times very concentrated and intense questions arose from the pupils:

What is the effect of the spoken? How is it increased through the power of the imagination and the mood?

Can the language of the traitors nevertheless reach the people in the Hall and the television screen? After Auschwitz, is the lyric still possible (Adorno)?

What does it concern us still today? Can one simply shake off the inheritance from parents and grandparents? Are not only the pupils now as third generation really able freely to concern themselves with this theme?

How has a Memorial Celebration to be formed that it really reaches those who have died? Do we bind them or release them through such a celebration?

What does “to be a human being” mean?

“He (the human being) is that being who always decides what it is.

He is that being who invented the gas-chambers; at the same time he is also that being,

who went into the gas-chambers –

upright, with a prayer on his lips” (Victor E. Frankl)

The intention of the speech chorus was not to fashion a routine framing programme, but to open somewhat the hearts of the listeners. This appears to have succeeded. All 900 listeners sat attentive, actively listening and the Hall was pervaded ever more with a concentrated mood. Some of the MPs including the President of Parliament, Wolfgang Thierse, thanked the pupils directly after the celebration, very impressed and touched.

The texts spoken can be found on the internet <http://www.mtsb.de/27-01.html>

Speech chorus before the German Lower House of Parliament

Dear Frau Krützkamp,

Dear Herr Langhans,

After the successful conclusion of our joint adventure, I would like to express to you both my thanks for rehearsing the speech chorus and for the successful performance in the Hour of Commemoration of the Lower House on 27th January, 2003. Please extend my thanks to the 30 or so pupils from the six Steiner-Waldorf Schools in Berlin that took part, for their three months’ work and practice of texts, and for the great investiture of time alongside the lessons, classes, homework, class plays and other activities. The speech chorus was convincing, authentic and gripping. Thereby, in comparison with the seven previous occasions, the Hour of Commemoration acquired its very special impact. The attempt to involve young people in forming the Hour of Commemoration proved completely successful. Here then I confirm my thanks already given publicly and my positive assessment of the speech chorus and your work.

With best wishes for you further artistic activities and warm greetings

Yours sincerely,
Wolfgang Thierse,

President of the German Lower House of Parliament

Experiences of Music in Dialogue

*The Harp: Music and the Oral Tradition
Cambridge Music Conference 2002*

*Report by Michael Kurtz: Section for the Performing Arts at
the Goetheanum*

From 13th – 16th August the second Cambridge Music Conference took place in this unique English university town, an artistic initiative supporting Rudolf Steiner education. The inner value of music for the human being stood as an unspoken motto. In the Anglo-Saxon world rather more than in Middle Europe, people are seen as products determined by their environment and genes. Although neurological research has meanwhile established that music can free the human being from this determinism, we live nevertheless in surroundings where technology and computers increasingly penetrate into the world of music as well as children.

Elizabeth Carmack, initiator and organiser of the whole conference, is a specialist in literature, which invariably influences her approach to music. At present she is writing her doctoral thesis on "The World Conception of Music in Shakespeare's Late Plays". Consequently, these 4 – 5 day summer meetings, conceived as spanning three years, centre on the theme of music and the word. Carmack seems to have a good feeling for topical themes that at the same time penetrate the depths. Although the first conference on "The Esoteric Importance of Music: Educating and Healing the Spirit through Music" (2001) arose partly out of personal involvement with terminal illness, of cancer and AIDS, it was inspired on the 200th anniversary of Novalis's death and developed under the epitaph of the poet: "Every illness is a musical problem-its cure a musical solution!" This year's conference turned to reflection on important aspects of culture and music in the British Isles: "The Harp: Music and the Oral Tradition" and the vital qualitative difference between live performance and electronic reproduction. Despite her anthroposophical background, Carmack's main concern is "dialogical thinking", from which she creates an open platform where different convictions and schools of thought can meet in a common view of spiritual values and complement each other.

The days of the conference were structured in a highly intensive and lively sequence of lectures and workshops. The lectures were mostly presented in a humorous, relaxed mode, with evening performances of eurythmy (KOSMOS, West Midlands) and music of a very high standard. Carmack used her contacts to artists and to the academic world of Cambridge. Some of the lecturers and musicians are some of the best in England today: Judith Weir, perhaps the most famous composer of her generation, as well as the singer Paul Hillier, founder of the world-famous Hilliard Ensemble and recognised expert on the music of Arvo Pärt; also Graeme Lawson, Director of the Archologia Musica in Cambridge, an active archaeologist who reconstructs instruments and is a musical expert on the Anglo-Saxon harp.

This year's theme placed the harp in the centre as an archetypal instrument in connection with storytelling and healing, making reference to David and Saul. The harp has a long and varied tradition in the U. K.: Celtic, Anglo-Saxon and Irish; this was not only explored during the lectures, but harp music of the most varying kinds was heard on all occasions: to welcome, to open every morning, in some workshops and

especially in the concerts with specially composed works for the harp. Andrew Lawrence-King should be mentioned here, one of the world's leading baroque harpists.

Despite how compromised England's oral tradition has become, a recent revival of the art of storytelling means the country is experiencing a renaissance. In many towns groups of storytellers meet regularly to tell stories, folk-tales, literary fairy-tales and their own stories. Peter Hilken, storyteller from Cambridge sees the art of storytelling as a crucial support of childhood, potentially threatened by the deadening effects of technology. During the conference stories were told at the night cafe after the concerts. Anybody who wanted to contribute could tell his/her story. The ancient tradition and modern revival of harp and storytelling were brought together in the concerts. Some of the high points were Judith Weir's "King Harald's Saga" and "Really?", the latter inspired from the German tradition of Hebel and the Brothers Grimm, especially composed for this year's Cambridge Music Conference.

The venue of this summer's conference Trinity Hall, a college founded in the 14th century with its old buildings and inner quadrangle did not only offer comfortable quarters and good food. Whereas numerous tourists from all the world wandered through the alleyways of the inner town, you felt in the college a peaceful and at the same time strongly enlivening and concentrated mood – five centuries of serious work had left their traces. Many important spirits have studied and taught at Cambridge: scientists Newton and Darwin; philosophers Russell and Wittgenstein; numerous poets including Milton, Wordsworth, Coleridge, Byron and Tennyson; the economist Keynes, and India's important religious thinker Sri Aurobindo.

Even though the conference theme for this year was specifically British, Carmack is at home in three languages and cultures. She was born in England, but spent her elementary school years in Vancouver, Canada. Her high school years were at the Rudolf Steiner School, Basel, while she lived in Dornach with her Canadian father, a composer and concert pianist at the Goetheanum. After the time of Perestroika, she lived for three years in Moscow teaching English literature at Moscow State University, *i.e.* Lomonosov University. With the theme for the upcoming year "Sacred Music and the Sacrificial Self" on the occasion of the 200th birthday of Emerson and the 300th anniversary of the founding of St Petersburg, the Cambridge Music Conference will turn to East and West bringing music into connection with philosophy. Preparations have already begun with an English and a Russian composer receiving commissions relating to Emerson's poem "Music" and Dostoyevsky. For the great Russian novelist the sacrifice of the individual was always a central theme – only through sacrifice is spiritual life achieved. The sacrifice of the Self in order to experience the Other, seems today to be more topical and necessary than ever.

Information for the Conference 6th – 10th August, 2003:

Elizabeth Carmack

45 Hills Lane, Ely

UK-Cambridgeshire CB6 1AY

Tel: +44(0)1353-663897

Email: cambridgemusicconference2003@hotmail.com

Source: "Das Goetheanum", *Nachrichtenblatt* 43/2002

OBITUARIES

May Vera Leroi

(19th May, 1909–10th May, 2001)

Gunna Gusevski, CH-Ruenenberg

In her 92nd year, Vera Leroi died in peace in the nursing home Haus Martin, in Dornach. In December you could still go for a walk with her and hold full conversations. Since the new year, 2001, she became weaker. Vera was born in Frankfurt. Her mother, Julietta Abecassis Leroi, was Portuguese; her father, Otto Leroi, was German. Vera's two siblings were Ellen, b. 1903, and Alexander, b. 1906.



Her mother grew up in Portugal in a rich ship-owning family. Already as a young girl Julietta took over managing this house that welcomed guests. Social life and openness to the world in the context of responsibility for the trusted tasks were basic motifs of the education in which Vera too grew up. Her mother was a model for her in social life.

Otto Leroi ran a small factory for producing enamelled signs. When Vera was two and a half years old her father was torn from his young family when his heart suddenly stopped. Her mother returned with the children to her homeland. Vera grew up in the Portuguese landscape, in the language, songs and dances. The moving sea, the gestures of the plants spoke to her and gave her an informed love to nature. With gratitude she dipped into this source in the final period of her life. Julietta Leroi knew that her son Alexander was to be brought up in Middle Europe. After the Great War she moved to Heidelberg. A deep, lifelong friendship with Grete Ebler, later Clemm, helped the family to find their German connections. One day when visiting a telephone message came from Dornach: the Goetheanum was on fire. This news of the fire brought the Leroi family to anthroposophy.

In 1922, Alexander Leroi met Rudolf Steiner, requesting admission to the Waldorf School.

An early incident: the siblings, seven and ten years old, walked through a dark corridor. Vera opened the door to her room; here it was even darker. Vera hesitated to enter. Her brother said to her, "If you are afraid, something could pounce on you; if you are not afraid at all it can do nothing to you". This experience caused Vera all her life never to allow herself to be afraid.

Vera too came to the Waldorf School (1923–1928). Eurythmy; gymnastics, which Graf Bothmer developed with this class; riding; skiing; mountain climbing, later as far as the mountain huts on Monte Rosa and the Matterhorn, were all enthusiastically practised. Vera developed a relationship to eurythmy and Bothmer gymnastics all her life: "The picture of the fir-tree, the top of the tree vertically above the roots – the picture of the blossoming tree full of scent surrounded by bees. Both have the green colour in common – green is hope."

In school, at the entrance, she met Rudolf Steiner – and he shook her by the hand. This handshake is the key-experience of her life. After her schooling, Vera wanted to become a language teacher, but her inner rebellious nature brought her

into a situation, out of which, quick as lightning, she decided to learn interior architecture.

Her life's motif of forms and colours sounded in quite a concrete manner. In 1934 she ended her studies. For Ita Wegman she designed a tea-house in London. Many journeys and studies filled this time. The political developments in Germany cast shadows over life, and Vera and her mother moved to Portugal. For eight years she worked as an interior architect in the civil service. A friendship existed between the national President Salazar; she held him in the greatest respect. Fascism spread as far as Portugal, forcing Vera and her family to New York.

After the War she began to study eurythmy with Lea van der Pals and eurythmy therapy from Frau de Jaeger. She worked for a few years at the Waldorf School in New York. She subsequently joined the stage work for 20 years at the Goetheanum under Marie Savitch. Of the cultural epochs, she was particularly interested in Egypt, and she was drawn to the dramatic side of eurythmy. She joined in many tours to many countries. In 1959 came a journey into communist Yugoslavia – a test of courage. She travelled on to Greece, to Samothrace, and experienced the Winged Victory ("Nike"). The Kabiri had just been excavated, and Vera was able to see them unofficially. It happened that her first and her last solo on stage was Rudolf Steiner's Kabiri verse.

Alongside her stage activities at the Goetheanum, Vera worked on fairy-tale programmes. With great love she gave children's eurythmy. At the Kindergarten-teachers' conference in Hannover with Helmuth von Kugelgen she conveyed her life-giving eurythmy for young children in the first seven years of life.

In her soul, Vera was Portuguese and felt it a duty to bring Waldorf education to Portugal. She invited many tutors to give conferences and seminars there. There was great interest for it.

For many years Vera moved between Dornach and Lisbon; the "Associaco Waldorf" still exists today.

Vera brought many people together and in her lively manner spread anthroposophy. She received much in the way of gifts and generously gave of this further; she made special contacts amongst the younger generation. To the end she remained an aware contemporary who was not afraid to tell her mind. Her friends named her inner activity: the transformation of the will-forces into warmth of heart.

Lea van der Pals

9th January 1909 · 7th October, 2002

The first half of her life

Cara Groot

Already through her birth on 9th January, 1909, in Berlin, the soul of the future great eurythmist Lea van der Pals had found the direct way to anthroposophy. Her parents belonged to Rudolf Steiner's group of pupils. Her father, the musician and composer Leopold van der Pals, of Dutch stock, grew up in St Petersburg. Her mother, Marie von Beze, was Russian. In 1915



Lea van der Pals c. 1923/24

the six-year-old Lea moved with her parents to Dornach, where the First Goetheanum was being built.

Lea joined the very first eurythmy for children led by Tatjana Kisselef. It was clear already then what great abilities she brought with her for eurythmy, so that one lady in the audience spontaneously remarked, "Lea will become an artist one day." To this Steiner replied, "She *is* an

artist!" Tatjana Kisselef related how little Lea chalked out forms on the floor for her classmates in order to make it easier for them. Still in the same year the children of Dornach were allowed to join in as the "Blessed boys" in the first performance of the scene "Faust's Assumption". From then on the stage was Lea's second home, for she was allowed to join in many children's programmes and in other scenes in Goethe's "Faust".

Once when she was supposed to practice Mörike's poem "Frühling läßt sein blaues Band...". The speaker was unable to attend the rehearsal, so Steiner himself undertook the recitation. He spoke very slowly. Lea was used to a quicker tempo, and was already at the end of the text when Steiner was still halfway through. Then, when about 13 years old with two long blond plaits, she performed a cello solo played by her father on the large stage of the First Goetheanum.

Lea's parents could be but little in Dornach since for reasons of health, especially her mother's; they had continually to spend time at health resorts. So Lea was left rather a lot to other people to bring up. After her twelfth year she could join the school later called Friedwertschule, finding in Marie Grodeck a personality whose strict teaching she willingly trusted. This teacher contributed much to Lea's development, especially her literary abilities. Steiner often visited the lessons and Lea experienced how the two sketches "Sunrise" and "Sunset" came about under his hands.

In order to gain her diploma, Lea visited for a few months the eurythmy training led at the time by Isabella de Jaager, where soon (1929) she herself taught. At 19 Lea joined the Eurythmy Stage Group at the Goetheanum and, young as she was, could experience and contribute to the special flowering of the Goetheanum arts in the 1930's. This was the time of the great productions under



As Cassandra by Schiller, c. 1946

Marie Steiner's direction. Lea's being, deeply at home in the ancient Greek culture, could specially connect to the classical scenes in Goethe's "Faust". For example, her creations of

Helena's appearance at the Emperor's court, of Galatea in the Aegean Sea, Dryas and Ariel as well as Schiller's Cassandra in the poem of the same title were superb. Out of the abundance of her musical creations mention should be made of the deeply dramatic movements by Beethoven, the regal yet playful Chopin nocturne and Bartok's humorous "Glutton".

In connection with eurythmy, Steiner had often emphasised that the arms and hands are the most expressive human "organs". This was uniquely to be seen with Lea van der Pals.

In her art Lea could express and give herself completely, not keeping to herself the smallest movement of the fingers. The audience thanked her for this with storms of applause, and for years there was hardly a performance that she did not need to



Performing music eurythmy, 1953

repeat. Alongside this she directed a blossoming eurythmy school, from which numerous eurythmists have taken eurythmy into the whole world.

A deep connection existed between Lea and her father. After the death of her mother in 1934 she moved in with him in the house in Unteren Zielweg in Dornach. Till the death of her father in 1966 she faithfully cared for his well-being.

Alongside her brilliant career in eurythmy Lea led a very withdrawn, sometimes almost monastic private life. She worked unceasingly on anthroposophy till deep into the night. She wrote poems, dramas, essays and books, including "The Human Being MUSIC" [tr. A.S. The Robinswood Press, Stourbridge]. With Dr Margarete Kirchner-Bockholt she developed music eurythmy therapy, which later with Annemarie Bäschlin she committed to writing [tr. in MS]. In all that she did, eurythmy always formed the essential centre. It was a unique gift of destiny to be allowed to meet in life this great individuality.

The second half of her life

Christoph Graf

For seven years, from 1972 to 1979, Lea van der Pals worked as artistic director of the Eurythmy Ensemble at the Goetheanum, after Marie Savitch gave over her work. Lea van der Pals attempted to give eurythmy a new direction through her deep artistic impulses and to indicate new paths for eurythmists. Steiner's work was her great concern, and amongst many great productions there was a eurythmic version of the first lecture of Steiner's cycle "Anthroposophy, an Introduction" and the "Credo" by him. She did not want to bring productions on to the stage, but presentations to meet the necessities of the time.

She demanded self-responsibility and artistic deepening, consequently she was not a comfortable director. Demanding of herself to work out of the innermost sources of anthroposophy, she also demanded it of her co-workers.

For Lea van der Pals it was probably the greatest pain of her life to be asked in 1980 by the Section leadership to give up her work with the stage because the two stage groups at the Goetheanum were to be joined. From then on she dedicated her full strength to the work in her eurythmy school. With her closest colleagues she began her research work on the background and cosmic spiritual impulses of eurythmy right into the smallest artistic exercises in eurythmy, and she constructed out of this the description of a path which was written down in short aphoristic notes. Now for a few years her Greek soul led her to Crete—always around Michaelmas—, where she took up this work in a kind of seclusion with her colleagues, fulfilled by the light-flooded and colour-embued atmosphere of this her beloved island in the Mediterranean. Here she wrote the wonderful drama “Die minoische Schwelle”. During these years she also visited several times the island Aegina, where she was most strongly connected with the Temple of Aphaia—the mysterious Minoan mother god—developing great artistic thoughts. The fruit of this work she brought back to her work in the Eurythmy School and as if intensified—for some students



4. April 1996

too overpowering—she taught during these last years. She was not always an easy teacher. Whoever could not understand the sometimes drastic pictures of a correction struggled with her. But whoever tried to live with it—thrown back to work with it on his own, felt that she wanted something which was deeply connected with the being of eurythmy. She could show that the way to art has to go through through one's own inner being. She demanded courage, independence and expression—not stimulation from outside. She never wanted to be quoted, but wanted that people work in the sense of the meditation for eurythmists:

“I feel within [myself]
the activity of creative powers...”

Wherever she did not find this she became awkward and unrelentless.

During these final years of her teaching activity she started many things. She set up further training work and cultivated especially the celebrating of the yearly festivals in the school. She developed as a lecturer, gave demonstrations and untiringly built up her inner research.

A fall on the gravel path from the Goetheanum to her house brought a sudden end to her activities, yet she remained connected to her school, greatly concerned and interested until the end. She moved with difficulty on her feet; later she was completely hindered from walking and was mostly confined to bed for many years. Lea was devotedly cared for by Frena Janki and her helpers, until her transference to a nursing home became unavoidable.

A last great wish came to be fulfilled. For decades she had wished for suitable dignified and light-filled eurythmy rooms. So she was tremendously happy that she could experience the building and the opening of the new Eurythmy Academy in Aesch.

Whoever had the good fortune to know Lea van der Pals experienced a tremendous impulse: ever onwards, ever new, ever different, and ever forwards; we have so much to do and to work on the most inner substance. It seems the great motto of her life was: anthroposophy and eurythmy belong together most intimately.

Lea van der Pals

A life dedicated to the art of eurythmy, borne out of anthroposophy

Werner Barfod

Her gesture was all-enlivening, borne through spiritual strength that she controlled, felt and fashioned through the forces of the periphery. There was a special power and greatness to the richness of her creating.

Lea van der Pals was an artist on the stage with her unforgettable creations in “Faust”, as Michael in “The Angel of Wrath”, as Cassandra by Schiller, and in Aeschylus. She had her own style in the musical creations of Beethoven, Chopin and many other composers right into humoresques, even in music.

Lea van der Pals was also an artist in the eurythmy training with her primal eurythmical imagination, concrete in her pictures, stimulating in her corrections and strict regarding the rules of art. She worked out of the source of anthroposophy in eurythmy on every theme; ever lesson was a path out of an organic whole.

Lea van der Pals' path was “lonely, but not alone”, as the title of her published poems puts it. She could be unapproachable, but her warmth and her interest was awoken when you asked her something that had to do with the profession and looked to the future.

For many years she shared carrying responsibility within the Section for the growth of eurythmy in the world; she always took the position of guardian for eurythmy and was at the same time open for impulses which deepen eurythmy and develop it further. In this way she was a true “human being”.

*Was ist der Mensch? Ein flüchtig Ding,
Dem Untergang anheimgegeben.*

*Bist du nicht, Mensch, ein kleiner Ring,
Der in sich schließen muß Welt-Geist und Leben?*

*Dann bist du, Mensch, wärst du noch so gering,
Der Sonnenkeim, aus dem sich neue Welten heben.*

Lea van der Pals

[What is the human being? A fleeting thing, given to pass away. Are you not, O human being, a little ring, that in itself has to contain cosmic-spirit and life? Then, however small you are, O human being, you are the sun-seed out of which new worlds will arise.]

For Lea van der Pals

*Eingezeichnet sind in Äthersphären
deine Leben-atmenden Gebärden.
Hoher Genius will dir gewähren,
durch dein Schaffen Instrument zu werden
für des Schöpferworts Mysterium,
und du prägst ihm - durch dein Künstlertum
Schönheit strahlend, wesenswahren Schein -
deiner Seele Sonnensiegel ein.*

Ruth Dubach (1997)

[Written into the ether-spheres thy life-breathing gestures are inscribed. Sublime genius will grant you through your work to become an instrument for the mystery of the creative Word, and—through your artistry raying beauty, true being's semblance— into It you coin the sun-seal of your soul.]

Source: "Das Goetheanum", Nachrichtenblatt 44/2002

Margarete Proskauer

(22nd August 1911 – 18th February 2003)

Werner Barfod, Dornach

In her 92nd year, Margarete Proskauer, née Unger, left this earthly world after her body during the last weeks was ever less able to serve her. She knew of her condition and was able in her masterly, humorous manner to stand for moments completely above it.

In 1919 Margarete Proskauer with her three siblings entered the Waldorf School in Stuttgart. After her schooling she went for a while to England, where she once again became aware of eurythmy. In 1933 she went directly to Dornach to join the second year of the eurythmy training under Isabella de Jaeger. After her training she gave courses in Czechoslovakia, received an invitation in 1938 to go to Kings Langley in England, heard there the news of the "Krystallnacht" and went in 1939 to Dornach to join her husband whom she met there. Luckily, in the misfortune through the outbreak of war, she no longer was able to leave Switzerland.

For many decades Margarete Proskauer taught music eurythmy in the eurythmy school of Lea van der Pals, in her supple, strict yet encouraging manner. At the same time she was active in the Goetheanum Stage Ensemble. Many musical creations in eurythmic movement from Bach to Scriabin rise up in one's soul.

The climax was probably her unforgettable portrayal with charming impishness, wakeful quick movements, especially too in the feet: "Puck" in Shakespeare's "A Midsummer

Night's Dream"!

Just as she was beginning to retire from things, the request came from Nuremberg to help build up a eurythmy school. After a few years of preparation she began there in autumn 1976. When Margarete Proskauer returned to Dornach, she took interest in all the artistic events in eurythmy, gave courses, helping where she was asked. Many of her pupils and eurythmy colleagues are grateful for her tireless energy, her tireless, active example and for her interest in the further paths of her pupils.

In Memory of Hildegard Bittorf – Kliegel

A year ago, at the beginning of February, 2002, Hildegard Bittorf-Kliegel died in Dornach. For many patients, colleagues and eurythmy students, Frau Bittorf played an important role right up to her final year – through individual mentoring in eurythmy therapy, through courses and through the publication of her book "Eurythmie".

Thanks to her strong love and enthusiasm for eurythmy and eurythmy therapy, her vital caring for the "original indications", and her ability to enliven the eurythmy figures, Hildegard Bittorf was able to save many of us from the dust of habits and from "weak moments".

In grateful memory

Catherine Meier, Charlotte de Roguin



ANNOUNCEMENTS

Events organized by the Section

2nd – 4th May 2003

Workdays for musicians, in Witten. Responsible: Michael Kurtz

7th – 11th April 2003

Conference for speakers and actors "Visible and audible gesture in drama and speech". Responsible: preparatory group

14th – 16th May 2003

Aesthetic work (by invitation) in Öschelbronn

16th – 18th May 2003

Workdays "Bases of energy of eurythmic movement" for eurythmists with Anne Hildebrandt-Dekker. Responsible: Werner Barfod

22nd – 25th May 2003

Public workdays for puppeteers. Responsible: Initiative group; see announcement

30th June – 4th July 2003

Meeting of the graduation classes of eurythmy schools, at the Goetheanum

14th – 18 July 2003

Eurythmy-Summer-Days in The Hague, Holland

6th – 9th August 2003

"Sacred Music and the Sacrificial Self" Music Conference in Cambridge, England. Responsible: Elizabeth Carmack

5th – 7th September 2003

Section work in Zeist, Holland

12th – 14th September 2003

Section work in Stourbridge, England

19th – 21st September 2003

Course for eurythmists in Göttingen

25th – 28th September 2003

Producing fairy-tales with standing figures, see announcement

5th – 10th October 2003

Research and working week on listening and speaking. Responsible: Michael Kurtz

6th – 12th October 2003

Eurythmy course for trained eurythmists in Sekem, Cairo, Egypt
with Werner Barfod and Christoph Graf

10th – 12th October 2003

Goethean Theory of Music (M. Bleffert), in collaboration with the Section for the Visual Arts and the Science Section. Responsible: Michael Kurtz

23rd – 26th October 2003

Conference for speech therapists. Responsible: Preparatory group. Information: Agnes Zehnter, Rütliweg 2, CH-4143 Dornach

7th – 9th November 2003

Understanding America: Cultural meeting with the U.S.A.
Weekend conference in collaboration with the Humanities Section and the Social Section with Joan Almon, Virginia Sease and others.

Each respective organizer is responsible for the events listed here.

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

E U R Y T H M Y

An invitation to build up a network

A Professional Analysis of Eurythmy

Dear Eurythmy Colleagues,

For 2003 we are preparing a Professional analysis of Eurythmy, with the following aims:

- To achieve a clear picture of the professional areas in which graduates from the eurythmy schools or eurythmy studies are active.
- To create a basis for discussion for future work (an actual job description, a care for the internal and public image, the situation of the stage-groups, public relations, contacts to Job Centres, tax, professionally-relevant institutions, state recognition, contracts, and so on).
- Taking account of the results of the courses offered by the separate trainings, in order during the course of the training to be able to meet the given situation.
- To achieve guidelines for meaningful communication channels.

We are convinced that through the expected realistic survey of our work-situation and our position in the work, some positive surprises are to be expected and we hope that everyone receiving our questionnaire over the next months, has the courage, wish and time to answer it. Our special professional situation as musical artists demands that only the smallest part of the questions can be of the "yes / no" sort. Many "open questions" are posed, which have to be answered in sentences. To develop this questionnaire we were helped by Mica Grüner, Ulm (mag.art., Director of the Music School in Ulm, lecturer at the University of Munich, further teacher training in Germany and abroad, tutor at the Mozarteum, Salzburg, cultural management). She organized the Professional Analysis of the Orff Institute for Speech, Music and Movement in 1996/97). The graduates of the Orff Institute work with the same musical emphases as we do and have to struggle with the same difficulties. The professional analysis then brought very meaningful and directly applicable results encouraging us to try something like it, tailor-made for us.

The carrier of the project is the Working Centre of the Anthroposophical Society Nordrhein-Westfalen (Andrea Heidekorn, and colleague Barbara Ferger (at present Urber)).

We have made contact with the Berufsverband (Association)

and our Performing Arts Section in Dornach. We hope too, that the Eurythmy Schools will support us in passing this on to graduates who stand within professional life. When this Newsletter appears, we will surely be a good step further on our way. So I ask everyone interested to contact me:

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The Foundation *Pro Eurythmia* was founded at the wish of its patron Helen Hoch. The aim of this Foundation is to encourage and spread eurythmy, especially through the training in non-profitmaking eurythmy schools. Support is especially offered to the "Eurythmeum Elena Zuccoli" and the "Academy for the Art of Eurythmy Baselland" (previously the Eurythmy School led by Lea van der Pals). A further concern is to support individual students. The Foundation owns the former home of Helen Hoch in Dornach. The income from rent forms the basis upon which the work of the Foundation will build. The Foundation directors hope for contributions, legacies and bequests for eurythmy in Switzerland.

The Foundation directors:

Erika Buess (for the Eurythmeum Elena Zuccoli), *Beatrice Oling* (for the Akademie für Eurythmische Kunst Baselland), *Otfried Doerfler* (for the Anthroposophical Society in Switzerland)

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Oberer Zielweg 60, CH-4143 Dornach
Tel: +41-(0)61-706 84 40, Fax: +41-(0)61-706 84 41
Email: anthrosuisse@bluewin.ch*

Transforming the training "Eurythmy in working life"

Annemarie Ehrlich, The Hague

A new way in the training for eurythmy in working life

For those

- who are especially interested in working people.
- who have experienced life as a path of schooling, finding this important for themselves.
- who want to learn from their mistakes.
- who are looking for new ways.
- we want to school ourselves in autonomy and with imagination in dealing with the eurythmy exercises given by Rudolf Steiner.
- we want to be able to practise the ability to speak briefly and clearly about eurythmy.
- we want to work on holding conversation, forming judgements about the dynamic, and enter into dialogue.
- we want to become awake for the "between" in social processes.
- we want to get to know the processes in the organisa-

tion/business and come to terms with the accompanying process.

- we want to get to know something about the development of the organisation and turn the process of consciousness into eurythmic exercises.
- we want as a team to search for new exercises, after observing at the place of work, as a supplement for one-sided activity.

Each year a course is offered for 12 participants. According to need, we shall conduct alternately a course in German and one in English. For this first year (2003-2004) it will be in German.

How does it look practically

- begins: 2 weeks in The Hague, NL, from 25th July (19.00 Uhr) - 9th Aug. 2003 (midday).
- then: 4 weeks in Sekem, Egypt, from 31st Jan. - 27th Feb. 2004

Cost:

The Hague
- study fee EUR 300
- B & B per night EUR 12-50
- self-catering and your own travel arrangements

Sekem

- study fee EUR 600
- B & B in double-rooms (single beds) and 3 trips (the pyramids, Cairo, museum) EUR 1,000
- board & lodging in single-rooms (limited) and 3 trips (see above) EUR 1,100
- your own travel arrangements

Help towards the study fee, where necessary, upon request: Iona Stichting, Dhr. D. v. Aalderen, Herengracht 276, NL-1016 BX Amsterdam

From funds for «Eurythmie in Werkgebieden» after receiving confirmation of registration.

Written applications to:

A. Ehrlich, Dedelstraat 11, NL-2596 RA Den Haag.

Please before 20th April, 2003, because everyone is still has to prepare a task. When too many apply, a decision will be made on a "first come, first served" basis.

Courses with Annemarie Ehrlich, 2003

9th - 11th May: IT-Bologna "The Rhythms of the Foundation Stone by R. Steiner"

Registration: Elisabetta Fusconi, Via G. Galilei 4, Casalecchio di Reno, IT-Bologna, Tel: +39-051-59 30 65

30th May - 1st June: DE-Weimar "How can we be creative together; how can we find new exercises?"

Registration: H. Arden, Am Weinberg 42, DE-99425 Taubach, Tel: +49-(0)36453-7 48 11

27th July - 1st Aug: NL-The Hague "Eurythmy in working life"

Registration: Annemarie Ehrlich, Dedelstr. 11, NL-2596 RA Den Haag, Tel: +31-(0)70-346 36 24

10th – 15th Aug: DE-Berlin

“Eurythmy in working life”

Registration: Gabi Putse, Althoffstr. 1, DE-12169 Berlin,

Tel: +49-(0)30-791 74 32

22nd – 28th Aug: CZ-Prag

“Renewing education, music eurythmy”

Registration: Karolina Kubesová, Césťmírova 555, Praha 4,

CZ-14000, Tel. mobile: +42-06-06 33 95 52

29th – 31st Aug: AT-Vienna

“Can I treat time differently: through self-trust, trusting others, trusting the situation?”

Registration: Uta Guist, Wöbergasse 21, AT-1230 Wien,

Tel: +43-1-803 71 55

5th – 7th Sept: AT-Graz

“Eurythmy for teachers, parents and upper-school pupils”

Registration: H. Piber, Weizbachweg 12A, AT-8045 Graz

12th – 15th Sept: N-Trondheim

“Open eurythmy course”

Registration: Hadwig Pederson, Askeladeveien 12A,

NO-7056 Ranheim, Tel: +47-73-57 02 66

19th – 21st Sept: N-Oslo

“Planets – Vowels – Notes”

Registration: Tone Brierly, Eilert Sundts gt. 24, NO-0259 Oslo,

Tel: +47-2-22 43 67 54

26th – 28th Sept: DE-Hamburg

“Planets – Vowels – Notes”

Registration: Uta Rebbe, Ehesdorfer Heuweg 82,

DE-21149 Hamburg, Tel: +49-40-79 75 35 94

The Cosmic Dance of Eurythmy:

Planets in the Signs

Seminars by Robert Powell

In order to express the seven planets in the twelve zodiacal signs in eurythmy, 84 cosmic dances are to be developed. In the seminars of the Choreocosmos School for Astrosophy we shall get to know the 84 variations, whereby for each planetary constellation (e.g. Jupiter in the Crab) a suitable music has to be found. The work in eurythmy will be supplemented through discussions and talks on the theme.

16th – 18th May, 2003

“COSMIC DANCE of EURYTHMY: PLANETS in the SIGNS – The BULL”

12th – 14th September 2003

“COSMIC DANCE of EURYTHMY: PLANETS in the SIGNS – The TWINS”

Two weekend seminars with Robert Powell in Pforzheim

Information and registration:

Frau Hanna Dalhöfer

Vogelsangstrasse 68, DE-75173 Pforzheim,

Tel: +49-(0)7231-2 37 92

Eurythmy in Education

The further training for eurythmy teachers in schools in Switzerland organised by the Swiss Association of Eurythmists has met with an encouraging response. Registration still possible for

Classes 9 – 12: 28th May, 7.15 p.m. to 1st June, 6.00 p.m., with Thomas Stöckli (introductory lecture on the study of man), Axel Boos and Kurt Färber (eurythmy).

Course fee per block 26 Sw. Fr., for SEV-members 230 Sw. Fr.

2003/2004 more weekend courses are offered on specific themes. Information sent on request.

Nikola Suwald, Windenweg 10, CH-6345 Neuheim,

Tel: +41-(0)41-755 24 74, Fax: +41-(0)41-755 27 05

eurythmie@suwald.ch.

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

Beethoven Symphony Project

Since the decision of a eurythmy collaboration of the Goetheanum Stage Group and the Else-Klink-Ensemble Stuttgart with Beethoven's 7th Symphony some months have passed. Rehearsals of the second movement (*Allegretto*) in Dornach is almost completed, and the shared work on the first movement (*Poco sostenuto/Vivace*) in Stuttgart is well advanced, although the co-ordination of the rehearsal plans between the gentlemen in Dornach and the Eurythmeum demands some compromises for those taking part. Yet the efforts of the extra weekend work after an already full week are rewarded through an exciting and intensive rehearsal atmosphere.

For anyone who no longer wants to wait for the premiere in Dornach (Thursday, 17th April, 8.15 p.m. in the Large Audi-

torium, Goetheanum) and who finds the process of becoming of a work, we are making a special offer:

On *Friday, 14th March* at the EURYTHMEUM an *open rehearsal* with the first movement of the symphony takes place.

Ticket reservations:

EURYTHMEUM e.V.,

Zur Uhlandshöhe 8, DE-70188 Stuttgart.

Tel. +49-(0)711-2 36 42 30

Stages d'eurythmie avec Marie-Claire Couty

Eurythmie musicale

du 29 mai (15 heures) au 31 mai 2003 (18 heures)

Les accords et leurs renversements dans la gestuelle et dans l'espace.

Etude d'une forme créée par Rudolf Steiner

"Masterclass": samedi 31 mai 2003 (15 h - 18 heures)

Lieu: Saint-Menoux (près de Moulins Allier)

Eurythmie poétique

du 4 juillet (18 heures 30) au 6 juillet 2003 (12 heures 30)

Les Fables de la Fontaine (formes données par Rudolf Steiner)

Sonorités françaises caractéristiques pour les animaux.

Lieu: Chatou (près de Paris)

For both seminars, held in French, trained eurythmists and eurythmy students in their final year can take part.

Prospectus and registration: Marie-Claire Couty

1 rue François Laubeuf, F-78400 Chatou

Tel: +33-(0)1 30 53 40 02

Seminar announcement

Riikka Ojanperä, Sauvo

A three-day seminar in music eurythmy, Sauvo Eurythmie-Raum, in Finland, from 7th - 9th July, 2003, arrival: 6th July. Open for all interested eurythmists.

Theme of the work: Frau Thomas' version in eurythmy of Mendelssohn's "Funeral March". She worked with the original indications of 1915, especially major and minor, beat, small note-gestures, and especially her research work. This piece was performed on the night of the fire in the First Goetheanum.

Registration possible till 6th June; the number of participants is limited.

The following preparation is suggested: the two musical examples by R. Steiner from "Eurythmy as Visible Singing": what he called his "homespun" example and the short section from Mozart's F-major piano sonata.

Information:

Riikka Ojanperä

Untolantie 72

FI-21570 Sauvo

Tel: +358-(0)2-47 31 106

Further training courses at the Training Centre for Eurythmy, Vienna

Thursday, 22nd May / Friday, 23rd May:

Open Day (trial courses, sit-in on lessons, performance)

Friday, 30th May (5.00 p.m.) - Sunday, 1st June:

Working weekend for eurythmists and 4th & 5th year students
Speech Eurythmy: Eurythmic basic elements for rehearsing a fairy-tale (with children, for children and as artistic performance); R. Steiner: Fairy-tale from the 2nd Mystery Play, Scene 9.
Music eurythmy: The path from Beethoven via Schumann to Debussy.

Thursday, 10th July (10.00 a.m.) - Friday, 11th July (6.00 p.m.)

The three levels of the zodiac, and a scene from "The Chymical Wedding of Christian Rosenkreutz".

Saturday, 12th July (10.00 a.m.) - Sunday, 13th July (12.00 noon)

Music Eurythmy: Late Beethoven and work on lecture 8 of "Eurythmy as Visible Singing".

Friday, 17th October (5.00 p.m.) - Sunday, 19th October (12.00 noon)

Working week-end for eurythmists and 4th & 5th year students
Speech Eurythmy: vowels, movements for the planets, Dance of the Planets with texts by Johannes Kepler and Giordano Bruno. Music Eurythmy: Mozart and Scriabin

From *October 2003* we plan once again a further training: rehearsals for performances for the yearly festivals.

Registration and Information:

Adelheid Petri, Edeltraut Zwiauer

Bildungsstätte für Eurythmie Wien

Tilgnerstr. 3, AT-1040 Wien

Tel./Fax: +43-(1)-504 83 52

Training/Further training

Eurythmy teacher training year (5th year) for a Diploma, recognized in Europe

A teacher-training year in eurythmy is integrated into the basic training of the Eurythmy School in The Hague. For eurythmy students who have received their Eurythmy Diploma at one of the centres recognized by the Section [in Dornach], the possibility exists of receiving professional teaching qualifications in a fifth year of the training. The professional description of the Section is fully covered. The student participates in all the education blocks of the training, joining each time the respective class of the training. Practice teaching will be sought in collaboration with tutors of the training. This year demands great independence in your own process of study.

Information:

Hogeschool Helicon

Ausbildung Dozent Tanz/Eurythmie

Riouwstraat 1, NL-2585 GP Den Haag

Tel: +31-70-3 55 00 39, Fax: +31-70-3 54 33 30

Email: euritmieopleiding@hhelicon.nl

www.hhelicon.nl

Orientation Week in The Hague

From 19th – 23rd May, 2003, an Orientation Week takes place at the Eurythmy Training, Hogeschool Helicon. This week is for people who are looking for direction concerning the eurythmy training and for those who want to get to know and practice eurythmy intensively for a week.

Hogeschool Helicon
Ausbildung Dozent Tanz/Eurythmie
Riouwstraat 1, NL-2585 GP Den Haag
Tel: +31-70-3 55 00 39, Fax: +31-70-3 54 33 30
Email: euritmieopleiding@hhelicon.nl, www.hhelicon.nl

Eurythmy Training with State Recognition

To gain a state-recognized diploma in eurythmy – this is for the first time in Germany possible at the Alanus Hochschule. For in October 2002 the Alanus Hochschule has received state recognition as the first private School of Art in Germany. This means above all that the graduation is on the same level as the state college examination. Besides studies in architecture, painting, sculpture and artistic speech and drama, now eurythmy is offered again. With Prof Stefan Hasler at the Alanus Hochschule the first Professorship for Eurythmy has recently been created in Germany.

The eurythmy training at the Alanus Hochschule lasts for four years, and ends with the *diploma in eurythmy*. Extra qualifications in the realm of education and therapy can be gained partly already during the basic studies. For the future a full teacher training is planned.

The *content* of the training will continue to be a basic orientated programme. The eurythmy course is supplemented with a philosophical and anthroposophical offer in the general studies. *Intermediate exams* exist in all subjects. The content, extent and even the way of examination is to be decided by the tutors. College law gives the colleagues a lot of freedom (and responsibility). Only the final exams have to comply with the academic guidelines.

In an *entrance exam* the artistic ability in eurythmy, music and speech is to be established. For this *Abitur* [school leaving, equivalent to A-levels] is required. Whoever has not obtained this level can be admitted to study in a special arrangement.

For *trained eurythmists*: In order to receive a state recognized diploma, eurythmists with the present diploma can take the exam in an appropriate further training. In an *entrance exam* it will be seen into which higher course they can be taken in order that the studies can also be fulfilled part-time. A similar situation applies to the other subjects, such as painting, sculpture, architecture and artistic speech/drama.

The eurythmy training in Alfter begins afresh from Easter 2003. Preparations are being made to establish the Eurythmy School Hamburg as a sister school of the Alanus Hochschule.

For the Collegium Tanja Masukowitz

For further information contact:
Alanus Hochschule, Johannishof, DE-53347 Alfter, Tel: +49-(0)2222-93 21-0, Email: info@alanus.edu, www.alanus.edu, Stefan Hasler Tel: +49-(0)40-44 51 06, Fax: +49-(0)40-45 61 59

State recognition of the Eurythmy Diploma

Helga Daniel, The Hague

Eurythmists in Steiner/Waldorf Schools and other places of work find themselves repeatedly in the situation of having to produce a state recognized Diploma. The Diploma, awarded from the Performing Arts Section, offers here no support. Recently we have received an increasing requests for help. The eurythmy training at the Hogeschool Helicon is a state training, awarding a Diploma acknowledged in Europe in the subject "teacher of the art of eurythmy". Eurythmists with some years experience can receive this Diploma after a minimum of one year, maximum 4 years. Upon request, information on the requirements will be sent by the Eurythmy School in The Hague. Applications for the coming year should arrive before the end of June.

Hogeschool Helicon
Ausbildung Dozent Tanz/Eurythmie
Riouwstraat 1, NL-2585 GP Den Haag
tel: +31-70-3 55 00 39, fax: + 31-70-3 54 33 30
Email: euritmieopleiding@hhelicon.nl, www.hhelicon.nl

Eurythmy in Curative Education and Social Therapy

According to a questionnaire in "Auftakt", the information organ of the Association of Eurythmists in Germany, Austria and Switzerland, the wish exists for more further training in the realm of eurythmy in curative education.

My offer: Visit and advice at your working place. In this way questions can be tackled.

Your advantage: no extra time off, no cover, etc. Your costs: my fee, travel, board and lodging costs, which would be equivalent if you would visit my course.

Are you interested? Please contact:
Johannes Freimut Starke, Eidmattstr. 55, CH-8032 Zürich
Tel./Fax: +41-(0)1-383 70 56/57

NO MAP, BUT SEVERAL WAYS

The traditional, international Third-Year Students Meeting of eurythmy students will take place from 12th –17th April, 2003, in the Hogeschool Helicon opleiding docent dans/euritmie. The second year students will also take part. By request trained eurythmists can also attend this conference.

Our Conference Theme

How do I become my own master?

already during the training – **that is the question here!**

We would like, with our fellow students from all over the world to pursue the path towards an answer. And to do this in an unusual framework with unusual teachers in an unusual way!

Our concern is least of all **what** we do, but to discover the **how**. To find **methods, possibilities, and ways** which will help us as students and future eurythmists, always remain-

ing in connection with our "creative potential". Since the independent work of the individual is decisive for the quality and future of the whole!

Tutors include: G.v.d. Akker (NL), E. Betz (D), A. Heidekorn (D), F. Hommes (NL), H.-U. Kretschmer (NL/D), M. d. Leuw (NL), M. v. OS (NL), M. d. Roo (NL), A. Seeger (D), G. Stockmar (D).

Info and registration with the "Conference team":
 Bilderdijkstraat 56, NL-2513 CR Den Haag
 Tel.: 0031 - (0)70 - 3621189
 e-mail: eumeeting2003@hotmail.com

Have you some euros? It will make our bank account happy!
 NL-Postbankgiro, Account no.: 9378583

Eurythmy Spring Valley Summer Course

with *Sylvia Bardt and Dorothea Mier*

Saturday, July 19, 2003 – Tuesday, July 29, 2003

To everyone's delight Sylvia Bardt has agreed to join us again this summer to teach Eurythmy Spring Valley's summer pedagogical course for eurythmists.

Sylvia has decades of experience teaching in one of the two big Waldorf schools in Stuttgart, as well as in the teacher training for eurythmists. Her approach focuses on an understanding of the child as a whole and how this is brought into the Waldorf curriculum. Those who attended Sylvia's courses here have been most enthusiastic.

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

For all of you wonderful teachers, this is a chance for you to be carried, inspired and refreshed.

For more information, please contact Eurythmy Spring Valley at +1-845-352-5020, ext. 13; fax +1-845-352-5071; email info@eurythmy.org.

Postgraduate Artistic Course

at *Eurythmy Spring Valley*

September 2003 – Easter 2004

Eurythmy Spring Valley offers a postgraduate course from September 2003 – Spring 2004. The exact form of the course depends on the number of participants and their individual needs and initiatives. Generally speaking, one could anticipate joining the Fourth Year for the Fall term with the opportunity also to work more individually and independently. The latter could include work on forms by Rudolf Steiner both in speech eurythmy and tone eurythmy, working with the English language as such, as well as creating new forms. After Christmas, the students continue independently of the Fourth Year with guidance from the faculty and have the possibility of performing the items worked on in a Studio Program before Easter.

For further information, please contact Eurythmy Spring Valley, 260 Hungry Hollow Road, Chestnut Ridge, NY 10977; +1-845-352-5020, ext. 13; fax +1-845-352-5071; email info@eurythmy.org.

Eurythmy-Theatre-Studio

Since 2002 an artistic group exists in St Petersburg called Eurythmy-Theatre-Studio. At present the group consists of 9 eurythmists who trained in eurythmy and education in St Petersburg and Moscow.

For the celebration of the 300th birthday of St Petersburg in summer 2003 an artistic project "Kolokol" (Bell) is being prepared. An early text and music by A. Schnittke form the basis of the programme.

In the repertoire of the touring programme there is in addition a Russian folk-tale and a story by Nikolai Gogol.

For information contact us:

Tel./Fax: +7-812-370-00-54

Email: eurythmy.spb@mail.ru

Eurythmy Festival 2003, The Hague

Organized by Theater de Regentes, the Hogeschool Helicon, the Euritmieimpresariaat Nederland and Performing arts services, Basel, the traditional summer week takes place from 14th – 20th July with performances, courses, talks and many workshops. New for the festival is the addition of a masterclass, in which already-existing groups can present for comment their topical work with invited dramaturgists and directors in a kind of "open workshop" situation. At the beginning and at the end of the week selected parts of the event will be presented. It is also possible for you to enrol for a masterclass.

Information under:

www.euritmie.nl or www.pass.perfarts.ch

S P E E C H

Michael Checkov Acting Seminar

Basic training Autumn 2003 to Summer 2004

Part-time weekend courses in Stuttgart and Basel

Information:

Frank Schneider, theatron – freie bühne

Reiterstrasse 17, DE-76100 Freiburg i.Br.

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

Chiaroscuro Theatre

'The Genius of Rudolf Steiner's Speech Exercises'

The Speech Exercises as a path of Initiation

A one-week Speech course for Graduates, with Michael Knapp

31st Aug - 6 Sept. 2003

held at Peredur Centre for the Arts, GB-East Grinstead

Deepen your understanding of the German exercises (tuition in English), stimulate and re-enliven your regular practice. Michael has worked with Speech formation for over

35 years and approaches the exercises as a path of Initiation.

Supporting sessions in Eurythmy and a visit to Shakespeare's Globe Theatre to complement Michael's work.

A wonderful opportunity to work on Speech amid beautiful English countryside: Peredur is a small estate surrounded by fields and forest.

Cost: Course £175 * Accommodation at Peredur £ 10 per night

Chiaroscuro Theatre
St Paul's Church, 1 St Paul's Road, London N1 2QH
+ 44-207-354 06 19
Email: MatthijsD@Aol.com

Dora Gudbrot School for artistic speech

Basic Training in Artistic Speech

- 4-year artistic full-time training with finishing diploma
- 3-year artistic full-time training and 4th year as foundation course for speech therapy with finishing diploma.
- Part time training of both variations with correspondingly longer duration of training.

Starting: Easter 2003 and September 2003

20th to 22nd October, 2003: Further training in artistic speech with Ursula Ostermai at the Goetheanum.

Foundation studies in Therapeutic Speech

- with finishing diploma as Art Therapist in Speech for trained speakers
- with certificate as supplementary training for therapists and other professional groups working with speech

Full-time training: 1 year

Part-time training (training blocks divided over 2 or more years).
Participation in individual blocks or weeks as professional seminars.

- Block 1: 22nd September to 24th October, 2003
- Block 2: 17th November to 12th December, 2003
- Block 3: 12th January to 6th February, 2004
- Block 4: 1st March to 26th March, 2004
- Block 5: 7th June to 3rd July, 2004

Information:

DORA GUTBROD-SCHULE FÜR SPRACHKUNST
Dornacherstrasse 192, CH-4053 Basel
Tel: +41-(0)61-701 51 64, Fax: +41-(0)61-331 41 77
Email: doragutbrod@bluewin.ch

Speech Initiative in Weimar

Entitled:

Becoming human (Weimar classics)
Dehumanization (Buchenwald)
Rebirth in the zero-point through speech

from 3rd – 5th Oct. in Weimar an open conference takes place in Weimar, to look for new ways of working on our past through speech. With Dr Wolfgang Schad, André Bartoniczek, Dr Martin and Ute Basfeld, Dr Hartmut Haupt, and Martin Georg Martens

Information:

Martin Georg Martens
Meyerstr. 10, DE-99423 Weimar, Tel: +49-(0)3643-77 68 57

Subject: Shakespeare *Alive!*

A youth ensemble and training in the art of acting

Rouse thy youthful blood!

Be part of an international youth ensemble and discover your creative potential through an immersion in the arts. Transform your talents into skills and school your imagination through practice and performance.

Shakespeare *Alive!* is a full-year college course in theatre – the only training of its kind in the United States. The course awakens the artist in the individual, releasing creative powers through movement, speech work, and the Michael-Chekhov acting technique. We invite young people between 18 and 26 years who have an interest in drama and a desire to learn and work within an ensemble. Limited spaces are available for our September 2003 launch.

The course is held at North Pointe Cultural Arts Center in Kinderhook, NY, two hours north of NYC. Past productions have included *The Comedy of Errors*, *A Midsummer Night's Dream*, *Pericles*, *Measure for Measure*, *Cymbeline*, Chekhov's *The Bear*, and, coming in March 2003, *Macbeth*.

A one year college accredited course – apply now for 2003/4.
PO Box 3, Kinderhook, NY 12106 Tel. +1-518-965-1296
info@sunbridge.edu, aliveshakespeare@hotmail.com

"Transformation—that is what the actor's nature consciously or unconsciously longs for" Michael Chekhov

Accredited through Sunbridge College, the course incorporates the creative speech work indicated by Rudolf Steiner, the method of acting developed by Michael Chekhov, as well as Greek gymnastics, spatial dynamics, eurythmy, creative writing, among other artistic disciplines. Training the whole actor for the art of performance, the course seeks to awaken the creative self of young people between 18 and 26 years through daily course work and performance experience.

In addition, **Shakespeare *Alive!*** welcomes interest from young people ages 15-21 for a one-month **summer intensive workshop and production** of Shakespeare's *As You Like It*, July 7-August 2. Workshop cost: to be announced. Accommodation available.

In the course of developing the play, we will work together on ensemble-building, improvisation, speech, movement, music, and dramatic exercises. We are inviting 15 participants to join this workshop, which last year received an Arts in Education award in New York.

For more information on these programs, please contact John McManus or David Anderson at **Shakespeare *Alive!***, PO Box 3, Kinderhook, NY 12106, Tel, +1-518-965-1296, or aliveshakespeare@hotmail.com

MUSIC

FORUM FOR MUSICAL DEVELOPMENT IN JÄRNA/SWEDEN

Since August 2001 there exists in Järna/Sweden the Forum for musical development with various tutors. The emphasis is on singing (Werbeck-Svärdström) and improvisation. A detailed report is forthcoming in the Michaelmas edition.

Contact and information for a possible new course beginning end of August 2003:

Sinikka Mikkola
Skogsbrynsbyn 56, S-15391 Järna, Tel.: +46-8-551 57973

PUPPETRY

Puppetry Conference at the Goetheanum

22nd – 25th May 2003

Puppetry – a Path to the Soul

On the above theme, after a longish pause, a puppetry conference takes place again. For the 13th time puppeteers and

friends of puppetry from all over the world will meet exchange experience and work together.

Through fairy-tale productions and other plays presented with different kinds of puppets, we can experience the various possibilities how the puppet can find its way to the hearts of the audience; a theme also to be heard in the lectures.

Information:

Goetheanum, Abt. Puppenspiel, Monika Lüthi, CH-4143 Dornach; Tel.: +49-(0)61-706 43 49 oder +49-(0)61-706 42 42, puppenspiel@goetheanum.ch

Puppetry Course at the Goetheanum

25th – 28th September 2003

“Producing fairy-tales with standing puppets”

with the example of “The Frog-Prince” (the bros. Grimm) – making puppets (simple standing figures out of plant-dyed felt) and discussion over questions about producing fairy-tales with puppets. This course intends to provide stimuli for making simple puppet-shows for small children. No previous knowledge necessary!

Course leader: Marianne Korn

Fee: 290 Sw. Fr. (incl. material)

Registration ends: 1st August, 2003

Registration and information:

Goetheanum, Abt. Puppenspiel, Monika Lüthi, CH-4143 Dornach; Tel.: +49-(0)61-706 43 49, or +49-(0)61-706 42 42, puppenspiel@goetheanum.ch

BIOGRAPHICAL REPORT

From Marie Savitch's life

related by Eva Lunde, Oslo

Around 1929-30 you could see three Russian eurythmists on the Goetheanum stage, who carried well-known Russian family names, Leskow, Turgenieff, and Savitch—also Kissel-eff, whose destiny was to meet Rudolf Steiner and anthropology, to go to Dornach and find eurythmy. Assja Turgenieff etched the glass windows and joined in the eurythmy. I saw her as a boy in a fairy-tale.

Marie Savitch, leader of the eurythmy stage-group, came as a refugee from St Petersburg to Oslo (Christiania) with her parents and her sister Katja and lived there for a year. Marie Savitch was a painter, studied with Christian Krogh and contributed to exhibitions before she travelled to Paris in order to experience more art. She saw nothing that could enthuse her. When preparing for an exhibition, she travelled for a couple of weeks – so she thought – to Dornach. She remained there for her whole life.

Because of the year in Oslo she could speak Norwegian. Her sister Katja remained in Oslo and so we had the good fortune that she often came here and could help us with Norwegian poems. So we possess several ballads and poems with “Savitch forms” and “indications”. Once when she was here she told me how she came to Norway. She told that her family

lived in St Petersburg, where her father was Professor of Mathematics and wrote books on the subject that were used all over Russia. Her mother was connected to the court. With her sister and other students she worked hard at amateur dramatics. Marie Savitch learnt from a famous painter. She grew up on an aristocratic estate in the Ukraine. There she had governesses for English, German and French. Marie Savitch, moreover, was a passionate rider and loved horses.

The students in St Petersburg had heard the name Rudolf Steiner, and when he came to Helsingfors, many Russians travelled there to hear him. On this occasion she spoke for the first time with Rudolf Steiner and Marie Steiner.

When war broke out in 1914, she volunteered as a Red Cross nurse and went to the front. In 1917 she had to flee. She rode through the night in the direction of the Finnish border. There she knew the woods well, for she owned a hut on an inlet of the Finnish sea. All of a sudden she heard “Halt!”. A sentry stood before her, and suddenly he fell to his knees, “Little Mother!”. It was the gardener's son, for whom she had made it possible that he could take piano lessons. So she could ride on and finally came to Oslo.

After a conversation and counselling with Rudolf Steiner, her sister remained her whole life in Oslo, working in a laboratory. That was lucky for us, for because of this Marie Savitch loved to come here and work with us on whole programmes.

BOOK REVIEWS / PUBLICATIONS

Sophia-Imme Atwood

Die Bedeutung der Holzplastik Rudolf Steiners für die anthroposophische Kunst unter besonderer Berücksichtigung von Musik und Eurythmie.

Geisteswissenschaftliche Vorträge Nr. 55, 2002
Verlag am Goetheanum, ISBN 3-7235-1130-9

Werner Barfod, CH-Dornach

The author is concerned with the anthroposophical artistic impulse and its mystery-task. She sees this before the background of Rudolf Steiner's wooden sculpture in which Christ holds the balance between the counter forces. Art too has the task to do justice to this creative principle. This is an irreplaceable impulse. Steiner describes this task. "In their unfolding, the good Beings support and the counter-forces characterise."

In the different arts this is made clear through introducing various examples. The author points to the respective artistic means in the different epochs of style.

Space is given especially to the question of modern music in its relationship to the artistic means of music eurythmy. Questions arise in reading this, regarding how the elements of music eurythmy belonging to the human instrument of movement, the intervals, notes, major and minor in its extended form, allow at all a fashioning of atonal and serial music. Is a central way of working, related to the [eurythmic] instrument, to be added to the one orientated to the periphery?

Do we live in a time in which the conscious reversal, the turning from the "I" to the divine, also has to find its equivalent expression? Does everyone carry his own musical source in his heart, which has to be related to the source of the instrument? Does it not need a comprehensive major-minor concept? What leads us beyond the bound musical realm?

The author speaks of the ideal in artistic creating: to resolve content and artistic means in doing art, leading to harmony. This can only arise out of moral intention and responsibility. The immersion into the extremes corresponds to the consciousness of freedom necessary today. The concern here is to see whether the aim of artistic creation, the human being searching, striving towards the good, can be attained. A high demand, which we can only approach step by step.

New publications from Verlag am Goetheanum

Wolfram Graf

Leopold Van der Pals, Komponieren für eine neue Kunst
Pioniere der Anthroposophie Bd. XIX

(Leopold van der Pals, Composing for a new art. Pioneers of Anthroposophy, Bk 19),

2002, pp. 432, with numerous illustrations, cloth, Fr. 44 / EUR 28, -ISBN 3-7235-1115-4

Sophia-Imme Atwood

Die Bedeutung der Holzplastik Rudolf Steiners für die anthroposophische Kunst unter besonderer Berücksichtigung von Musik und Eurythmie.

Geisteswissenschaftliche Vorträge Nr. 55,

(The Significance of Steiner's wooden Sculpture for anthroposophical Art, with special Reference to Music and Eurythmy. Lectures in Spiritual Science no. 55), 2002, pp. 48, with illustrations, p/b, 9 Sw. Fr. 9 / EUR 6, ISBN 3-7235-1130-9

Workbooks for eurythmists

teachers and people who work in basic educational music and movement with people of various ages, by Andrea Heidekorn

Humus der Seele (Nourishment for the soul)

A basic work on the role of music, movement and especially educational eurythmy. EUR 9.00

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Dances through the multiplication tables. This is how to learn joyfully, without stress! EUR 2.50

Die Rhythmen durch den Jahreslauf (Rhythms for the seasons)

Greek rhythms as a source of inspiration for composing for the piano. Extensive introduction, also to the relationship of rhythms, keys and zodiac, choreographic hints, and aids for improvisation. For eurythmy rod-exercises, rhythmic exercises for eurythmy lessons, courses, dancers. An appendix with additional compositions for rod-exercises. EUR 7.50

All these volumes are issued in a folder to which more can be added. By supplying your e-mail address, you will be added to the mailing list and will receive an annual update of possible further items. For p. & p. add EUR 2.00.

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Rudolf Steiner, "Eurythmy: Its Birth and Development"

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

At long last, the invaluable «*Entstehung und Entwicklung*» [GA 277a] is available to the English-speaking world, translated from the latest German edition. An enormous, warm thank-you to Alan Stott for the translation! The book

includes very helpful footnotes (compiled by Eva Froböse), a detailed chronology (1911-25), and complete lists of Doctor-forms. Most of the indexes only appeared in the later German editions, as did the brief biographies of the first eurythmists – good to have, as obviously ever fewer people remain who remember them.

This book, entitled “Eurythmy: Its Birth and Development” presents just that – accounts of the work of Rudolf Steiner with eurythmy during his lifetime, in his own words and those of Lory Maier-Smits and her colleagues. It is high time this treasure is accessible in English. Being able to follow the consistent development will help each one of us to remain, or become, *flexible* – helping us to avoid becoming fixed or pedantic. It also enables us to go back to the origins ever again.

It was a great privilege to hear Lory Maier-Smits speak. It was truly remarkable *how* she used some phrases which have become familiar from this book. 30 years on, they were so fresh, alive, and spontaneous – nothing old or oft-repeated. This amazing experience was the same with Ilona Schubert, and in itself a lesson for me of the quality of the original source – it is a never ending well-spring.

The publishers have kept close to the German format. The handier size was decided at the cost of a slightly smaller print-size. The texts of the facsimiles in this book are translated. Two interesting facsimiles added to the recent German editions are also included.

I would like to take this opportunity of thanking two people who made generous donations towards the translation, Hedy Hohenberg and Gabriela Knecht. Warmest thanks to *all* who helped with this English edition, in particular Coralee Schmandt, Timian Clement and the others mentioned (with his characteristic humorous touch!) in the translator’s note.

This treasure (ISBN 0-9541048-4-6) is available direct from:

ANASTASI LTD
The Throne, Hereford Road,
Weobley, Herts. HR4 8SW, U.K.
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Die Katz ditripp ditrapp – (“The cat pattity pat”)

Helga Daniel, The Hague

What can arise from a good working together
Lora Korneeva and Renate Barth worked together intensively in teaching from 1996 – 2000. Although Frau Korneeva always thought she could not improvise, the demands of teaching the lower classes in eurythmy and the mood of Frau Barth’s teaching drew this ability out of her as a musician. I myself was allowed to experience the magic of this collaboration in several lower-school seminars of the North German Eurythmy Teacher Training.

Following the wish of many seminarists and people on work experience with Frau Barth, Frau Korneeva wrote down the one or the other improvisation. The volume contains music which take up the mood of little poems and stories. They can be played before and after, but also with, the speech. The music and texts are arranged practically and the exercises are described.

Here is an aid for those beginning to teach eurythmy and those who play for it. “Old hands” in both areas will also enjoy it!

“Die Katz ditripp ditrapp”
Stimulation for players for eurythmy for the lower school
ISBN 3-931370-53-4
2001 Otanes-Verlag. Jürgen H. Havix, Berlin
www.Otanes.de

Andrej Belyi

Glossolalie – Poem über den Laut
Glossolalia – A Poem about Sound

Edition in three languages:
German and English translation with the original Russian version.

Tr. from the Russian by Maka Kandelaki.
Tr. from the Russian by Thomas R. Beyer, Jr.
With Notes and an Introduction by Thomas R. Beyer, Jr.
Edited by Taja Gut
About 290 pages, with some drawings by Andrej Belyi,
Pforte Verlag, p/b, c. Fr. 48,- /EUR 28,- ISBN 3-85636-148-0

Andrej Belyi (1880 – 1934), poet, writer, essayist and the most productive and polemical theoretician amongst the Russian symbolists, was continuously concerned throughout his whole life with the essence of speech (sounds, rhythm and structure). From 1921–1923 he lived liked dozens of Russian writers in Berlin, where he produced over twenty books. None was more remarkable or contained more levels as his *Glossolalie* (Glossalolija, 1922), which Belyi described as “the most successful” of his longer poems.

Glossolalie it an essential part of Belyi’s own aesthetic theory and practice, a many-levelled, constructed creation out of philosophy and poetry, an extended proclamation of the relationship between sound and sense. Belyi called it a “poem on speech sound”, at the same time however it is a work on the origin of language, a creation of the world out of the movements of speech sound, which Rudolf Steiner’s cosmology at it were reproduces in the mouth cavity, whereby the gestures of the tongue are comparable to the gestures of eurythmists. *Glossolalie* makes it clear in a breathtaking way how secure, independent and creative Belyi was at home in Rudolf Steiner’s anthroposophical insights.

Die eurythmische Botschaft von Hellas *Bilder zum Leben und Wirken von Lea van der Pals*

Cara Groot, Dornach

A book carrying this title [‘The eurythmic message from Hellas – pictures from the life and work of Lea van der Pals’] is in preparation, with a section of 42 eurythmy pictures and 31

further photos, including 5 of the Oberuferer Christmas Plays. Contributions from Annemarie Bäschlin, Werner Barfod, Christoph Graf and Cara Groot, and an essay by Lea van der Pals. It is conceived as a memorial for Lea van der Pals and as a stimulus for all who are interested in the unique impulse carried by this great artist in eurythmy.

This volume is planned to appear for Easter, 2003, by Verlag am Goetheanum, at a reasonable price, we hope, also for eurythmists.

Video Eurythmy 2001/2002

The video "Querschnitt-Eurythmie 2001/2002" was already announced in the previous Newsletter. It consists of about 12 episodes out of programmes shown during the last two years, including the entire solo evening (Benedikt Zweifel, Carina Schmid, Melaine MacDonald, Isabelle Rivierez and Hajo Dekker, Jan Finch, Alexander Seeger) from "Festival at the Goetheanum 2001; "But in the silence there ripens..." by the Goetheanum Stage-group; "Four Pieces in Movement" by the Projektbühne Kassel; the Eurythmy Studio LULA from

Japan with the piano sonata by Gubaidulina; further recordings of the Eurythmiemesse 2002 [Basel]. Interviews with Werner Barfod, Ursula Zimmermann, Michael de Roo, Leonore Welzin, Gia van den Akker, Ernst Reepmaker, Jurriaan Cooman, and others.

Urachhaus / Verlag Freies Geistesleben – Price: EUR 28

Das Wesen der eurythmischen Alliteration

by Eva Lunde

edited by Margrit Hitsch-Schindler

A specialist book [‘The essence of alliteration in eurythmy’] written out of enthusiastic, schooled insight and tested experience, for eurythmists and speech artists in their artistic, educational and therapeutic work; with indications, exercises and suggestions on the basic elements of eurythmy.

ISBN 3-906633-51-9

Verlag Walter Keller, Postfach, CH-4143 Dornach 2

READERS' LETTERS

Dear Friends,

I have always read the *Newsletter* with great interest, even though much is over my (Americanized) head—in the first place because my life has taken me far away from my anthroposophical youth in Europe. But I still attend Society meetings, especially the artistic events.

I was concerned to read about the translation system in the Goetheanum. Years ago I saw it in the Security Council in the USA. (At that time you could attend public meetings.) There it is in its right place. But in the Goetheanum? In the "temple of the Word"? Did Rudolf Steiner say this, and if he did was he referring to the First Goetheanum? I can't be sure, but I am sure that it is correct, or at least he meant it, and for the present Goetheanum too.

Do not people look to anthroposophists for the completely human element, particularly in the artistic realm, and consequently especially for speech and music? Technology does have its place. In normal life I am a thoroughly normal user—with exceptions.

I think the computer is helpful in one's job for exchanging information, but I don't possess a television. I cannot read the clouds when I even occasionally watch television. But with the news on the radio and the newspaper I am not less informed than my colleagues and I rely less on the weather forecast.

In personal use, it all depends on personal experience and circumstances how one deals with the mass media. The electronic element slips in between the receiver and the imperceptibles of communication, cutting off the receiver, crudifying him so that generally he no longer notices the effect. Yet not everybody notices this. It is interesting that the speakers too notice this, not only the many listeners. But with anthroposophists this is just what we are seeking: an oasis of the untampered human element in our rather corrupted world. Well, people in Dornach do think about this, and my own

experience and thoughts contribute nothing new, and are consequently not really meant as a "reader's letter" for the *Newsletter*.

What did Rudolf Steiner do on his visits to England? Did he not work with translation in blocks? Like that it remains alive and one can take it in well. Once I experienced it here too.

Concerning the choice of language, I would like to mention a thought that came to me when thinking about the question of translation regarding the pictures of those missed on 11th September at the neighbouring hospital. Everywhere we saw pictures: "Have you seen...". Our neighbouring hospital carefully saved them, mounting them on five large boards as a "memorial"—about 200 pictures. I often look at them and am always deeply moved. People of all walks of life and of all races; between the Americans (with Italian, Irish, English, Spanish names) Japanese, Russian, Indian, three English passport photos, a young woman from Vietnam, a Muslim, a Chinese person—91 nations were involved. They all worked in the World Trade Center: they all knew English, it is the lingua franca, the world language of the present day. Now—I only want to stimulate your thinking, but it was important enough for me to write this.

Warm greetings,

Ursula Weber, 245 E. 19th St., Apt. 11A, New York, NY 10003, USA

Thank you to Alan Stott

Riikka Ojanperä, Sauvo

Your article "The Sun Sings" in the *Newsletter* Michaelmas, 2002 warmed the heart of a small group of eurythmists, who were fortunate to have worked with Friedl Thomas Simons. For almost 50 years she researched music eurythmy. A theme

of her life's work was to unravel the interval-nature of the original tones.

"C is always prime," said Rudolf Steiner – as Erna van Deventer, one of the first eurythmists, reports. In the Notebook 494, p. 20f. Steiner sketches as obvious in the bones of the arms the movement of the finger-tip realm as B, the foot of the hand F or fourth, and so on.

And what effect does the jump bring? To call this into consciousness was her central concern: when the angle in the arm of the second (D) receives through the realm of the legs (through the back, and so on) the impulse of the jump then the point of departure of the area of the second (D) is moved to the realm of the seventh (B), that is, the realm of the fingers.

In order that this etheric event in the eurythmic instrument

can be perceived by the eurythmist [herself] as clearly as possible, Frau Thomas in the course 1970–71 strictly carried out the original indications of 1915 with jumps and zones. The eye is also trained to see from outside where the point of departure is situated, whether the upper or lower tetra-chord is sounding, although the jump in artistic work will appear so supple that it can almost pass unnoticed (– visible singing).

This heritage from Frau Thomas we brought in 1999 to the World Eurythmy in a course touching the initial stages of Frau Thomas' version of Mendelssohn's "Funeral March". Now in summer 2003 we want to continue with anyone interested in an open 3-day seminar on Frau Thomas' work (see Seminar Announcement).

MISCELLANEOUS

Eurythmy in Education

E. Schwesbch (Extract from an article in the Journal "Erziehungskunst" 1951)

After Liszt first heard Wagner's Prelude to *Tristan* performed in Weimar, the Duke did not see eye to eye with this world at all, "Wagner seems to me to have gone too far." Liszt bowed, "We shall go further still." When at Wagner's request he arrived in Munich at the Salon of Frau von Kaulbach, he was somewhat mischievously questioned, "Are we at least allowed to keep Mozart and Beethoven?" He answered with a superior hand-gesture, "You will be getting them properly for the first time".

* * *

A few years ago* a leading personality in the educational world in India, on a world-tour of the most important educational centres of the West, visited the Waldorf School in Stuttgart. This highly educated Brahman was convinced that this kind of education had nothing to do with the spiritual life of the Orient. But he recognised that here out of the full Western consciousness the kind of spirit was to be seen which the cultured East basically expected from the West because it can't produce it itself—a kind of spirit at home on the earth, able to make the spirit live in the material world. This man saw children's eurythmy in the school. He did not understand German, but spoke English. Yet he saw exercises for speech-sounds and asked about the principle which combines sounds and movements. Then he said something to the effect, "Whoever found these movements was a great master. I cannot speak German but I see these movements are spiritually right. For they agree with the inner supersensory movements that I know when I speak one of our sacred mantrams. These sound-movements are true; I immediately understand them in the region beyond languages. They are archetypal sounds which work on the human being from the inside."

In a small group afterwards, we asked him to speak one of these mantrams, if he felt inwardly able. Without much ado, he said, "Here I can." Then in a simple festive manner the old gentlemen—he was dressed in European clothes—took off his shoes and spoke the archetypal Vedic mantram in a fes-

sive way, a form of recitation between singing and speech, not yet fully embodied. Then he described the inner process of meditating sound-movements. And once again, it was possible out of the experience of eurythmy to understand with the consciousness of the Western spiritual attitude the sanctuary of the Easterner.

* These observations were written in 1934.

Cf. «Erziehungskunst» Jg. VIII, Heft 1.

Stress on the Building-Site – revealed through the heartbeat

Builders are amongst the most hard hit group in the community prone to accidents. In the *BAUfit-Projekt* ("Fit for building project") a complex programme was developed of intervention and measurement to reduce the pressure of stress and the numbers of accidents for builders, carried out directly at the building-site. In 2000 the main project "Fit for Building" was carried out at the instigation of *Allgemeinen Unfallversicherungsanstalt, AUVA* ("General Accident Insurance Company"). This was the first comprehensive project for the development of a programme of intervention to reduce stress and excessive demands on building-sites. In this interdisciplinary project sport-therapists and art-therapists as well as business consultants worked with medical doctors, psychologists, electronic experts, statisticians and physiologists.

Belonging to the measures of intervention:

- leadership and communication training
- training in movement
- heart-circulation co-ordination exercises (eurythmy)

Miniature measuring apparatus and the most modern electronic equipment were used, hitherto never used under the rough conditions of a building-site. With the help of modern scientific methods, rhythms of the circulatory system during the course of a day could be presented in an overview as a picture. Strain, but also sleep and phrases of rest, could be seen at a glance. As perhaps the most impressive result in the intervention period, accidents in the whole extent of the

building-firm could be avoided (not only in the intensively studied sites).

JOANNEUM RESEARCH, Institut für Nichtinvasive Diagnostik
Franz Pichlerstr. 30, AT-8160 Weiz
Email: ind@joanneum.at

BAUfit – Advice and Training Programmes for Building Firms

A newly built house is to promote the health of the inhabitants. How health promoting is it for the co-workers of the building firm who construct the house? The statistics from AUVA look grim:

“Falls are... the most common and the most expensive cause of accidents in the working world. This is especially relevant for building concerns. In 1996, 21 fatal accidents through falls, 5932 accident pensions and 10225 accidents occurred. 31231 hospital days and 328800 sick days were necessary to cure the injuries occurring through falls.”

“Stress on the building-site is much stronger than is generally imagined... Working under nervous tensions often occur with every fourth worker on the building-site. Only with 23% does it not occur at all. Working stress on the building-site is additionally enhanced through the latent fear of losing one’s job. Time pressure here is much greater than in the office.”

With the big project “Fit for building”, AUVA, with the cooperation of IBO developed training methods with which the accident factor stress on the building-site could be met. Besides technical lack of security, the increasing pressure of deadlines and the social pressure of expectation between the co-workers leads to accidents from incorrect conduct.

The chosen site is a building-site of the Universale Bau AG in Graz, Austria, where 72 living units are being constructed. “It is the most unusual building-site in Austria – there are 20 builders, and 20 scientists examining them,” Tom Matzek remarks in a contribution on *BAUfit* in a ORF-broadcast “Modern Times” on 4th August, 2000.

Though there are not 20 scientists always and at the same time on site, the project co-workers are also trainers, therapists and consultants. And not only the workers but also the bosses and administration personnel are included.

Consultancy programme and training programme

The bosses and administrators work together with business psychologists on an analysis of the processes of the organisation and decision-making in the concern. The optimising of the processes in organisation, the training in leadership and communication help in the course to avoid stress in the firm. To prepare the necessary changes in the organisation, enlivening and loosening-up exercises at the beginning and eurythmy exercises at the end of the working day proved helpful.

Various things go on in a building-side. The sport scientific intervention “working according to the body’s ability” starts with the daily work-processes and makes suggestions that improve ergonomics of movement, reducing the danger of injury and occupational hazards. Even pain during work diverts the attention and is consequently a considerable stress factor.

The second sport scientific intervention “exercises to create balance” gives the worker a kind of “self-help first-aid” with

little exercises in breathing and movement that can be carried out during short working breaks. In this way a counter-balance can be brought about against the unavoidable one-sidedness of many kinds of work.

Both forms of exercises were learnt in a weekly concentrated practice session, and intensified during the daily accompaniment on the site: “Tips on site.”

The third intervention-movement “eurythmy” caused a stir in some media reports, because here the tough men of the building-site were introduced to surprisingly sensitive dance-like movements. The purpose of these exercises is of course quite down-to-earth. Communal vibration is built up for a short time, remaining as traces for a short time afterwards an ability. This should be demonstrable from the physiological measurements of the scientific programme. The exercises appeal to the spatial imagination, demand concentration and co-ordination. They improve the quality of the interaction of the group with elementary, namely kinetic means, and allow the participants physically and psychologically to come to rest.

The scientific programme

All the participants on the “Fit for building” programme receive a medical check-up at the beginning and one at the end of the 14-week intervention programme.

Movement lane

A wall of 28 loose bricks to be moved without any time pressure through 90°; to fill a wheelbarrow with earth; to bind together reinforcement grids with wire; to hammer in a stake with a mallet; to screw and unscrew above the head a boarding brace; to lift a heavy concrete building-stone from the floor and replace it one metre higher. These are the six stations of the movement lane, which all the participants have to undertake at the beginning and once more at the end of the interventions. The necessary duration was timed and the movements recorded photographically. In this way the status of the habits of movement of the participants was established, which later compared with the results of a second round.

Physiological measurement – “heartman”

The effectiveness of all measures is scientifically checked. Heart rate variability is the physiological indicator for the pressure of stress as also the ability to recuperate, in which the activity pattern of the autonomous nervous system is pictured. The heart rates were measured with the miniature (hardly bigger than a cigarette packet) “heartman” measuring apparatus, a further development of the *Austromier* made for Austrian space research. In this way, ECG’s could be taken without hindering work by day or sleep at night. The data from two work groups was evaluated at several levels.

Psychological accompanying research

Physiological measurements are supplemented through standardised psychological questionnaires, making possible a retrospective arrangement of measured data of the activities of the respective person. Other questionnaires are a second independent source of information for the well-being of the person.

Source: *IBOmagazin* 3/00

Eurythmy on the Building-Site

Fanny Kneucker

Eurythmy on the building-site, in the cold, the concrete dust, in boots, coats and hats... Eurythmy on the building-site in Austria, but not in the German language... Eurythmy as part of a project sponsored by an insurance company eager to stop paying out so much sickness benefit... No rooms, no eurythmy-shoes, but would you say "No"?

We did have roads and beautiful wooden balls. Unfortunately we never did manage to hammer the rods and had to improvise rubber stoppers which the guys did with tape. Some of the balls got scratched, which is hard to avoid under the circumstances, but the roads flew nicely through the space to our hexameter rhythms, and our favourite exercise: "Let's all throw at once!" (And it did work!)

How does such an extraordinary project come about? There is a doctor and scientist who specialises in problems of the circulatory system and who is looking to carry out some research with a portable ECG, previously only used on pregnant women. He has improved, developed and researched for over ten years. He believes it will revolutionise medical diagnosis, since it is non-invasive. It has been used with speech-exercises (Dietrich von Bonin was involved in that project), and also at Oeschelbronn with cancer patients on mistletoe treatment. It is becoming increasingly recognized as a method in conventional circles. Incidentally, he is also an anthroposophist, which explains the fact that eurythmy is part of this project.

There is also a group of people involved with issues concerning Health and Safety at work, who work for one of the largest insurance companies in Austria and who were interested in creating such a project. This group hired someone to teach workers healthy ways of lifting loads, postures at work, and so on. Eurythmy was to play quite a different role on the building-site. It was supposed to help reduce stress and foster well-being, as well as introduce a consciousness of working together as a team.

After much planning, in which I was not involved, it was decided to form a team that would be of use to building companies all round Austria, trying to help them reduce the accidents that so frequently cost them time and money. The first stage of the project was intended to find out whether building companies and workers would be at all willing to co-operate. This was relatively successful. Unfortunately there was a fair amount of disorganisation on our part. The company that took part in this experiment was a small one. Subsequently, we didn't have the opportunity to do enough eurythmy or physical exercises, which better organisation could have made possible. Consequently, the end result is not as detailed as we had wished.

Now we are waiting to proceed to the next stage of the process and I sincerely hope eurythmy can make a bigger impact this time. I also hope we will get the better facilities for which I asked... it would help. At this stage, the exercises have to stand up to scientific scrutiny. This is where the "heartman", which measures the heart rate variability is used. The workers will have to wear it as specified, before, during and after work and exercising. It will show how different activities affect them. The future of all this will depend on the outcome of this second stage of the project. If it does continue, we hope to do work on many building-sites throughout Austria.

Now you know why one cannot say "No" to such an offer! And I am most grateful for my studies with Annemarie Ehrlich.

Source: Eurythmists' Newsletter of GB and Ireland. Spring 2000.

How I was successful with eurythmy therapy as a patient

Almut Schröder, CH-Dornach

My name is Almut Schröder. I attended the Steiner/Waldorf School in Marburg/Lahn from Class 4 to the *Abitur* exams. After my *Abitur* I attended the eurythmy training in Dornach with Lea van der Pals. After my graduation I could work for 25 years with the Eurythmy Stage Group at the Goetheanum. During this time I experienced four different leaders of the eurythmy stage-group.

At the end of November 1986 I had two strokes at the result of an accident. Because the bleeding continue I was operated on five times and was given an artificial piece for the top of my skull. Then I went for 4 1/2 years to the Country Hospital Bruderholz. When I came to myself again, I was totally paralysed, not from the legs down, but spastisch-zerebral through the brain injuries. I lay lame in bed, couldn't do anything, no longer even speak.

A volunteer at the hospital who lived nearby, came every day and looked after me with great devotion. She was the person who stood the nearest to me during this time. She read for me the Chorus of Angels, Easter Eve, from Goethe's *Faust*, part 1, letting me speak it after her. Through these exercises I then learnt once more to sort out vowels and consonants into understandable words.

After the accident I was in terrible pain for years. I have got decidedly rid of these pains through much eurythmy therapy. Frau de Jaeger said, for example: "Just think how lovingly a musician wraps his instrument into a silk cloth before he puts it into the case. We are wrapped in the etheric and that has always to be visible!" This saying helped me now with my eurythmy therapy.

I would like to describe how I found out in what way eurythmy therapy works the strongest:

My sound-sequence for eine Lautreihe for spastic and brain paralysis is SMA, LMI, TMU. Every morning between 6.30 and 7.30 for 10 years I do half an hour always at the same time of day. Alone, I do it more concentrated than when I do it with the eurythmy therapist because I am less distracted. When some years ago I got back pains again, the pains disappeared for the whole day after 1/2 of eurythmy therapy in the morning. It was very effective in pain control.

I did the following experiment. Because Frau Dr Kirchner had said that eurythmy therapy did not depend on feeling-experience, experience of the sounds, but on the right movement of the limbs in stretching and bending, every morning I did it like that. As a eurythmist I call it "empty sounds", "external movements for sounds". Done like this, eurythmy therapy has not the slightest effect to stop pain! Then when I did it yet again, now with feeling, the pains once more disappeared for the whole day.

So every morning at the same time I did 1/2 an hour of eurythmy therapy. Through this I was relieved of my terrible pains of many years, for in my case it worked well to stop pain.

Through my accident I was forced to believe in the intensive effect of eurythmy therapy. My experience is that you only have to do your eurythmy therapy consistently, in order to achieve good results.

My sequence of sound for spastics I do in the following various ways every morning, three times each:

- 1) with my shoulders
- 2) with my elbows
- 3) with my fingers
- 4) with my hands
- 5) with my whole arms
- 6) with my feet, heels on the floor
- 7) with my knees, my feet thereby supported
(this is for my hips stiffened though calcification of the muscles and tendons)
- 8) bigger with my legs.

To end I do T S R M A.

I receive this sequence of sound because I suffered from a bad cold six times in one year. I do it every morning at the end of the eurythmy therapy three times. Since doing it, I normally get a cold once or twice a year.

Its effect is the same with hay-fever, when you do it consistently. You don't experience the effect as quickly as I did with my habitual colds.

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 anthroposophy. The Newsletter is published bi-annually.

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