The background features abstract, layered shapes in shades of purple and green. A central green shape with a white outline is prominent, surrounded by various shades of purple and blue. The overall effect is a textured, artistic composition.

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

Michaelmas 2003

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Dear Readers,

A hot summer here is causing the earth to breathe out, bringing harvest earlier than usual.

Last week ten training courses took part in the 4th-year eurythmy students meeting. The meetings and the experience of seeing such different performances was refreshing, but also posed questions about eurythmic movement. The group discussions with the students were only very hesitant. To be able to describe what we experience of others could be more practised during the training. For the first time for many years the tutors met amongst themselves for fruitful reviews of the performances.

After Easter, during the week "Eurythmy in the Midst of the World", 140 school children of all ages stood on the large stage after they had given in eurythmy a creation-myth, sections of which were in different languages. It was a Festival of Eurythmy. The most different ages met. One teacher-collegium with their co-workers did eurythmy together, groups of amateurs from all the directions of the compass showed how they are working and what it means for them. A festival of eurythmy for the human being! The day was filled with lectures, courses for all the various needs, and demonstrations.

The eurythmy-groups of the Goetheanum and of the Eurythmikum Stuttgart performed the first movement of Beethoven's 7th Symphony, which meanwhile has grown further and will be premiered as a whole at the beginning of August. It is a special challenge, that such an undertaking is still possible with almost 60 eurythmists.

The rehearsals of Goethe's "Faust" and "Faust"-workshop/performances were suspended for the rehearsals and performances of Steiner's four Mystery Dramas for the summer conference.

The great task of rehearsing "Faust" again demands all our forces in the autumn. Meanwhile what in the first workshop/performances and run-throughs of "Faust" Part I begins to speak ever stronger, is being constantly improved on stage, in the lighting, in the colours, in the acting and in

the eurythmy. A constant seeking and wrestling is still active in order that the best can be intensely expressive with few means.

Thoughts are racing ahead: What will come on the stage after "Faust"? What are the next tasks for the Schiller centenary 2005? What will become of the Mystery Dramas in future? How can we continue in future the stage-work at the Goetheanum?

The speech and acting training at the Goetheanum will change after a transition year and in close collaboration with the Actors-Ensemble will cater for the intake of actors in the Goetheanum Stage-Group.

The eurythmy trainings are struggling for their existence, above all for new students. Some trainings are looking for a closer collaboration with teacher trainings in order to make the training viable and at the same time to include the professional qualification into the training. We are involved with change, deepening, forms of collaboration and renewal. Questions of recognition, as with the Art School Alfter are gaining weight.

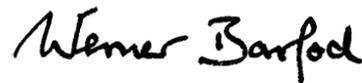
The artistic speakers will have to build up a completely new connections in order to find again effective impulses out of their real needs in the work.

The puppet theatre has intensified its effectiveness through conferences and work in the public cultural life. In 2004 the Puppet theatre Felicia will have been working at the Goetheanum for 70 years. As misfortune will have it, the money for a paid position is no longer available. We hope in the autumn 2003 to solve the question of rooms and infrastructure.

To conclude, something about the Newsletter. At present the German edition print run is c. 1,500 copies, the English version in A4 size c. 200 copies, and there are c. 200 internet subscribers.

I wish you an autumn full of strength for your work,

Yours,



STAGE FORUM

Here a master of the art of dancing speaks to the human being in the dancer, to the teacher, to the artist. These experiences are still completely valid. Much of this is demanded still today as the basic professional attitude in our trainings.

Werner Barfod

Letter to a young dancer

from Mary Wigman

Source: "The Language of the Dancer"

You ask much, my dear friend! And if I were to answer your questionnaire as you wish – point by point and in one-liners, too – it would become something that I have never wanted and still don't want today: a formula for teaching, a craft-orientated thread or even a teaching method. No, my friend, I won't be able to make it so easy for you. And if you see me at the beginning of your teaching career as someone who gives advice, you can't rely on an answer which almost exclusively relates to managing the level of craft and which is self-explanatory.

Ultimately the masterly control of the craft in all its technical-functional interests is presupposed by every artistic activity. Don't forget – and never forget! – that teaching dance is a task conditioned by art.

In any case everything that we understand as dance technique you have experienced with your own body. You have made it your own, it belongs to you. If I can give any advice, then it is: Discover everything afresh and in a living relationship of communication from person to person.

Do you think imitation is enough? Speak your own language, and try to convey to your pupils something of what in your time drove you to the dance, your enthusiasm, your obsession, your belief and the unceasing stamina with which as a pupil you have worked on yourself. Take courage to be yourself, and help your pupils, too, to find the way to themselves. Perhaps, however, one ought also to speak about love, about that inner willingness, which belongs to the *person* in the dancer, before one turns to the dancer in the person – to the being in whom it heaves and bubbles in

whom decisions have not been made clearly, where even the talent for dancing has not become free so that it become a clear signpost for everything that will come.

Loving willingness – this has nothing to do with the teacher's love for a pupil as an individual, and really not to do with that sentimental loving humankind which intoxicates and blurs the issue, making you foggy, creating confusion instead of clarity and returning like a boomerang back to its beginning because actually it means self-love.

One could rather speak of “educational Eros”, of that fluctuating condition in which what moves between people and the artistic obligation meet on the level of a living exchange. Pupil and teacher in an ever-renewed giving and receiving circle around one centre, which in our case is called “dance”.

You ask about the secret of success in teaching. And in turn I ask: Does this exist at all?

If the teacher wants to account for himself the success and respect of his pupils, he would not be an educator.

You should rather have asked for the secret of the talent for teaching. Like any talent, it is a gift that you can neither earn nor work for. A gift, of course, which in the one who carries it, is an extensive obligation because it gives him responsibility reaching beyond his person, affecting others. What would artistic creation be if the secret of selection did not exist! Why is the gift of a talent given to this person and denied to another?

We take trouble to explain everything. And almost everything can be explained. If the technical terms no longer suffice then a simile or image might help us. But when we imagine to have discussed everything and made it all clear, we reach a point behind which the great question-marks arise, behind which concepts and mental images become blurred and what is to be divined or felt takes the place of what can be learned or taught.

Where does the desire to create and to form come from, and the love of the gardener for living growth? Does not the wish, indeed, the necessity to teach arise from the same source out of which flow the impulses for artistic creativity? They might lie on different levels. But does not the same unquenchable urge to communicate and the unquenchable urge to fashion lie behind it?

I like to see teaching the dance as a task of training, over which as the strongest accent the human being in his bodily nature is placed. Body-training then? Yes, for it is dealing with a process of growth, in movement of the body, mobility of soul and spiritual mobility has to hold the balance in order to achieve the transformation of the body into an instrument. To open up to the young dancer the huge realm of his movement possibilities, to bring him to a filled expression, like a rich sounding chord – that's what it's about.

Sculptural work, so to speak, where, under the wakeful eye of the teacher, the moving body is transformed into a fine, nerve-vibrating and masterly controlled instrument of the dance, and into a vessel lit up by its transparency in which the exciting and moving contents of the dance play together and condense into a purified form. That's what it is! And to strive for this – and if possible also to reach it – is the task and the aim in a silent agreement with each other which teacher and pupil have to resolve and accomplish.

A wonderful adventure, a fascinating discovering where one stands beside the pupil year after year, always the same in ever new contents and transformed form. I have practised this for fifty years now and never become tired of it.

All beginnings are difficult, but all beginnings are beautiful, too. How I love them, those first stumbling expressions which the young person wrestles from his body, still untroubled and not weighed down by the problems of coming to terms with bodily movement and dance-expression, with rhythmical-dynamic lawfulness and analytical functional understanding. Do not deny your pupils the experience of their first beginnings! For in them they meet themselves! And here they learn to know the beginnings in the best and quickest way because here they tell of themselves and they speak the truth.

Pupils come and go. One receives them and when they just begin to stand a little secure on their feet, then one let's them go again. This is the destiny of the teacher. Do not expect any thanks from your pupils, my friend. They are much too occupied with themselves than to be able to comprehend and fully grasp how they have been led and what they have received during the short time of their studies. The thanks, the conscious recognition, comes ten years later. You can rely on this.

Teach your pupils to see with awake eyes also to take in the various movements in their everyday life. This has more to say and give than one believes one perceives in merely passing.

Teach thinking in wide concepts. The spatial relationship of the dance cannot stomach any narrow-minded limitation. It demands spiritual expansion in the same way as the dance gesture strives into the widths.

Teach your pupils to work, concentrated and ceaselessly. Strengthen them in the battle to be rigorous with themselves. The dance profession is unequivocal in its demands, and the young dancer has no time to lose. For him the time to make an artistic impression is short. He can outlive himself but he cannot put his work on ice in order, after a year and a day, to pick it up again ready for use. Time has passed over it.

Patience is necessary, my friend, very much patience – and don't forget humour, which better than any other means is able to lighten up those dull moments when teacher and pupil during a less begin to stiffen over a not-to-be-accomplished task. A freeing laughter clears the air and immediately re-establishes the normal working situation.

Of course, some human knowledge is also necessary, and a careful hand which contributes in an almost unnoticeable guidance to the further education of the young *human being*.

To instruct and to teach is not always the same, and a good trainer is not always an educator. Analysis and control of the processes of movement belong to the craft and are our daily bread.

Teaching, however, also means to illumine the teaching material from all sides, to transmit it under the functional aspect as well as under the spiritual penetration and emotional experience.

The dance is not an everyday language although its material is the same movement that serves the human being in his daily expression. Like poetry and music, it is a concentration into limitless vibrations which strive towards each other in order to crystallise in becoming and giving form. And what stands “between the lines” does not imprint the form less than what is clearly spoken out. Even in the naked purity of the abstract gesture the soul and spiritual backgrounds in vibrating indicate and give it the special note, the

colouring, where light and shadow play over each other and through which the dance event in space lives and becomes an artistic event. It is wonderful when the sweat of work runs down, when the bodies steam and the faces glow when the bodily achievement exceeds what was thought possible and the struggle becomes joy.

But I have even experienced that a group of young people have begun to shine from within and begin to radiate force in which corporality seems to dissolve and a spirit-penetrated space arises which lifts the dance-event on to the level of delight and transfiguration.

“A foot which smiles, a hand which can weep” – well, the dance is not only an art of time and space, it is also the art of the fully lived, fulfilled moment, in the practice room and no different on the stage. The division of the teaching material into teaching of posture, movement, space and form is only valid as an ordering principle. For wherever only one of the basic qualities are missing the whole is no longer right. For yourself and your pupils hold open the sense of the experience of the creative moment, in which the source of life bubbles.

Nothing against virtuosity! We expect it of any good dancer. But the dancer who only shines in the brilliance of his whipped-up technique and twirls in mechanical autopilot over the stage does not belong to “those called”. And

those other who in Narcissistic self-mirroring only see themselves no longer notice that on the polished mirror-surface emptiness moves where nothing living can breathe any more – the divine spark is not given to them either. They put themselves in the way.

Here we meet the limits of educational possibilities. For here nature is at work and she does not allow her secrets to be torn from her.

Certainly we can achieve a lot in educating, forming, caring, stimulating and developing. But it is not given into our power to create the passionately longer-for great talent. We cannot even determine the level and the character of the talent. For if nature has not laid down in the human being himself the fuel of the artistic talent, then no power, no wish and no will can ignite the torch for this shining power in which the creative force spills over, in which the language of the dance exceeds itself in the *work of art* and the dancer becomes the carrier and prophet of the *art of the dance*. Talent is grace. So too is the talent of the dance teacher. But our task lies in serving. It serves the dance, serves the work, serves the human being, serves life. Protect the artistic fire from being extinguished, dear friend – hold the torch high!

[from the German. Tr. A.S.]

ARTICLES

More on the strengthening effect of eurythmy during the first seven years

Elisabeth Göbel, DE-Göttingen

In an article in the Michaelmas Newsletter 2002, the attempt was made to prepare a spiritual home for the beginnings of often already early feelings of homelessness of our little starters on earth, in order to prepare joyful and warm protective surroundings. Since not only eurythmy but also the children originate from this spiritual home, it follows that they can make contact ever afresh to this mutual source of strength.

How can we find ever afresh new ways to this source of strength in order to reinforce its influence? In the Michaelmas Newsletter we took a journey of discovery into the realm of the vowels. The perception that small children slowly grow from the A-mood to the O-mood and into the I-mood – also shown in the stages of their speech-development – can be for us an expression of a preview into the first seven years, that later is formed into greater periods of time. It is actually the preview of the gradual emergence out of the etheric realm of growth to the soul-level, to the preliminary form of the manifestation of the “I”-quality. We saw in it the reflection of the pre-birth life, in which through Steiner’s descriptions we can join ourselves to the experience of the cosmic path of the earth, made possible by the Ephesian mysteries. We feel ourselves as the sound in light in I – O – A, ourselves in I (“ee”) as “I” (ego), in the O as the astral body, in the A as clothed with a garment of etheric light – as if putting on our armour for the coming incarnation (GA 233a, 22nd April, 1924). To attempt to take hold of the way of the child as the reflection of the cosmic process can lead us, e.g., to the verses by H. Diestel, in which the sequence of vowels has been

so arranged that the I (“ee”), treated with care, is only heard at the end.

Turning now to the forming power of the consonants in eurythmy for small children, in Steiner’s lecture in “*The Inner Nature of Music...*” (GA 283, 2nd Dec., 1922) we are given a wonderful basis, once again to penetrate with feeling experience into the world before birth. He describes how walking, speaking and thinking is changed, adjusting itself to earthly conditions. Whilst in the spiritual world, walking was an orientating between the higher hierarchies, speaking was a living in the cosmic Logos and thinking was woven into the world-thought. The human organism is now seen on earth as a complete picture of the spiritual element, in which the human being is completely contained, in what he reveals in speaking and singing. In the artistic element, says Steiner, when we live into the rhythmic process of breathing with the help of the stream of breathing, we can once more approach archetypal speech which at the same time is archetypal singing. The consonantal element, if we could take hold of the twelve archetypal consonants in the right way, present as a harmony everything consonantal – actually the sculpture of the human organism, which is now the musical instrument of the soul. “And the organism of the vowels – this is the soul, that plays on this musical instrument.”

In digesting this report, it can strongly influence the mood and how we teach eurythmy. With the consonants in eurythmy, we consequently help to build for the children an instrument that sounds – more about this below.

At the end of the lecture, Steiner says how those who have died, after they have laid aside everything which is consonantal, dive into the sphere of cosmic music, of the creative Word which is simultaneously a singing and uttering of vow-

els, themselves sounding and singing. In the midst of the spiritual world, seeing and hearing, undivided as it were in one entity, they are in the sphere of the planets. "The world itself becomes cosmic singing. But what is expressed in vowels tends towards the element of spirit and soul in such a way that in the vowels live the spiritual counter-pictures of the consonants."

As a preparation to understand better small children on their way to incarnation, I have found it very helpful to practice the seven stages of the consonants, which Werner Barfod has so clearly presented in his book *"Tierkreisgesten und Menschenwesen"*. In chapter 2 under the title "The essence of the sounds as an entirety between the world of being and the world of human work", he arranges Steiner's indications out of every possible realm to the seven levels of being, letting it form a practical pathway. In the introduction to this chapter, he begins with the the world of being as the highest and first, and then shows the descent through seven stages of the essence of the speech-sound into the world of human work. In the further descriptions the reversed way is taken, that is, beginning with the seventh stage, the world of human work, the world which the spiritual world has given to human beings to work on further.

If for every consonant you thoroughly practise the ascent out of the world of natural appearances (7th stage) via the etheric world through an ever stronger process of penetrating in soul to the operations of the spirit in the gestalt as far as the revelation of being (1st stage), you can feel through the activity Steiner's lecture (mentioned above). In the increasing ensouling of the consonantal movement, it acquires increasing character of colour-sound. Because we practise this as incarnated people, the consonants do not completely dissolve into the vowel element, but it feels more – for the sake of comparison – as if a sculpture can produce a musical impression, as for example, the forms of the First Goetheanum. And progressing further, you feel taken hold by a spiritual force out of the sounding periphery, until you ask yourself in the resulting mood of the zodiac verse, whether that could conceivably be a suggestion of the spiritual counter-picture of the corresponding consonants?

Descending this series of stages (1st – 7th stages), in thinking about our little beginners on earth, ever more joy arises out of the seriousness, till you suddenly find yourself, for example, gaily hammering as a little gnome in a mountain grotto in the earth.

In a summer eurhythmy lesson, the gnomes yearn for the elves, who cannot be caught and yet at the end allow the gnomes to take part in their joyful meal "...*Und aus tausend Lindenblüten / Saugen sie den Honigseim* – And from a thousand lime-blossoms they suck the nectar" (M. Garff). In this eurhythmy lesson let us follow the H, how as a breath, as a tender *Motifschwung* in a summer mood, it wafts through everything. Because the little ones are not yet able to hold themselves released into the periphery – in any case they want to be breathed into incarnation – the H has always to land in another sound. With them it is more a movement of the breath which they love to experience in a reddish surrounding air, held by the bluish colour in light-filled yellow. When, after the prepared beginning, they hear: "*Horcht, ihr Kinder, hört ihr was? Leise, leise, was ist das?*" – Hark now children, do you hear something? Softly, softly, what is that" the H will open up, yet strongly held from within, ending in an expect-

ation-A full of excitement. Here the H is "laid hold by the soul" (5th stage) from within. If then the gnomes with ever increasing small stepping hear: "...*Halten fest ihr Silbersäcklein....* – Holding fast their bag of silver...", from the widths of the periphery we gather an energetic H and suddenly stopping with the words: "*Und es klingt das Zauberglöcklein....* – And there sounds the magic bell" (H. Diestel) it is released in the L. At this point the H is experienced as the "process of movement" (6th stage), but also at the same time "spiritually effective in the gestalt" (2nd stage). With triple repetition it makes a powerful effect. With the scampering into the mountains or hiding themselves behind the bushes, "*Husch, husch, husch, hinter den Busch* – Hurry, hurry, hurry, hide behind the bush", landing in the B, the H has a strong protecting character (6th & 5th stages). If in preparatory practice at home one carries out this change where the reddish becomes inward and the blueish becomes the surroundings, then this forming of protection is experienced by the children as a wonderful feeling of well-being for which they yearn. Between the mountains and hiding in the bushes, the gnomes are on their way seeking the elves: "*Tief im Tal zur Mittagsstunde / In dem heimlich stillen Tal....* – In the noonday hour / In the secret quiet valley" (M. Garff), where the whole verse can be experienced breathed over by a secret, in which the H unfolds like a musical mood in a wonderful colour-triad (4th stage).

Thus far in the lesson-plan we have gone through the first three life-processes, breathing, warming through, nourishing (see report in the Michaelmas Newsletter p. 64). In the following part, in which the elves tease the little gnomes with the help of the wind: "*Husch, da kommt der Wind gewehet....* – Hush, here comes the hurrying wind", the light H now alternates with strong, plastically formed consonants. Here we find ourselves in the next part of the lesson, the life-processes of excretion, of confrontation. The longed-for shared meal of joy can be experienced in a lovely elven mood as the life-process of the entirety and of growth. If possible, at the end after some quiet harp music with the words "*Über jedem Häuslein steht ein Stern / Hat mein Herzlein so gern* – Above every little house stands a star / This my little heart loves" there can be felt in the ensuing mood a being-filled breath of the H (1st level), one feels the lesson for the children is rounded off. Study of the zodiacal verse for the Twins is of course a help in this summer season. We can be filled with the hope that all the levels of being have been touched on with the consonants that we have looked at here.

The question can concern us, whether in the completeness of the lesson we meet the spiritual counterpart in the quality of the finding-oneself-between-the-beings, the experience of symmetry between the polarities in a comprehensive sense? Do we meet there the power that forms the foundation in taking hold of oneself that leads to the ability of independent judgement and the capacity to act? These and other questions probably require continual journeys of discovery, for which Werner Barfod in his book *"Tierkreisgesten und Menschenwesen"* has created good prerequisites and very comprehensive routes for travel, pointing also to other areas. Eurhythmists and children, both in his own way, can set out on journeys of discovery, meeting each other in the rise and fall, to become a mutual source of strength.

(Those interested can apply for "*Die Kinderstunde*" from E. Göbel, Radebeuler Weg 7, DE-37085 Göttingen.)

The Creation of Apollonian Eurythmy

Christiane Schwarzweller, Eurythmeum Hamburg

On 21st August, 1915 [GA 277a. E.T.¹ p. 67], Rudolf Steiner introduced the “Cosmic Measure” which forms an ether-wave – a cosmic primal movement. Nine eurythmists move three circles in space around a centre point causing through spiralling movements an expanse in time. In experiencing the expanse in time and space there arises the question of interval and melody.

Two days later he introduced the eurythmists to the foundations of music eurythmy [p. 71]. The forms of the degrees of the scale were given: arms and legs are opened upwards and downwards each time differently in certain angles in relation to the middle of the body, so making visible how the human being in each interval [degree] balances the expanse between above and below.

For the sequence of melody, the 7 planetary notes within the octave are included into the 12-membered lunar circle in the movement from below to above, into the 12-membered solar spiral in the movement of above downwards. In experiencing the working together of the forces of above and below in fashioning a form, the question arises concerning forming the speech sounds.

“The Dance of the Planets” was read – formed into words by Rudolf Steiner [p. 72]. The concept of 7 in the 12 is brought in “The Dance of the Planets” to a further development, so that the interpenetrating movement of the cosmic and human forces comes about in audible words: The 7 appears in space on three circles: 5 planets move between the sun and the moon. In this way they bring about the shining of colours between light and dark. The word, sounding from the sun moving the 12-membered zodiac through the planetary sphere, is condensed into speech in the lunar vessel and appears in the most varied colours of the sounds. And so the word sounds from the sun through the whole human being, formed through the larynx – the image of the lunar vessel – into the word. The question arises concerning the further fashioning of the colouring of the sounds, for the feelings of the sounds.

In this way “The Twelve Moods” came about, which Rudolf Steiner brought on the following day [p. 73]. The concepts of 12 and of 7 are now both fully expressed. This is possible, for the moon becomes a resting centre; the formation is seen from its viewpoint. The sun joins the sequence of planets. While they slowly move inside the zodiacal circle from one stellar house to the next, the moon is surrounded in each verse by the light of the sun. This cosmic composition, the writing in movement out of the working together of planetary colours and zodiacal shades, is changed into words through the sunlight shining on to the moon. In this way the lines of each verse from the sun to the moon of “The Twelve Moods” become revealed feelings standing in harmony with each individual movement of the cosmic beings. To the stage performance of “The Twelve Moods” belongs the “Satire” [p. 77], because only when the human being has penetrated these feeling with his “I” are the counter-images not called up. The question arises concerning microcosmic dances where the movement proceeds from the word spoken by the human being.

On 29th August, 1915, the “Cosmic Measure, the “Dance of the Planets” and “The Twelve Moods” with the “Satire” received their first performance, accompanied by an intro-

duction by Rudolf Steiner. Thereby Rudolf Steiner had developed the cosmic foundations of eurythmy as far as the birth of Christ. Whoever draws from this will be able to re-connect to the lawfulness of speech, and whoever redeems the condensed word again into cosmic movement lives in the living stream of speech.

- 1) Rudolf Steiner. *Eurythmy: its Birth and Development*. GA 277a. Anastasi, Weobley 2002. ISBN 0-9541048-4-6. email: enquiries@anastasild.co.uk

Eurythmy as a Christian Art

The original impulse and nature of the eurythmic element

Sergej Prokofieff, CH-Dornach

In the family of the arts, eurythmy is the youngest, created by Rudolf Steiner at the beginning of the 20th century. Since its birth it is inseparably connected to anthroposophy. In the current discussion on the further development of eurythmy, words like “old” and “new”, “classical” and “modern”, “conservative” and “progressive” crop up to describe tendencies in eurythmy.¹ Sergej Prokofieff describes the spiritual original impulse of eurythmy and calls for an understanding of the eurythmic element free from arbitrary notions.

In order to do justice to the dispute on eurythmy, we have to be aware of the birth and early development of eurythmy because there is only one eurythmy, the one founded Rudolf Steiner in collaboration with Marie Steiner at the beginning of the previous century. It arose directly out of the connection with the spiritual world and is connected with certain conditions, aims and tasks. Consequently to take the spiritual world seriously is a condition of life of all work in eurythmy.

From the beginning in cultic form

It is significant for the story of the development of eurythmy that it was to be founded in a cultic form. This stands behind the question which Steiner posed to Margarita Woloschina who attended the lectures in Hamburg in 1908 on John's gospel, “Could you dance this?” – meaning the Prologue to John's gospel. At that time she was not able to answer. In the autumn of the same year Steiner asked her a second time. Again she gave no answer.² For this reason eurythmy had to take other paths in 1912. Young Lory Smits was looking for a profession, and Steiner was prepared to train her in the new art of eurythmy, still to be developed.

At Easter 1924 – out of the “esoteric steam” of the Christmas Conference – Steiner again took up the original cultic direction of eurythmy, yet this time not in connection with the gospel but directly out of anthroposophy, through the eurythmic interpretation of the Foundation Stone verse (the “Michael-Imagination” followed later).³

This pointing towards the cultic direction of eurythmy does in no way signify that we are dealing with two kinds of eurythmy. Eurythmy is one thing; it is always true to itself, and its being remains the same in its various forms of appearance because it does neither arise from the physical world nor initially from the human soul, but out of the forces of the ether-world as they are working in the human etheric body.

Eurythmy and the Return of Christ in the Etheric World

This basic characteristic of eurythmy is directly connected to the central spiritual event of our time. For bordering on earthly world, in the etheric world out of which eurythmy draws its impulses, the etheric return of Christ is taking place in our time.

In this connection it is indicative that Steiner put the above-mentioned question to Woloschina during the lecture-cycle on John's gospel, at the end of which for the first time he speaks on a still prophetic possibility, his language feeling towards a formulation, of the soon-to-manifest reappearance of Christ.⁴ But what in 1908 could only be formulated as a possibility, had one year later already become a world-historic fact which was observed by an initiate.⁵ And in the following year, from January 1910, Steiner began to announce the etheric appearance of Christ.⁶

One year later he also revealed the connection of the reappearance with the unique ether-body of Christian Rosenkreutz. Beginning with the 20th century, his ether-body was to achieve a power in order to work beyond the borders of the secret Rosicrucian schools, to operate in the whole of humanity, so that human beings, overshadowed by this ether-body, can experience Christ in his etheric appearance.⁷

All this belongs to the preparation for eurythmy. Its actual beginning was 1912, parallel to the lecture-cycle on Mark's gospel in Basel, in the centre of which are observations on the cosmic Christ-Impulse, which as a world-rejuvenating impulse has distanced itself from all Ahimanic take-overs. In the penultimate lecture, on 23rd September, 1912, Steiner's observations culminate in words on the "young cosmic impulse" that was connected to the earth through the Mystery of Golgotha.

Out of this "new cosmic impulse of earth-evolution", which on Good Friday escaped from the hands of the Ahimanic "executioners" and on Easter morning greeted the three women at the grave, eurythmy was founded in the September days of 1912. And as at the turning-point it was initially women who first saw the Risen One on Easter morning, so here too women initially received and cared for the impulse of eurythmy. Eurythmy is the Christian art of today, directly connected with that young cosmic impulse rooted in the etheric world.⁸

This not only allows us to feel responsible towards this youngest art, but also helps us to understand the following. During the time of the early development of eurythmy, Steiner once pointed out that this new art had to be wrested in a hard struggle from Ahriman. The consequences are that Ahriman is only waiting for the opportunity to get his hands on it. This would mean, however, for such a young art that has hardly been born, a degeneration to a certain death.⁹

Selfless "I"-activity

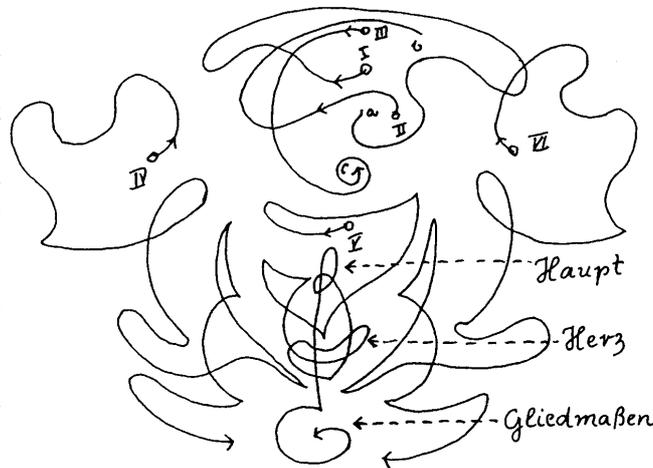
In "Occult Science—an Outline / Esoteric Science—an Outline" Steiner describes how, during the time of Lemuria, Lucifer laid hold of the human astral body, and on Atlantis Ahriman penetrated the human ether body. Eurythmy, taking its start out of the etheric body, had to be wrested from Ahriman who is hiding there. This has to happen repeatedly with every eurythmic activity through the conscious activity of the "I" of the eurythmist.

The art of eurythmy developed primarily out of the dialogue of the human "I" with the cosmic ether-forces in which the hierarchies are at work. With their "I"-consciousness, the eurythmists experience these forces in their astral bodies, in order to make them visible by means of their physical bodies formed into their own instrument through thorough practising. For this reason, eurythmy always lives simultaneously in two worlds. For the physical eyes of the audience it is visible in space, in its etheric reality, however, it is also perceptible to the beings of the hierarchies, the souls of those who have died and for the elemental beings. Here lies its most important task to be a bridge between the two worlds in order to lead the human being to awaken in the etheric.

Thus the essential thing of the art of eurythmy does not lie in the physical but in the etheric realm. In music the spirit-uplifting and soul-refreshing element does not stem from the vibrations of the air but from the ether-forces which only use the air as a medium. In painting, too, it not the physical substances of paint but the fashioning etheric forces working through it which produce the actual artistic experience. In the art of eurythmy this applies in an

increased measure. For it is not the visible gestures of the body, but the movements of the etheric revealed in it which are the essence in particular of this new art.

Similar things apply for the soul-element. The human soul with its subjective feelings in eurythmy play an important yet a serving role. As from the one side the physical body, so on the other side the soul becomes the servant of the objective etheric element. This can only be achieved through a selfless "I"-activity of the eurythmist. The "I" becomes conscious of the forces of the ether-body in order to educate the astral body according to its example – in order that the "I:" can fashion them without diminishing their effectiveness. In other words, here the "I" has to prepare in the soul (astral body) the inner space for the free unfolding of the etheric forces. This implies a thorough purification of one's own soul, which finally has to result in the complete revelation of the human being through speech and music. In these forces of catharsis, which in a eurythmy performance can also influence the audience, lies the healing task of eurythmy.



Eurythmy-form to the fourth part of the Foundation-Stone Verse. The central form (V) presents the in-streaming of the forces of the Christ-Sun into the human being.

Drawing: Rudolf Steiner (GA K23/1, p. 100), from: Sergei O. Prokofiev: *Menschen mögen es hören. Das Mysterium der Weihnachtstagung*, Stuttgart 2002, p. 353.

Achieving objectivity in the etheric realm

The first steps to fulfil this task lie in reaching the objectivity of the etheric in eurythmy, whereby what Steiner takes up as a certain ideal becomes possible. He explains through the following example: "And just as little as one and the sonata played two pianists independently of each other is influenced to a certain degree by a subjective conception, so in eurythmy. When the same piece, the same poem is presented by two personalities or by two groups, what enters through the individuals is not more different than the individual interpretation of two pianists of one and the same Beethoven sonata."¹⁰

Eurythmy is not possible without this path of purification of the soul. For either the supporting element of soul is missing, and the eurythmic movement falls out of the etheric down to the physical because it is insufficiently inwardly carried within the human being, or the non-purified astral element distorts (often unnoticed) with its passions, wishes and egoisms, the original purity and the cosmic lawfulness of the etheric forces. Instead of allowing it the space to unfold, it is squeezed out through uncontrolled human astrality.

Eurythmy wants to call up not paucity of feeling but new depths and purer clarity of feeling formed out of the world-lawfulness of etheric element. This feeling will then by itself, without any force, follow only the true, the beautiful and the good. Here lies the great educational task of eurythmy.

Dangers of self-presentation or mere physical movement

From these considerations the two dangers of eurythmy become clear, which come about out of the omission of a free dialogue between the "I" and the ether body. Instead of the eurythmical movement being led by the "I", on the one hand the tendency of the surging, uncontrolled astral element takes the upper hand, and on the other hand its point of departure out of the etheric can be moved to the physical.

In the first case, out of eurythmy there arises a kind of expressive dance, which certainly uses the eurythmic elements, but its pure etheric element is hemmed in and distorted through impure astrality. People then begin to speak of what they themselves feel and strive to express what is subjectively felt. All manner of self-presentation stems from such an attitude.

The second danger consists in changing the point of departure to the physical plane. Some people are very naturally talented movers, who with no trouble or effort learn the gestures of eurythmy, yet without laying hold of the etheric point of departure. Without noticing it, they are able to replace it through purely physical mobility. Then there arises a misleading picture of eurythmy, similar to photographs but not the real eurythmy. An example can make this clear.

In the book "Knowledge of the Higher Worlds—How is it achieved?" Steiner describes an exercise with two seeds, a real one and one artificially produced. One cannot distinguish either with the eyes nor with the microscope. The invisible difference lies in the fact that a seed contains etheric forces and consequently is surrounded by an aura that is missing with the other one. By planting both in the earth, the difference is soon noticeable: Only one seed begins to grow and bear fruit, the other doesn't. Applied to eurythmy this signifies: Among its most important fruits it must give people access to the etheric forces of the cosmos, instead of per-

forming to the audience a very skilled surrogate for eurythmy.

"Body eurythmy" appears as a kind of modern ballet and "self-presentation eurythmy" similar to the many different forms of contemporary dance. But because such art-forms often call up superficial fascination, addressing today's taste and what the general public is used to, they are much more easily understood and are more easily appreciated.

That through such paths great and admirable artistic achievements can be gained, shows the success of classical ballet and individual inspired artists in the field of expressive modern dance, like the legendary Isadora Duncan, or in his time Ismael Ivo and others. Both forms of the art of movement strive in other directions. They have their own aims which are fully justified. Yet those who want to go in these directions can't call it "eurythmy".

Nothing arbitrary, but according to lawfulness

For this reason Steiner never tired repeatedly to emphasise at the time of the coming-into-being of eurythmy: "I beg you to consider that the art of eurythmy is not a play of facial movement, not mime, not an art of gestures [positions?—Tr.], that it has nothing to do with the usual art of the dance. All these art-forms express what lives in the soul through a direct gesture or the like. Eurythmy is somewhat like music itself. Nothing arbitrary lies in the movement that is performed, but something lawful lies in the individual movement and sequence of movements."¹¹ In our individualistic age, in which everyone loves to express himself, it is difficult for people to experience this objectivity.

It follows that from the beginning eurythmy has to forego easy success with the audience – because its reception presupposes a preparation of the audience or even a certain schooling.

Spiritual ideal of eurythmy

With the decision to become a eurythmist, the person inwardly places himself before the sculptural group of "The Representative of Man", between the Luciferic and Ahrimanic powers, even if he is not always conscious of this. In the context here "The Representative of Man" is a picture of what today wants to enter from the etheric world into the human etheric body, in order to be perceived there and be developed further. This work with the etheric forces is again sent in two directions – on the one hand into the astral body, and on the other into the physical body. When this happens, the Luciferic power retreats out of the purified astral body, and the Ahrimanic powers have likewise to step back, so that through the physical body the pure lawfulness of the etheric can become visible. Through a displacement upwards or downwards of the middle level, which is essentially connected with eurythmy, the dialogue between "I" and ether-body becomes silent and there comes about either Luciferically coloured soul-movements or Ahrimanicly coloured kinds physical kinds of movement.

It is still more fatal for eurythmy when these two directions are brought together and, in avoiding the pure etheric, directly express in the physical body the urges of the soul and the emotions, thereby misusing the whole instrumentality of the eurythmic gestures, forms and movements for their foreign aims. Such a negative development, which is strongly expressed on the left side of Steiner's sculptural Group would

rob eurythmy of its Christian character and thereby rob it of its actual culturally forming task in today's world.

In its primal essence eurythmy is a spiritual art that finds its adequate expression in the etheric element. It assumes that "everything that exists in the sensory world, is based on something spiritual. This spiritual element can only be presented through the human organism. And this presentation of the perceived spiritual element through the human organism – that is, expressed by the will – that is eurythmy".¹²

This relationship to the spirit is still widely incomprehensible and foreign to people of today. Consequently eurythmy itself and even more its presentation to the world demands true Michaelic courage.

- 1) Exemplarily shown in the discussion between Werner Barfod, leader of the Performing Arts Section of the School of Spiritual Science, and Jurriaan Cooman, Manager of the Agency 'performing arts services' ("Das Goetheanum" No. 13/2002) and in the forum contributions on the theme "new eurythmy" ("Das Goetheanum" No. 19/2002).
- 2) Margarita Woloschina: *Die grüne Schlange*, Stuttgart 1982, p. 200f. My emphases.
- 3) See Sergej Prokofieff: *Menschen mögen es hören. Das Mysterium der Weihnachtstagung*, Verlag Freies Geistesleben, Stuttgart 2002, chap. 4.
- 4) See Rudolf Steiner: *Zur Geschichte und aus den Inhalten der erkenntniskultischen Abteilung der Esoterischen Schule von 1904 bis 1914* (GA 265), 15th April 1908, p. 407 (E.T. forthcoming); and *The Gospel of St John* (GA 103), lecture of 31st May, 1908.
- 5) Rudolf Steiner: *Building Stones towards an Understanding of the Mystery of Golgotha* (GA 175), lecture of 6th February 1917.
- 6) For the first time on 12th January, 1910 in Stockholm. See Harald Giersch: *Rudolf Steiner über die Wiederkunft Christi*, Dornach 1991, p. 107f.
- 7) Rudolf Steiner: *Esoteric Christianity* (GA 130), 27th September 1911. RSP London 2000.
- 8) A direct connection of eurythmy to the Christ-Impulse arises from the fact that Rudolf Steiner relates this art to the seventh principle of man, Life-spirit or Buddhi: see Rudolf Steiner: *Art as seen in the Light of Mystery Wisdom* (GA 275), lecture of 29th December, 1914. Christ is often related by him to Buddhi, e. g. in Rudolf Steiner: *The Temple Legend* (GA 93), lecture of 4th November, 1904. RSP 1985.
- 9) With great concern, Marie Savitch spoke shortly before her death on the future of eurythmy. "Eurythmy now has the choice, either to link more closely to Rudolf Steiner or to degenerate, before it has been born" (oral comment to Birrethe Arden-Hansen).
- 10) Rudolf Steiner. *Eurythmie – die Offenbarung der sprechenden Seele* (GA 277). Address of 4th April 1920.
- 11) *Ibid.* Address of 17th August, 1919.
- 12) *Ibid.* Address of 26th March, 1922.

Source: Supplement to the weekly "Das Goetheanum": *Was in der Anthroposophischen Gesellschaft vorgeht – Nachrichten für deren Mitglieder*, No. 23/24, 8th June, 2003.

How can work in the etheric become concrete for eurythmists?

Anne Hildebrandt-Dekker, DE-Alfter

In Sergei Prokofieff's stimulating article in "Das Goetheanum" of 8th June, 2003, "Eurythmy as a Christian Art", the thought-content is concerned with the "original impulse and essence of eurythmy". Looking back to the motive of the birth of eurythmy, the author develops the spiritual tasks of this art and its cultural impulse for the present time. "The essence of the art of eurythmy does not lie in the physical but in the etheric realm... For bordering on the earthly world, in the etheric world out of which eurythmy draws its impulses, the etheric return of Christ is taking place in our time... Its [eurythmy's] most important task [is] to be a bridge between the two worlds in order to lead the human being to awaken in the etheric."

The spiritual-scientific knowledge of the essence of eurythmy is a valuable help to orientate; it needs to be translated for the eurythmist into the practical and artistic realm. How does this become concrete? If the eurythmist takes his high cultural task seriously, then as a practical task there awaits him – alongside the thorough task of making his physical body supple and transparent – the training of a second invisible instrument, of his vital body. Whereas the structural and functional situations of the physical body can be found in every book on anatomy, this second instrument, the vital body, is quite unexplored in structure and function. How then do I gain a concrete perception of the etheric and, from this, a growing schooling of the living human being of movement?

This is precisely the theme of research into the energies. It shows a path of practice to experience and train the vital body and its organs. Through a training in the energies, the eurythmist becomes aware in the doing of his complexly fashioned instrument. And so I permit myself to add to the valuable descriptions of the spiritual scientist some supplementary words with regards to the schooling of the instrument from the point of view of the practitioner.

"The art of eurythmy develops primarily out of the dialogue of the human 'I' with the cosmic ether-forces, in which the hierarchies are at work" (S. Prokofieff). How as a eurythmist do I enter practically and artistically into an exchange with the cosmic ether-forces?

The experience of the energies is based in the first place on the discovery of the stream of life. It can be found as a vital continuation of the in-breathing. This life-stream loosened from the physical can be led with the help of conceptual signposts. Both together, life-stream and signpost, prove themselves as sure companions for the opening of the seven most important energy-centres and the exploration of the spaces that can be experienced through them.¹ The physical body surrounded by seven spaces, which in this way I get to know in connection with the living element, yet according to their nature do not all originate from the living element. Only in the first body-bound space do I discover the actual life-preserving ether-body. All further spaces manifest themselves full of life, yet the world of soul and spirit is their home. In them rests all the wisdom of the world, into them work the above-mentioned cosmic ether-forces and in them are also to be found the three artistic means of eurythmy.

The human being when he walks feels he is carried in the first "life space" which closely surrounds him. If the stepping is coloured with emotion, the second step opens up, the "emotional level". It too remains body-bound. Only the third space, the "front space", makes possible the opening to the periphery on the level of its vital structure. Eurythmic forms in conversation with the space become possible. The first artistic element, "eurythmic movement", is here at home. The carrying organs of life (energy-centres) of these first three spaces live in the realm of the will (root centre, sacral centre, navel centre), in this way the human being in movement is a complete human being of will.

The fourth living space, the "realm of the middle", rests on the heart. It is the space of the meeting between heaven and earth. On this focus-point, the power of super-personal power of love comes about. For the eurythmist this can be experienced outside the gestalt as inspiration from the periphery for the gesture, as "eurythmic feeling". All further spaces are rooted in the purely spiritual element. In doing eurythmy, I experience its light-filled periphery only as an influence, as a forming influence taking hold of the gestalt, as "eurythmic character".

These are the vital spaces of the eurythmic means of art, which I can concretely feel as energies, yet in which I first only remain in a receiving mood. Because according to their nature the energy-centres, like all organs, are purely of a receptive nature. Consequently, intentional fashioning via the energy-centres in art is not healthy and has to be avoided.

With the first level of working of the energies, the experience of the field of energy with its centres and spaces, only the one half is realized of the above-mentioned "dialogue of the human 'I' with the cosmic ether-forces", the listening becoming-aware of the periphery. But how as a eurythmist do I find the instrumentarium, the instruments of ensouled intentions enabling artistic formation and statement?

Already the experience of the vital spaces of the energy-field show how the soul and spirit element is organised in the living element. Once again I meet this phenomenon. In searching for artistic intentions, I find anew a manifestation of soul and spiritual force in the vital element – the anchoring of the "I" on a vertical line in the middle of the body and three energy-centres on this line as three guardians of the soul-forces.

In order to reach this new level of the energies, I have to arrive first at an experience of inner space. "Here the 'I' in the soul has to prepare the inner space for the free unfolding of the ether-forces" (S. Prokofieff). I have to pull inwards all my attention. This is the reverse of work with the energy-field – which teaches me to open the energy-centres in order then to lead the gaze completely towards that which approaches – I now learn to draw all the activity within in order then intentionally to be outwardly effective. In this way during the work with the energies, changes occur which are foreign, indeed contrary, to everyday life.

The energetic manifestation of the soul-forces comes about in practising after establishing the inner attention-space and after the completed out-breathing. When the life-process of breathing is completed, the back is relaxed, then a strong stream approaches me from the earth. Its force is gathered in the incarnation-point, the vital-organ of intentional will-force lying about 3 cm. below the navel. Through

the point of incarnation, I am in my will firmly bound to the earth. The stream then flows higher and gathers itself in a second vital organ, the seat of the soul. This lies about 8 cms below the beginning of the breastbone. The seat of the soul now lights in feeling into the horizontal periphery. A third point of energy, the guardian of the forces of thinking, I no longer find within my body. It lies about 1 metre above the head and, described as the point of individualisation, is turned towards the heavens.²

Work on the the manifestations of the energy-centres of the soul-forces is not easy. It demands long practice until the three centres are awoken and can be consciously held. Thereby I go through different stages of practice that can only be indicated here.

I can at first feel the three points of the energy-centres, for example, by putting my hands on it, or by an indicative gesture. In this way as vital organs they become strengthened and make a healthy effect on the physical body as a correction of the gestalt. With this however they do not reveal their being.

But now I approach them from the side of the soul, by activating them through soul-motifs. I say, for instance, "I sing my song" and the seat of the soul is richly and fully unfolded. Nevertheless, it no longer takes account of its two colleagues, the point of incarnation and the point of individualisation; it rather pushes them away through excessive growth.

There is however one way to tame the seat of the soul. I say to myself, "I am my song". If this sentence is realised then my "I" enters the living manifestation. I stand in the vertical along which the three above-mentioned points lie. I am one with the "I"-line and all three points are at the same time present. At this stage of the work, the spiritual presence of mind is great. If it is summoned then through the forming of the vital organs, the possibility awakens for the three soul-forces to be practically and artistically fashioned – will (point of incarnation), feeling (seat of the soul) and thinking (point of individuation) and at the same time the realisation of the "I"-line in the living element. The "dialogue... of the human 'I' with the cosmic ether-forces", as S. Prokofieff presents it, can begin.

The magical connection with the living periphery (front space) via the navel centre becomes, in conversation with intentional will-force of the incarnation-point, a healthy eurythmic movement.

In the heart-centre, the conversation via the in-streaming of the forces of the periphery into the heart-centre and the shining out from the feeling seat of the soul becomes feeling-perceiving gesture.

This, however, is only possible if two things are taken into account. Firstly, my "I" has completely to unite with the seat of the soul, I have to be in my centre. Secondly, no personal-coloured content is allowed to fill the seat of the soul. Nothing but feeling-activity exists. Its content is received via the heart-centre from the periphery. The latter does not mean that my feelings are weakened, on the contrary – in order to lead this conversation, all three soul-forces have to be clearly intensified. We are dealing with its serving activity, not with a possible content. And in this way, there is concretely realised in the energy-centres, what Prokofieff writes, "Eurythmy wants to call up not paucity of feeling but new depths and purer clarity of feeling formed out of the world-lawfulness of etheric element."

Rudolf Steiner gave to the eurythmists only one energy-centre, the seat of the soul, for what is called the eurythmic point of departure. Why didn't speak of the complex build-up of the energy-field and of the manifestation of energy of the three forces on the "I"-line? Was this omitted, firstly, because of the given historical situation at the birth of eurythmy (see S. Prokofieff), or, secondly, out of concern that a wrong dealing with the energy-centres could lead to dangerous misuse (see above), or, thirdly, was it omitted because it did not appear important to him then? Indeed, with the seat of the soul we would have the key to all eurythmic work, because if my "I" is present there, then at the same time the incarnation-point and the individuation-point would be awoken. If the three soul-forces would be held by the "I", then the energy-centres would open in selflessness and the living periphery would stream towards us.

Because, however, the seat of the soul today is so seldom taken hold by the "I", eurythmy can only be partially realised. Work on the energies can be helpful here. It does not stand in contradiction to the anthroposophical image of the human being. It can far rather serve Rudolf Steiner's high demand and concretely realise the eurythmic point of departure. I can find this through practice of the energies as the living centre on the upright between two further energy-centres, the incarnation-point and the individuation-point. In this line, the force of consciousness of the "I" works into the soul-forces and can receive the cosmic life-forces via the energy-field and its seven centres. The spiritual-scientific knowledge of the being of eurythmy and the work in the etheric will become concrete for the eurythmist through research of the energies.

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- 1) See [my] "Energetische, meditative, eurythmische Räume entdecken und beleben", Verlag am Goetheanum, 2003.
 - 2) See "Lichtarbeit" by Barbara Ann Brennan, Goldmann Verlag.

What's up with the "Gestures for Music"?

Questions and supplements to articles by Alan Stott

Reinhard Wedemeier, DE-Berlin

In his two comprehensive and deep articles (*Newsletters* Nos. 36 & 37), Alan Stott pleads for the "classical" tone-gestures which he thinks are the essential basis for music eurythmy. But I think he unfortunately misses the crux of the matter.

For nearly every student of eurythmy during his/her training a discrepancy arises in the experience of the gestures for speech sounds and that for angle-gestures. The speech sounds from the beginning can be understood and ever more deepened, but with the notes questions and problems already arise from the beginning. Often we feel we must be unmusical to experience the gestures and we save the situation by diligently "learning the notes", often in front of a music stand with the score before our noses. A path to lay hold of and experience the tone-gestures is as a rule not given.

I think that still too little consciousness of the historical and topical problems of tonal-gestures is present, and for

this reason I would like to supplement Stott's "historical survey" with a few point of view.

It has become quite clear by now that the tone-angles were originally conceived as *gestures for the degrees of the scale*, differentiated in the major (above the shoulder level) and in the minor (below). This means, to repeat, that what we call the gestures for C major was the *basic gesture* for *all* the keys. The differentiation of whole-tones and semitones as well as sharps and flats does not originate from Steiner (see the account by Elena Zuccoli in "From the Tone Eurythmy Work at the first Eurythmy School in Stuttgart 1922-24". Verlag Walter Keller, Dornach 1981).

Already very early on two directions appeared amongst the eurythmists, some took the tone-gestures as "absolute" and others remained with the "relative" tone-gestures. Apparently there were disagreements. In any case the situation was saved through Steiner's answers at the Teachers Conference, Stuttgart Waldorf School, 15th Nov., 1920.

X.: I'd like to ask, should the C-major scale be retained, and in music-eurythmy should value be placed on the absolute note? I have been wondering whether one should not take music eurythmy as relative music-eurythmy.

Dr Steiner: One can certainly do this.

A eurythmy teacher: I always proceed from the absolute note.

Dr Steiner: You can consolidate the movement in eurythmy by remaining in the absolute [conception]. We don't need to stick to it pedantically.

Rudolf Steiner's liberal answer shows that both variations are equally possible.

Alan Stott would like in a certain way to combine both principles, by advocating, that with the gesture "G" in G Major, not only prime but also the archetypal 5th degree (in C major) is to be experienced. It is quite clear that *only in this way do the absolute tone-gestures have meaning*. The presented demand, however, is exceptionally high and is hardly to be achieved even by musicians of many years' training. Initially one has to achieve the ability to hear straight away the degrees of a scale from any given keynote.

Take a simple song (e.g. *Der Mond ist aufgegangen*) and carry it out in eurythmy *purely from listening* in C major, then e.g. in E major. Already many people will have problems in C major – what then happens in E major? Just observe yourself....

"Eurythmy as Visible Singing" was given in 1924 and here many questions arise for me to do with all this

- the "tone-gestures" are only *once* alluded to in passing (p. 12; E.T. p. 5), then *never again*. Instead, Steiner starts to develop the gestures for major and minor, then what we call the interval-gestures. *Why did he not speak on the tone-gestures?*
- Why did Steiner repeatedly emphasize, especially at the beginning of lecture 2, that gesture should be *experienced* gesture.... It appears he was missing something... ("Gesture which is to be used for the expression of music must be gesture rising out of actual experience, and this can only be an experienced gesture if the underlying experience is there first.")
- After the *Tonkurs*, the strict angle-gestures, completely

independent of pitch, were combined with the new indications for pitch. Here the gestures, which previously were only carried out *on the side of the body* (in the sideways plane), were now placed in the *frontal* area. A tremendous change occurred. Try the difference in practice and you will sense to what I refer. My experience, in short, is this. If I remain with my gestures in the frontal [sideways] plane, I experience more strongly the *raying in from the periphery*. If I carry out gestures in the front space and move the pitch, this sense is almost completely lost. My question is, does this change make any sense? Was the combining of pitch and angle-gesture intended at all?

Now the the topical problems: the gestures which are to express the musical phrase should be an experienced gesture. Honestly speaking, who experiences, for example, when forming a G# in E major an experience of the 3rd degree, in addition to the third degree as the experience of E major in relation to C major, that is, [with E] beginning on the third degree? Or differently expressed, What immediate experience do I actually have with the gesture G#?

If today people are discarding absolute tone-gestures, then this is probably because an experienced gesture is sought, in tune with lecture 2 of "Eurythmy as Visible Singing".

Experience, however, of the degrees in relationship to the keynote in each key, as expressed in the original angle-gestures, can be trained relatively easily and it opens up new worlds in experiencing the series of degrees of a melody (many examples on this are to be found, e.g. in Christoph Peters' book «Zur Sprache der Musik in Mozarts Zauberflöte» ("Mozart's 'The Magic Flute'; the language of music", E.T. in MS by Alan Stott).

With this contribution in no way should "absolute tones" be judged, especially when so profoundly represented as by Alan Stott. Rather it is extremely urgent to question the honesty of our experience. "Do what you feel!" Elena Zuccoli answered me, when I once shared with her my problems with the tone-gestures. The answer of a true artist, for which I have always been grateful.

Falling Asleep while Staying Awake

In answer to Reinhard Wedemeier

Maren and Alan Stott

After reading Alan Stott's articles (*Newsletter* 36 & 37), Reinhard Wedemeier kindly offers an interesting response. What a pity to "miss the crux" about the angle-gestures! So we are indeed grateful for Herr Wedemeier's kind words, honest questions and positive approach. Can the *Newsletter* serve to discuss practical problems? Ought our own *Newsletter* be the most exciting read available? Let us keep trying!

Herr Wedemeier is rightly looking for spontaneous feeling. Rudolf Steiner¹ expects this from the word go: the audience "experiences what the eurythmist is feeling and inwardly experiencing" (GA 277a, p. 5). In lecture 5, moreover, Steiner gives the ultimate answer to those who speak about freedom. The author of *The Philosophy of Freedom* observes

there is "no infringement of freedom", rather "what remains is the freedom to carry out the movements beautifully" (p. 53). Addressed to the *artist*, "Do what you feel!" can only mean (we suggest): "Feel yourself as a personality with the professional task of feeling and showing the music."

Wedemeier also demands instant listening response expressed in eurythmy. Have we understood this aright? Such an ideal is a lifelong aim – so too is a mature interpretation. Do people imagine an instant eurythmy for 2003? Perhaps a *visible listening*? With speech we can hear a sound straight away, but in music we cannot so quickly recognise a degree of the scale or name the chords. Now, according to Ralph Kux,² Rudolf Steiner created many eurythmy forms almost at once. First he had the music played, next he saw the eurythmist's attempt, then, pencil in hand, he heard the music for the third time and drew the form. What musicality and what preparation lie behind an example of such creative ability?

Even so-called musical improvisation is always *prepared* – it relies on set patterns, instrumental virtuosity, and so on. Everyone knows that great musicians practise and rehearse: every conductor studies the score, every instrumentalist does his eight hours a day. Yet the *element* of improvisation enters every good performance. Art, for Steiner, is always a question of *how*, and the emphasis, we may all gratefully agree, is on feeling experience. In writing about it all, can we approach the "the crux of the matter" for the practice of eurythmy?

One thing does not seem possible – to get behind Steiner. Can anyone reach deeper than he did for the task of renewing art? You can't get anything denser than the bones! And if you penetrate to the marrow you will eventually meet the human being of light (GA 233, 12th Jan., 1924). This human being does not simply sing and speak – he *is* Song and the Word. This realisation is not limited to the mysticism of the few, but is a scientific-mystical fact available to everyone. To approach a solution to topical questions of music eurythmy, we are led to penetrate the nature of musical sound.

Musical sound

Hermann Pfrogner, the well-known music theorist, expanded on Steiner's insights into musical sound. He describes³ its threefold nature. We have the physical notes. The sevenfold scale is "the resounding picture of the human being, pure and simple": the "etheric level *in the tonal system*" (his emphases). The system of twelve is the astral (= "starry") level *in the tonal system*. The third and final (spiritual) level Pfrogner terms "the enharmonic level". He sees musical development aspiring to make this level concrete (pointing to the 12 primes of the seventh cultural epoch). To the theory of music, Pfrogner supplied the missing concept of *Tonort* – "tonal region", or "tonal realm". The system of angle-gestures in eurythmy can reveal *all* this musical material.

Musical techniques, to repeat, are available. The system of angle-gestures was given – as the first indication, and, moreover, given to children – to show the music. To face the crux of the matter we do need to recognize musical sound. This is forced on us because Orpheus has been dismembered in the 20th century. Pfrogner's analysis shows that today there exists

- (i) an art of music (*Tonkunst*),
- (ii) an art of sound, or resonance (*Klangkunst*), and
- (iii) an art of acoustic sound (*Schallkunst*).

If you are interested to show the covering, or husk (*Hülle*), either of “resonance” or “acoustic sound”, then you have to search for appropriate gestures. Expressive dancers are well versed in this search. “Classical” is not our word for the angle-gestures of eurhythm. “Musical” is the right word – the angle-gestures can show classical, romantic, and modern music, indeed, any music you like, for “the soul wants to experience in music what as soul and spirit lives and vibrates in it here on earth” (GA 276, lec. 3).

Herr Wedemeier’s questions and supplements

Why did Steiner in 1924 not include explanations on the angle-gestures? Firstly, because he was giving new material and would assume his invited audience of artists would know the system given in 1915 (GA 277a, p. 68; E.T. p. 71). Secondly, it was suggested (not intended as a mutually exclusive view) that the six “unspoken lectures would cover the subject” (*Newsletter* 37, p. 24, E.T. p. 22). A third approach finds references to the angle-system of the eurhythmic instrument in the 1924 lectures – not to the system itself, but its *application*, e.g. GA 278, lecture 5, to show “every individual key”. *Is the “crux of the matter” implied here?*⁴ Notebook 494 (published complete only in the study-edition) also contains some material for research, especially one of the previously missing whole pages (p. 25) showing a sketch of the arm with the directions for major and minor and added note-names (clearly meaning degrees of the scale).

Now for some corrections:

- (a) The suggestion of “not only notes *or* intervals, but notes *and* intervals” is not original to the present writers, as Herr Wedemeier kindly suggests, but (it should have been more clearly stated) more a report on the decades-long practice of the artists with whom we have worked. U.-I. Gillert, for example, gives useful exercises precisely on this technique in her useful monograph.⁵
- (b) The flats and sharps *did* originate from discussions with Rudolf Steiner “after the end of the [1915] course” (Kissel, p. 79).⁶ The modification of the 30° angles to express semitones does not change the system. Perhaps that is why Steiner is reported to have replied to the question of showing the semitones with *Meinetwegen* – “I have no objection”. The 90° bend at the elbow, moreover, was introduced for both sharps and flats.
- (c) Steiner’s answer (Conference, 15th Nov., 1920) can be understood differently. Can we not see the patience of a master teacher, waiting for the day when eurhythmists will know their theory as practical experience? Steiner is restraining himself from giving fixed answers: responsibility is thereby given to the artists.

Eurhythm developed consistently. The essentials upon which to build had been given; Steiner knew the eurhythmists would wake up to realize their musical experience (like everybody else’s) is already integrated (more on this below). Knowing what happened in 1915, 1920 and 1924, we can attempt to answer the questions of 2003. The elements were given separately in order that eurhythm could enter “a living stream of development” (GA 278, p. 79). That includes doing “several different things simultaneously... [with] simultaneous devotion” (p. 86).

When all is said and done, there are no shortcuts to expression. The cited dispute between “absolute” and “relative” is merely historical. That situation is superseded by realizing the nature of musical sound. The original, archetypal scale in GA 277a⁷ is rightly *not* called “C major” but this basic pattern of the major scale *coincides* with what we call C major. May we suggest that Herr Wedemeier’s implied criticism is directed against those who have not yet discovered the expressive potential of the angle-gestures? After all, “learning notes” is already known to every instrumentalist, who, if he is also a musician, *goes on* to achieve concert ripeness. Musicians do not “show the system” nor what they have “learnt” (cf. Steiner’s remarks about the virtuoso. GA 278, p. 43); this is taken for granted – the musician’s job is to play the music. “Eurhythmists in the becoming” are frequently criticised – occasionally unfairly, though often necessarily, for some still “spell” or pick out notes, like depressing the piano keys but not playing the music. But the *helpful* thing, whether for those of the “do, do, do” school, or alternatively for those who criticise that mindless practice, is to develop expressive visible *singing*. The proverbial *prima donna* of earlier centuries apparently knew precious little about music, but she could sing. But today, even here, musical knowledge is becoming essential and serves to improve the art of performing. Paul knew it long ago, “I will sing with the spirit, and I will sing with the understanding also” (I Cor 14:15). So, eurhythm is arguably not more difficult and in essence not unlike the singing profession, or the mastering of a musical instrument (GA 278, p. 54). “Think how beautiful it will be when you carry out all this detail, how articulated and expressive a piece of music will be...” (p. 86).

“Was the combining of pitch and angle-gesture intended at all?”

Herr Wedemeier’s experience with “the frontal, sideways plane” is most interesting. The element of pitch, he points out, was added later. Well, is this not an enrichment of expressive possibilities? We all needed our mother’s milk and the apron strings. In other words, by all means repeatedly tune up to the original angles! Great instrumentalists practice scales, too. (When ex-child-prodigy violinist Yehudi Menuhin went to George Enesco for lessons, he even made him play open strings till they sounded beautiful!) But as soon as your heart and arms know the angles as reference points you can begin to *use* them in works of art – you don’t have to create the system each time; neither, for example, bore the holes in your flute for each note you play. If that is the early history of music eurhythm in a nutshell, it is only right that each artist recapitulates the stages. Then we step into real responsible freedom. (A personal comment might be allowed. Every day of my working life I play the archetypal scale for students. A so-called chore! Years later it has unexpectedly opened for me direct access into spiritual science – the nature of the human being and the stages of earthly evolution. The eightfold-path article had its origin here, too. A.S.)

Our musical experience depends upon the supply of musical sounds, or notes. Musical art, it may be agreed, includes *how* they are played, yet they have to be the correct notes in the first place. This leads to another topical problem: When obviously audible singing cannot abandon the tonal system, can visible singing do so and still claim to reveal the music? Some initial experience with simple songs was corrected by Steiner (GA 278, p. 73). Eurhythm never was

intended to double the instrumentalists' task. It never was "one-for-one" (or, note-for-note equivalence). The task is to get beyond the "reposing form", the "sculptural element". The astral body, the cosmic, formative music in us,⁸ which "usually remains stuck in a state of repose" (GA 278, pp. 56, 47), is to be revealed through movement. *This* movement, revealing the Musician, or Singer (termed "the chief musician" in the Psalm titles) in and between the artists and audience, has to answer the perennial question, "Why do I need to open my eyes when listening?"

The simplest tune will suffice to show the challenges – for example, Steiner's own "homespun" melodic ditty (GA 278, p. 38f.). Here he speaks of the notes, breaths, bar lines and phrasing. "You see, the presentation of eurythmy quite especially reveals that the melody takes up the actual spirit and carries it on. Fundamentally speaking, everything else does not add the spirit of the musical element, being at all events a more or less illustrative element" (p. 39). Devastating words?! Who can deny that Steiner chose to face the crux of the matter? The invention of visually effective, sweeping choreography for extended works is by far an easier challenge. However that is, the eurythmic means can give "a perfectly adequate revelation of the musical element" (p. 86), but only when the rest of Steiner's sentence is taken to heart: "simultaneous devotion" to detail and "management of your body". Detail is never isolated, and "body", of course, is never mere body but an "instrument" (p. 54).

Mozart and the performer's ideal

How agreeable that Reinhard Wedemeier cites Christoph Peter's masterpiece⁹ "*The Language of Music: Mozart's 'The Magic Flute'*"! Let us now take Mozart's well-known A major Andante theme (K.331; it was given a form by Steiner). A eurythmist (as Frau Gillert⁵ similarly explains) might say: First I practise the scale in its inner dynamic from prime to octave and back again, starting on the sixth degree of the archetypal scale (termed "A" for short) and correspondingly proceeding for the whole exercise. I live into the physiology of this particular configuration in the eurythmic instrument (basically, of expansion and contraction, not forgetting "in the transitions") as it comes to differentiated expression in the arms. I feel the point of departure moving along the arms (GA 278, lecture 7; more below).

Nobody, we suggest, "honestly experiences" an "A" or "G#", etc. in the way Herr Wedemeier implies – the question is misleadingly put. Any melody in tonal music is experienced by the listener and performer – eurythmists too – as *relationships* from start to finish, that is, degrees of the scale, melodic intervals and real or implied harmonic colouring (not to speak of rhythm, and so on). Who is it who "honestly experiences" all this? Why, everybody who can hum a tune! But if the above is the professional *formulation* of the spontaneous experience of everyone (in varying degrees of awareness – this embraces, too, the question of the right key), then there must be a way of expressing it all in a complete musical art-form – instrumental as well as eurythmic. And we all know there is. In every symphony, every Christmas carol, every lullaby, "Three blind mice" and "*Der Mond ist aufgegangen*", melody, harmony (heard or implied) and rhythm are expressed simultaneously and are experienced simultaneously (not to mention timbre, dynamics, and so on) – eurythmy can aspire to express it all. Only the intellect has

to recognize and speak about one aspect at a time. Eurythmic experience is *spontaneous and concrete*, completely and utterly. The terms "A" and "G#" are *abstractions* – and about as useful as a modern filing system; useful precisely for discussing music.

Returning to the piece by Mozart, it seems justified for the next paragraph simply to take up again the "first-person" style. My gesture, then, starts and ends in experience. I am to develop visible *singing* (this includes active listening). Beginning from the point of departure between the shoulder-blades, "out of the air, on to the air", on the third degree (*nuance* of awareness in the lower arm), I expand to the fifth (corresponding places in the eurythmic instrument, especially of the arms); I contract a melodic fourth and arrive on the second degree, and proceed to complete a similar phrase. I discover the first half of Mozart's theme reaches to the fifth degree (the "feeling third" of the archetypal key, so-called «E»). The second half starts on the fifth and reaches the octave (original "sixth" degree). All the nuances of degrees, melodic intervals, breaths, and so on are practised on the basis of "not only but also" – as pointed out before, doing "many different things... [with] simultaneous devotion" (GA 277a, p. 86). This is artistic research – "a staying-awake-while-falling-asleep" (GA 278, p. 9): the challenge, like any study of the human being, is limitless. Each time, the discipline of the composer guides my research. The question of style solves itself through my attention to the musical elements. The soul lives *in* the technique (GA 279, p. 10; cf. GA 278, p. 72).

Is it necessary to state that normally we are not aware *with our heads* of the relationship of the archetypal scale to the others? In fact "you must not be thinking" (GA 278, p. 81) *when carrying out eurythmy*, or art generally. Even with thinking, we can't "think about thinking" *at the same time* as the creative act of thinking. But that does not imply we are not invited to think in *preparing* and *evaluating* that act. For art, as Steiner goes on to confirm, everything is translated into the language of feeling – neither *at that moment* my feeling about my aches and pains nor a contemplation of my navel, but sharing, communicating, "in every branch of eurythmic activity" the feeling of "the personality, the whole human being of the eurythmist... so that eurythmy may become an expression of life itself" (GA 279, p. 21), concretely, in and through the eurythmic instrument. To repeat: not thinking notes and rests, but feeling them in heart and arms.

With the Andante theme, I am unlikely ever to reach final satisfaction with my interpretation. But that is the musician's experience, too – perhaps especially with Mozart. The legendary virtuoso pianist Michelangeli even gave up playing Mozart in public: "Too difficult!" By contrast, towards the end of his career the pianist Artur Schnabel declared that he chose to play those very composers whose music he could never definitively play – Schubert, Beethoven and Mozart. Two attitudes to a problem well-known amongst performing artists! These anecdotes underline the well-known fact that *attempted naivety is becoming increasingly no option*. If "spontaneous" listening and "spontaneous" art is possible – "a second innocence" (Clifford Curzon) – then it is the fruit of painstaking work. All the effort is worthwhile, because, we believe, it is not only part of "the second chapter of eurythmy" (R. Steiner, 1915; GA 277a, p. 159). Its other name is "the second half of earth evolution".

- 1) Rudolf Steiner. *Eurythmy as Visible Singing*. GA 278. Anastasi. Weobley 1998. E.T. and commentary by A.S.
- 2) Hermann Pfrogner. *Zeitwende der Musik*. Langen Müller. München/Wien 1986. E.T. by A.S. in MS; and *Lebendige Tonwelt*. Langen Müller. München/Wien 1981.
- 3) Ralph Kux. *Erinnerungen und Eurythmie u. Musik*. Mellinger Verlag. Stuttgart 1976. E.T. by A.S. in MS; and conversations reported by Friedhelm Gillert.
- 4) Discussed, with some words on the atonal conception, in Appendix 5 of the study-edition commentary (endnote 1 above).
- 5) Ursula-Ingrid Gillert. *Wege zum Eurythmischen Gestalten*. Selbstverlag 1993. E.T. by A.S. in MS.
- 6) Tatiana Kisselef. *Eurythmie-Arbeit mit Rudolf Steiner*. Verlag Die Pforte. Basel 1982.
- 7) Rudolf Steiner. *Eurythmy: Its Birth and Development*. GA 277a. Tr. A.S. Anastasi. Weobley, 2002.
- 8) R. Steiner. *The Essentials of Education*. 10th April, 1924 a.m. GA 308, p. 58f., one of the five occasions in 1924 mentioning the point of departure between the shoulder-blades.
- 9) Christoph Peter. *Die Sprache der Musik in Mozarts Zauberflöte*. ["Mozart's 'The Magic Flute'; the Language of Music".] Stuttgart 1997. E.T. by A.S. in MS.

Absolute Tone-Gestures or not?

Notes on Reinhard Wedemeier's reaction to Alan Stott's two articles in the two previous Newsletters

Hans-Ulrich Kretschmer, NL-Den Haag

At the request of the editor, I would like to answer Reinhard Wedemeier's article on the angle-gestures in eurythmy with a couple of thoughts. Firstly, in his article I am very pleased that in the discussion on the eurythmic gestures he seeks the point of departure in his own experience. It seems to me absolutely contemporary to want to link the elementary artistic lawfulness of eurythmy with your autonomous experience of the evidence. And for the future of eurythmy it could be the "Gretchen question", whether eurythmists move something that they have learnt, or whether they move what has become something of their own through an experience of inner correspondence of the gesture. Perhaps it is not so easy at all to decide on your own: What actually is really authentic artistic-spiritual experience? What do I just guess at the beginning? What do I rely on through habit and for that reason do not question any longer? What – in contrast to the real – is only *imagined* experience, that in my own world with all good intentions I have talked myself into, as long as I believe in it? In this connection, the observation can be allowed that in the anthroposophical world there is surely much that would not have been spoken or written about if the authentic experience had really always been the measure.

The angle-gestures pose a great difficulty for such authentic experience. As far as I can see, this lies in the first instance that an absolute experience of musical sound is probably for most people for a long time still music of the future. Even if you are gifted with absolute pitch – *i. e.* you have an inner capacity to memorize a pitched sound – it is still quite another

question whether with the note C the *essence* of C is experienced in contrast to the essence of E, F#, *etc.* Yet this would be the assumption if you want fully to experience the correspondence of an angle-gesture in eurythmy. To whom is it given, to feel authentic inner pain, when a eurythmist does "wrong" notes, that is, the gestures for other notes, as they are heard? One of the first eurythmists – I think it was Ilona Schubert – reported this from Rudolf Steiner, who saw her rehearsing. For me personally, I feel irritated when I see "wrong" notes, but I have perfect pitch and can easily check it. Nevertheless, this feeling arises even if I do not consciously look at the correctness of the angle-gestures, so that through this feeling I so to speak begin to awaken and register the "incorrectness" of the gestures. But I would not yet want to describe it as a full experience of the agreement of the angle with the absolute tone, it is but a first step toward it.

Do eurythmists exist who out of the movement fully consciously experience the essential identity of angle-gesture and what they hear? In any case many eurythmy students certainly initially struggle with the note-gestures. The correspondence of the angle-gestures with the degrees of the scale, which only C-major has, is here no more than a "bait", in order to begin to arrive at a felt musical experience in the gesture, as the experience of the degree of the scale easily makes possible. Reinhard Wedemeier – as numerous eurythmists already in Steiner's day – consequently questions whether it were not better, or in any case "more truthful", to use the angle-gestures generally only as degrees of the scale, regardless of the key that you happen to be in and what the absolute notes are called. Even if I agree of course with Reinhard Wedemeier, that practising the experience of the degrees is a very important and grateful task, and that he is right that in the beginning stages of music eurythmy they did not yet in fact distinguish between note and interval gestures, yet still I think that a use of the angle-gestures for the absolute tones is an important development of music eurythmy which should not be reversed – even if only in the future a generally full experience of the evidence of the angle-gestures is able to arise, and that we are still at the stage of childhood. And this for the following reasons:

(1) As a musical element, the note takes up a special place because its essential nature does not lie in the "in the inaudible *between* the notes", which is the case with all the other musical elements – the intervals, the harmonic relationships, pitch, rhythm and beat. We have rather to look for its essential nature "*behind*" the aural impression. In this sense the note is an absolute being, in contrast to the above-mentioned elements which have to do with relationships between the notes. In "Eurythmy as Visible Singing", the second phase of the development of music eurythmy, Rudolf Steiner deals with those relative elements of music, after he had given already in 1915 the absolute angle-gestures as a picture of the "singing process" in the human being (just as the gestures for speech sounds are in the human being; see further my book "Grundlagen der Toneurythmie"). What happens in the larynx and the neighbouring organs invisibly when singing is consequently the basis of the angle-gestures, which Rudolf Steiner points out in numerous addresses (*e. g.* 24th Feb., 1919). The singer, however, sings notes, not degrees of the scale. These only form – just as for example major-minor, pitch, note lengths, dynamics, *etc.* – the soul-

clothing of the notes, to which of course the singer also contributes. The actual process of singing does not lie in the soul-colouring of the note but in the note *production* as such. Now, the eurythmic angle-gestures in my experience are the only gestures with which one can really *sing* like a singer, all the other gestures are musical fashioning of the “in-between”. Only as gestures for the notes as such is their “singing potential” really used up. The degrees of the scale, major and minor zones, and so on, as they existed in the early days of eurythmy (Reinhard Wedemeier mentions Elena Zuccoli’s books) are in my opinion only preliminary steps, “bait” on the way to a real singing of the *tones*.

(2) It is the ideal of the really good singer, to let the musical sound manifest freely, *i. e.* freed in space from the bodily nature. The ideal singing sound is consequently the one where we receive the impression *as though it sounded from the periphery*, and not the one where we receive the impression that the singer himself is sounding. The above-described singing process, consequently, culminates in the appearance of the sound in the surrounding space. The same goes for the angle-gesture in eurythmy: It achieves its aim when the gesture calls up the impression as if the musical sound appears in the surrounding space. Even if this does not always happen – rather less than often –, the eurythmic angle-gesture carries the potential in itself. And here I personally have a really authentic experience as an onlooker: I was fortunate once to have “seen” how the angle-gesture of a truly sounding eurythmist was answered by a “beam of light” out of the periphery. Of course, the larger intervals are connected to the periphery, but here there always remains a *soul relationship between me and the periphery*. But the essence of the musical sound *lives in the periphery* and to this I can build up *no* soul connection. It can only answer out of the surroundings, as I say, under specific circumstances (more details again in my book “Grundlagen der Toneurythmie”).

(3) With this, I have tried to describe that the *nature* of the eurythmic angle-gestures corresponds with the nature of singing and the peripheral being of the musical sound (tone). A reduction of the angle-gestures into merely an experience of degrees of the scale would stifle the potential of the angle-gestures and thereby rob music eurythmy of its most essential dimension. The problem of the *angle-gestures* remain: Here we will have to remain with a patient approximation of an authentic experience; eurythmy in a way has its future still to come. But I do think if one can fully connect oneself with the singing *and* the peripheral quality of the tone-gestures regardless of a specific angle – and this should be possible –, then we already have an experience of singing and sounding, which can counteract the unsatisfactory situation with the angle-gestures, which mostly one can only learn out of the musical score. And perhaps one approaches in time the being of the absolute musical sound (tone) and begins to feel a little something of the character of a “C”, and so on. Even the character the individual keys – C-major might possibly reveal something of the note C – can possibly help here as another “bait”. For your own honesty, this means in the meantime to live with the hypothesis, amongst other things also to trust Rudolf Steiner. But when we look closely, don’t we do this, also with many other aspects of anthroposophy, wherever we do not possess

real spiritual vision, yet have at least a feeling trust which determines what we do? This does not mean a blind uncritical trust, but one of which I can say: Of this and that I am certain, but here I live with something about which I have so far only taken hold of one dimension, and where I am on the way some time in the future to understand even more dimensions. What would be the alternative? No angle-gestures or only such as degrees of the scale is for *me* no alternative, for the above-mentioned reasons.

Music and Eurythmy

– *a critical observation* –

Rosemaria Bock, DE-Stuttgart

How does music connect itself to eurythmy? How does music appear in eurythmy, when it is done, used or shown? Here the intention is not to contemplate the origin of music eurythmy, its development or its style. Only its manifestation, its possibilities of use will be discussed. On closer inspection two fundamentally different forms of the working together of music and eurythmy are revealed. And since these forms sometimes flow into each other or swim unclearly into each other, there is a need to focus on this difference:

- *The first area* of musical accompaniment: Here it is practised, different voices are taken up, speech are framed and accompanied.
- *The second area* is music eurythmy, “eurythmy as visible singing”, the forming of the musical element.

Turning to the *first area*, one discovers a variety which today is still growing. An extensive field is that of *practice*: Musical accompaniment is practised from kindergarten to the eurythmy training and in preparing for performing. Teachers, course-leaders and those responsible in the training are happy when they have a “eurythmy accompanist” – mostly a pianist –, who plays exercises, improvises, who patiently brings to sound single elements, sometimes needs to read scores and can transpose. Eurythmy teachers are especially happy to have musicians at their side who for the kindergarten and the first school classes are able to improvise in the pentatonic, in “the mood of the fifth”, and can use for this several suitable instruments alongside – or better still, instead of – the piano.

I. Stages of practice with musical accompaniment:

Kindergarten and lower classes: Taking up moods, rhythms of language, the stories and pictures turning them into music so that for the repeats the children always remain “in the imagination” and between speech and music experience a refreshing change between speech and music.

From classes 3 – 4, up to stage groups: Exercises are accompanied (walking, rhythms, forms, rod-exercises, *etc.*) in a free manner or with well-tried practice pieces.

From kindergarten up to aural exercises: To hear the beginning and ending of a musical phrase, to hear different steps (is the giant coming, the snail, or the little horse?) already in the kindergarten. To hear major – minor, the keys, polyphony, style of the different composers: throughout the whole school time and for all eurythmic training.

Hearing in letting your own instrument sound (tones, beat, rhythm, pitch, *etc.*)

From class 4 upwards: Practising the basic elements.

Practising of pieces of music whose elements are prepared (keys, structure, different instrument, *etc.*).

All this are necessary preparatory educational steps that are practised in every lesson and practice time needing a lot of musical accompaniment.

II. The musical moods:

These likewise have different levels.

The Preludes / Measures: These stem from the early days of eurythmy, especially before the birth of music eurythmy. The Merry Measure; the Elegaic Measure; Tiaoait; the Dance of the Planets; Behold thyself, behold the world; Evoe; the Energy Dance and Peace Dance, *etc.* in the early days were much practised and performed instead of music eurythmy. Anthroposophical musicians composed music for this which is still felt today to be right and helpful for the Preludes / Measures. Pieces were likewise composed for many rod-exercises and rhythms. Today the Preludes / Measures are to be found in the educational realm, but only a few have survived into the stage art. Many compositions are forgotten, *e. g.* the geometrical measures, many in addition are musically complicated, for the children they are in some ways somewhat dense. The favourites are still the Energy Dance and Peace Dance, Evoe by Max Schuurmann, the Merry Measure by Ralph Kux. (Only from December 1920 were silent Previews and Reviews introduced.)

Previews- and Reviews: Here likewise there are many compositions for eurythmy from the early days. Those used further are mainly the Preludes and Interludes from the fairy-tale of "Rock-spring wonder" by Leopold van der Pals, for the "Twelve Moods", "Olaf Åsteson" and the "Ariel scene" by Jan Stuten, and a few others. All eurythmists who rehearse fairy-tales and the presentation of scenes are always searching for suitable music. Here most varying styles are to be found, and many new things are composed. This applies in the same way for the schools and for all the stage-groups. The narration, the story-content, needs framing, the moods prepared through music. The music is arranged according to the story-content.

Narrative, pictorial music: Here music itself begins to want to say something. It characterises individual beings and events. Amongst the first pieces of music, which were performed from 1921, were *e. g.* "The Butterfly" by Grieg, "Fee dragée" by Tchaikovsky, "Dance of the Elves" by Grieg (chosen by the eurythmists). They were fashioned with the elements of music eurythmy so far given. The further music eurythmy was developed, such pictorial pieces appear less. For lessons in schools we still can't do without these pieces today alongside quite "classical" pieces. (Examples are: "Die Scharwache" by Mendelssohn, many pieces by Grieg, Musorgsky's "Pictures at an Exhibition", *etc.*). Here belong too some humorous pieces of music in various styles. All this cannot yet be called directly programme music. (In passing we can say, that today music is often placed beneath the spoken word, because this cannot lead to a conscious fashioning and falls out of the artistic conception.)

"Programme music": With the next two stages we reach a grey area. The speech and thought content dominates, yet no spoken word is heard. Music has to accompany the whole story and bring it to expression. What was described in sec-

tion 2 as a framing for the actual event now becomes the main concern, nevertheless on a level emphasising the feelings. The narration is built on the musical statement, on the more simple elements of music, yet hardly goes over into music eurythmy, because it wants to remain a pictorial survey. Elements of speech eurythmy, musical moods, rhythms, elements of the dance all weave into each other. (Examples for this are: The "Nutcracker", various fairy-tales of the "Fundevogel-Gruppe" *etc.*) Music is used as in ballet and other stage dancing. In its content, the subjective feelings are involved in order to support the story-content. (Does not the beginning for this lie in the musical accompaniment of silent movies?) In "Eurythmy as Visible Singing" we read: "[T]he sense of the words actually destroys melody... speech does violence as it were to the musical element."¹

Accompanying music in a finer way without an action content is mostly quite challenging music. Here music is used as an inspiration for our thoughts, feelings, moods and an art of improvisation. The art itself does speak to the audience, but is interpreted on stage in an individual and dance-like manner. The actual work of art is only to be heard, no longer to be seen (example: "Four Pieces").

In all these above-mentioned stages, music is the servant of movement. If it is used for practising to unfold a mood or to present non-musical content -, music and its players put themselves in the service of an art of movement. We perceive a unity of music and movement which nevertheless remains in a subjective sphere of feeling.

Let us now address the *2nd area*, music eurythmy.

"The spoken word appears *on* the human being. The musical sound appears *through* the whole human being."²

These words of Rudolf Steiner are often quoted. They were spoken before the introduction of the first elements of music eurythmy - they were nevertheless with the actual founding of music eurythmy later corrected, in part even deleted and reformed. The whole human being is music, it corresponds to him completely. Music sounds, is at work, and appears right through the whole human being. And because all the soul-members take hold right into the corporeality, stimulating, encouraging, harmonizing and also rejecting, music can fulfil many tasks with the human being. It encourages the process of practising and is liked by as helpful for children and beginners and, easier than speech does, conveys the feeling of being carried, of lightness, of flowing movement in space.

Only when it is a question of training your own instrument, does it emerge how difficult it is really to feel this sounding and singing. What the soul experiences through and through in moving with it, it can only be fashioned on a tuned instrument. And here lies the danger of swimming, of float off with the feelings through the movement. In the extreme case this leads to the dance, even if the gesture is often similar to a eurythmic movement which from this point of view are presented - to sing through the whole human being through laying hold of the instrument is something else.

How difficult it is to fashion music eurythmy in such a way that it brings music itself to appearance, is frequently painfully experienced by every eurythmist. To live completely in the music, to penetrate it completely with feeling and to fashion it as a work of art so that it sounds through the

movement, is still a long path. Even today we can still say that music eurhythm is far less developed than speech eurhythm. That nevertheless so many programmes are to be seen which show mainly or even only music is astonishing.

What in the previous couple of years was repeatedly expressed in writing, that “traditional eurhythm” was primarily expressed with the arms, the trunk remaining relatively rigid, that for the most part an eternal middle and uprightness is being retained, shows two things. Firstly, the writers – for whatever reason – have not seen any performances of the great eurhythmists who worked out of the movement of the whole gestalt with many variations out of the basic element (E. Zuccoli, E. Klink, E. Mohr, Lea van der Pals and others, and today can still be seen from many pictures). Secondly, it shows that many things have become flat, that the performances have become boring, that the demand “the musical sound appears through the whole human being” is not sufficiently fulfilled. No “tradition” stands before us, but future demands do. You could even read of “tradition and artistic experiment” as the poles claimed by the recent development. Certainly a new demand for development has to be admitted. But a tradition? Doesn’t this notion put into question whether Rudolf Steiner and also the first eurhythmists rightly brought the musical laws into human movement? Has no visible singing come about? Or has music even been subjectively changed? Tradition can only be what has been *thought out* by people, what has lost its origins, become empty. The question has to be, can musical lawfulness – not styles – become already ineffective after nine decades? Can the human organisation already be incapable of laying hold of it, so that only tradition carries it further?

An example should be mentioned. It leads into the sphere of the inaudible, which is so difficult to lead over into visible movement. How does the way lead us from the spatial middle, of the tonic, to the dominant on the right, and to subdominant on the left? Of course, we can be grateful that Rudolf Steiner has given this “indication”. When the inner security in listening and following such “indications” is not achieved, then “tradition” is spoken about that is to be overcome. Yet, on the other hand, doesn’t music itself leads us to these directions: middle, right, left (speaking bluntly). The “indication” can only be an initial prompt until music itself speaks in us.

The greatest holding-back of one’s feelings is necessary until intensive listening has progressed so far that a sound pulls in the corresponding direction, sounding through all the invisible human members. *Between* tonic and dominant lies the way. One even has to hear in advance – not only after a glance into the score to know something – what will sound in the future. This requires a long aural training, a musician – not only an accompanist – who also travels this path, a giving-oneself to the musical intention, an “I”-led will to fashion into the future.

It can be objected that modern music is not composed with classical cadences. Other elements can stand in the foreground. In any case, the fashioning in an artistic connection needs evidence-experiences of all that is heard, no blindly following of indications, no occasion for subjective expression.

A brief glance into education might be allowed. Are children able to take this path? What is possible from the early

years is correct listening. Indeed, one has to say from experience: Children arrive much easier and naturally to evidence-experiences through listening to musical gestures that adults do, unless they are specially trained. They themselves find the rightness of bar lines, intervals, phrasing and harmony. As a teacher one hardly needs to “indicate” anything, things come about through co-operation. The tones are certainly a difficult subject, they have to be introduced with special attention and lots of imagination of the adult.

Children can only begin to come to fashion things in music eurhythm in the artistic sense. The 16 to 18 year-old can only do their first own steps when they can build on the aural exercises of the first school years. It is then surprising to see with performances of pieces of music how unambitiously children live in the music and give themselves up to it. When this prerequisite can be carried up to the highest classes, then music eurhythm – however humble initially – can be an educator for selflessness and a social sense.

In this way the bodily instrument, like every outer instrument, *serves* music. You can learn “to feel how the muscles and bones have to be used in order to do eurhythm in the musical sense.... Anyone who is unable to feel at a specific place will never discover the right point of departure.”³⁾

And the eurhythmist *serves* ones again the music, by taking hold of it in its spheric sounds and makes it visible. In this way in music eurhythm the reverse of the above-described first area is shown when the music serves the eurhythm and orders itself as in an accompanying role.

- 1) Rudolf Steiner: *Eurhythm as Visible Singing*, GA 278, lecture 4. E.T. p. 49 [1996 ed.]; 43 [1998 ed.].
- 2) Rudolf Steiner: *Eurhythm: Its birth and Development*, GA 277a, 23rd August, 1915.
- 3) Rudolf Steiner, GA 278, lecture 7. E.T. pp. 78f. and 79 [1996 ed.]; 67 and 68 [1998 ed.].

Chopin’s Homage to BACH

Part 2: Towards a “second chapter in eurhythm”

Alan Stott, GB-Stourbridge

“In the reasoned view of the world, the human being finally arrives at undivided unity”

Rudolf Steiner. GA 2. Chap. 12
“[T]he better and truer our thought, the more it squares with the facts and explains them, the more is it spontaneous, presenting itself to the mind rather than presented by the mind to itself... [W]e feel ourselves not so much to apprehend as to be apprehended of it [the truth]. The truth comes upon us, rather than we come upon the truth... The truth has hold of us.”

Wilfrid Richmond

In Part 1, three aspects of Chopin’s *Preludes*, op. 28, were introduced:

- (i) the work was taken as a cycle composed as a homage to Bach, the living voice;
- (ii) the composer’s use of the keyboard notes BACH (= Bb-A-C-B) and
- (iii) his use of number, especially in connection with the Pre-

lude-pairs (C major-A minor, G major-E minor, *etc.*) were noted. Here we pursue further thoughts on this cycle, representing a unique moment of the developing self-consciousness of the art of music itself. Eurythmy-forms from Rudolf Steiner exist for Nos. 9, 11, 15 & 19. The present work arises from rehearsals of the complete cycle with, and performances by, *Eurythmy West Midlands* (2001 and 2002), to the writer's knowledge the first since those by *Eurythmiebühne München* (1968) under Friedhelm Gillert with Robert Kolben (piano).

The Mission of the Musical Arts

Rudolf Steiner may have spoken relatively little on music, but he spoke to the point. According to Steiner,¹ the musical arts *prepare* for the existence after death. Since the Mystery of Golgotha, experiences from this realm (initiation experience) are becoming generally available to humanity in our incarnate situation.

... [L]ong, long before before the human being enters consciously into the stages of initiation, he is able to express these experiences in his own way in "images", and this is done through music. In the final analysis genuine music is essentially a developing drama of life taking its course in musical sounds, which are an external picture of what the soul consciously experiences in the life of initiation.²

In the meditation for musicians,³ we are concretely to imagine the cosmic situation of the zodiac and planets, an experience awaiting us after death. This is neither a visual nor a linguistic imagining, nor a dancing, nor a nebulous mysticism, but—it would seem—an *aural* experience already available here on earth. The soul which in ancient times danced the cosmic rhythms, Steiner describes,⁴ has become stilled by the head. *This dead point is decisive.* For now, he continues, the soul begins "to babble, ... mumble and even to sing"—in reflecting something human *back* to the cosmos. This means that eurythmy as "visible singing" is *not* simply a revival of ancient cosmic dancing. It is a spiritualizing of bodily activity (GA 293, lecture XII), that is, *reborn* movement. In *Eurythmy as Visible Speech* (GA 279) Steiner speaks of "the essence of the human being". Only later in the lecture does Steiner use the shorthand names of the zodiac and planets, as Thomas Göbel points out with regard to the eurythmical positions and gestures (*Newsletters* 33 & 34, Michaelmas 2000 & Easter 2001). These gestures express "the essence of the human being, initially, as it is" and his "conditions of being". Here in the context of music—the other side from speech of this research subject, a "second chapter in eurythmy"—Steiner does use cosmic images, surely intending the 7 diatonic notes and the 12 keys of *our* music in their cosmic, or universal, reality. Steiner's suggestion simply *has* to relate to our music—but at what level? Surely not the actual melodies and musical pieces of the sensuous, phenomenal level—exploited by the recording industry—but rather at the rich etheric and astral levels of our *musical system*. He is aiming to stimulate artistic renewal from within.

The language to reveal this inner life is the "language" of music eurythmy. The musical system finds a correspondence in the angle-gestures of eurythmy. The twelve points on the circle (like a clock-face) and the sevenfold scale are combined by Steiner in a creative act amounting to genius.

(The smaller angles for the semitones E-F and B-C did not create a new system. The adjusted angles were made "after the end of the course"⁵ in Dornach, 1915). The system of angles humanizes the raying from the human heart of the cosmic Sun—which "makes music as of old".⁶ This is possible since the resurrection, or more correctly the first Pentecost (a community of twelve human beings around the spiritual-human Sun). The angle-gestures "meditate" the musical scales by an ensouling of human arms. The resulting abilities are placed at the disposal of a "singing-speaking, speaking-singing"³ that is both completely divine and completely human.

It perhaps needs mentioning that unless artists have made progress with the stages of inner dynamic of the scale, or the process of "progressively becoming human" (GA 279) of the planetary stages—ultimately, "the life of initiation"²—then threshold art has hardly become conscious in them. But at least nearly all musicians who play scales overtime for eurythmy students invariably learn how to play for eurythmy!

The Twelve

Hermann Beckh⁷ first suggested that composers from Bach to Bruckner trace the experience resulting from the path of the Sun along the zodiac from Aries to Pisces (from C major-A minor to F major-D minor). This, up to now, is uncontested by anthroposophical musicians. The major keys of Chopin's cycle do seem to follow this path, and that the minor keys portray the shadowy, earthly situation, or weight of Nature in the human being. Could the suffering presented in the *Préludes* in the minor keys speak as much of the humiliation of Him who was made one with us that He might take us with Him into the regained life of heaven?⁸ The new life of each *Prélude* in the major has to be completed by one in the minor. We could also say that the Pauline "man's spirit" and the "natural man", or "the likeness of the man from heaven" and "the likeness of the earthly man" (I Cor 2:11, 14f. and 15:49) appear as music, as a personal, human realization in art.

Building upon Beckh's insights, I suggest that

- (1) Chopin has written Preludes to introduce, or reflect in music, the rich experience of life after death. His well-known preoccupation with death was in the first line not something romantically-morbid but *initiatory*. Chopin was a first-generation romantic, not a third-rate decadent post-romantic whom history has forgotten—his heroic and poetic conceptions are original, not derivative. After Bach's chromatic sets of Preludes and Fugues, Chopin inaugurated a genre following the circle of fifths—after him Scriabin, Shostakovich and others contributed major works.
- (2) It seems that the major and minor polarity implies and portrays the dual possibility in the individual soul on earth. I suggest, the major/minor pairings in Chopin's *Préludes* become transparent for the situation of acceptance or denial (that is, loss) of the presence of the cosmic human being—evident to every human soul sooner or later on the path of self-knowledge. The path, trodden by the Redeemer, is the source of unlimited musical richness. "We need both to be quickened and to be slain" (Andrew Jukes,⁹ p. 59). Moreover, the apocalyptic writings present an ultimate split in human society for which preparation is already being made. In Bach, the need for

this decision is presented in specific late works, e.g. *WTC II*, Prelude No. 24.¹⁰

- (3) One “twelvehood” that could suggest itself as particularly apposite is the 12 “Amen-sayings”, or reiterated sayings, in John’s gospel. Chopin probably did not have these in mind as he composed. I suggest these eternal sayings from the realm of Intuition shine into the musician’s creative process. They shine not as linguistic formulae alongside the music, but as perceived moods *within and behind it*—which the composer interprets directly in notes. Behind Inspiration (Music) stands Intuition (the Word). In this sense and with the present case, it could be claimed that *the human expression of the twelvehood discovered by Chopin in his own soul initiated the composing*. This formulation approaches the similar experience of Logos-philosophers, for example, S. T. Coleridge. He was at pains to show that it is not really “we” who think. It is rather that we exist by the grace of thinking. We partake of Reason; it lights up in us; it is super-personal. “Thought is related to our minds just as light is related to the eye, sound to the ear”, wrote the young Rudolf Steiner (GA 2. Chapter 13). Our experience, of course, is not simply mental. When a curve or straight line is correctly carried out (*i.e.* revealed), can we not equally say that *the curve or straight line moves us*? The above conclusion, consequently, in no way minimalizes the composer’s sensitivity and technique. On the contrary, the insight rather enhances appreciation of Chopin’s achievement. To be played by “our planetary gods beyond”³—chosen, if you will—surely implies more capacity, not less! Furthermore, far from narrowing the discussion, the suggested connection universalizes it. Chopin no doubt heard the archetypes without the help of words, yet to appreciate his musical research we are free to seek assistance from words. “Proof” or conviction can only be gained by each person individually considering their musical experience both of Chopin’s music and of the archetypally musical Johannine writer, who, as Rudolf Steiner discloses, was initiated by Christ himself and subsequently incarnated as Christian Rosenkreutz.
- (4) Eurythmy as an art of the threshold (*i.e.* inasmuch as the performer himself or herself becomes the threshold) can for the first time in the history of the world artistically reveal the Cosmic, or Universal, Human Being in His etheric (= living) presence. *This Human Being can be glimpsed through the perception of the onlookers behind, with and between the particular phenomenal instruments (eurythmists and musicians)*. Consequently the following titles would emphatically *not* be an “illustrative” betrayal of the music—just as eurythmy is neither a betrayal of, nor a “dancing” to, music, but an *expression* and revelation of the music, justified because recreated from its human origin. The process is the opposite pole from Imaginative «Illustration”.

These Johannine Words out of the realm of Intuition, I suggest, are present *in* the creations of Inspiration first heard and written down by Chopin, hailed publicly by Liszt and several other musicians as the greatest pianist of his age—and perhaps for all time. It is perhaps not insignificant that the outstanding musician who specialized in the heyday of the piano—that one-man instrument which can rival and imitate the whole orchestra—was needed at this moment of

a self-realization of music. These eternal Johannine sayings, then, are recorded below in earthly language and aligned to Chopin’s *Préludes* in the major keys.

The Twelve “Amen-sayings” in John’s Gospel⁹

The Old Testament prophetic “thus says the Lord” is replaced in the gospels by an assumption of personal authority: “Truly, truly, I say unto you”. In John’s gospel there are 12 such reiterated sayings. The word “Amen” is one of God’s names: “*El-Amen*—God [whose name is] truth” (Is. 65:16), and “The Amen” Rev 3: 14.

1. Prelude 1 in C: the *Sphere* or *Home*—Heaven (Jn 21: 22).
2. Prelude 3 in G: a *New Birth*—(Jn 3: 3, 5).
3. Prelude 5 in D: the *Way*—the life of the new man (Jn 5: 19-22).
4. Prelude 7 in A: his *Food*—the living Word, that bread which comes down from heaven that a man may eat and not die; new Blood creates a new creature (Jn 6: 26-58).
5. Prelude 9 in E: his *Liberty*—which he has and gives, even to be free from slavery to sickness and death (Jn 8: 31-35).
6. Prelude 11 in B: his *Divinity*—as he proceeded forth and came from God; harmony of heaven and earth (Jn 8: 48-58).
7. Prelude 13 in F#: his *Service*—as a shepherd walking with them where they walk, then laying down his life for them that they may live (Jn 8: 31-35).
8. Prelude 15 in Db: his *Sacrifice*—except a corn of wheat fall into the ground and die it abides alone, but if it die, it brings forth much fruit, and he that hates his life in this world shall keep it unto life eternal (Jn 12: 24-26).
9. Prelude 17 in Ab: his *Lowliness*—the disciples are cleansed and God is glorified by his humiliation. “He takes and takes away our infirmities, stooping to wash our feet, that as His members and in His life we may do the like for others” (Jukes, p. 201). The washing of the feet and the essence of the Lord’s Supper are one (Jn 13: 1-32).
10. Prelude 19 in Eb: his *Glory*—he reveals God, so that he that has seen the Son has seen the Father also (Jn 14: 8-14).
11. Prelude 21 in Bb (and 22 in G min): his *Joy and Sorrow* (16: 16-25).
12. Prelude 23 in F: his *Perfecting*—the end, even as the beginning, of this wondrous life, being still marked by the same entire surrender of self to God in everything; union of heaven and earth (Jn 21: 15-23).

An example: the sixth Prelude-pair

The above summary is manifestly inadequate to carry the weight of the claimed relationships. On the one hand, an illustrated explanation would seem to be demanded. On the other hand, the reader’s freedom with Chopin’s music has to be respected.¹¹ Readers have to be free in the way they approach op. 28 both as a composed meditation on Steiner’s lines and also as windows into the realm of Intuition through a specific connection with some eternal sayings in John’s gospel (here Juke’s meditations⁹ are particularly helpful). A sketch, however, is added of a *Prélude-pair* (selected at random), merely to “share notes” on the suggestions made here.

Interpretation of absolute music directly concerns the feelings, but also the will, the deepest and most comprehensive side of our nature. The level of Intuition (to repeat) is categorically *not* about information and programmes—though where *inner reality* is not met, an opinion is clearly

all that remains. These incomplete notes aim to support an artistic interpretation of absolute music—intending to assist, but to dictate nothing whatsoever. Technical mastery and maturity of musical interpretation are assumed. With Steiner's example as an artist, we may approach musicality itself as something even bigger than the artistic profession—and without abdicating artistic discipline.

Prélude-pair No 6. (i) Prelude 11 in B major, Vivace

Notes:

- "The Dragon Fly" (von Bülow); "A maiden's wish" (Cortot).¹²
- B major is the key of "transfiguration... the transfigured and transfiguring gleam of the departing light... of the passing summer and the approaching autumn... the hour before sunset" (H. Beckh. 1932.). Zodiacal sign: Virgo. Later, Beckh¹³ wrote: "Chopin's B-major Prelude has something lightly transfigured, a certain suspended, butterfly-like gracefulness, something etheric, leaving the ground of the earth already as it were corresponding to the peculiarity of B major. The earthly here is already left behind as though we drift off with this key up into the super-earthly."
- "Amen-saying": "I tell you the truth,' Jesus answered, 'before Abraham was born, I am!'" (Jn 8: 58 NIV). This halfway peak proclaims the undivided human being; Creator and creature are one.
- Form: song without words, two "verses" with "accompaniment" composed for the one instrument.
- Eurythmy: choreographic form by Steiner, moved through twice.
- 6th key on the circle of fifths.
- Written in 6/8 but alternating with hemiola bars of 3/4—middle "song" section. The r.h. bb.3-20 (= the "voice" part) is throughout in 3/4.
- Predominantly 6 quavers in both hands for each bar.
- $6 = 2 \times 3$ and 3×2 and $1 + 2 + 3$. Six is the number of creation; the hexagon symbolizes the harmony and balance of heaven and earth.
- The positive symbolism of 11 (the B-major Prelude is the 11th) is $6 + 5$, the sacred marriage of heaven and earth. Achieved musically through a union (as also in Nos. 5, 17, etc.) of "voice" part and "piano accompaniment" (that bb. 1-2 is a single line is a unique detail—note also the different ways the composer combines 1, 2 & 3); the relationship of treble and bass (flowing quavers for both hands); and above all a successful union of duple and triple time—even between the hands (e.g. bb. 3-4 r.h. 3/4 l.h. 6/8). At the same time, this union shows possibly the most significant and weightiest musical use of the number 6.
- 6 quavers for both metres: pairs of hemiola bars of 3/4 = 6 crotchets. What metre for bb. 1-2? Though the corresponding passage bb. 23-24 is clearly 6/8, this is not decisive—metric ambiguity may be intended. Note the effect of the quaver rest in l.h. b. 19 to re-engage in 6/8, thus preparing for the Coda.
- The first note (F#), a single dotted minim, occupies a whole bar. This note (incidentally, the exact middle point between the two tetrachords of C major) bears a cross. This threshold note also opens the expressive middle section in D# minor of Prelude No. 15 in F# major.
- Opening phrase reaches 6th degree in bb. 2 & 6.

- Sixths in r.h. harmonically and melodically, also l.h. bb. 5 & 6 and corresponding places. Ends b. 25 r.h. harmonic 6th, also b. 27.
- 27 bars = 3^3 – a significant number in mysticism, suggesting divine harmony. Begins and ends with a dotted minim = 3 crotchets worth in one note ("3 in 1"). Ends with 3 dotted minims: 3 note-names, 12 played notes in the time of 12 quavers ($6/8 \times 2$). The r.h. note D# and a movement in the bass link to:

(ii) Prelude 12 in G# minor, Presto

Notes:

- "The Duel" (von Bülow); "The Ride by Night—tragic ride on a stormy night" (Cortot).¹²
- Beckh neglects G# minor, preferring Ab minor for this position on the circle of keys, even though it is scantily represented in musical works. He cites Beethoven: op. 26 "Funeral March" and the "Arioso dolente" section of the Adagio of op. 110.
- The 6th "Amen-saying" (see above) continues: "At this, they picked up stones to stone him, but Jesus hid himself, slipping away from the temple grounds" (Jn 8: 59).
- The G#-minor chord is vi of B major (i.e. the relationship of the relative minor, shared by all the Prelude-pairs, here finds a unique emphasis in the overall structure).
- The notes B-A-C-H first heard chromatically as Gx-A#-H-B# (= ABHC) in b. 3, and again in b. 11, the third bar of the second phrase (3+3), this time over vi (minor) harmony. After the return, the parallel b. 51 has VI (major) harmony, heralding the coda with its oscillation of A# and B (=BH). The bars with these notes, then, introduce change, development, through harmony of the sixth degree. VI also occurs as an interrupted cadence bb. 66-67.
- B-A-C-H dominates the middle section (bb. 21-39) in the right hand: bb. 21-27 exclusively HCA; A# (=B) is delayed till upbeat of b. 37, when it is most insistent (bb. 37 & 38 octaves in both hands on the first beat of the bar; bb. 37-39 (with upbeat = 26 notes of a total of 64).
- Written in 3/4: 6 quavers to a bar (r.h.); the first beat of b. 1 consists of 6 notes; highest note of opening phrase 6th degree, b. 5. Passages in 3/2 also occur (hemioles as in No.11), making 6 hemioles to a phrase, e.g. bb. 5-8, longer sections in the middle part, and the "recitative" bb. 57-60.
- Coda (b. 65) heralded by oscillation of the 6th and 7th of the subdominant chord iv (bb. 57-64), the 6th (A#) held for 11 crotchets; l.h. begins on the 6th degree (b. 61); 6th beat of this hemiola phrase held (b. 64 second crotchet), giving rhythmic impetus.
- Middle voice of b. 74ff. contains B-A#-C#-B, an approximation to B-A-C-H motif. The motif of rising second and falling third is one of the three fundamental motifs to the cycle (the other two motifs are repeated notes and dotted rhythm).
- Final phrase bb. 79 to end, 6 crotchets.

Conclusion

A searching for evidence to support a hypothesis? This, however, is exactly what research scientists do. And again, for many musicians, musicality is regarded as sacred and untouchable. What if musicality were sacred and *knowable*—

while absolute music remains such, yet not “abstract” (as commonly held) but *human*? In which case, it is not necessary to fear for musicality itself because to be human means to be able to change. This, as we saw Steiner points out, is the essence of music itself. And it invariably involves suffering. *In Chopin's case, his homesickness, his health and sensitive nature are three well-known causes of his intense suffering. He superseded it by creating music. Earthly homesickness became transparent for a spiritual homelessness, an especially sensitive nature was dedicated to the service of beauty, and earthly sickness for spiritual health.* These three things enabled Chopin to portray “the life of initiation” in his op. 28.

The “Amen-sayings”¹⁴ and the Prelude-pairs 1–4 depict the life of *Probation* (homelessness—the separated life); 5–8 share the life of *Purification* (sensitivity for the “light of life”);

9–12 portray the life of *Union* or *Initiation* (earthly illness, humiliation and self-surrender enable the heavenly joy of consummation).

This is the traditional order of re-creation in the divine image, taken up by Steiner in his book *Knowledge of the Higher Worlds: how is it obtained?* Chopin expresses his “way of the cross” and at the same time manifests in music the universal Way of the Cross—the earthly suffering and the new life.

The difficulty in discussing the arts is generally acknowledged. The attempt can be worthwhile when it helps us to recognize how music brings tidings of our spiritual home. Spiritual science provides a terminology with which to discuss research. It was founded by Steiner on the basis of scholarship and technique. It is essential to retain this form of rationality in a Michaelic attempt to reveal “the spirit within the earthly realm”.⁷ That healing spirit, Reason (Logos) itself, is the cosmic human being—New Life, not a dry abstraction. His nature, creativity itself, is to reveal Himself. A resounding reflection of His living voice—not limited to our fallen prose—a “speaking-singing, singing-speaking”³ coming from the realm of life beyond the threshold of death, can be perceived and indeed revealed in the divine and human art of music and music eurythmy—“visible singing”. This singing, now arising from within humanity, will never be done.

“ *He who would do good must do it by minute particulars. General good is the plea of the scoundrel, the hypocrite and the flatterer.*”
William Blake

Endnotes:

RSP = Rudolf Steiner Press, London

AP = Anthroposophic Press, Spring Valley

- 1) Rudolf Steiner. Lectures Munich, 15th and 17th Feb., 1918; Dornach 12th Sept., 1920. *Kunst und Kunsterkenntnis*. GA 271. No E.T.
- 2) Rudolf Steiner. *Art as Seen in the Light of Mystery Wisdom*. GA 275. RSP 1984.
- 3) Rudolf Steiner. Lecture Dornach 2nd Dec., 1922. In *The Inner Nature of Music...* AP 1983.
- 4) R. Steiner, *Study of Man*. GA 293. Lecture X. Stuttgart, 1st Sept., 1919 (tr. A. C. Harwood: RSP 1966). The latest tr. (*Fundamentals of Human Experience*. AP 1996) contains some inaccuracies. The verbs “*brummen*” and “*lispeln*” (para. 1, p. 167) are “mutter” and “whisper” rather than

“growl” and “murmur”. The last sentence should read: “outward dancing is movement transformed into singing and inner music.” The passage is frequently misunderstood, presumably because here Steiner does not use the word “eurythmy”. Eurythmy, however, is clearly meant as “inner music”, *reborn* movement, not as a simple revival of ancient cosmic dancing.

- 5) Tatiana Kisseleff. *Eurythmie Arbeit mit Rudolf Steiner*. Die Pforte. Basel 1982. P. 79.
- 6) Goethe. ‘Prologue in Heaven’. *Faust*, Part 1.
- 7) Hermann Beckh. *Die Sprache der Tonart*. Urachhaus, Stuttgart 1977. P. 20. ET ‘The Language of Tonality’ in MS. See also Hermann Beckh. *The Essence of Tonality*, tr. Alan Stott. Anastasi, Weobley 2001.
- 8) Cf. “Unless He had sounded the abyss of human misery, He would not have disclosed the abyss of divine love; unless He had gone through that misery and risen out of it, He could not have vindicated the divine love from the greatest calumny of the Evil Spirit against it.” F. D. Maurice, *The Doctrine of Sacrifice*. Macmillan, Cambridge 1854. P. 287.
- 9) Andrew Jukes. *The New Man*. Longmans. London 1884³, based on lectures delivered in 1879, the year Michael assumed his regency. Cf. “... Christ for us being but the *prelude* and figure of our experience of Christ as formed in us” (p. 55, emphasis added).
- 10) Hertha Kluge-Kahn. *Johann Sebastian Bach: Die verschlüsselten theologischen Aussagen in seinem Spätwerk*. Mösel Verlag. Wolfenbüttel u. Zürich 1985. ISBN 3-7877-3033-8 A. See also: Helga Thoene: *Johann Sebastian Bach. Ciaccona: Tanz oder Tombeau?* ‘www.helga-thoene.de’ (with CD).
- 11) The general and common objection that talking about music has “nothing to do with the direct experience of playing and listening”, is a misleading half-truth. Tovey, Schnabel, Cortot, Edwin Fisher, Dennis Matthews, John Ogdon, Ronald Smith and Charles Rosen were great performers who thought the effort of writing worthwhile. Without scrutiny and criticism we can bid farewell to the possibility of musical training as well as musical appreciation—and the very fact of articulating such objections. The *truth* in the objection, however, was insisted by Steiner, who demanded that artists “should not be thinking!”—*when performing* (GA 278, lecture Dornach, 27th Feb., 1924). The common objection as expressed above is clearly illogical. It is based on a confusion of thinking with reflection (see GA 2), or Coleridge’s Reason and Understanding. The common objection articulates an emotional problem. I fail to see that it affects my thesis in the text.
- 12) Hans von Bülow’s list is quoted in Harold C. Schonberg. *The Great Pianists*. Gollancz, London 1964, p. 127f.; Alfred Cortot’s list in his students’ edition of Chopin *24 Préludes*. Editions Salabert, Paris ND. E.T. by David Ponsoby.
- 13) Hermann Beckh, *Die Sprache der Tonart*. 1937 (see end-note 7); 1977-ed. p. 150f.
- 14) Jukes, *op. cit.* P. 288f.

Corrections to Part 1 (Newsletter 38, Easter 2003, pp. 29-33) P. 33. The caption to the musical example and diagram for Prelude 23 is missing. *Add*:

The BACH-motif appears in both voices in a reflected form. Cf. the two fishes in the zodiacal sign for Pisces; in Hermann Beckh's arrangement⁹ F major belongs to the Fishes, the twelfth position. In bar 4 the form of a cube can be discovered (read two-dimensionally), a well-known symbol signifying the conclusion of a cycle.¹⁰ Complete self-knowledge can be attained.

Christ and the Human Soul: Aphorisms on a Natural Theory of Music

Gotthard Killian, CH-Arlesheim

You do not understand, that though in itself pulled apart, in its meaning it is united: contrary-striving unification like that of the bow and the lyre.

What is worked at in different ways is joined together; out of the different notes the most beautiful harmony arises, and so each structure comes about in a twofold manner.

Heraclitus

Both directions

A: How do we hear different colours in a musical sound itself?
B: How do we demand different movements in the musical sound?

A: The musical sound comes from the periphery and, under the impression of the peristalsis of its becoming swallowed, becomes the moment of understanding itself.

B: The musical sound wrests itself from the soul and becomes the expression of the articulate soul.

The path of becoming of aural experience, of musical sound

1.
Out of the basis of listening which knows no other musical sound (Saturn), an inner space comes about as soon as I become conscious of myself (Sun), moving in the ocean of higher beings who bring their being to sound in my imagination.

2.
Although itself inaudible a four-note chord comes about, of which nothing can reach my ear and consciousness because I am continuously penetrated by it (Moon); nothing recalls to me this basic sound.

3.
To a certain extent I am continuously deafened in my sensory organs, when I try to concentrate on it, by the nature of my having been born.¹

4.
Out of the depths of my being, however, a feeling arises, speaking to me of continuous movement, unrest and longing for this condition of sound.

5.
For this reason, I begin to adjust myself with increasing consciousness at different ages² and begin to step into the world

with my perceptions of the life-forces of my voice (Mars); I lay hold of the world and – thereby destroy more than I previously guessed.³ Because now something breaks in which I did not intend – by using my personal voice I break into the outer world with my intimate inner voice. I express myself outwardly; I am reborn in the voice; I dimly remember the moment of birth when I first experienced this in my life. Everything which I now utter is quite out of tune; inner and outer things are in disharmony as soon as said, being brought to sound. It disappears.⁴

6.
Now it becomes a concrete experience of sound that something streams towards me from the outside, initially storming at me making me desperate – I think it doesn't fit, could I but hear both⁵ (Mercury). Yet because I only hear myself inwardly, and outwardly hear the strange voice, the strange sound, I can learn to adjust myself to the basic element and, listening within and keeping silent, work the motif anew.

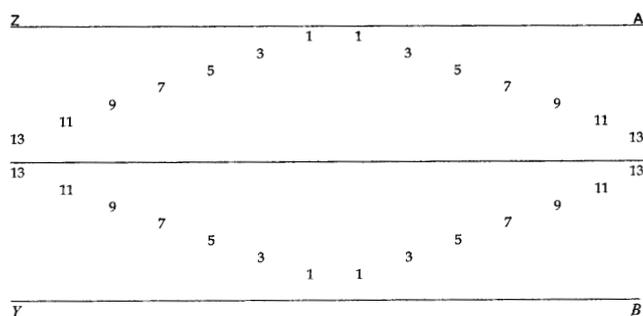
7.
In this way the relationships of the intervals of the outer sounds face the representatives of the vital numbers, in the form of the stimulated vibrations of the musical sound carried on the air, which for me, laying hold of it inwardly, becomes the quality of number⁶ (Jupiter).

8.
As soon as the musical sound has been wrested from my larynx⁷, I feel compelled to go on a journey, adjusting to being carried into the spheres of light with that which I hold with awareness in my listening.⁸ (Venus).

9.
Here, I orientate myself downwards. Turning my direction, I go with the same process of movement, mirrored downwards.⁹ As I used the unfolding layers of colour to ascend, now in all calmness I can use the rainbow in order gently to move down again.¹⁰

10.
To count the progressive will-intention in the arithmetic progression 1:2:3:4:5:6:7:8:9:10:11:12:13 etc. becomes a law of the previously established completeness of the first seven odd numbers 1:3:5:7:9:11:13. Moreover, 15 changes to 14, 17 to 18, 19 to 20, 21 to 22, 29 – 31 to 28 etc., because they themselves are not able to feel and ascend in striving for completion out of their own emptiness. If there were more than these seven colours, the rainbow would no longer ray out completeness but fall apart into the colours of the dead mineral element, of the precious stones.¹¹

11.
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 etc. In this way, the ever more differentiated tones of light are reassembled into their main basic colours. Out of the aspect of completion, there now clearly arises how we have to come from the reversal of the conditions, from the inner symmetry, to the understanding that, for an order of seven in itself complete, there arises only through its different directions in producing on all sides the greatest possible differentiation, [the following]:



A: The minor region of imagination. Greek pre-Aristotelian scales. The various *ethoi* appear in the modal *harmoniai*. Counter-picture of the physical sound heard on the air. Arithmetically progressing even steps on the monochord.

B: The major realm of the sound. Percussive appearance of every sound in speech and the overtone series. Everything is immersed in the major sound. Counter-picture of the etheric counter-stream in the sound-spectrum. The arithmetically-related frequencies and harmonic relationships of the string, divided on the monochord (harmonics).

Y: The minor region of the imagination relating back in time. In this way the sound of music in its astral counter-picture is stimulated by the etheric life-force.

Z: The major region of sound relating back in time. In this way, music in its astral counter-picture sounds as pure soul-activity.

In this way, we distinguish the stretching into space and time, finding the respective correspondence.

12.

As the arithmetic sequence is reversed in the harmonic sequence and vice versa, it occurs likewise in time – time directly reverses. What was first appears again at the end. But also what was briefly played, becomes in time reversed – out of what was said at the beginning, it results that the single note which is produced is heard as something left out, a covering over of the musical sound, as it sounded in the background. The soul at any time is filled with all the musical sounds.¹² Because now the musical sound penetrates from outside, it is experienced by the soul as covered over, and only stimulated from outside; the outer sound becomes silenced, rendering the inner sound for a while damped down.

13.

Now, out of the aural process the stepping down out of the light-quality is already accomplished.¹³ As the Spirit of the Sun itself stepped down, we hear today in the musical sound itself all the other notes. It is interesting, that knowledge of the harmonic laws of the sympathetic overtone series has only been known since Leonardo da Vinci, or especially since Mersenne (C17th). The same relationships of measure and number is traced back to Pythagorus in an active but nevertheless selective manner, in favour of specific intervals. The first mention of a monochord in literature is the “*Sectio canonicis*” by Euclid in the late 4th century B.C.

14.

With every musical sound;¹⁴ regardless of all other musical sounds, we hear the differentiated modal articulation of each individual sound, whether in speech or music. It is quite obvious that organically organised connections of

intervals can also exist – we are used to practising these both as degrees of the scale and contrapuntally. In this way, modulations, wanting to exceed the modal richness of notes, are able to go from key to key superfluously quickly (they put up their tents, or to drive their automobiles – the major and minor vehicles), compared to a mobility that feels the musical sound and itself [in relationship to it].

15.

Modulations in beat [or pulse] result out of the relationship of short and long [notes].

16.

Rhythmic modulations live in repeats, variations and new discoveries. Essentially, they live to make the feeling for time (*Zeitmass*) conscious, the actual musical means. “As the colour is to light, so is the sound to time” (Augustine). Melodic modulations finally approach out of the richness of ideas of each individual note that is neither repeatable nor variable, not to speak of having to be created. For everything that it possesses is indeed already present and thus not variable, only to be plumbed in its various living depths. Although the richness of music of every individual note is already included, according to its ability to imitate, vary and invent, one nevertheless calls the arrangement of notes “composition”, although it is indeed controlled only out of the greater inspiration of the whole standing over it.

17.

The path to lay hold of what music presents lies in schooling inner human movement, like an actor, in small steps – beyond studying the play of instrumental skilfulness – and in observing the practice of how the human being relates to his instrument. From this there results an increasing organic relationship to musical lawfulness and in resolving an incompletely understood, one-sided mechanical, physical understanding of the inner activity of soul in the musical formation. As the starry courses take place within, as something lives in the soul that is to be understood in ever autonomous lawfulness yet in a freely living way, so they may feel themselves free to move with the expression of lawfulness, according to the words of Heraclitus: “The soul is part of the Word (the Logos), growing beyond itself.” In sleep, having left behind its [the soul’s] vital body and its physical, shadowy accompanist, uniting itself completely with the starry music – and in death, when it unites with Christ – the actual spiritual leader on the Sun who sounds in harmony with the starry beings, the soul then receives the impression of those well-known words of Paul: “Not I but Christ lives in me!”

«*Baumschule-Musik: Der Zusammenhang der Musik vor Pythagoras mit dem Erlebnis einer Melodie im einzelnen Ton*»
 («*Tree-nursery music: the connection of pre-Pythagorean music with the experience of a melody in the single note*»)
 appears in October 2003 from the writer:
 Gotthard Killian, Hofmattweg 5, CH-4144 Arlesheim

- 1) Early Scottish folk songs were originally unaccompanied, since harmonic accompaniment was provided by nature itself in the sounds of wind and water.
- 2) In what manner of imitation ability this occurred is a question of the respective biographical age.

- 3) Cf. The text of the Hymn to St John of Paulus Diaconus : "So that Thy servant, with a voice having become light, is able to sing the wonder of Thy works, release (purify) the vocal chords, which (through use in speech) have become impure (sinful), O Saint John."
- 4) School of Chartres, proportions in architecture, length of the echo.
- 5) School of polyphony.
- 6) R. Steiner *Geisteswissenschaftliche Impulse zur Entwicklung der Physik* GA 320, p.115f. and p.132ff.
- 7) "In itself, singing is fully productive." Goethe. 'Theory of Music (a schematic fragment)' in *Goethe, Scientific Studies*, ed. and tr. Douglas Miller. Suhrkamp Publishers. New York 1988. Pp. 299-302.
- 8) Comparable to the song of the lark.
- 9) As can be read out of the debate about the minor: Goethe missed the organic point of view in Zelter's schoolmasterly version of the origin of the minor triad.
- 10) Like an original boomerang.
- 11) Ernst Jünger: *Zahlen und Götter*: from: 2 Essays, Stuttgart 1974.
- 12) See W.J. Stein / R. Steiner. *Dokumentation eines wegweisenden Zusammenwirkens*. Dornach 1985. P.76
- 13) R. Steiner. *Christ and the Human Soul*, GA 155. Lecture Norrköping, 16th July, 1914.
- 14) R. Steiner. *Das Wesen des Musikalischen*, GA 283 Answers to Questions, Dornach 29th and 30th Sept., 1920.

Harmonice Mundi

Influences of Music and Life

M. Schlichtig and M. Jacobi

That ability behind hearing, part of the highest reason, rejects those notes which are called up from ungeometrical lengths of strings, and accepts those which are based on geometrical lengths.

Johannes Kepler, letter to Joachim Tanckius (1608)

Music like the waves of the ocean can lay hold of the emotions, stirring up the soul and body, carrying them away on the wings of melody, solving the riddles of life in fathomless depths (at least for a time), awakening hidden life-forces and streams of energy.

In ancient China the 5 notes of the scale at that time were seen in connection with the social castes. The impurity of any of these five notes would be viewed as the reflection of some social misfit.

With Kepler we find described the connection of intervals with the paths of the planets. For exactly these geometrical relationships, which (as quoted above) the human ear accepts, Kepler found as the relationships of the angle-speeds of the planetary paths around the sun. Thus the *geometric* relationship of the orbit of Saturn around the sun corresponds to the relationship of the major third, that of Jupiter to the minor third, that of Mars to the fifth. All these relationships are based on the prime numbers 2, 3 and 5 which produce harmony (see below: 2:1, 5:4, 6:5 and 3:2).

As A. Husemann shows, these intervals are to be found in the human organism, in the relationship of volume of blood

to air (4:5) the major third, the streaming of the blood into the heart through 5 valves, the streaming out through 6 (5:6) the minor third, the structure of the lung (2:3) the fifth.

The prime, or the key-note, is decisive for the sounding together of the cosmic intervals with the notes of our musical culture. It is certainly not a coincidence that C = 16 Hz the deepest audible sound and, as prime from C-major, the key-note of harmonious order. This musical sound is found in the human being in the sounding together of heart and lung, 72 pulse beats to 18 intakes of breath; that is 4:1.

Anybody can check that $16:2 = 8$, $8:2 = 4$ (octave relationship 2:1). It follows that all of the notes called C, forming perfect octaves to C = 16 Hz, form pure oscillations also with the rhythm of heart and lung.

Out of this simple play of numbers we can conclude that with them the cosmic rhythm of music can be taken hold of right up to the foundation out of which the creative harmony sounds. For number is time and "out of the decision and will of God to create time, the sun, the moon and the other five stars, called planets, came into being", as Plato puts it.

He calls him blessed, who understands the *spiritual* numbers, and recognises the mighty influence which the straight and curved has on the origin and forces of being. "Without this gift of the Godhead", he said, "one knows neither human nature, nor its divine and mortal part, nor the true ground of religion. Numbers are the origins of cosmic harmony and the origin of all things."

Julius Knierim's contribution to music for young children, with a glance at his book "Songs of the Fifth" which appeared 33 years ago

Gerhard Beilharz, DE-Weilheim/Teck

Julius Knierim (1919–1999), composer, teacher and therapist, was concerned all his life with the interval of the fifth. Steiner indicated (GA 283, 7th March, 1923) that children up to their ninth year still live "in the mood of the fifth" and if at this age one "wants to meet the child", one has "to foster the understanding of music from understanding the fifth". For the educational work in music, Knierim was always concerned with this, and endeavoured to work with it. In the 50's, starting with the lyre, he attempted to construct new instruments for children (Quintele); in 1968 in collaboration with Helmuth Hofstetter and Norbert Visser the children's harp; and in 1970 his standard-setting volume of songs of the fifth, "Quintenlieder", a "book of exercises for adults who want to sing, play and dance with children up to nine years old".

In this article we cannot enter into details how various are Steiner's few remarks on the special characteristics of the musical life of children to their ninth and tenth year which were studied by the first generation of anthroposophical musicians.¹ Apart from Paul Baumann's songs, most "anthroposophical" children's songs share a pentatonic characteristic, with a much avoidance of the notes c and f. The range of the majority of pentatonic songs is a double fifth. And so many of the children's instruments used today in Waldorf education are tuned d-e-g-a-b-d'-e'.

If you practice with feeling in this range, on the one hand – with some patience – you will discover a “vehicle” with which you can musically approach the world of experience of the younger child. Those, on the other hand, who think that in those notes the “mood of the fifth” mentioned by Steiner is already contained or guaranteed, are in error. Even if such opinions still today appear in Waldorf circles, that the mood of the fifth identified with the pentatonic scale (Stephan Ronner spoke once of a “pitch-fetish”), yet more or less a unanimity prevails amongst music teachers that many other factors than pitch relationships are decisive, in order in an adequate musical way to meet the specific soul-condition of younger children: sound, tone production, tempo, agogic, form, rhythm, relationship to pulse, relationship of content and musical “picture”, relationship of inwardness and expression, overview of the whole, correspondence of outer and inner movement.

In many (certainly not all) children’s songs written since 1923 by anthroposophical composers, the right mood – in this comprehensive sense – seems to have been met out of a good feeling. Nevertheless people speak and think for ages almost only of the pentatonic notes.

Julius Knierim’s book “Songs of the fifth” that appeared 33 years ago in 1970, subtitled “a book of exercises for adults who want to sing, play and dance with children up to nine years old”, could at first glance be seen to be caught by this rigid concept of the notes. In order to understand better Knierim’s intentions, an initial glance at the context could be helpful.

Knierim, alongside his main work at Michaelshof Hepsisau, a curative home, was tirelessly active as a music tutor in the most varying training centres and professional conferences. So added to his tasks were not only the training and further training for curative teachers, but also Waldorf teachers and kindergarten teachers. At the international conferences of the Waldorf kindergarten movement, he carried for many years responsibility for the musical work and taught too for a few years in the newly founded Kindergarten Seminary in Stuttgart. In these fields of work the central task for him was: Whoever wants to meet children in a musically adequate way has to relinquish the point of view “normal” for adult musical experience (inwardness, musical “gravity” and spatial orientation, that is, influence of the third, relationship to a key-note, span of the octave, etc.) and has to be able to adjust to characteristic style more lightly flowing, agogic, non-spatial and not stamped with inwardness. Such exercises in movement, improvisation, singing and composition to stimulate the ability to change were the fundamental part of the sessions in Knierim’s courses.

In this way too his song-book was taken as a signpost for a part of exercises whose aim is just this ability to change. This path consists of seven stages of exercises with altogether 36 exemplary examples of songs. As the basis lies the scale d-e-g-a-b-d’-e’. The melodic structure of the seven chapters is already recognizable at a superficial glance: Proceeding from the central note a (one-note songs) then come the fifth-relationship (two-note songs with a – d, or a – e’, then three note songs with the double fifth a – e’ – a – d – a), then the second relationships (a – b, a – g), finally steps of a fourth (a – e, a – d’) concluding with various combinations that lead to free melodic unfolding. But this only describes one side of an entire movement. Less obvious—and by means of examples

of the songs to be less systematically fashioned—are the differentiated metrical models, whose working-through is unavoidable for a qualitative laying-hold of musical ways of movement specific for younger children. For example, the masterly composed treatment of the metrical movement of nine of the ancient *tempus perfectum* comes to the fore, which creates an incomparable breathing width (as for instance in the song *Ein Farbenbogen steht gespannt*). Great value is also placed on the study of the metrical changes arising out of the characteristics of speech, on laying hold of the archetypal qualities of the movement of two and three (as in the now well-known song *Mühle, Mühle auf dem Hügel*). “Such an ability to change is actually the prerequisite in order to make music suitable for children”, writes Knierim, at the same time warning about the danger to bind the free metrical movement proceeding from the speech-rhythm on to the weight of the beat. The feeling for the melodic gestures appropriate to the text (melody of speech, but also the pictorial quality) can well be practised with these short songs. Nevertheless explicit advice in this aspect is missing, for which more space was given in Knierim’s course-sessions through corresponding exercises in improvisation and composition.

Knierim’s concerns with his song-book to open a path of practice is not always understood. For some people the book is misunderstood as a collection of songs for teaching and dismissed because of its sparsity. The attitude, appearing schematic, of permanently relating to the symmetrical relationship melodically playing around the axis of the note a, could appear dogmatic when its character as a model with which to practise remains unnoticed. Knierim, in his pioneering championing of *his* path of practice, certainly contributed to this misunderstanding. His lessons seldom arrived at the stage of freer (not based on a central note) melodic and rhythmic forms, so that it could be supposed that he did not intend these for children.

In the already-mentioned limited view of anthroposophical music educators of the pitch-relationships, too little attention is paid to the aspect of movement.

Here in the 33 years since the appearance of the song-book, many things have developed further by younger musicians—often directly stimulated by Knierim—and taken on board as a differentiated field of practice. Knierim however was probably the first anthroposophical musician—and this is one of his greatest bequests—who took seriously the sphere of movement to a great extent, making it fruitful for the musical activity. Here the Foreword of the song-book speaks unequivocally: “The path sketched here is based on subtle observations not only of the childrens’ singing, but still more on their movement. What hidden *music* the healthy child shows in his movement, can in connection with what it sings, give to adults who have remained *mobile* access to the musical life of young children [...] To take hold in a new way your own possibilities of movement, in order to understand better the children’s inexhaustible movement, is part of this path...”

Looking at it a generation later what deposit Knierim’s efforts have left behind, one can be happy for example at the blossoming landscape in the musical work in the lower school of the Waldorf schools. It appears not so good in the further development of this musical impulse in the Waldorf kindergartens. How far this this is part of a musical crisis in

the kindergarten area will not be further pursued here.² Perhaps the following review could stir something anew. The children's harp (1968), the book of "Songs of the Fifth" (1970), and other of Knierim's concerns, were also a reaction to the widely held discussion on music in education during the middle 1960's in Germany, which—in the so-called new learning programmes, like early reading—led in 1968 to the federally led introduction of a music-school programme for early musical education. These initially strong intellectualising moves have certainly in practise adjusted themselves in many ways. Amongst other things, the beginnings of improvisation and movement from the pupils and pupils-of-pupils of Carl Orff have contributed much good. In the kindergartens themselves all these concerns have nevertheless found little headway.

That a musical *dignity of the children* does exist, that should be met according to the stage of child-development, could have spread as knowledge from Waldorf kindergartens. Knierim did what he could—that too should be recognised here. He is absolutely recognised by some eminent music educators standing outside anthroposophy. In the broad sweep and seen long-term, his intentions in the musical work in the kindergarten are not recognised and are even threatening to get watered down or fade away, even in the Waldorf kindergartens. It could be time to link afresh to this impulse.

- 1) Paul Baumann, the first music teacher of the Stuttgart Waldorf School, with his children's songs moving for the most part in the diatonic range of a fifth, took a completely different position than, for example, that of Elisabeth and Heinrich Ziemann-Molitor (since 1926 at the Goetheschule Hamburg), who developed pentatonic instruments (five-note flutes, etc.) and in composition practised a somewhat formal and rigorous pentatonic conception (for more details, see my short "Quintestimmung und Kinderlied", Selbstverlag Gerhard Beilharz, Forststr. 15, DE-73235 Weilheim). Different again was the use in composition of Steiner's suggestions with the musicians Edmund Pracht and Alois Künstler who set the style within anthroposophical curative education.
- 2) Cf. here: *Musikerziehung in Vorschule und Kindergarten*, ed. by Siegmund Helms and Reinhard Schneider, Gustav Bosse Verlag, Kassel 1999.

Perspectives for understanding of lectures 1–5 of Steiner's "Speech and Drama", from Om to the 'Aale' exercise.

Lecture of Dietrich von Bonin during Therapeutic Speech Conference 2003 – Part I

Reported by Astrid Martin, revised by D. von Bonin, CH-Bern

"By its very nature our breathing is a continual healing of our metabolic being, through the cosmic wisdom breathed in with the air, which, starting from the rhythmic system, penetrates the whole human being."

(Dietrich von Bonin, based on Rudolf Steiner, GA 229)

Gabriel draws from the cosmos nourishing forces which are active in the human metabolic system. Raphael works in the respiratory system. In the ascent and descent of these archangels, Gabriel passes up his forces to Raphael. Nutritional forces are there permeated by the breathing, by healing forces. They now work within the human being not merely as hunger-stilling and thirst-quenching force, but also unfold an inwardly correcting, harmonizing activity.

When breathing forces rise up into the human head, they become spiritual forces in the human being, which work in sense perceptions and in thinking. And an ancient secret that used to be known runs as follows: "In the thinking and sensory processes there is to be found the higher metamorphosis of those healing forces that hold sway in the breathing system of the centre."

The very structure of Steiner's lecture-course "Speech and Drama" can be seen as a breathing between inner and outer world, as is summarized in the following survey. On the left-hand side we number the main stages, and below each of them the relevant statement, highlighting its relationship to the outer world (**bold**), or relationship to the inner world (***italic bold***). In the right-hand column are explanations relevant to each point.

- | | |
|--|---|
| 1. Language in the fourfold human being | In the animal, expressions of sound are merely those of the astral body: pure reactions of the inner world to the outer world. In the human being, the I enters into relationship with the outer world in consonantism, |
| Language originates in the <i>Astral body</i> modified by the I | > language arises. |
| 2. Consonants and vowels in the fourfold human being | |
| I | |
| Consonant-forming | |
| Astral body | |
| <i>Vowel-forming</i> | |
| Ethereic body | |
| Physical body | |
| 3. Style-types in the threefold human being | The dramatist confronts another being, the objective other. The lyricist is alone with himself, the personal subject. |
| Thoughts | |
| Language | Dramatic |
| Feeling | Epic |
| | <i>Lyric</i> |
| 4. Consideration of the vowels | |
| A openness to the outer world | Between these, at the center, stand OM and AOUM |
| <i>U the greatest self-enclosure</i> | |
| 5. Gymnastics | Entering into relationship with the forces of the outer world, five-foldness. |
| 6. Six basic gestures | Intensive form in the word. Forces of the inner soul world. Six-foldness. |

7. The four consonant groups Relationship to the elements of the outer world, four-foldness.

8. Sense of style

Polarity between prose (head) and *gesture (the rest of the human being)* Prose aims to bring thought that has removed itself from language back into language again. Religions limit themselves to faith, to feeling.

9. Hexameter and anapest
Hexameter: outer world becomes inner world: image > Speaking trochaically
> speaking consonantly
> working on tongue, palate, lips

Anapest: inner world becomes outer world, feeling (Lecture 4: examples) > Speaking iambically
> emphasizing vowels
> working on diaphragm, lungs, larynx

10. Aale exercise Language as autonomous organism

Ah Beth, she will teach deer archers capers [Aber ich will nicht dir Aale geben] Works on diaphragm, lungs, larynx. Formation of the inner. Inhalation has a formative effect. More plosives.

O stir, you Moor, musing for me with milk fruit to moose [O schäl und schmor mühevoll mir mit Milch Nüss zu Mus] Works on palate, tongue, lips. Formation of the outer. Exhalation has a forming effect, and is reflected back. More aspirates.

Harder strata The 4 consonant groups have a specific effect on one another.
[Harte starke] Ah [A]
Finger seemed One rests on the vowels.
[Finger sind] EE [I]

By vagrant
[Bei wackeren] Ah [A]

Loitered shown
[Leuten schon] Ah [A]

Leashed [Leicht] EE [I]

Too fiendish
[Zu finden] OO [U]

In short, there is a continual thought-breathing in the structural process in the first part of Steiner's lecture-course "Speech and Drama".

In order to gain a deeper understanding of the inner sphere of the "OM-exercise" only briefly described here by Steiner, the following lectures are particularly important: GA 211/212, lectures of: March 26, 1923; April 1, 1922; May 27 1922.

How did ordinary people experience the inhalation and exhalation breathing process around 7000 BC, *i.e.* in early India?

Inhalation: they had the sense of intoxication: elemental beings filled and swarmed in on them. Exhalation: an agreeable sobering followed, the elemental beings withdrew again into flowers, stones and the outer world. It was not possible for an "I"-consciousness to develop in this in-flooding and ebbing of the spiritual world within human beings.

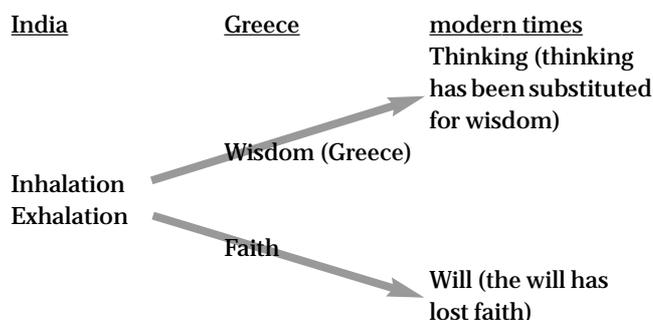
This breathing process can be examined in terms of specific experience: for instance, how was picking up a piece of chalk experienced in ancient India?

1. Seeing the chalk
2. Breathing in the essence of the chalk
3. Breathing out what one had experienced
4. Picking up the chalk

There is something intrinsically health-giving in this process. Nowadays we live in a civilization that practices the opposite and regards it as right (seeing and then acting immediately). The consequence is that our breathing-being cannot keep up, so that an involuntary speeding-up occurs that can cause stress.

The breathing process in ancient Greece was a mid-stage between the extremes described. Inhalation had already dissipated and withdrawn some way from the breathing process. It was experienced as wisdom; knowledge had already become human knowledge. Exhalation condensed in the human limb system, whose strength and perfection replaced the sobering process in human experience.

Overview of the process that has occurred up to our own times



The experience of the initiate in ancient India stood in contrast to those who did not know. The initiate had to regulate the rhythm of breathing to acquire "I"-consciousness through this conscious regulation.

The technique employed was: inhaling, holding the breath, exhaling

This led back to an experience of the condition of consciousness of the embryo, to our origin in the world of spirit.

In order to clarify the process that occurred Rudolf Steiner uses an image:

In a vessel vapours stream upward, reaching upward to the brain's wise forms. In this streaming back of vapours the early Indian experiences a profession of oneness with divine wisdom. This experience condenses into the syllable "OM", in whose first sound was felt a sensing within the breathing process. In the departing stream of the "M" the meditator then united himself in faith with the surrounding world.

How can this breathing process occur in a transformation appropriate to our current age?

Lecture of May 5 1922: "All meditation exercises of modern times aim to separate thinking entirely from the breathing process. But by doing so you do not pull it out of the rhythmic element as such, rather you pull it out of only one rhythm, that is the internal rhythm. Instead you gradually link thinking to an external rhythm. By separating thinking from the rhythm of breathing—the aim of our present-day meditations—you allow thinking, we can say, to stream into the rhythm of the

outer world. The yogi returned into his own rhythm. Modern people pass over to the rhythm of the outer world. Read the first exercises I gave in Knowledge of the Higher Worlds, where I show how one should observe and accompany the germination and growth of a plant. This meditation aims to separate conceiving and thinking from the breathing, allowing this thinking to immerse itself in the growth forces of the plant itself."

The breathing process should nowadays take place in a transformed way as control of thinking and will.

Today's unconscious thinking is mostly associative. The early yogi held his breath in order to arrive at knowledge and wisdom, while we stop or hold our thinking through targeted concentration and focus on a content of the outer world. New thinking arises from a willed directing of the course and movement of our thoughts, thus laying the seed for the attainment of newly penetrated wisdom.

Our will nowadays is determined almost exclusively by external necessities. We live in an unhealthy rhythm of work and holidays (in which we allow the will to do simply what comes towards us externally). If, as an exercise, I halt the stream of will through a conscious decision from the past, I am forming my future (control of will). Why don't people believe in themselves? Because they experience they are determined from without. By practicing the will-exercise I regain belief in myself, and lay the seed for new conviction and faith.

In "Speech and Drama", the speech organism appears before us as an independent entity. We allow the "OM" to sound through this independent speech organism and to work upon us. In earlier times the breath in inhalation sensed the "inner light" of the divinely-created nervous system. Knowledge was gained from within. Nowadays the tone, the vowel-quality in us, senses the condensed wisdom of the consonants in speaking the "OM".

We can gain knowledge from the formative forces of the external world that live in the quality of the consonants. In ancient India the mighty "OM" arose from the experience of the breathing process. Nowadays we gain a new formation of speech from speaking the "OM" or the further extended syllable "AOUM"

Formerly: breathing > holding the breath > the OM arises
Nowadays: speaking the OM > experience of the breath > the breath is newly formed

Unconscious condition

Thought (most thoughts nowadays do not focus on concerns of our I)	Will (most will impulses are not those of our I)
--	--

New Yoga

Control of thoughts (i.e. I allow will to stream into my thoughts)	Control of will (i.e. thoughts stream into the will)
--	--

Unconscious condition

Consonants (consonantism is neglected articulation a pictorial quality)	Vowels (Vowel-quality is without shouting or silence)
---	---

New speaking

External sound groups	Inner fundamental gestures
Pictorial quality through structuring the consonants in the four groups.	The vowels acquire a new form

Straw becomes gold.
A new experience of the consonants arises

**Through connecting these,
a new breathing arises,
the new yoga for our times.**

As the new yoga, control of thoughts and will form the context for the new art of speaking, the new speech and simultaneously the precondition for therapeutic work. (Thinking the situation through, of the clinical pictures *etc.*, will decision, which I then apply therapeutically).

The task is to learn to breathe between thinking and willing.
Newsletter of the Medical Section No. 57, Epiphany 2003

The Crossing (Part I: The Cross)

Hiroko Kagawa, CH-Basel

1. The Cross as Symbol of the Sun and of the Human Being

Two directions of movement which intersect form a cross. The cross is one of the oldest symbols of humanity. As soon as human beings began to produce tools in order to work on stones, rocks or bones, they also found pleasure in engraving ornaments and signs. Sequences of lines, the spiral, the circle and the cross belong as a play of lines to the original ornamenting forms which do not allow an interpretation in the sense of a spiritual message.¹

When early man began to count his plunder, the sign of the cross was used as a characteristic mark. This is still used today when we mark something and as an arithmetic sign + and x.² By leaving marks in his environment, the human being raised it from the otherwise undifferentiated places of his world and the consciousness gradually grew that he stands in the centre of the universe. A find from the middle Stone Age shows that the human being, by carving a cross into a circle, tried to divide the universe into co-ordinates.³ The cross in general signified the cosmos. The cross surrounded by the circle signified the cosmic order,⁴ because through this a cross arises above and below, right and left, that is, the four directions of space and a centre arise.

In the early Stone Age, the representations of the cross appear which portray the human female form (anthropomorphic cross).⁵

They mostly have legs which meet below in a rounded-off point, and above, receiving arms, out-spread like a chalice, indicate the form of the cross (Fig. 1).

Rudolf Steiner relates the origin of the cross to the human form in his lecture of 5th Jan., 1918. "One has to know of course that it deals with nothing else than the human being standing there, stretching and spreading out his arms, and then he is the cross. From above downwards, a stream of existence flows, connecting the human being with the macrocosm, and also through the out-stretched hands [also

means "arms" in the Austrian dialect. Tr.] And the cross is the sign for the human being."⁶



Fig. 1: Rock engraving from Anatolien: anthropomorphic cross (early Stone Age).

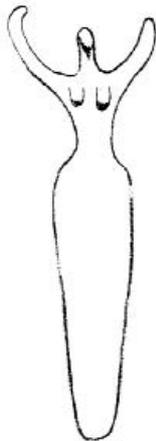


Fig. 2: Small terracotta statue a female figur as anthropomorphic cross, pre-dynastic Egypt.

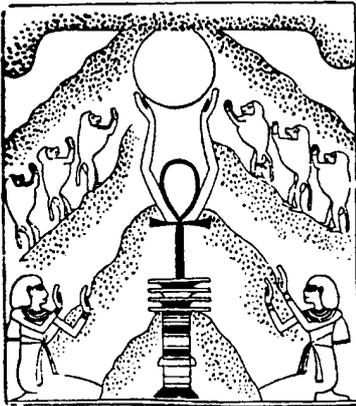


Fig. 3: Ankh sign on Djet-arrow, 18th dynasty, on papyrus from Quenna

Figs. 2 and 3 show how the Egyptian handle-cross, or Ankh cross, developed out of the praying gesture of the woman. With them it is easy to see how the anthropomorphic cross

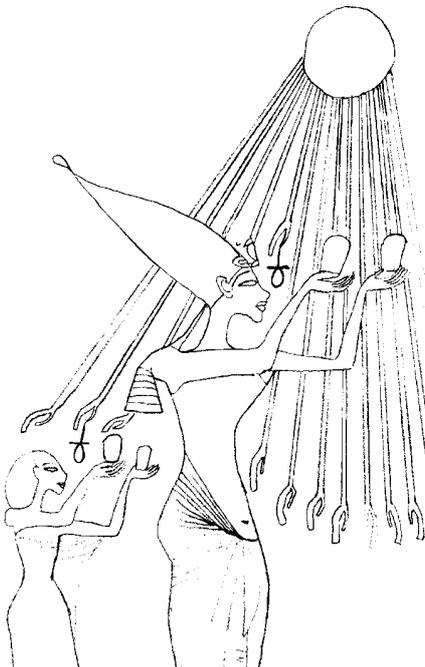


Fig. 4: The life-giving sun disc (18th Dynasty, c.1500 BC.)

and the cross of co-ordinates dividing the cosmos can be thought of as woven into each other.⁷

The ankh-cross was the symbol of life. It was often presented in the hands of the Pharaoh or a god. There is also an interesting presentation where the rays of the sun-disc end in hands, of which two hold the symbol for life before the faces of the royal couple (Fig. 4).⁸ The ankh points in both directions: towards the sun, praying for mercy / fertility, and coming from the sun as a life-giving force.

Differently from Egypt, in Mesopotamia the cross developed not in the direction of the human figure, but mainly developed the symbol of the sun. The Assyrians drew into the circle eight radiating stars, sickle and cross, making out of them divine symbols.⁹ A cultic connection is highly probable.¹⁰



Fig. 5: Representation of Assurnasipal II (9th cent. B.C.)¹²

On the representations of the Assyrian kings there appear five divine emblems, amongst them the winged sun as symbol of the sun-god Samas (Fig. 5). The king, as the representative of the divine on earth, wears five sacred symbols of the gods as a necklace.¹¹ Yet on the neck of the king there appears not the winged sun but a cross, later known as the Maltese Cross. The other four symbols reappear without change (Fig. 6).

The 5 emblems in Fig. 5 from the left are: star, lightning, moon, winged sun and a tall headpiece. The sequence of symbols varies in the different representations and does not signify an ordering according to rank.

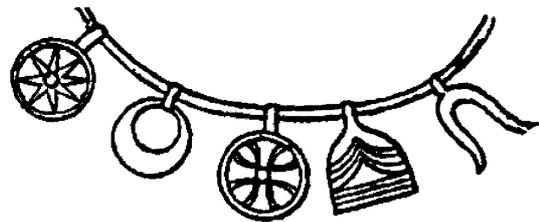


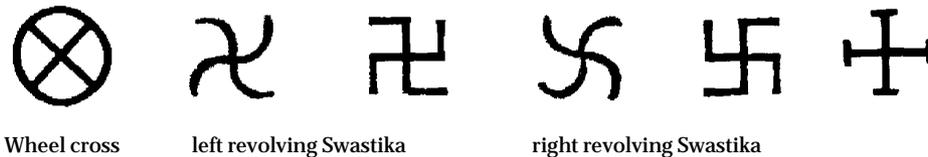
Fig. 6: Sacred symbols on the necklace of an Assyrian king, from Nimroud.¹³

Another variation of the cross are the wheel-cross and the Swastika. Different forms of the Swastika exist, one with bent spokes like two crossing S-shapes (revolving cross) and one with crossed keys, also called Haken cross.

This type of cross is the expression of the human feeling for life, that the universe, the world, in which he lives, is in constant movement in the same way as the sun moves without interruption from east to west over the firmament. G. Baudler claims that the appearance of this type of cross has to do with the migration which took place between the 5th and 2nd millennium B.C. in Euroasia.¹⁴

The word Swastika derives from *Su asti*, a form of blessing in Sanskrit. The Swastika is basically a symbol of polarity; it consists of a cross and lines at the end of the beams of the cross. The cross signifies the highest principle of the world, the lines at the circumference express the world that supplies tidings. That the circumference is not static but is presented in a turning movement expresses how the highest principle of the world enters.¹⁵ In the various cultures it was the symbol for the wind, the sun and fertility.¹⁶

Fig. 7: Wheel cross and Swastika



Wheel cross

left revolving Swastika

right revolving Swastika

The Swastika, more rarely found in the ancient world of Mesopotamia (Fig. 8), is more to be found in India, Greece (Fig. 9) and with the Celts and Teutons.¹⁷ In India it was specially venerated by the Jains, the Buddhists and the worshippers of the god Vishnu.¹⁸ In Japan, which has adopted Buddhism as its main religion via China from India, the left revolving Swastika is still today the sign on maps for Buddhist and Shinto temples.

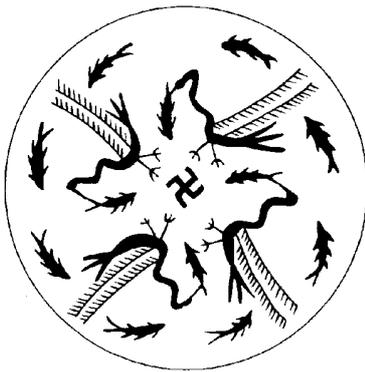
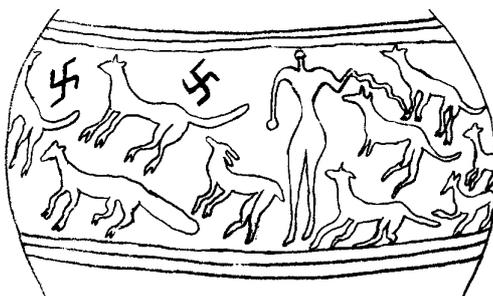
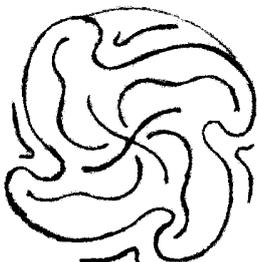


Fig. 8: A Swastika motive painted inside a bowl (Mesopotamia, early Stone Age)¹⁹

Fig. 9: Drawing of a motive with a Swastika on a Greek jug, 8th cent. B.C.²⁰



The right-angled swastika or hooked-cross, especially the right-turning variant, is unfortunately defamed from its use as a symbol by the Nazis. Originally the direction of the turning was of secondary importance, not affecting the central meaning of the Swastika. In the ancient world one can find both directions of movement.²¹



Sketch by R. Steiner for the seal to "The Guardian of the Threshold" (1912)

Steiner's pastel sketch of the "Druid Stone" is well known, with its swastika with bent spokes in the central position. It was made after his visit to the Megalithic cult-centres at Ilkley and Penmaenmawr in August 1923, which deeply impressed him, especially the "Swastika-Stone".²² Returning to Dornach, he expressed in a report on his trip, that the swastika is the sign of the revolving lotus-flower.²³ The engraving of the swastika on the stone resembles the seal of the third Mystery Drama which was created already in 1912.²⁴ Steiner was deeply moved in Ilkley and Penmaenmawr. Not only the seal but also the groundplan of the First Goetheanum, which he had created earlier out of his Imagination, already existed as a spiritual archetype in the cultic centres of the Druids.²⁵

Soon afterwards he spoke in detail on the sun-initiation of the Druid priests,²⁶ followed by a whole series of lectures as the "memory" of his summer trip, including the four cosmic Imaginations.²⁷ From this we gather that the swastika in the pastel sketch is not only the symbol of sun-initiation of the Druid culture but also of the modern Christ-initiation. For through meeting with the Druid culture he recognized their esoteric succession as one of the streams flowing into anthroposophy.

2. The Cross as a Letter

Taw in early Semitic letters

The original alphabet of humankind, the early Semitic letters, from which originate the Hebrew, early Aramaic, Phoenician, Greek and finally the Latin alphabets, came about in the 2nd millennium B.C. in Palestine. In Palestine, at that time was already the meeting place of many cultures, the great achievement of writing letters took place under the influences of Egyptian and Babylonian writing systems.²⁸ The Hebrew block-writing of today slowly developed out of what is termed the "Syrian alphabet" (Armenian alphabet), only after the Old Testament was written in this script around the middle of the 5th century B.C.²⁹

This original alphabet came about in the age of the sentient soul, in which humanity still possessed atavistic clairvoyance.³⁰ At that time the sounds were not yet abstract, empty sound-symbols, but contained being. Steiner spoke in a lecture on 17th August, 1910, in connection with the book of Genesis, that in hearing the early Hebrew language a picture was called up in the soul when a letter sounded.³¹ Every sound received its meaningful name. For example, the first three letters "Aleph, Bet, Gaml" must have called up to that north Semitic ear "ox, house, camel".³² The alphabet of 22 letters was the revelation of the secrets of the macrocosm and microcosm. Its final letter, Taw, possesses a summarizing, finalizing character.³³ Consequently the number of 22 letters was not a chance, but a necessity. For the final letter, which is supposed to mean "completion, conclusion, ending",³⁴ the early Palestinians placed a sideways-lying or a standing sign of the cross, calling it the Taw.

Why did the final letter with the simplest sign, the cross, receive the name "Taw"? The "word" TAO in the everyday speech of the Chinese (spoken: Dau) and Japanese (spoken: Do) means the path, the way. But in Chinese philosophy, Taoism, the TAO is more than the path. "The Chinese word

starting from the meaning 'path', broadens into the significance of 'direction', 'condition', then 'reason', 'truth'.³⁵ The Chinese culture preserved the early Atlantean culture, conveying it to humankind of post-Atlantean times.³⁶ In this the TAO was a most important cultural heritage.

The Atlantean "felt in everything the Divine which spoke to him. Within all these speaking clouds and waters, leaves and wind, one sound was heard by the Atlantean: TAO – I am that".³⁷ Then later in the Chinese TAO religion, TAO expressed the Highest towards which the human being could look up, which they thought the world and all humanity would one day attain, the Highest, which the human being carries as a seed in himself.³⁸ TAO is based on the principle of development.



The TAO-sign

Out of the TAO, the TAO-sign is developed, about which Steiner spoke in his lecture "Signs and Symbols of the Christmas Festival". "This TAO is expressed later in the letter T."³⁹ Here I presume Steiner meant with the "TAO-sign" the Egyptische Ankh-cross. If this is so, then the origin of the early Semitic Taw lies in Egypt and further back in Atlantis.

T is the descent of the Divine into form, since "in the T-sounds the divine breath has so to speak completely arrived in the earthly realm, especially into the mineral form."⁴⁰ In this sense, the Taw signifies the completion of the divine creation.

Could it be, however, that this final letter at the same time points to the development of the earthly human being, the TAO as experienced by the Chinese culture? The Hebrews call the law the Torah, whose first letter is the Taw.⁴¹ It was the pronunciation of perfection to school imperfection, the "giver of direction" to the law-abiding human being. Here the Chinese TAO and the Hebrew Taw closely approach each other. In the same way as the Ankh-cross, the Taw / TAO points in two directions: the stream of the divine towards the earth and the striving of the human being towards the Highest.

The Secret of the Greek "Chi"

Today nobody can doubt that the Greeks have taken their alphabet from an early Semitic source. The form of the letters are basically identical. Likewise the sequence of the letters in Greek and in Hebrew are as good as the same.⁴²

The Greek alphabet came into being between the 9th and 7th centuries B.C. from Rhodos, and was completed in the 5th century B.C. By taking over the north Phoenician letters the Greeks felt the need to make possible the phoenetic reproduction of the spoken word. Consequently they not only made symbols for the consonants but also for the vowels, the aspirants th, ph, kh, and the double sounds ks and ps. To create a systematic alphabet, in a transition phase of 3 to 4 centuries out of numerous local alphabets, a unified system of signs of 24 letters was formed: 19 letters were taken from the Phoenician and 5 new ones added.⁴³ One of the 5 "non-Phoenician letters" is the "Chi".

Chi in its definitive form is a sideways lying cross. Why had the chi to be added as a new letter and the cross-form taken? This is still an unsolved riddle of scholarship today, over which every scholar give their guesses. In order to understand the coming about of chi in the Greek alphabet, we have to begin with both aspirants H and Ch in earlier cultures, especially with the Hebrews.

H is the breath of air, the breathing. Already with the early Indians, it was the divine breath, Atman; but more concrete than the Indians, the early Hebrew culture points in Genesis how the entrance of this divine breath the "I"-organization of the earthly human being is connected:⁴⁴ "Yahveh-Elohim breathes into man the living breath."⁴⁵ The 5th sound of the Semitic alphabet is called "He". "He" is a sacred letter signifying God.⁴⁶ God as the Creator is called "Howe" – Being as such.⁴⁷

The "Ch" comes about through a stronger contraction of the larynx as a hoarse H-sound. In Hebrew "Cheth" is the 8th sound. Ch is "the H-being entering into the world of man"⁴⁸, because the inexpressible becomes expressed. The sound Ch is consequently not inferior, but precisely the connection of the spiritual with the earthly, expressing something sublime.⁴⁹ An important Hebrew word with Chet is "CharSa", which, amongst other things, signifies the sun.⁵⁰

When the Greeks took over the He and the Chet from the Semitic alphabet into their own, they made He into a short vowel E (E: Epsilon) and Chet into a long vowel E (H: Eta), because in some dialects the aspirants were inaudible. Thereby the air sounds were missing, and consequently they had to create the letter Chi. In creating the new letter they used known signs. They used the sign of the cross which was the usual sign for Taw in Phoenician and Aramaic.⁵¹

So much scholars tells us. But the necessity that the Chi had to be connected with the sign of the cross, I would like to establish with the help of spiritual science. Because "every letter points back to an esoteric origin."⁵²

Chi as the Christ-sound

It is highly remarkable that with the Chi, as with the TAO, we find again a world-wide known Chinese word. Chi (spoken: Ki or Tchi) is the entire ether and astral stream of the macrocosm and microcosm. It is the source of life, and in our body the Ki-stream circulates through the meridians.

Does this fact have anything to do with the Greek Chi? I dare here to suggest it does, because the word is not an arbitrary creation of the human being but a revelation of a spiritual fact. Out of the impact of the Atlantean on to the Chinese culture there arises the fact that the word Chi also originates from Atlantean times, and a heritage of wisdom superseding cultures.

The initiates of pre-Christian ages knew that the cross was the symbol of sacrifice, of the divine, of the deity allowing itself to be crucified on the world-body in order that the world could exist, and that it would be redeemed through the Christ-impulse in the human soul.⁵³

In a lecture on 25th August, 1909, Steiner said: "In the grey prehistoric time in India the wise ones told that in the moment when clairvoyant vision opened, they found deep, deep under the mountains of the earth, near the centre of the earth, a cross and hanging on it a male-female human being... That was a clairvoyant vision by the early wise men of India of that figure which waited on our earth in order to come to life by the Christ-Principle."⁵⁴

The greatest initiate of the Greek world, Plato, describes in his "Timaeus" the creation of the Father out of world-body and world-soul. The Father creates the world-body in the form of a sphere as the symbol of completion. Then "harmoniously, in perfect proportions, he mixed the elements which came about when he pouring himself out, sacrificing

his own special being. Through this the world-body was created. And bound on to this world-body in the form of a cross is the world-soul."⁵⁵ "This whole creation he divided lengthwise into two parts connecting them at their middle crosswise so that they form a Chi."⁵⁶

Plato consequently perceived the form of Chi in connection with the creation of the earth. We shall return to this thought later.

Ch has to do with warmth, whereby H is neutral or can even be cool. In speaking Ch through the stronger contraction of the larynx more friction arises in the larynx realm, and through friction warmth arises. Agrippa von Nettesheim connects Chi to the element of fire.⁵⁷ In Japanese Hi (spoken with the breath: Ch) means fire. Ch is the divine breath having become earthly.

The Greeks, who amongst others venerated the Sun-god Apollo, knew that the sound Ch has to do with warmth, with the sun. Of course the Greek language existed long before an alphabet was fashioned for it. Words existed like *Chrisma* = oil, *chrio* = to salve, out of which *Christos* derives, "the anointed one". The word to do with the Hebrew *ChARSa* = sun. For the oil

is gained thanks to the sun's warming rays.⁵⁸ For this reason the sound-value of the sound Ch is necessary for those who wanted to speak this sound; they needed the new letter Chi. This is the first reason for the introduction of Chi.

Secondly, through vase paintings the cross was known in the Greek world as the symbol of the sun, the cosmic order

Christ monogram
Combination of the
Gk. Chi and Rho

and fertility. The swastika (Fig. 9) and also other cross forms were often represented already in pre-Christian times.⁵⁹

Thirdly the initiates knew that the cross is the symbol for the sacrifice of the Father-God. When they were looking for a sign for the Chi they consequently connected the cross-sign with it. There was no more fitting sign for the sound Chi than the cross.

The letter Chi was later known in the Christian world, because the cross became a short name for Christ, which begins with Chi. The early Christians formed the Christ monogram out of the first two letters. It symbolises crucifixion and resurrection. The Rho in the Christ monogram seems to me like the flag of victory which the resurrected Christ holds in many representations.

The Greek Tau in the age of the intellectual (mind)-soul

That the sign of the cross became common for the newly-created letter Chi implies that the Greek Tau took on the shape of the T-cross. It is undoubtedly the successor of the Semitic *Taw* (+), but it has lost its head part. It is interesting that this change of the Tau-sign was universally accepted, and moreover in the whole of the then Greek-speaking world. Whereby the "non-Phoenician letters" for a long time underwent big fluctuations.

With the early Semitic *Taw* the head-part corresponded to the circle of the TAO-sign. According to Steiner this small circle symbolizes the all-embracing Father-nature.⁶⁰ What does it mean that this has been lost during the birth of the Greek alphabet?

We have to remind ourselves that the Greek alphabet came into being during the time of transition from the time of the sentient-soul to the intellectual-soul (*or* mind-soul). The change, consequently, of the T-sign must have been the outer expression of the change of consciousness of the human being. Even scholars who are unaware of spiritual science remark that the T of the Greeks took on a different character than that of the early Semites.⁶¹

The Greeks began to experience the head, which serves the mind-soul, as belonging to the rest of the body. Earlier the human being experienced the world of thoughts as determined from without. Now he increasingly listens to his own voice. Human beings lost direct contact to the divine world; the spiritual antennae became insensitive. Consequently they found no reason to represent the head as something extra.

Here the T loses the divine character of the Atlantean TAO. Yet instead of this they kept the divine stream of creation in the letter Chi.

3. The Cross as Symbol of the Christ-principle

The influence of Christ in creating the physical human middle

Thanks to the sacrifice of the Father-God on the world-cross, the [further] physical existence of the earth has become possible. Through anthroposophy we know of the development of the earth through the stages of Saturn, Sun, Moon and the Earth, where the various hierarchies and spiritual beings brought their sacrifice.⁶² How humankind in this development gained its physical body, Steiner explains in his lectures of 26th and 27th October, 1909.⁶³ The human being came about by a crossing of streams of forces from different directions, in part mutually opposing, and a kind of constriction came about.

"From the left the stream approaches the human being belonging to his physical body, and from the right the one belonging to his ether-body." From front to back comes the stream of the sentient-body, and from behind comes the stream of the sentient-soul. Where these streams collide we see how the soul forms the body itself. "From below upwards the main stream of the astral body pours itself out and from above downwards the main stream of the 'I.'" All six streams flow into each other in the human being and

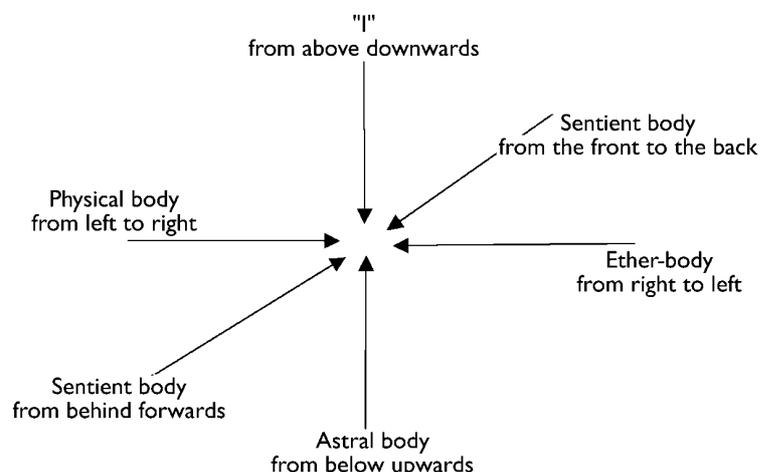


Fig. 10: The six streams on the physical human being

“the supersensible members have their respective level of operation which crosses with the others.”

Through the fact that each stream is held by the others, in the middle is formed “the illusion (*Scheinbild*) of the physical body”.⁶⁴ This relates to the far past, in which the physical human being as we know it today did not exist, but only its structures were spiritually prepared.

Each steam corresponds to a cosmic stage in evolution. On Ancient Saturn the physical body was prepared asymmetrically from left to right. On Ancient Sun the ether-body was prepared, again asymmetrically from right to left. During the time of Ancient Moon “a reversal, a change of directions had to come about”, in order that the physical body could become symmetrical. To achieve this, however, the sublime spiritual beings who were to be active in human development required a higher field of action than the Moon. Consequently they returned to the Sun.⁶⁵ Thanks to this sacrifice of the sublime Sun-Beings the physical human being became symmetrical, a necessity for him be able to sense and feel.⁶⁶

If we connect this thought of the streams with the sounds H and Ch, we begin to understand how deeply true is the picture in “Timaeus” in which the world-soul is divided into two parts and in its middle crosswise connected in the form of Chi. The beams of the cross are the streams of the divine sacrifice, and to bind these in the middle was the achievement of the Sun-Beings, whose Regent is Christ. He is the great “mediator” in the cosmos, “He takes on everywhere the role of the mediating, balancing principle.”⁶⁷ So Christ plays the central role in creating the middle of our physical body.

Christ's Death on the Cross and the "setting up" of the Cross

The human being is created in order to fulfil his task in the cosmos. The world is “a sense-perceptible picture of the God only accessible to Reason,”⁶⁸ which however can only achieve its perfection through the creative activity of the human being. In the same way as God has created the world, the human being has to give birth in his soul “to the Son, the child of God living in the soul”. Thereby we redeem matter, the Father-God chained to the Cross.⁶⁹ This task of the human being is called the second creation.

The co-operation in the second creation is the “TAO”, our way and our aim, for which we are destined from the beginning of our existence. In order to give humankind the impulse and strength to travel the PATH right to the end, Christ has appeared once on earth as an earthly human being and has suffered the death on the Cross. He had to die on the Cross and not in any other way. Since primeval times the cross was the symbol for Him and His name. Through His death on the cross and His resurrection He has shown the world that the Christ-principle had reached its time. Since then the world-cross has been “set up” on the earth.

Eurythmy offers the opportunity that human beings becomes conscious of the above-mentioned connections. They learn with their gestalt which bears in itself the form of the cross to work consciously with the sounds and streams in space. And of course we possess the TAO as a meditation for eurythmists.

I would like to conclude this contribution with a quotation from F. Rittelmeyer, who in precise words encapsulates the matter: “The Father lives on the Cross in this earthly world

of ours. He has formed the incredible resolve to stretch out His life over a shattered existence. All our life touches this fact of sacrifice. But Christ has raised up the Cross upon the earth as *the* divine revelation for all men. He has really raised it *up*. He has given it the direction towards the heights. In Plato the World-Cross appears lying down. In Christ it stands. By this is pictorially expressed that the material existence is now finding its way upward again. The World-Cross, since Christ, stands upright upon the earth!”⁷⁰

(To be continued)

Endnotes (page numbers of German edition)

- 1) Ziehr, p. 8-12.
- 2) Dölger, 1959.
- 3) Baudler, p. 34ff.
- 4) Streit, p. 98.
- 5) See endnote 3, p. 72ff.
- 6) Steiner, GA 180, p. 55.
- 7) See endnote.3, p. 79.
- 8) Die Abb.4 wurde von der Authorin aus Begelbacher, Tafel 34 übernommen.
- 9) Black, S.55ff.
- 10) See endnote 1, p. 8ff.
- 11) Die Abb.5 wurde von der Authorin aus Black, S.31 übernommen.
- 12) Layard, p. 446.
- 13) Layard, p. 350.
- 14) See endnote 3, p. 112ff.
- 15) Guénon, p. 57.
- 16) See endnote 3, p. 112ff.
- 17) See endnote 15, p. 58.
- 18) Fontana, p. 57
- 19) Black, p. 71.
- 20) Boardman, Table 51.
- 21) See endnote 15, p. 58.
- 22) Teichmann, p. 106ff.
- 23) Lecture of 9th.Sept.1923 in M. Steiner.
- 24) Steiner, GA 51, p. 126 and p. 132.
- 25) See endnote 22.
- 26) Steiner, GA 228, lecture of 10th. Sept. 1923.
- 27) See endnote 22, the 4 cosmic Imaginations in GA 229.
- 28) Schmökel, p. 239. Jensen, p. 237ff.
- 29) Jensen, p. 285ff.
- 30) Bohm, p. 104ff.
- 31) Steiner, GA 122, p. 32.
- 32) Carpenter, in ‘Das Alphabet’, p. 4.
- 33) See endnote 30, p. 43 and p. 125.
- 34) Aronstam, p. 142.
- 35) Tao te King, p. 25.
- 36) Steiner, GA 121, lecture of 16th. June 1910.
- 37) Steiner. ‘Zeichen und Symbole’, p. 57.
- 38) Steiner, GA 54, lecture 16. Nov. 1905.
- 39) See endnote 37.
- 40) Beckh, p. 23.
- 41) See endnote 2.
- 42) See endnote 32, p. 3.
- 43) Lexikon Alte Kulture, Bd. 2. Artikel von Carpenter, Ullman, Falkner, Nilsson in ‘Das Alphabet’.
- 44) See endnote 40, p. 18ff.
- 45) See endnote 31, p. 153.
- 46) See endnote 34, p. 40.

- 47) Weinreb, p. 15.
 48) See endnote 34, p. 35.
 49) See endnote 40, p. 19.
 50) See endnote 34, p. 56.
 51) See endnote 32, p. 24.
 52) Steiner, GA 95, lecture 4. Sept. 1906.
 53) Steiner, GA 8, Tb 619, p. 66.
 54) Steiner, GA 113, lecture 25th. Aug. 1909.
 55) See endnote 53, p. 65.
 56) Plato, p. 29.
 57) Agrippa v. Nettesheim, p. 174.
 58) See endnote 34, p. 56.
 59) See endnote 20, p. 79, e.g. Table 45,49,50,75,126 etc.
 60) See endnote 37.
 61) Ullman, in „Das Alphabet“, p.68.
 62) Steiner, GA 13, chap. 4 and e.g. GA 132.
 63) Steiner, GA 115.
 64) Ibid., lecture 26th Oct. 1909.
 65) Ibid., lecture 27th Oct. 1909.
 66) Steiner, ibid and GA 213, lecture 24. June 1922.
 67) Schütze, p. 46ff.
 68) See endnote 56, p. 132.
 69) See endnote 53, p. 66ff.
 70) Rittelmeyer, Seventh Letter.

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Observations on a Painting:

Raphael's "Holy Family" from the House Canigiani
 Stefan Hasler; DE-Hamburg

Already during his lifetime Raphael's works were known far and wide. In his house in Rome a printing press was set up, where engravings of his pictures were sold in great quantities. Today postcards of his works have taken over this function – an effect reaching the wide masses. Also, during the last 500 years every artist has concerned himself with Raphael. His influence is tremendous.

Rudolf Steiner repeatedly points to Raphael. "Revolution of painting from the south"; "Imaginations"; "healing influence"; and so on. For what is called "the Madonna sequence" Steiner had to hand black and white slides. Where does the special strength lie in the works of Raphael, that it is even effective in this form? This question will be explored in this essay through a particular work painted by Raphael painted in 1506/7 in Florence, now hanging in the *Alten Pinakothek* in Munich.

The painting speaks very differently according to the way you look at it. As a method it is worthwhile to allow the various criteria to work separately on you. Then the picture becomes multi-layered. Let us proceed with the following criteria:



1. First impression / basic mood
2. Balance of the colours
3. Straight lines / curved lines
4. Composition of straights and curves
5. The relationships of the figures: gaze, arms, feet
6. Imagination: "pyramids"
7. Imagination: "tetrahedrons"
8. Imagination: "pillars"

1. The initial view should be directed to a subjective *first impression*. Into what *basic mood* do we arrive? Feelings like "inwardness", "serious" and "concentrated" mixed with "happy", "light-filled" and "light" arise.

2. Now we direct our attention to the *colours*. Blue, green and brown tones dominate in the background. In addition to this, in the left figure (and in the left background) an intensive grey, in the right figure (and in the right background) a clear blue and red, the middle figure ochre and green (like the background generally), above right and left a lot of white, and distributed over the picture various nuances of skin colour. Through the background a width arises in all three levels that goes beyond the picture. An impression of "scales" comes about. Then through the middle figure which intensifies the background colours, the picture is divided into a right (lighted, clearer) and a left (denser, calmer) side.

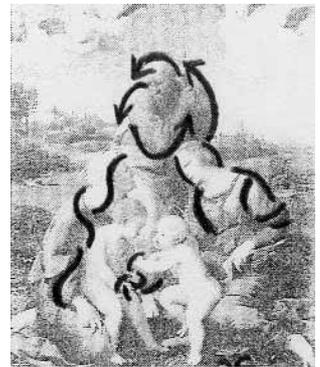


The colours consequently connect the earthly world with the heavenly world (from close mixed shades to clear colours), made clear through the link to the middle figure and they divide the picture into a right and a left portion.

3. a) A next step is to follow up all the *straight lines*. Once again a middle arises with a right and a left. Three different gestures. In the middle are to be found several parts of a long staff, standing vertical in the picture. The mood appears grounded and firm. The left side contains straight lines around a non-visible centre. From here an opening, heavy gesture is visible leading downwards. The right side is quite different. Three angles are open and slightly directed upwards. If one enters into this play, the picture slightly tips towards the left. The colours, mentioned above, reinforce this tendency. In other words, on the left side weight is rather dominant, and on the right side lightness and light, with the middle holding these tendencies together. These three gestures are clear statements of the three adult persons. Their life here on earth seems to have three quite different tasks.



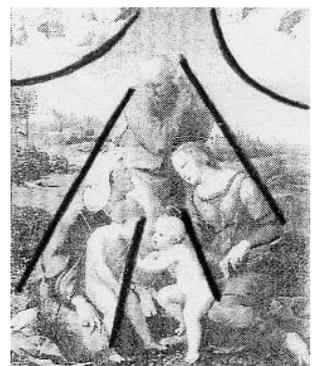
3. b) Let us now turn to the *curves*. A completely different mood spreads harmoniously over the painting. The specially noticeable curves produce the four following gestures: Above, a strong rotation around the region of the larynx of the middle figure. Forces raying with a powerful dynamic. On the left, lines of double curves connecting inner mobility with stillness. On the right side, curves are mutually supportive, embracing stillness. In the middle below a very mobile complex of curves. In this we can strongly find the linking of the spiral. This play is repeated



below right. The three already-mentioned figures now "speak" quite differently. In addition to this come the two children in an inner, intensive relationship.

4. a) Allowing our eyes to move with this recently practised way of looking over the whole picture, we see more the *relationships of the composition*. The quality of the curves has now the tendency to protect and envelop. The curve of the two female figures on the outside is repeated inside by the two children, who thereby form a centre. An inner warmth and density come about.

4. b) Quite a different event can be discovered through the overriding quality of the already-felt straight lines. Again symmetrical, this time a centre is focussed somewhere



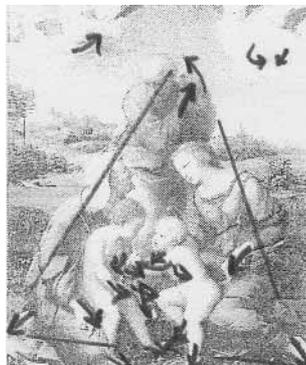
in the blue of the sky. Like a tent, its rays gives space for relationships. A protection arises for a serious and intensive exchange.

Hitherto we pursued colours and forms quite regardless of the fact whether this picture is painted with figures or is abstract. Now, however, we clearly see *figures*, which express something quite strongly through the gaze, the hands and the feet.

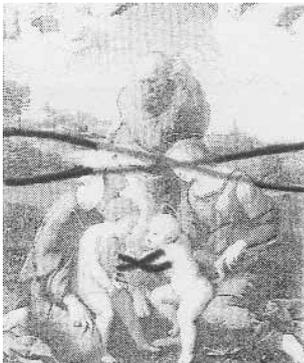


5. a) The two boys show direct *eye-contact*; intensively and with a timeless calm they mutually communicate. Above in the picture to right and left are two angelic faces which joyfully and lightly meet with their gazes. On the other hand the gazes of the three bigger figures are kept in a serious and watchful mood (as if held back before the intensity of the two boys).

5. b) The relationship of the *arms and legs* forms a large triangle, where points are formed above with hands, below a foot each on the right and left side. The position of the hands of the two women are mirrored. The greatest movement takes place again with the boys. The arms merge as if into a lemniscate.

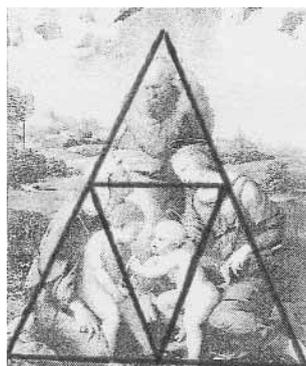


5. c) What occurs between the boys: The crossing of the legs of the middle figure, a play in movement of the play of the banner containing the words (*Ecce Agnus Dei* – “Behold the Lamb of God” – is written on it) in an exchange of the arms in a lemniscate form – all this as an open lemniscate is taken up in the middle background and conveyed over the whole picture.

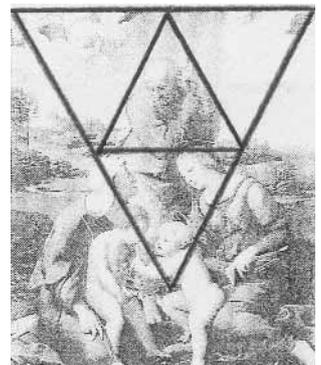


Having explored in this way the most important elements, we should now try to achieve an overview. This, in the sense of the force of the picture lying behind and through it, can also be called an Imagination. Only a longer acquaintance with these results can confirm or reject what has been found. Each of the three following Imaginations is a tremendous statement. The event of the picture itself is only expressed in the inner movement between these Imaginations.

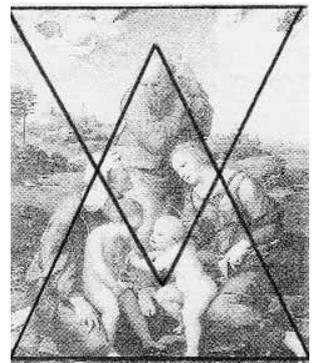
6. Firstly, let us turn to the most well-known *Imagination* – the *pyramid* (this arose as a structure for pictures under the influence Leonardo da Vinci). The observation becomes interesting through a further division of the large triangle



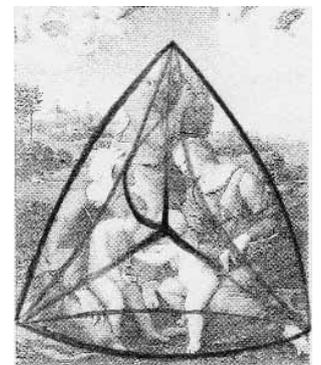
into four small and quite differently-shaped triangles. In the middle one, we find again the inward, mobile and intensive relationship of the boys, contained by its surroundings. A second pyramid, inverted, can be found through the relationship of the angels to the arms of the boys in the middle. Even this large triangle can be subdivided into four small triangles of which the middle one shows the inner mobile stillness of beholding, perceiving and wonder. Two very different statements in each of the inner triangles.



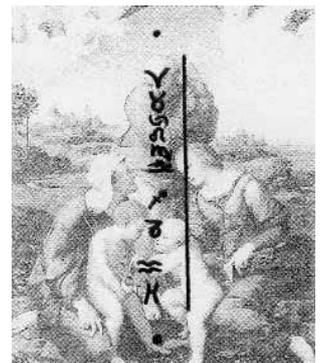
These contrasting triangles mutually cross, together forming the *opened up six-pointed star*. These relationships are well known to eurythmists as the exercise with Steiner's words, “Light streams upwards; weight bears downwards”. Through this a mobile middle realm can arise which in actual fact links heaven and earth.



7. Now we turn to the *second Imagination*. We take once again the triangle with the base below. But this time we look more at the tense, curved lines between the corner-points. We also look at the lightest point of the picture as the middle (the flesh-colour of the boy on the right). This area comes towards us almost spatially. In contrast to the darker flesh-colour of the other boy, a line of connection arises to the much darker flesh-colour of the female figure on the left, and finally of the large middle figure. Through this a soul-space can arise in the viewer which, comparable to the *tetrahedron*, comes towards me. I become part of the event and am invited into this communication, almost a communion.



8. The *third imagination* relates to the central figure of this painting. Right at the beginning we saw the staff in the one hand of the middle figure. The middle figure itself (standing just off-centre of the picture) is the background for many centres already discussed. Like a pillar of light of these centres it forms together with the staff *two pillars* of different qualities in the wholeness of the picture. The pillar of light is formed by the following points (underlined through the relationships of the zodiacal forces on the human gestalt):



Above the head is the middlepoint of the tent. In the middle of the head is the centre of the upper middle triangle

(Ram). The region of the larynx as the centre of rotation (Bull). The gesture of the chest of the Crab is clearly visible. The region of heart / Lion as the centre of the upper triangle of the heads whose effect reaches right to the wings of the little angels. The region of the Virgin lies between the two female figures. The mood of the Scales lies directly in the background (repeating the movements of the arms of both children taken up on a larger area). The area of Scorpion / Archer is the centre of the tetrahedron of heads. Knee / Goat lies between the eye-contact of the boys. Calves (region of the Waterman) for the relationship of the little arm. Fishes with the crossing of the feet, which, somewhat lower, is repeated again. With the exception of the Twins (shoulders), and possibly Scorpion, all twelve forces of the human gestalt are addressed. Alongside this pillar of light, the pillar of weight of the staff. A picture of the entering of the divine forces into the human being in order to stand actively on the earth.

These three Imaginative moments strongly affect the viewer, already in taking it in passively and all the more in actively bringing the elements into relationship. A further step would be a meditative approach with these relationships and movements. Such a painting carries healing effects within it. Here through painting an event is presented. The figures express a deep open secret. The presentation of the figures but emphasizes what lies in Imaginations and movements:

For the viewer, Joseph takes on the role of mediator. With this figure the path becomes clear. The connection of the divine and the earthly lives in three different ways with the three large figures: Joseph in an observing – receiving – protecting way; Elisabeth in a questioning – connecting and Maria in a loving – observing way. Between John and the child Jesus a communication is living. In this way Raphael through his paintings, achieves to live Christianity, to show Christian events and paths. In the receptive viewer all these movements can open up worlds.

R E P O R T S

Mimages on Tapster – a symphony in movement

“There are so many thoughts that only the body can think ...” (Mats Ek)

Ernst Reepmaker, Vienna

What we are calling the “Tapster Project” is intended as a contribution to revitalise and make topical stage eurythmy. It is designed for an international audience interested in dance and eurythmy. We are striving to cultivate the art of eurythmy as an “atmospheric” dance with its own message, not interpreting music or speech but autonomous in its presentation. We aim to contribute a furthering of light-design, in the direction of transcendence: The working with theatrical lighting as the “space” for an imaginative theatre.

The aim of the project is a symphony in movement. A comprehensive pioneer project: i.e. a synthesis of choreography, variety of movement, light-filled spaces and coloured stage (video projection belongs to this), as well as musical backgrounds. The myth “De wonderlijke tappe” around the theme of “individuation and resurrection” is to be carried out by a highly qualified international ensemble of artists. Performances in major theatres in Europe are planned and moreover a dialogue with the international dance scene.

Eurythmy can be characterised as follows: “If we observe how the see, an element or a material like water, oil ..., moves, we are dealing with objective movement with which we can identify and which calls up within the observer corresponding feelings. But there are also things whose dynamic, though they don’t move, we can also recognise. These are colours, words, architecture. We can neither see the form nor the movement of a colour. The emotion called up in us, how-

ever, can bring us into movement, into *motion*, as far as *being deeply moved*. We seek to express this special feeling with the help of *Mimages*, that is, with gestures which do not belong to the repertoire of everyday life...” This is how the famous theatre educationalist Jacques Lecoq formulates an essential aspect of his acting training. Eurythmy, to follow Lecoq, is a working of *dynamic mime*; rhythm, spaces, words and music are its materials ...

Eurythmy is a dance less dependent on bodily virtuosity, having to do more as an art of peripheral space, that means, the movements of the dancers find their point of departure in the surrounding space filled with atmosphere and soul-qualities. Consequently the direct relationship between light-space and colour-space and the movements, gestures and choreographies is essential to the production-concept of this “symphony in movement”. The form of the dance intended here is a mood-art.

We are aiming for meditative processes turned inside out. What in meditation can be achieved as a breaking through of the sensory reality, as far as coming into contact with a world of beings of soul and spirit appear here as a stage-event. In moved colour-spaces – in process-orientated choreographies and in a new language of gesture, the audience sees reflected its own inner life of consciousness. Through such an event on the stage the *mythical consciousness* (Jean Gebser) is rediscovered, metamorphosed and activated – an inner source of a new imaginative understanding of the world and the human being. “There are so many thoughts that only the body can think ...” (Mats Ek)

The Wondrous Tapster: At sea the sailors received each day a glass of liquor. One day an argument broke out, and the captain decided, “There will be no more tapping.” Then one of the sailors asked whether he could dispense without tap-

ping the barrel in the hold. The captain agreed. The man took a tap out of his trouser pocket, screwed it into the mast and distributed liquor. The others didn't know whether they was seeing right.

When the ship was already a few day on the high seas, that sailor felt too cramped. He begged the captain to allow him to descend the rope ladder – and leave the ship. The captain thought the man had gone mad. But the sailor couldn't stand it any more and insisted. Finally the captain didn't know what to do. He found no solution but to throw down the rope ladder. The man climbed down and walked away over the water. Because the ship was quite speedy, they soon lost sight of him. Whether the man ever reached land or was drowned, nobody knows... (Dutch folk-tale).

“De wonderlijke tapper” is *dramaturgy* in its pure form, with a constructed theme, crises, new orientation and metamorphoses. A generous movement of time swings through the lines, concentrating right into the most intimate inner space of the soul and flows on again towards a distant future. Human evolution is described, coming out of the Dutch folk-soul – travelling folk, sailors in a ship surrounded by water, air and light in an immeasurably wide, flat space... Seven stages of development can be read from this story. Each stage has its own quality. It is a challenge to fashion these seven qualities of a path of initiation with dance, into a big eurythmical composition!

Project partners: Rob Barendsma, director/NL/E; Moving Word Theatre, Forest Row GB, Philip Beaven (eurythmy); Prometheus Lighting/D, Peter Jackson (lighting design); Ige-mon Performance, Järna/S, Marianne Kleiser-Fors and Hans Fors (eurythmy); Mond Ensemble, Hamburg/D, Cornelia Close and Bettina Grube (eurythmy).

Artists engaged in the production: Birgit Fiechter, eurythmy/D; Martin Goldberg, acting/comedian/S; Kaya Kitani, eurythmy/dance GB; Melaine Lampson, eurythmy/D; Tommy Navratil, percussion/A; Brigitte Reepmaker; eurythmy/A; Alexander Seeger, eurythmy/D; and AJAMA-Bewegungstheater: Christof Schmidt, Anna Tsiklauri, Nadja Tsulukidze and Jenny Foster; Video-Art; Andreas Kleinl (Vienna); Leonora Weltzin, dramaturgist/dancer/journalist (“*Tanzblatt*”); Eurythmie en Theater Impressariaat Nederland/NL, Imke Jelle van Dam.

Organisers: Badhuistheater de Regentes/NL, Michael de Roo (co. director), Moving Word Theatre, Forrest Row/GB, Philip Beaven (eurythmist/director), Kulturhuset, Järna/S, Peter de Vooto (manager), and Fundevogel Eurythmie Theater Vienna/A, Ernst Reepmaker (producer)

Performances in European theatres and further afield are planned from the end of February to middle March, 2004.

Collaboration of a Eurythmy project and the Saxon Mozart Society

Dorothea Klemt-Szydlowski, DE-Chemnitz

On 3rd Advent, 2002, Hans Anderson's fairy-tale “The Snow-Queen”, presented in eurythmy by the pupils of Class 7 of the Waldorf-Steiner School Chemnitz, was performed in the town hall before a full house. This poetic fairy-tale was part

of a series of four events organised by the Sächsischen Mozartgesellschaft (Saxon Mozart Society). Three public performances in the School Hall were behind us – another followed in March in the School Theatre Festival in the town theatre. All in all the pupils played before c. 800 people.

The Saxon Mozart Society is affiliated to the German Mozart Society and the Mozarteum Salzburg Foundation. It organises regular concerts and is responsible for a whole series of cultural festivities in and around Chemnitz and Dresden.

For two years I have worked with the Saxon Mozart Society. At that time I gave 30 eurythmy courses, offered with other music courses under the title “*Regenbogenwerkstätten* – Rainbow Workshops” in state (Am. public) kindergartens and schools. In these courses many children were immersed in eurythmy through the world of fairy-tales. Almost always the children were willing to be enchanted and the teachers accepted it with astonishment and gratitude. For not only the children but also the adults had not experienced fairy-tale characters brought out in sounds, movement-gestures, spatial forms and musical sounds.

On a hot summer's day, Herr Streuber (leader of the Mozart Society which he founded in 1991), asked me whether I couldn't prepare for performance a winter fairy-tale in eurythmy. Because Class 7 immediately and enthusiastically agreed to it, I too could with pleasure agree. And so we began working through this fairy-tale dramaturgically – narration, eurythmy and also acting alternated. The work was enriched in music eurythmy through our excellent Russian pianist. We heard 11 works by Tchaikovsky and Prokofiev, which the pupils could bring into eurythmy. Also in speech eurythmy an interesting research began for gestures for the different roles.

The roles of Kai and Gerda were acted. Nearly all the pupils were full of ideas, actively involved; they loved “their” fairy-tale very much. Artistic costumes and dresses were designed – partly professionally made. Finally the children played 36 roles, played by a double cast each of 13 children.

The participation in the Chemnitz School Theatre Festival, for which our piece was chosen by a jury, was a special experience. Much encouragement was expressed by the dramaturgists and actors, especially towards the many eurythmic roles and dances. We heard from the teachers of the many pupils from other schools, “Never have the children watched so quietly before!”

For the next season, the Saxon Mozart Society takes up three projects into their programme: once again “The Snow-Queen”; the new class 7 will work in the eurythmy lesson a new winter fairy-tale (this time an Italian one); class 10 will work on “Peter and the Wolf” with music by Prokofiev. All these performances will take place in central venues in the town.

Not least because of the public success of the performances, I was asked by the “German Stage Association” for a 2-day conference with the general-directors and dramaturgists as well as the theatre educationalists of the Theatre and Opera Houses of Saxony and could give a talk with the theme “Basic nourishment of the muses in education” on the significance of eurythmy lessons.

With this report, I would like to encourage all my colleagues and school eurythmists to go before the public with our eurythmy work. If eurythmy is presented convincingly as theatre then it will be recognised as a “stage art for pupils”, thereby will strongly help to get eurythmy known and accepted.

Reports on the conference "Eurythmy in the Midst of the World", 21st – 25th April, at the Goetheanum

"Eurythmy – rightly important"

Ute Bölke-Wooge, England

Eurythmy lives in the midst of the world – this was shown us in this eurythmy conference. I was happy to be able to attend and experience the variety. It began on Easter Monday with an introduction from Dr Heinz Zimmermann "The Zodiac as Source of Social Competence", followed by a eurythmic presentation of the "Twelve Moods". This gave us a pre-taste of the colourful spectrum and diversity still to come. It was fulfilling to see such diverse work of many different stage-groups and be able to dive into the various languages, for example, a morning of one-and-a-half hours of eurythmy in Norwegian with Norwegian music.

The evening with diverse contributions from the adult courses was simply magnificent! One can only say – hats off! It was impressive what these people from Spain, France, Switzerland and Germany could show us. Please keep it up! Pupils from France, Germany, England, Switzerland, Denmark and U.S.A. presented magical performances. It was splendid to see how eurythmy can be fun. Each day was enriched.

The climax of these performances was shown on Wednesday evening: An Australian creation myth, presented by about 140 pupils from classes 2 - 12 from six countries. One can hardly express in words how beautiful and moving it was. My first thought was, how I would love to share this with my colleagues at school. The conference ended with a lecture from Herr Barfod "Man as a Vowel Being" and a repeat of the "Twelve Moods".

Every evening on my way to my room I felt inspired and enlivened. I received new courage and looked forward to return with all the stimuli to "my" school (Waldorf-Steiner School, South West London). A trainee teacher (mother of pupils at our school), who likes doing eurythmy and who took part in the conference, said, "Now I rightly understand how rightly important eurythmy is." To end, I would like to thank all the dear people who organised and contributed to this conference. Hopefully many such fruitful conferences will follow!

A Festival of Peace in a Time without Peace!

Friederun Christa Karsch

Almost 700 people of all ages and from many nations assembled on Easter Monday for five days in the Goetheanum. Amongst them were almost 200 pupils from Waldorf lower, middle and upper schools from a total of seven nations (U.S.A., Britain, Denmark, Germany, Switzerland, France and Spain) as well as about 500 parents, teachers and other adults from all over the world, amateurs as well as professional artists. Here we not only became intellectually aware that eurythmy is a central path of practice for a social future, but this became directly experienced there and then.

Concretely it was concerned with the twelve cosmic moods with their respective sevenfold planetary nuances, that is in the 84-fold variations as real gestures of human mutual relations – with or against each other! To perceive

this on Easter Monday and the Friday after created the thematic frame of the spoken contributions and demonstrations on the stage and under the most varying aspects of the work penetrated the numerous workshops taking place six times during the three days. The metamorphosis of periphery and centre as a forming principle was even directly to be experienced in the conference because in a rhythmic change you always found yourself again in the big auditorium in order to experience the stage performances. At least some things should be mentioned:

The eurythmic presentation of Victor Hugo's "La Guerre Civile" by class 6 from Avignon was unforgettable; on Tuesday evening the contributions from the eurythmy courses for adults from Spain, France, Germany and Switzerland, who to begin and finish together (!) – 77 people on stage at the same time – did in eurythmy "Evoe" and "He who illumines the clouds"; on Thursday afternoon class 6 of the Birseck School with the fairy-tale "Good and Evil" from Georgia as well as the large group of classes 10 – 12 from San Francisco amongst other things the fairy-tale "The Six Swans"; and especially as the inner climax on Wednesday evening the performance of an Australian creation-myth by pupils from six nations – U.S.A., Britain, Spain, France, Germany and Switzerland –, all in all 140 young people and four languages after rehearsing in their respective schools, after a short getting to know each other on Easter Monday, after practising together on Tuesday, then in a working-together in a tireless change of scene and language, there came about a moving experience of a global-embracing unity in multiplicity!

A social ability not as theory but as a conscious thought-led feeling and a will in meeting, working together, trusting each other in full awareness, so that being dependent on each other and learning from each other can become a forming experience of social action in the deed. – for a moment this became real and thereby as the task for eurythmy and for the world the consciously graspable result of this conference jointly organised by three Sections, the Educational and the Performing Arts Sections, and the Social Science Section who did the paperwork.

Collaboration as the motif to create peace was consequently the basis and justification for the conference, as experienced and expressed by the participants. They gratefully felt and expressed this as the conference's commission. Eurythmy is a necessary, because scientific, method of the modern individualising human being – who is consequently lonely in the age of the consciousness-soul – to practice new faculties of consciously-carried perception in the tasks relating to community-forming. It makes this conscious, afresh and enhanced, in schools and trainings where eurythmy reaches the parents and professional situations of all kinds as therapy and as art into the world.

This report can only be a sketch intending to make the essence recognizable, for this conference has and will make its effect in the world in the future.

From the supplement to the weekly "Das Goetheanum": *Was in der Anthroposophischen Gesellschaft vorgeht – Nachrichten für deren Mitglieder*, No. 20, 18th May 2003.

"Eurythmy Living right in the World"

Gerd Tholl, DE-Korlingen

Is this true? Does eurythmy live in the world? To answer this question I have to glance back two years. At that time I attended the conference "Eurythmy at School" in Dornach. Actually it was a conference for eurythmists, which really I am not at all. I am "only" a gardener. Nature, in which I predominantly work, and eurythmy share many things. About this sharing I could relate on another occasion, it would take us too far here. Yet through this connection I was led to eurythmy. For 4 years I have been a member of an amateur group in Trier. When I attended the Eurythmy Conference in 2001 in Dornach, I began to feel strange as an amateur amongst all the many female eurythmists and the few male eurythmists. During the course of the conference I repeatedly experienced the astonishment of the professionals when they realised that I was participating in this event. Now, one could think that this astonishment was based on, "What does this gardener want at our conference?" But no, it was quite clearly to be felt that many noticed, "Wait a moment, there are people everywhere in the world who regularly practise eurythmy". Eurythmy is not only done in school. There is something else quietly going on in little corners.

Some days ago the conference "Eurythmy living right in the world" took place. Our eurythmist, Katharina Tenbruck-Hettinger, was asked by the preparatory group whether with her group of amateurs she would like to show something at the conference... Oops, what is happening amongst the eurythmists; is there a shortage of people? Of course there is a shortage of people, everyone knows that. This case, nevertheless, involves very much more. This conference, I think, is to establish where eurythmy is living. What is happening in the wide world?

Many amateurs from various countries came to the conference. And many school children were involved in the programme. A colourful mixture of people, who through their performances and through their presence left behind a small trace of what lived in them. Wherever something is living in people, there is the centre of the world. Eurythmy lives right in the world.

For me these two conferences have left a very strong and lasting impression. The many young people and the older people have shown me that the meeting of people of different generations and nationalities still holds very many possibilities that can unfold through eurythmy.

I for one already look forward to the next eurythmy conference in Dornach. With warm thanks to all who organised this event and through their contribution have enriched us, I greet all the friends of eurythmy, right there in the world.

Sound Circle Eurythmy (Seattle, Washington) Update

David-Michael and Glenda Monasch, Seattle U.S.A.

Spring 2003 Tour

From April 11 to May 9, Sound Circle Eurythmy undertook a tour of most of the Waldorf schools in Washington State: Three Cedars School, Bellevue; Madrona School, Bainbridge

Island; Whidbey Island Waldorf School; Olympia Waldorf School; Brightwater School, Seattle; and the Seattle Waldorf School, Seattle. All of these were in-school assemblies, in which we alternated performances of our pieces with those prepared by the children. We have used this format in the past, finding it to be rich and satisfying. It allows parents and friends to experience the children's eurythmy-work while also giving them a glimpse of professional artistic work, which many of them have had little chance to see. Eurythmists for the program were Bonnie Freundlich, Melissa McCall, David-Michael Monasch, and Glenda Monasch, with Pamela Carty (speaker) and Molly Knight (piano).

We began our selections with an anonymous Celtic *Hymn to the sun*, based on a continuous labyrinth form (see M. von Heide, *Come unto These Yellow Sands*). Since the form originally calls for five people, the most interesting juxtapositions and dynamics arose when it was presented by our company of four. The heart of our presentation was Rudolf Steiner's fairy-tale of *The Story of Good and Evil*; from *The Soul's Probation*, which seemed to us an important and positive artistic contribution at this trying time in our nation's history. Indeed, many of the adults in the audiences were deeply struck by this wonderfully enigmatic piece. It was also fascinating to hear the children's ideas of who the main figures were, with the Narrator being variously described as an angel, a spirit, and so on.

We were also determined to offer everyone a chance really to enjoy themselves in this program, and to stretch their idea of what eurythmy can be. We wove a series of rod-exercises together to Scott Joplin's *The Entertainer*; interspersed with four limericks by Edward Lear which perfectly represent the temperaments. Costumed in their colors, here too, it was also delightful to hear what the children saw. Many were deeply sympathetic to the poor "blue man", loved the toast-eating "green man", were frightened by the angry "red man", and tickled by the "yellow man". Perhaps the most delicious comment came from some of the children on Whidbey Island, who saw in the piece a representation of the four mathematical functions! (Think about that for a minute!!) We also reprised a version of *Old Macdonald's Farm* (complete with cow, duck, and pig), a piece which David-Michael first created and performed with *Ashdown Eurythmy* in countless performances throughout Europe in the mid-1980's. With its chorus slightly adapted to I-A, I-A, 0, the piece has always been a real crowd-pleaser, especially for Waldorf audiences.

We completed our part of the program with a *Prelude* by Scriabin (form by M. Proskauer) and Bach's *Jesu, Joy of Man's Desiring* (form based on Else Klink's). It was a modest but varied program that seems to have both inspired and amused, just as we had hoped. And in combination with the various offerings from the students (with the four of us, their eurythmy teachers in most cases), the program was fascinating and subtly different in each venue. We want to thank the Eurythmy Association of North America for its generous support of our performing work this year.

Intensive Year Course

This year's group of twelve students has spent the year working with the cultural epochs, soul-gestures, and foot-gestures. In addition to exercise pieces for these elements, Langston Hughes' *I've Known Rivers*, Conrad Ferdinand

Meyer's *Yes*, and St. Francis' *Prayer for Peace* have been the main texts all year. In music eurythmy, the students have particularly enjoyed deepening their experience of Beethoven's "*Moonlight*" *Sonata*, which was originally brought to us by Michael Leber last summer. In the fall, Margith Wagner from Alfter ended up coming for two marvelously inspiring weekends in which she led us into qualities of the cello, and we have continued a *Cossack Lullaby* which she began. We have been exploring the contrasting moods of the "Merry Measure" and the "Elegiac Prelude", as well as bathing in Pachelbel's *Canon* on a wonderful pentagram variation of the TIAOAIT, inspired by a workshop with Reg Down at a conference last summer.

In mid-June the students shared this year's work in what will be the last of the Year-long Intensives in this form. This fall we are moving to Boulder, Colorado, so that our son can attend the Tara Performing Arts Waldorf High School. We plan to stay connected to Seattle, and anticipate returning regularly to give several extended weekend courses (*i. e.* Thurs-Sun), as well as to teach blocks for Sound Circle Teacher Training and perhaps at various Waldorf schools. Two of our Intensive Year students are planning to go to Europe to take up full-time trainings in Botton and Jarna in the fall.

From the work in the U.S.A.: The Dorion School of Music Therapy

Jeanne Simon-MacDonald, USA-Copake

The newly founded Dorion School of Music Therapy is based on the work of a number of musicians and therapists working out of anthroposophy. Rudolf Steiner gave lecture-courses for doctors and eurythmists suggesting new ways to think about their work and giving indications for healing particular conditions. Though he often spoke about music, also directly about the healing potential of music, he did not give a lecture-course to musicians on the therapeutic applications of music. But we know that music embodies a balance of form and fluid movement. It exists through the elements of tension and resolution. It resounds in purity, untainted by cynicism or untruthfulness. Could not an active directed participation with music affect on an illness? Could it help to balance certain constitutional extremes within the human organism? And what of the qualities of the different instruments: could the sound of a trumpet act as an awakener; could a drum strengthen our relationship to the earth?

In Europe there are now music therapists working in many of the clinics, hospitals and curative homes. There are three training centers for music therapy based on anthroposophy: The *Musiktherapeutische Arbeitsstätte* in Berlin, Germany, founded by Maria Schüppel in the 1960s and now under the direction of Peter Fausch; The *Orpheus Schule* in Bern, Switzerland, founded by Johanna Spalinger and Marliese Maurer in 1997; and The *Academie De Wervel* in Zeist, Netherlands, founded in 1968 as a training for art therapy by E. L. Mees-Christeller and Dr L. F. C. Mees and extended for music therapy in 1983. In the U.S.A., *The Dorion School of Music Therapy*, based at Camphill Special School, Beaver

Run in Pennsylvania, was founded by Christof-Andreas Lindenberg. Dorion is the only such training in the English-speaking world. The first group of students began their training in October of 2001.

The founders of three of these centers, Maria Schüppel, Johanna Spalinger and Christof-Andreas Lindenberg, were part of a group gathered during the 60s around Herman Pfrogner, Professor of Music at the Conservatory in Munich (who wrote "*Lebendige Tonwelt*", *etc.*), and Hans Heinrich Engel, a doctor then working at the Camphill Community of Glencraig in Northern Ireland. The encounter between these two extraordinary individuals led to a series of medical/musical workshops, which became a special important schooling for those involved. A group of some ten participants met twice a year for about three years, from 1963–1966 for study and research into the qualities of the musical tones and intervals. Together they built an understanding of the human being and the cosmic origin of music. From what I hear this gathering was a fount of inspiration for all who participated, and formed the basis of their further work and research.

We all know that music has the power to touch us emotionally. But it can also go deeper, reaching into the working of our organism. We know, for example, from Steiner's lectures to eurythmists and musicians, *Eurythmy as Visible Singing*, that the bones are formed out of music. If the most physical part of us, the bone, is a reflection of musical processes – could it not be healed through a musical activity? And, think of the different instruments – and how each of us has a preference for one or the other. Some of us play stringed instruments, some wind instruments, and some percussion instruments. Each instrument has a voice of its own, comes from a different culture, speaks of different qualities and actually has a connection to a different part of the body. The music therapist uses specific instruments to reach certain processes in the body, some specially created or adapted for their work. The psaltery, the lyre, the crumhorn, the gemshorn (made from the horn of a cow), the chrotta (a celtic bowed instrument, played in a similar way to instruments of the violin-family, with a warm and inwardly resonant tone), to mention just a few, are all part of the music therapist's tools. The quality of sound of an instrument, the choice of how to play it, as well as the choice of which musical element to work with all play a part in their work.

The Dorion School arose out of the wish of a number of students in the U.S.A. to learn from Christof-Andreas who has been a practicing music therapist for 50 years. The training consists of 12 workshops, each lasting two weeks, over the course of three years. Yearly projects, proficiency on a number of instruments, developing basic skills in musical improvisation and composition, medical and anthroposophical studies, as well as practical experience gained with trained practitioners make this an intense and demanding training. Colleagues from both of the trainings in Europe as well as those working in the field there are supporting our training, many as visiting faculty. Christina Porkert, an experienced anthroposophically-trained music therapist, moved to the U.S.A. to make this training possible. She brings clinical experience, an expertise on many of the instruments essential for the Dorion training, wide-ranging musical skills and medical understanding to this work. It would not have

been possible without her! The other members of the core faculty are Norma Lindenberg, who teaches courses on anthroposophy and curative education as well as carrying much of the administration, and Jeanne Simon-MacDonald who brings intensive work with eurythmy. This course is also only possible through the generous support of the co-workers of Beaver Run, through their rich course contributions and the use of their facilities; and the many doctors who are engaged with the students.

Perhaps you can understand why I am excited to tell you something about the training! Though it is a new initiative it stands on a strong foundation, and we hope will contribute to a deepening of the anthroposophical medical work in the United States.

For more information about The Dorion School of Music Therapy, or to make a tax-deductible donation (financial help is required to bring specialized music therapists from Europe, and for the purchase of some musical instruments)

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Cambridge Music Conference

6th-9th August 2003

Alan Stott, GB-Stourbridge

This third Music Conference, running alongside the Cambridge Music Festival, was dedicated to "Sacred Music and the Sacrificial Self: The Sacred in Music and Philosophy". East and West were present through music and lectures in recognition of the 150th anniversary of Solovoyov and the spirit of Dostoyevsky's work on the tercentenary of the founding of St Petersburg, with Emerson's poem "Music" running as a leitmotif through the several performances, talks, workshops and discussions. 2003 is the bicentenary of Emerson, whose writings with their transcendental element look forward to an adequate spiritual science (essay "Nature"). His poem links not only to traditions of a cosmic music, but also to an emerging "song" arising from human encounter with "the mud and scum of things". This singing wrested from the human condition is a new creation made for the sake of all future cosmic development.

The touring exhibition of Rudolf Steiner's blackboard drawings, "Visible Thought", provided the setting for the first evening concert, proceeds of which went to music-therapy camps in the Balkans founded by Nigel Osborne for children suffering from trauma. Jinny Shaw (oboe) and Lucy Wakeford (harp), both of OKEANOS, performed a challenging yet delightful programme, headed by the world premiere of Nigel Osborne's "Dialogue" in five movements, inspired by Steiner's drawings. Walter Kugler's short introduction to the drawings indicated why visual artists and others are excited upon discovering how a "diagrammatic" approach can be consistently transcended, that it is possible with a piece of chalk to be spontaneously "musical". Much more is thereby conveyed whilst in no way ignoring an intellectual content.

Paul Robertson (violin) opened the Conference with an introduction to the recently discovered esoteric content in Bach's six works for unaccompanied violin. Drawing on Frau

Thoene's research, Paul Robertson explained how Bach's hidden conception covers the Christian year, the three sonata-and-partita pairs being based on chorales for Christmas, Easter and Pentecost. He played the D-minor Partita which concludes with the famous Chaconne that Bach wrote for his recently deceased wife Maria Barbara, whilst at the same time relating that event to the universal facts of Easter. The next evening, a eurythmy presentation with Ursula Zimmermann and Maren Stott, comprised: Schönberg's Six Small Piano Pieces op. 19, a text from the Bhagavad Gita; Emerson's poem "Music"; "Slavic Michaelmas" in four movements composed and played by Eric Klein, written for eurythmy, and concluded with another performance of Bach's Chaconne, now with eurythmy, the fruit of two years work arising out of a meeting at the first Cambridge Music Conference (2001). Proceeds also went to music-therapy camps in the Balkans.

EXAUDI, 8-voice a capella choir, performed English, Italian and Russian sacred music including four world premieres: Elena Firsova, "Beauty will save the world" (inspired by Dostoyevsky); Howard Skempton "Music" (to Emerson's poem); Gregers Brinch, "Pater Noster", "Das Vaterunser"; Brian Alexander, "Father, Son and Holy Spirit". Else Torp (soprano), Paul Hillier (baritone) with Howard Skempton (accordion) performed songs and readings from the writings of the New England transcendentalists, notably Thoreau, including the world premiere of Skempton's "Emerson Songs".

The morning lectures brought thoughts and stimulated discussion which will reverberate for a long time. Heinz Zimmermann spoke on "The Art of Listening". We only passively "hear"; "listening" is an activity that leads to a true awareness of the other, a "sacrificial", or selfless, attitude. Nigel Osborne, speaking on "The Sacred Music of Personal Sacrifice", arrived at the same conclusion by a route stressing the research and developments in therapy. Mention should be made to exemplary sacrifices in his career. Mary Berry on "The Unveiling of Revelation" was a revelation itself. This expert on plainsong simply radiated her inner enthusiasm for how the proclamation of divine revelation is sung, not simply spoken. Joel Myerson spoke on "Emerson's Philosophy". Though self-confessed unmusical, Emerson nevertheless was aware of a deeper musicality in the world, despite the growing materialism of his day. Diana Thompson on "Dostoyevsky" and his symphonic structures; and Jonathan Sutton on "Solovoyov" brought inspiring contributions from the world of letters. Arif Ahmed speaking on "Music, Being and Sacrifice" outlined a theory of perception based on English empirical philosophers which provoked an astonishing discussion amongst those present, whose views and experience were clearly rooted in the romantic revolt. Analysis attempts to dissect the past but has nothing to say of the creative imagination of artists, who, in working with expectation, "livingly anticipate the future" (Goethe).

Participants engaged in afternoon workshops on the 12 zodiacal signs in eurythmy (Ursula and Heinz Zimmermann), Gregorian Chant (Mary Berry), Sacred Music for Choir (Anne Ayre) and a composers group (with Howard Skempton, Virginia Gilmer, Gregers Brinch, Brian Dawes and Francis Rainey).

A recital of cello music played by Catherine Carmack and Carolyn Roberts Finlay concluded this rich Conference.

Warm gratitude was expressed to Elizabeth Carmack for her unstinting work in organising the event. Although the last of three Conferences, it is much to be hoped that this important and valuable initiative will be taken up again in the coming years.

Puppetry Days at the Goetheanum

Claire-Lise Dovat

Enriching and Openness

The conference this year in Dornach took as its motto "Puppetry – a Path to the Soul". Over 100 participants, mainly from German-speaking countries, met from 22nd – 25th May, 2003. The atmosphere was open, very warm and friendly, and the peaceful and relaxed venue of the Goetheanum was beneficial. Monika Lüthi was responsible for the conference theme. The idea was to show the variety of puppetry – in which the child, the human being, stands in the centre. The organisers managed to bring together many different productions.

Stimulating lectures

"Future tasks for puppetry"; Dr Michaela Glöckler, children's doctor and leader of the Medical Section at the Goetheanum, spoke on the effect of puppetry on children. Television leaves no room for your own thoughts. Puppetry possesses the quality to speak to the soul in a pure manner, to initiate feelings; pictures, action, speech and the form of the piece all leave the soul free, but also stimulate it. Dr Glöckler suggested, amongst other things, to research medically the effect of puppetry on children, to record with research instruments, for example, the heart, the reaction of the circulation, and to publish the results. As a first step, observations could be made during the show and comments of the young audience could be processed (address:).

"Puppetry – a path to the soul"; Dr Gerhard Nebeling, Professor for Religious Education and Theology, pointed out the characteristics of puppetry, allowing a completely new world to be created when the stage-lights go up. The expectant longing in the dark for a light is a basic experience.

"The secrets of movement of puppets"; Werner Barfod, leader of the Performing Arts Section suggested the secret lies at the seam where movement from within, coming out of the puppet-player, meets the movement from outside, coming out of the periphery (including mechanical laws). Kleist was quoted: "For it (the line which the centre of gravity has to make) would be nothing other than the path of the dancer's soul." The puppet, moreover, is free from the ego. It has the advantage "that it is never makes self-conscious postures – for that, as you know, appears when the soul finds itself in some other point than the centre of gravity of movement".¹

Interesting working-groups

In the working-groups the participants under competent and precise direction were given the possibility of becoming active themselves. The themes were very different, from artistic speech via eurythmy to "puppetry as a means of healing the damages of civilisation" and "pictorial gestures in fairy-tales".

Well-trying performances

The performances were varied (stick puppets, marionettes, table-marionettes, etc.). The pieces announced on the programme were not new, having been shown several times in Switzerland.² They were very well received, for example, "Three erotic-comic scenes from the *Decameron*" by the Puppet Theatre Zampano, masterly played with fine humour. The Tokkel Puppeteers brought a merry, quick-witted clown as in previous years.

Free initiatives

Upon registration, the participants could show their own work and productions, and discuss their experiences. The exchange was very constructive and was much appreciated.

Preview 2004

In 2004 Puppet Theatre Felicia celebrates its 70th birthday. In addition, the renovated building "Rudolf Steiner Halde", the Theatre's regular home, will be re-opened in March. A day of celebration for the Puppet Theatre is planned for 21st March, 2004. A part-time training for puppeteers is planned for spring or autumn 2005. Best wishes for the success of these plans!

Report for "Figura" (Journal of the Swiss Puppeteers Association)

Appeal from the Puppet Theatre Felicia at the Goetheanum

Can you help us?

Next year, 2004, it will no longer be possible for the Goetheanum to provide the financial basis for the Puppet Theatre Felicia. We are looking for solutions to carry on the puppetry work at the Goetheanum.

Only with the regular financial support of friends who wish that the puppetry at the Goetheanum can continue, can we hope that the Goetheanum will continue to provide the necessary rooms and infrastructure.

For the Section work of the puppeteers it is important that a continuing puppetry work takes place here. All help most welcome!

*For further information, please contact:
Monika Lüthi, Puppenspiel, Goetheanum
CH-4143 Dornach, +41-61-706 43 49,
puppentheater@goetheanum.ch*

Contributions account for Switzerland: Raiffeisenbank, CH-4143 Dornach (PC 40-9606-4), Konto-Nr. 10060.71, BC: 80939, Allgemeine Anthroposophische Gesellschaft
Contributions account for Germany: GLS Gemeinschaftsbank, Konto-Nr. 988100, BLZ 430 609 67, Allgemeine Anthroposophische Gesellschaft

Important – please always include: 20633 Unterstützungsfonds Puppenspiel am Goetheanum

OBITUARIES

Helga Becker

(28th January 1938 – 17th July 2002)

Uta Diedrichsen

After Helga Becker had been at the Eurythmeum for some time, Else Klink gave her the task of working on Goethe's *Dragonfly* (from the poem "Joys" ["Die Freuden"], for which Rudolf Steiner had given an especially difficult and dynamic form, with precise suggestions for body stance, head position and direction of gaze). We all admired the swiftness and beauty with which she was able to connect with this poem. It was her first eurythmy solo. This dynamic, colourful but also dark poem can, in retrospect, appear as an image of her dynamic and rich life.

Another aspect of her being was revealed in her eurythmic and dramatic depiction of Åse in Ibsen's *Peer Gynt*. The deep melancholy, the power of self-denial and secret longing of Peer Gynt's mother also no doubt lived in Helga Becker. Åse was her greatest stage-role.

When carnival time approached, we experienced her cheerful, Rhineland disposition, her humour, her liveliness and laughter, and her joy in life.

Helga was born in Cologne as the third of four children. Her father died in the Russian Campaign in the 2nd World War. Her mother kept the family going through difficult times. After elementary school, Helga attended the Humanistic Grammar School in Bergisch-Gladbach. Despite the most severe financial conditions, she completed her intermediate exams. Only her older brother was able to take higher-grade exams, while the three daughters had to start training for a profession. Her wish to study medicine could not be fulfilled. Instead of this she was supposed to take a laboratory position with "Bayer-Leverkusen". For Helga there was "absolutely no question of this" – although the position had already been accepted.

The Becker family was very musical, and family members sang both at home and in the local church choir. Music was the lifeblood of all of them. Helga studied folk and youth music at Cologne music college. She earned her living at Cologne radio and TV. In her music studies she concentrated on the violin. But a bicycle accident left her with a shattered left wrist joint, and she therefore had to forget the violin.

Since she had a wonderful soprano voice, a singing teacher advised her to study oratorio singing, and prophesied a great career for her. She ruined this lovely voice during a rainy summer when she was looking after adolescents. So she also had to give up her singing studies.

She became a music teacher at lower and upper schools in Cologne. While doing so, Helga Becker encountered a couple who pointed her in the direction of Steiner education and anthroposophy. She left Cologne and began to attend the "Teachers' seminar for Waldorf education" in Stuttgart. Here she met Julius Knierim, the music and special needs educator, and took up his invitation to come to Hepsisau, taking over his musical work there for one year.

During this period too, in Stuttgart, she first encountered eurythmy, and the decision to embark on a new step grew in her.

She turned her attention to this new art and studied eurythmy and eurythmy therapy in Vienna with Trude Thetter. Following this she spent two years in Stuttgart at Dr Schad's eye clinic, working with Gerda Huck, and also taught at the "Schneider-Wienecke" acting school in Reit, with which she felt close artistic and personal links. She referred to this period as "my eurythmy therapy apprenticeship".

Once again she took up a new impulse, deciding to continue her artistic and eurythmy training with Else Klink at the Eurythmeum. She became a member of the stage group, taught students music theory and music history, and later also tone eurythmy. With great commitment she devoted herself to the school's choir and small orchestra. For Else Klink's 70th birthday she managed, with Benedikt Zweifel, to stage a eurythmy performance of the second act of Mozart's "Magic Flute".

Else Klink sent Helga Becker to Japan for three months, and there she gave lectures on anthroposophy, courses in eurythmy and instruction in eurythmy therapy.

Returning from Japan she went to work at the Bremen Waldorf School, where she met in Ruth Vogel a person who could give her a solid grounding in pedagogical eurythmy. She worked in Bremen for a few years, then left to work in the Kempten/Allgäu Waldorf School, since she felt deeply connected to Sigurd Böhm's anthroposophical work.

Further stages in her dynamic life were: the Tobias School in Bremen, the "Märkisches Viertel" Waldorf School in Berlin, the Klagenfurt Waldorf School, and also social therapy centres in Kärnten (e.g. the "Wurzenhof"). In all these places Helga Becker had a decisive influence. Class plays, monthly festivals and seasonal festivals were undertaken with great enthusiasm.

She found her last task in Weimar in the year 2000. She wanted to help found a eurythmy therapy training school there, but despite much preparatory work on her part, this did not come to fruition.

In mid-May 2000 Helga Becker learned of her grave illness. The doctors gave her no more than 6–8 weeks to live if she didn't have chemotherapy. But this she refused categorically. "For me that is living anthroposophy," she said to me on one occasion. She decided swiftly and surely what she wanted.

A few days before her death a group of friends visited Helga. We asked whether she had a wish we could fulfil. After a long silence and with much effort she replied: "I have experienced much joy in life, and wish that you will live with joy."

Margarete Proskauer-Unger (22nd August, 1911–18th February, 2003)

Angelika Storch, DE-Nürnberg

On Tuesday, 18th February, 2003, Margarete Proskauer née Unger crossed the threshold of death to her spiritual home. Margarete, the second of Carl Unger's four children in Bad Cannstadt, was born on 22nd August, 1911, "just on the tip of the Lion's tail" she used to say with a smile.

Seen from without, the happy family Unger could not be distinguished from a normal Schwabian white-collar-worker family of the late industrial development. On looking closer, however, one could see an important, consequential destiny for all concerned. Frau Proskauer liked to speak about it, how her grandfather Adolf Arenson lived with his wife Deborah in South America and there met spiritually-minded people, because Deborah had a slight gift as a medium; how the Arensons received a "message" to return to Germany in order to meet the modern spiritual teacher; how the Arensons completely freed themselves from any spiritualistic attitude; how her father Carl Unger with the 23-years-old-er Arenson linked by a deep spiritual friendship were seeking spiritual knowledge and how both eventually found their teacher in Rudolf Steiner. Already in 1904 both became personal pupils of Rudolf Steiner. You can read more details about this and much more in the biography of Carl Unger, which Ronald Templeton has written relying on what Frau Proskauer related (Ronald Templeton. *Carl Unger, der Weg eines Geistesschülers*. Dornach 1990). The intensive spiritual searching and music formed the atmosphere in Unger and Arenson families in which Frau Proskauer grew up.

After the First World War, the first Waldorf School was founded in 1919 in Stuttgart through Emil Molt, and Margarete Proskauer with her siblings attended the school and of course the eurythmy lessons. The decision, however, to make eurythmy her life's profession was taken much later, after her time at school in the '30's. Through a wonderful stroke of destiny, the Unger family could leave Germany in good time in the late '30's. Carl Unger lost his life already in 1929 in Nuremberg.

Already in 1933 Margarete Unger met Heinrich O. Proskauer in Dornach. He was weeding in the garden of the house where she was to enquire about the possibility of a place to live. In a friendly way, he showed her the way from amongst the weeds and "the sound of his voice did not leave my, or his life, any longer", as she told me. For more than 60 years Herr and Frau Proskauer were married!

In Dornach Frau Proskauer studied eurythmy with Frau de Jaeger. After a short period working in Czechoslovakia and in England, she taught for over thirty years in the Eurythmy School of Lea van der Pals, mostly music eurythmy, and was part of the Eurythmy Stage Group at the Goetheanum. Here many movement creations in music remain unforgettable.



The climax of her stage life is undoubtedly her performances of Puck in Shakespeare's "A Midsummer-Night's Dream".

At the beginning of the 70's there came from Nuremberg the request to build up her own eurythmy school there. Frau Proskauer brought all her rich experience and especially her deep anthroposophical striving "capital in gold" to Nuremberg. With joy she began work and soon there grew from this new initiative a full eurythmy school. Tirelessly she gave of her wonderful abilities, especially splendid in music eurythmy till 1989 for the training of the students of "her" eurythmy school.

Frau Proskauer took as her special task in Nuremberg to build up a stage group. From humble beginnings the stage work grew to an active performing life. With her we experienced real moments of stage art: greatest joy in creating, especially on "refashioning"; never "doing" anything just as routine ("Oh, what a pity, you have probably practised it?"); always presence of mind and especially always "livingly anticipate the future" [Goethe], all this was conveyed to us and lives as our inheritance, continuing as enabling extending, deepening and developing.

A stroke of destiny should be mentioned here, connected with taking on this work in Nuremberg, "of all places in Nuremberg", as she told me: it was in Nuremberg that her father tragically lost his life on 4th January, 1929. Of all the children, it appears that she was connected to him in a special way; she was the only one of the family who later travelled to Nuremberg to hear from Clara Kreutzer, a witness of the event, what happened and to visit the place. From Nuremberg the disastrous laws were issued, that drove her and her family from Germany for ever; here she courageously and enthusiastically began her "third" life, at an age in which normal people retire. A ring of destiny was closed.

After Frau Proskauer had given over the whole work to us younger colleagues and had returned to Dornach, a stimulating mutual life of visiting began: she came here – we drove there. Practising eurythmy, reading Steiner, holding discussions or simply being social, all this was cultivated in a wonderful way.

With her sensitive nature, with her wonderful art she had moved many people to change less or more in themselves, and so many felt for happy moments "the future livingly anticipated" and to take up the work with fresh courage and renewed strength. In deep gratitude and joy in the work we remain connected with her.

Cara Groot, CH-Dornach

Spiritual science and music were two components which met in Margarete Unger's childhood home. They were to play a central role in her own life, too. Margarete Unger was born in Stuttgart on 22nd August, 1911, as the second of four children. It was the same year that the new art of eurythmy was born. Her parents, Dr Carl Unger and Auguste Unger-Arenson, were personal pupils of Rudolf Steiner. When he came to Stuttgart, he liked to stop off at the Unger's, and so he had held little Gretel in his arms. When she attended the Waldorf School, she was often to experience him. His visits to her class remain unforgettable experiences.

Gretel Unger was very intelligent and originally planned to study medicine. Since this was not immediately possible,



she decided to study eurythmy therapy. In 1933 she went to Dornach, to the Eurythmy School of Isabella de Jaeger, and there destiny spoke. After graduating, the political situation led her via Czechoslovakia to England, where she taught eurythmy in the Waldorf School in King's Langley. In Dornach she had already met her husband-to-be, the actor Heinrich Proskauer. In 1939, wanting to visit him in the summer holidays, she travelled to Switzerland. When she was there, the Second World War broke out and Gretel remained in Dornach.

After the War, in 1946 I came to Dornach, and met at the lunch table in Haus Haldeck Proskauer's parents – two very nice, educated people, interested in many subjects and especially concerned with Goetheanism and Goethe's Theory of Colour.

My first impression of Gretel Proskauer as a eurythmist was in a large group-piece, a Toccata by Bach, which Marie Savitch directed. Gretel at that time was not one of the stars, but it was remarkable with what musical competence and richness this small person led, of all things, the bass group, where her long arms stood her in good stead.

When I joined the stage-group I was soon allowed to join the gnomes in Steiner's fourth mystery drama. Gretel Proskauer was undoubtedly the head Gnome! It was fascinating to see the lightness and mobility with which she mastered what was for all of us quite a strenuous task. Right into her physical instrument, she was made for the part. And so it was not surprising that later her role as Puck in Shakespeare's "A Midsummer-Night's Dream" became one of her most brilliant. In life she sometimes appeared to have something of an elemental being – wide-awake, quick as lightning and with presence of mind she could at times produce unexpected surprises.

She loved children and was a good teacher. Lea van der Pals took her into her Eurythmy School in 1946. She taught music eurythmy there for 30 years with great success, till she moved in 1976 to Nuremberg, where, at 65 years old, she founded her own training centre.

Gretel Proskauer with great strictness cared for the basic elements of eurythmy. All her life she studied Steiner's music-eurythmy and speech-eurythmy lecture-courses. She was very productive and created numerous group-forms for pieces of music, which later she directed with the younger stage-eurythmists. She took part in the productions herself and these movement creations were always received warmly by the audience.

Gretel Proskauer always strove to do justice to the composer's style, especially the many solos created during her decades-long career on the stage. She had a whole gamut: Bach, Beethoven, Schubert, Schumann, Scriabin, Musorgsky, Burghardt and others, including a charming musical humoresque by Jaques Ibert, "The Sewing-Machine", which she still performed for her 90th birthday amongst friends. Till a ripe age she was always active, teaching and helping in eurythmy.

Life did not leave Gretel Proskauer unscathed. She had to experience poverty, illness and need. But she withstood all this with great courage and much humour. Throughout her life she made the most of the talent that was given her, and was allowed to reap a generous harvest which she never retained for herself, but with open hands distributed to those around her what she had. And so she will continue to live in grateful memory in the hearts of all those who were privileged to meet her.

"Of stature small,
Yet strong withal,"

as Goethe in puts it in the Classical Walpurgis Night in *Faust*— that was Margarete Proskauer-Unger.

Giesela Friebe (25th Sept. 1908 – 29th Jan. 2002)

Nicoline Hake, DE-Kassel

Gisela Friebe died as the last pupil of the pioneering Hamburg "School for Uncovering the Voice". A deep connection of over 70 years with the new impulse of singing of the famous Swedish singer and anthroposophist Walborg Werbeck-Svärdström found here its (earthly) end.

Gisela Friebe, born in Trier, grew up as the second daughter of a construction engineer and a "dyed in the wool anthroposophist". Her mother was half Jewish and obviously brought the artistic element into the family. Throughout her whole life Giesela Friebe was concerned with the blood-relationship, the destiny and nature of the Jewish people, even though she was very shy to speak openly about it.

Around 1910 when Gisela had just learnt to walk, she fell ill with infantile paralysis. Months in sick-bed followed by numerous operations in the end left one of her legs too short and paralysed. For the rest of her life it had to be forced into an apparatus in order that the child, the girl, the young woman could stand on her legs and walk. From this moment, Gisela was treated with special attention, was spoiled and develops into and often naught choleric-prone child, who is yet full of mischief and humour. Reluctantly she attends school and finishes in Kassel with 'O'-levels.

Probably her mother succeeds in her wish to send her youngest daughter to the Waldorf School in Stuttgart. For Gisela this is a decisive experience. For the first time in her life she has teachers who are real examples, examples for life: Dr Kolisko, Dr Lehrs, Dr von Baravalle, Herr Ühli, Herr Bindel and others.

Returning to Kassel, Gisela Friebe takes singing lessons, but became so unhappy with the lessons that she gives up the wish to become a singer and instead turns towards artistic speech. At this moment the family doctor, Dr Ludwig Noll, mentions to his young patient the Swedish singer Walborg Werbeck-Svårdström: If Gisela really wants to study singing then this is the right teacher for her.

At 21 Gisela begins the training in Hamburg. She is deeply impressed by the personality and the unusual singing abilities of the new teacher who also makes a human connection. Soon Gisela and Marga, the daughter of Frau Werbecks, take lessons together.

A course held by Dr Eugen Kolisko on singing therapy, which actively interests him as a doctor, brings Gisela again with her beloved teacher from her school-time in Stuttgart. After finishing her training with Frau Werbeck, she follows Kolisko to Stuttgart and works there advised by him in singing therapy within the circle of the Anthroposophical Society. In 1936, after the closing of the Stuttgart Waldorf School, Gisela follows Dr Kolisko to London, where she gives courses and private lessons, singing in festivals under his direction.

She experienced the outbreak of War in Kassel, and here she hears of the unexpected death of Eugen Koliskos, who for her had been more than a friend and mentor. Soon after this her mother suddenly dies and her brother in law is executed by the SS. Of her family there finally remained only her sister and her adopted son, whom Gisela joins.

The singing activities take a forced rest. Nobody at this time can afford singing lesson; Gisela teaches recorder and plays for eurythmy lessons at the Kassel Waldorf School. Only at the beginning of the '70s, when shortly after each other her beloved sister and the venerated teacher Frau Werbeck die, there begins for Gisela Friebe a new phase in her life at 63 years old

With the growing fame of the "School for Uncovering the Voice" through its new director Jürgen Schriefer, Gisela is increasingly asked for lessons and help. The initial reservations regarding the young new director of the school changed over the course of the years to a great mutual understanding: Gisela and Marga Werbeck who also started to teach give irreplaceable help out of their immediate experience, but they also know that without Jürgen Schriefer the whole school would come to nothing.

The two pupils kept the voice of their teacher alive in their ears and they both dedicated their activities towards this aural ideal. Gisela Friebe was especially concerned to pass on unchanged the pure impulse of singing. Almost unrelentlessly she demanded the "redemption of the consonantal element" and searched for the "frontal sound-stream", and even though they accompanied critically the results of the "new" school, the two Werbeck pupils always re-laid the basis for a fruitful collaboration.

Leading activities for both women was not their nature, and although Gisela Friebe was talented and possessed a good portion of originality and humour, she hardly trusted

herself with work in the public domain. Because of her bodily disability she denied herself to live with a male partner, or to start a family. But precisely this denial gave a capacity for love towards her many pupils. She felt at home helping therapeutically. Extensive files left after her death show her great feeling of responsibility towards each individual patient, showing a remarkable gift of observation, a therapeutic vision which she would have so liked to have shared with anthroposophical doctors with a sense for singing therapy.

Only after her 70th year did Gisela Friebe begin thoroughly to train a few young singers. She kept strictly to the numerous exercises she herself has once received, so true to the original manner that sometimes the revered teacher herself seemed to be present in the small living room in the terraced house in Kassel. One could laugh when she told some anecdotes from the Hamburg time, but with persistence the ex-pupil and now teacher Gisela insisted on the sound-ideal that had to be void of any, but *any*, vanity or Luciferic touch.

The older she became the more was her advice sought; even in the nursing home she was regularly visited from old and new pupils and to her great joy also from representatives of the School for Uncovering the Voice. It was a challenge to withstand Gisela's readiness to be provoked or the ultimately fruitful arguments in conversation that could only happen with humour. For the older she became, the more youthful and alive she appeared, especially in relationship to much younger pupils. Age played no part on both sides.

Whoever experienced Gisela Friebe in her last weeks could notice a transparency in her being, a conscious preparation for death: Many things in her surroundings were ordered and cleared up until, ten day before her death, she suffered a stroke which not only paralysed her left side but also her voice. Very many pupils came during these days to say goodbye. For some the unusual silence of Gisela's made them insecure, and some could express their feelings without being interrupted....

Sitting on her bed taking her right hand and singing something for Gisela, she moved her held hands rhythmically in big lemniscates. The simple melodies and sequences of sounds visibly gave the greatest joy, exercises she had once received from Frau Werbeck which with a deep inner connection for more than 70 years she had faithfully carried into life. Now the pupils accompanied her into death. The day of Gisela Friebe's memorial meeting took place on 1st February, exactly on the 30th anniversary of Frau Werbeck's death, as though the revered teacher herself has blessed the ending of this earthly life, a life that so completely served the new singing-impulse.

ANNOUNCEMENTS

Events organized by the Section

25th – 28th Sept 2003

Fairy-tale production with standing puppets

5th – 10th Oct 2003

Research and work-week on listening and speaking.

Responsible: Michael Kurtz

10th – 12th Oct 2003

Goethean music theory (M. Bleffert). Responsible:

Michael Kurtz

17th – 19th Oct 2003

Further training of eurythmy-tutors in Stuttgart. Respon-

sible: Werner Barfod

23rd – 26th Oct 2003

Conference for speech therapists. Responsible: prepara-

tory group. Information: Agnes Zehnter, Rütliweg 2, CH-

4143 Dornach

7th – 9th Nov 2003

North America between spirituality and present-day

events. Responsible: Michael Kurtz

16th – 20th Nov 2003

Eurythmy course in the eurythmy training, The Hague, Holland

21st – 23rd Nov 2003

Eurythmy-Project "Meetings" for eurythmists and those interested

1st – 5th Jan 2004

Eurythmy further training course with Edith Peter, Am Lappjagen 3, DE-14169 Berlin

2nd – 3rd Jan 2004

Music eurythmy course with Dorothea Mier in Dornach

2nd – 3rd Jan 2004

Music eurythmy course with Werner Barfod in The Hague

16th – 18th Jan 2004

Section Conference for Puppeteers

1st – 5th Feb 2004

Eurythmy course with Werner Barfod in the Eurythmy-Training The Hague, Holland

6th – 8th Feb 2004

Professional course with Werner Barfod for eurythmists in Heidelberg

13th – 15th Feb 2004

Professional course with Werner Barfod for eurythmists in Copenhagen, Denmark

20th – 22nd Feb 2004

Eurythmy-Project "Meetings" for eurythmists and those interested

27th – 29th Feb 2004

Conference for musicians. Responsible: preparatory group

6th – 7th March 2004

Work-days on study-of-man for eurythmists with Thomas Göbel and Werner Barfod in Dornach

12th – 14th March 2004

Further training of eurythmy tutors. Responsible: Werner Barfod

15th – 18th March 2004

Eurythmy course in the Eurythmy Training in The Hague, Holland

26th – 28th March 2004

Work days with Werner Barfod in Berlin

13th – 17th April 2004

together with the Eurythmeum Stuttgart: Internal work-days for eurythmists in Stuttgart

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

Courses with Annemarie Ehrlich 2003/2004

24th–26th Oct: UK-Aberdeen: "A path to those who have died"

Registration: Simon van Holsteijn, Camphill Estate, Milltimber Aberdeen AB13 0AP, UK, Tel: +44-1224-73 33 31

31st Oct.–2nd Nov: UK-Bristol: "A path to those who have died"

Registration: Caroline Poynders-Meares, 4 Hillborough Rd., Tuffley Glos. GL4 0IQ, UK, Tel: +44-1452-50 51 88

7th–9th Nov: UK-Forest Row: "The 7 rhythms of the Foundation Stone Verse"

Registration: Gale Ramm, 58 Upper Close, Forest Row, East Sussex, RH18 5DS UK, Tel: +44-1342-82 45 64

2nd–4th and 16th–18th Jan: CH-Bern: "How do I keep healthy?"

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

9th–11th Jan: CH-Basel: "Music eurythmy and the zodiac in classes 7, 8, & 9"

Registration: Brigitte Kohler, Sempacherstr. 66, CH-4053 Basel, Tel: +41-61-362 09 88

5th–7th March: DE-Alfter: "Work on the zodiac with ball and rod"

Registration: Sabine Deimann, Roisdorferweg 23, DE-53347 Alfter

12th–14th March: DE-Stuttgart: "The human being between cosmos and computer"

Registration: Elisabeth Brinkmann, Tel: +49-711-24 78 77; Fax: +49-711-23 28 76

19th–20th March: FI-Helsinki: "Basic elements and transition exercises for teaching"

Registration: Riitta Niskanen, Vanha Hämeenlinnantie 11a, FI-06100 Porvoo, E-mail: riitta.niskanen@arinna.com

26th–27th March: SE-Järna: “Leading yourself, leading, being led”

27th–28th March: SE-Järna: “How do I keep healthy in the working world?”

Registration: K. Karlsson, Haganäs, SE-15395 Järna

2nd–3rd April: DK-Copenhagen: “Working together”

3rd–4th April: DK-Copenhagen: “The humanbeing between cosmos and computer”

Registration: E. Halkier-Nielsen, Ordup Jagtvej 6, DK-2920 Charlottenlund, Tel: +45-3964-11 08

Cosmic Dance of Eurythmy

Planets in the Signs

Seminars by Robert Powell

In order to express in eurythmy the seven planets in the twelve signs of the zodiac, 84 cosmic dances have 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 Lion) a suitable music has to be found. The eurythmic work is supplemented with discussions and talks on the theme.

7th–9th November 2003

“COSMIC DANCE OF EURYTHMY: PLANETS IN THE SIGNS – CRAB”

18th–24th January 2004

“COSMIC DANCE OF EURYTHMY: PLANETS IN THE SIGNS – SCALES, SCORPION, ARCHER”

19th–21st March 2004

“COSMIC DANCE OF EURYTHMY: PLANETS IN THE SIGNS – LION”

Two weekend seminars with Robert Powell in Trier and one week in Kinsau, Oberbayern.

Information and registration for all three seminars:

*Frau Gisela Storto-Lanfer
Am Irscherhof 35, DE-54294 Trier
Tel: +49-(0)651-3 40 53*

Eurythmy Further Training Courses with Annemarie Bäschlin 2004

2nd–7th July

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

Venue: CH-Aesch bei Dornach

15th–24th July

Basic elements of music eurythmy, colour-eurythmy (Annemarie Bäschlin), artistic speech and speech-eurythmy (Alois Winter)

Venue: CH-Ringoldingen

26th–30th July

English eurythmy; colours in eurythmy; painting

Venue: CH-Ringoldingen

4th–8th October

Music eurythmy therapy for eurythmy therapists and students of eurythmy therapy, doctors and medical students

Venue: CH-Ringoldingen

Further details from:

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

Work to Develop the art of Eurythmy

Rehearsals of Bruckner's 7th Symphony in E major

On the occasion of the 100th birthday of Herbert Witzenmann (1905–1988), the Ensemble Euchore took up the request of the Novalis Hochschulvereins to take on a long-term plan to rehearse a Bruckner symphony. This work is based on the experiences with the eurythmic compositions “Saturn evolution” and “Sun evolution”, performed 1992–2002. These form the motivation to form Bruckner's musical language. In the course of the eurythmic work, Annemarie Dubach-Donath's exercises will form a basic part.

Plans divide up into intensive weekends each month (3 movements) and in rehearsals Monday and Friday evenings and Saturday mornings (each time a respective movement). See below for dates. Lili Reinitzer, Dornach, is responsible for the rehearsals and overall direction. Ingrid Everwijn and Ulla Hess help with rehearsals.

Open and joyful participation in 2nd and 3rd movements will be welcomed.

Contact address:

*Lili Reinitzer, Dorneckstr. 6, CH-4143 Dornach
Tel. +41-61-701 53 97*

*Tel. +41-61-702 18 29 Ingrid Everwijn
Tel. +41-61-702 02 37 Ulla Hess*

Dates:

2003: 10th–12th October / 7th–9th November / 5th–7th December

2004: 16th–18th January / 13th–15th February / 12th–14th March / 23rd–25th April / 21st–23rd May / 18th–20th June / 8th–10th October / 5th–7th November / 3rd–5th December (subject to change)

Further training at the Training Centre for Eurythmy, Vienna

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

Work-week for eurythmists and 4th & 5th year students

Speech-eurythmy: Vowels, planetary movements, dance of the planets with texts by Johannes Kepler and Giordano Bruno.

Music-eurythmy: Mozart and Scriabin

From *October 2003* we plan again a further-training: rehearsing performances for the festivals of the year. Aimed-for venues are curative homes (“Year of the handicapped”), building up and continuing our work for the “Project Slovakia”.

We aim to seek new, justified and contemporary ways, ask questions and seek the element of intervals on all the paths. Speech-eurythmy: Eurythmic basic elements up to rehears-

ing a fairy-tale (with children, for children and as an artistic performance); the fairy-tale from Steiner's 2nd Mysterydrama, Scene 9.

Music-eurythmy: The path from Beethoven via Schumann to Debussy

Information and registration:
Adelheid Petri, Edeltraut Zwiauer
Bildungsstätte für Eurythmie Wien
Tilgnerstr. 3, AT-1040 Wien
Tel: +43-1-504 83 52

Events at the Helicon College

Open Days:

15th Nov. 2003, 14th Feb. 2004

On these Open Days, we invite eurythmists to bring people who attend their sessions. Guests can then experience not only the training but also learn part of the variety of activities in eurythmy.

Orientation weeks:

16th Feb. – 20 Feb. 2004

10th April – 14th May 2004

These orientation weeks offer the opportunity to observe or join in any of the lessons. In addition, participants have their own programme, with lessons in eurythmy and diverse other subjects, like you get in the training.

Hoogeschool 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

The Swiss Association of Eurythmists

offers the following courses as further training for qualified eurythmists

Course 1: *The living flood of colours between red and blue in eurythmy*

Tutor: Thomas Sutter and Frauke Grahl

Saturday, 6th Sept. 2003, 9.30 am–12.30 pm and 3.30–6.30 pm.

125 Sw. Fr. / for members 95 Sw. Fr..

Please bring a white eurythmy dress!

Led by Thomas Sutter: The coming about of colour in the human being.

Demonstration and sharing of eurythmic exercises: in red and in blue light, always searching for the process of the middle.

Course 2: *Rod-exercises – Metamorphoses – Mozart: Alla Turca*

Tutor: Michaela Trefzer, with Asada Yutaka (piano)

Friday, 7th Nov. 2003, 7.30 pm, till Sunday, 9th Nov. 2003, 12.30 pm.

200 Sw. Fr. / for members 165 Sw. Fr.

Please bring your own rod!

Rod-exercises as the basic exercises for training the instrument. Structure of the rod exercises out of the invisible human members.

Course 3: *Courses for adults, eurythmic and practical matters*

Tutors: Katharina Gerodetti and Beatrice Zumwald

Saturday, 31st Jan. 2004, 9.30 am–12.30 pm, 3.30–6.30 pm, and Sunday, 1st Feb. 2004, 9.30 am–12.30 pm.

160 Sw. Fr. / for members 135 Sw. Fr.

Course 4: *Rhythm*

Tutor: Doris Bürgener (Augsburg)

20th May (Ascension)–22nd May 2004.

Details in the next edition of "Auftakt" and in the Easter Newsletter.

All courses take place in the Akademie für Eurythmische Kunst Baselland, Aesch.

Information and registration
(till latest 2 weeks before the course begins):
Nikola Suwald, Windenweg 10, CH-6345 Neuheim
Tel: +41-(0)41-755 24 74, Fax: +41-(0)41-755 27 05
eurythmie@suwald.ch
Johannes Starke, Eidmattstrasse 55, CH-8032 Zürich
Tel: +41-(0)1-383 70 56, Fax: +41-(0)1-383 70 57

Events at the Eurythmy School, Nuremberg

Performances

Wed., 19th Nov., 7.00 p.m.

"Angel – Brother – Man"

A Story of Creation

Eurythmy Stage Group, Nuremberg

Rudolf Steiner Haus Nürnberg, Hall

Sat., 6th Dec., 3.30 p.m.

"The four skillful brothers"

a fairy-tale from the brothers Grimm

Eurythmy Stage Group Nuremberg

Rudolf Steiner Haus Nürnberg, Hall

Fri., 19th Dec. End-of-term, pre-Christmas, 4.30 p.m. and 7.30 p.m.

Rudolf Steiner Haus Nürnberg, Society room

Special Events in the Eurythmy School

Sat., 18th Oct., 10 a.m – 4.00 p.m.

Open Day

Fri., 31st Oct. – Sat., 1st Nov

"Questions of style"

Students' work on eurythmic interpretation by Goethe, Hölderlin and Nietzsche

for eurythmists and 4th year eurythmy students

Fri: 7–9 p.m., Sat: 9–12 a.m. and 2–5 p.m.

Fri., 14th Nov., 8.00 p.m.

Conzert "Classical and Jazz in Dialogue"

Alexander Scriabin, Duke Ellington,

Herbie Hancock, Bill Evans, etc.

Eva Maria May, Piano

Tine Schneider, Jazz Piano

College of Music, Würzburg

Sa., 15. Nov., 9 a.m. – 3.00 p.m.
Seminar on the above concert with eurythmical and musical demonstrations
“Concord and Discord” with the example of the C# minor Etude op. 65, no. 2 by Scriabin
eurythmy: Antje Heinrich

Sat., 27th Dec.–Mon., 29th Dec.
“Eurythmy in the Holy Nights”
days of contemplation and movement with Sylvia Engel and Markus Imhoff
each session 4.00–6.30 p.m.

Sun., 25th Jan., 4.00 p.m.
Solo presentations of the graduating course
Hall, Rudolf Steiner-Haus Nürnberg

Sun., 15th Feb., 4.00 p.m.
Students’ graduating performance
Hall, Rudolf Steiner-Haus Nürnberg

Sat., 21st Feb., 9 a.m.–5.00 p.m.
Music eurythmy therapy
Annemarie Bäschlin, Ringoldingen

Sat., 13th March, 9 a.m.–3.00 p.m.
Eurythmy seminar:
“Consonants and Vowels”
Beate Lukas, Nuremberg

Eurythmieschule Nürnberg
Heimerichstrasse 9, DE-90419 Nürnberg
Tel: +49-911-33 75 33, Fax: +49-911-5 98 62 00

Eurythmeum Zuccoli

Musical and Eurythmical working-weekends
on the theme: *Flow and Form, basic forces of musical form*
with Stefan Abels (music) and Ulla Hess (eurythmy)
Demonstrations and artistic contributions from the Collegium Zuccoli

Date: 12th to 14th March 2004
Fee: 150 Sw. Fr.
70 Sw. Fr. (students)

Further artistic training
every Tuesday,
3.30 to 5.00 p.m.:
Study of Rudolf Steiner’s basic eurythmy forms
5.15 to 6.45 p.m.:
Artistic work as a life process, with Debussy’s Preludes
Leader: Ulla Hess
Date: begins 14th October 2003
Fee: 250 Sw. Fr. per term

Further information and registration:
Sekretariat Eurythmeum Zuccoli
Hügelweg 83, CH 4143 Dornach
Tel: +41-61-706 44 31, Fax: +41-61-706 44 32
info@eurythmie-zuccoli.ch

Intensive Courses and Further Training for Eurythmists at the Eurythmy School Hamburg

Eurythmy Ensemble for Youth

The *Youth Ensemble* has completed a very exciting year. Six participants from classes 9 to 13 worked regularly on basic exercises; on Beethoven’s “Pathétique” sonata, first movement; and on a poem written by a participant. The work finished with some performances. A new programme will be rehearsed from September.

Eurythmy work for 16 – 20 -year-olds with concluding performances

24 Mondays from 5.00 – 6.30 p.m.

8th September 2003 till 2nd April 2004

Tatjana Belskaja and Rafaela Staguhn

up to 15 participants

Fee: 50 euros per month

The *Intensive Course* is designed for amateurs, students and colleagues who want to spend a day on deepening a theme.

Eurythmy work for 20 – 100 year-olds

every Saturday 10.00 a.m. – 5.00 p.m. incl. lunch

Single day 50 euros.

Subscription price 300 euros.

1) 20th Sept. 2003: T. Masukowitz: Thinking, feeling and will

2) 18th Oct 03: T. Masukowitz: Qualities of speech sounds: plosives, gutturals *etc.*

3) 15th Nov 03: Ch. Hagemann: Hygienic Eurythmy – suggestions for exercises in daily life

4) 24th Jan 2004: S. Hasler: Music eurythmy in space: Melody and “Tone spirals”

5) 14th Feb 04: K. Conradt: Artistic speech – theme still open

6) 27th March 04: S. Hasler: Music eurythmy in space: Major / minor and cadences

7) 24th April 04: B. Mraz: Qualities of speech sounds: Vowel and consonant

up to 15 participants. Registration until each respective Thursday

Further Training for Eurythmists

Werner Barfod: The 6 basic gestures of speech in connection with the 12 soul-forms

21st Oct. to 23rd Oct 2003, 6.00 – 9.00 p.m.

Fee: 80 euros

Registration till 17th Oct 2003

Carina Schmid: Characteristic elements from eurythmic work on Beethoven’s 7th Symphony, 2nd movement.

Sat. 1st Nov, 10.00 a.m. to Sun. 2nd Nov. 2003, 1.00 p.m.

Fee: 90 euros

Registration till 24th Oct 2003

Information and Registration

Eurythmie Schule Hamburg

Tel: +49-40-44 51 06 (Mon–Fri 9.00 – 12.00 noon)

eurythmie-schule-hamburg@t-online.de

Symposium on Movement at the Alanus Hochschule

This symposium came about out of the endeavours to place eurythmy in the context of other arts of movement. The

theme, rhythm, which will be studied practically and reflectively, is so basic that it is clear there is a breadth of expressive means, questions of point of departure. We expect an exciting exchange.

Movement-Symposium

*Orff school music – dance – eurythmy
on the theme “rhythm”*

with

Manuela Widmer, subject: Elementary Music and Movement in Education, “Orff-Institut” of the University Mozarteum Salzburg

Prof. Paul Melis, subject: Dance, College of Music Cologne

Prof. Stefan Hasler, subject: Eurythmy, Alanus Hochschule on Thursday, 13th November 2003, 4.00 to 9.30 p.m.

Fee: 30 euros

Registration recommended; number of participants limited

This symposium is open for everyone interested in movement.

Information and Registration:

*Alanus Werkhaus, Claudia Zanker, Tel: +49-2222-93 21 25
claudia.zanker@alanus.edu*

Further Training for Eurythmists

Alanus Werkhaus

21st–23rd May 2004

“The energy-foundations of eurythmic movement”

with Anne Hildebrandt-Dekker and Werner Barfod

Information and registration:

Susann Starck Tel. +49-2222-93 21 13

susann.starck@alanus.edu

Section for the Performing Arts

Further Training Course in Music Eurythmy at the Goetheanum with Dorothea Mier

2nd–3rd January 2004

Trained eurythmists and 4th-year eurythmy students can take part in this course.

Qualities of the cadence (lecture 5 of “Eurythmy as Visible Singing”) as a method for choral eurythmy will be worked on.

Begins 2nd January 2004, 10.00 a.m. till 3rd January 2004, 5.00 p.m. in the Holzhaus.

Fee: 120 Sw. Fr., Students 60 Sw. Fr.

Registration Tagungsbüro am Goetheanum

Postfach, CH-4143 Dornach 1

Tel: +41-(0)61-706 44 44, Fax: +41-(0)61-706 44 46

Eurythmée Paris-Chatou

The first year of the training begins 1st. October 2003

Weekend adult courses – Hélène Oppert, Jehanne Secretan:

– La couleur et le sonorités de l’alphabéth

– Le clair-obscur dans la musique

10th–12th Oct. / 14th–16th Nov. / 12th–14th Dec. 2003

16th–18th Jan. / 12th–14th March, 14th–16th May / 11th–13th June 2004

Further training course for eurythmists with Werner Barfod, 6th – 9th May 2004

– “I think speech”

– Expansion and contraction

– Basic gestures of the eurythmy figures

Registration and information:

L’Eurythmée

Ecole d’Art de formation professionnelle

1, Rue François Laubeuf, F-78400 Chatou

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

E-mail: eurythmee@wanadoo.fr

www.chez.com/eurythmee

Eurythmy therapy training in Great Britain

The first course of the new eurythmy therapy training in Great Britain will begin in April 2004. It will be a part-time training that will take place over a two-year period with a three-week block at Easter and a six-week block in August and the beginning of September. In total there will be three Easter blocks and two summer blocks, finishing in the spring of 2006. The venue will be Stourbridge, W. Midlands in the spring and Stroud, Gloucestershire in the summer.

The course carriers are Ursula Browning, Patricia Mulder and Shaina Stoehr. Ursula Browning originally qualified as an SRN and has worked as a eurythmy therapist in Camphill settings and Waldorf schools and at St. Luke’s Medical Centre (an NHS surgery) for 18 years. Patricia Mulder has taught eurythmy in Waldorf schools for 12 years and has been working as a eurythmy therapist for 15 years at Park Attwood Clinic. Shaina Stoehr was a teacher in the eurythmy training in Stourbridge for 12 years, has been teaching in the eurythmy therapy training in Peredur for 7 years, and has been working as a eurythmy therapist at Park Attwood Clinic for 15 years. Both Christine Hebert and Titia Jonkmans, who have been active in the eurythmy therapy training for many years in Peredur, will continue to teach some blocks within the new training. Dr James Dyson and Dr Frank Mulder, both doctors at Park Attwood Clinic and teaching in a wide range of contexts, will be the core-carrying doctors of the training. There will also be visiting doctors, therapists and other professionals who will bring their expertise in different fields.

The group size will be limited to fifteen people.

If you are interested in applying please send for a brochure:

Ursula Browning

143 Slad Rd., Stroud, Gloucestershire GL5 1RD, U.K.

eurythmytherapytraining@hotmail.com

London College of Eurythmy

ANNOUNCEMENT OF THE PART-TIME TRAINING

The London College of Eurythmy is launching a Part-Time Training in August 2003. The first module will be the Eurythmy Summer School August 12–29 in Rudolf Steiner House. Students then have the option to continue Saturdays in For-

est Row with Coralee Schmandt and Diana Fischer, or in London with Hajo Dekker and Coralee Schmandt in either the Morning Programme or the Weekend Course. The first three years of the training will follow this model with the last year and a half full-time in the London training. Whether you are looking for a way to balance the rest of your working week with activities that stimulate creativity and inner growth, or whether you would like to train in eurhythm as a future career, the Part-Time Training may be for you.

For more information and the application packet, contact The Secretary

London College of Eurhythm
Rudolf Steiner House, 35 Park Rd, London NW1 6XT, UK
Phone +44-20-77241410

“Grass Dunes”

musical- eurhythmical solo performance

“Grass Dunes” relates the play of the wind in the grass, of the play of light on water, of the quiet earth and of the rhythm of playing on the beach, of nature in ourselves: flowing devotion, fiery rage, light-filled clarity and cramped despair. As children we were given up in unconscious astonishment to the wonder of the world of nature. As adults we experience loneliness. Excluded, we experience fear and danger and the loss of being able to play.

In this programme pictures of outer nature through video-material appear in dialogue with the invisible search for nature as an inner world through music and movement.

Eurhythm: Gia van den Akker

Piano: Francien Hommes

Cello: Annie Taugberg

Film: Erik Cilgnett/Hiba Vink

Lighting: Peter Jackson

Performances 2003/2004:

October:

- 18th Cicca, Las Palmas, Gran Canaria, SP
- 31st Bernard Lievegoed School, Maastricht, NL

November:

- 5th Papenstraattheater, Zwolle, NL
- 7th Theater Romein, Leeuwarden, NL
- 11th Korzo theater, Den Haag, NL
- 12th Hogeschool Helicon, Zeist, NL
- 14th Freie Waldorfschule, Jena, DE
- 15th Freie Waldorfschule, Siegen, DE
- 22nd Galerie USW, Göppingen, DE
- 23rd Central Theater, Esslingen, DE

February:

- 27th Anthroposophisches Zentrum, Kassel, DE
- 28th Theater Forum Kreuzberg, Berlin, DE
- 29th Theater Forum Kreuzberg, Berlin, DE

March:

- 13./14. Kulturhuset, Järna, SE

Contact address: Gia van den Akker
v.d. Heimstraat 54, NL-2582 SB Den Haag
Tel: +31-70-306 05 09, Mobil: +31-621 41 60 10,
acre777@zonnet.nl

S P E E C H

The Association for Artistic Speech offers its members to publish information on their own work on the internet

The Association for Artistic Speech and Acting (BVSS) in Germany has created its own website on the internet: <<http://www.sprachgestaltung.com>>. This is also to serve the exchange of speech artists. A data bank is being prepared. It should especially help those interested to find colleagues of the Association, when, e. g. through course at conferences interest has been stimulated to continue this art at home. Furthermore, the colleagues give more precise indications of what they offer. As far as they have an internet access, they will be able to make their own offers known and to edit them. Otherwise the person responsible for the homepage can take this on. If the speech artist would like to give more extensive information for his own project, then he can either give his own address (<<http://mitglied.sprachgestaltung.de/Verzeichnis-Bezeichnung/>>) or for a very modest fee (c. 110 euros for five pages) his own homepage can be made under a sub-address (<<http://eigenname.sprachgestaltung.com>>). The annual costs for your own subdomain (<<http://yourname>>) and the creating of the homepage by the provider will be carried by the Association. Through this a saving of c. 90 euros per annum will come about for those members who take up the offer. Details by contract have to be arranged with the Association. The homepage of the Association is still under construction. Alongside the part publicly accessible, there will an area accessible to members specifically concerned with professional questions, sensitive texts and an exchange service. This part will be accessible to members via a user name and password. We welcome any tips and constructive criticism. On the publicly accessible pages where the addresses according to 1-2 postcode numbers can be called up, alongside the personal details: name, address, telephone number, fax, e-mail and internet pages, are also details of what is professionally offered by the respective speech artist. In time we expect an increase in taking up the offers of speech artists which will serve this young art as well as its professional status. We would consequently be pleased if many colleagues of the Association take up this offer and contribute by helping themselves.

C.D. Zeylmans van Emmichoven
Wientapperweg 8 B, DE-22589 HAMBURG
Tel: +49-40-87 12 36, Fax: +49-40-86 62 68 06
z.v.e@web.de

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. +49-761-40 68 32

BIOGRAPHICAL REPORT

Speech-forms in the Air

Christa Waltjen, DE-Bochum

In 2001 a book appeared from Verlag Freies Geistesleben with the title “Luftlautformen, sichtbar gemacht—speech forms in the air made visible”. Documented with many photos, it contains the research work of Johanna F. Zinke (1901–1990).

In a biographical essay by Peter Nantke, you can read (p. 56): “When she retired in 1961, she read Steiner’s speech-eurythmy lectures and came across the astonishing indication that each spoken sound would produce a clearly discernible streaming form that could be made visible. To explore this phenomenon became her life’s task until her death.” The book is supplemented by various essays on Frau Zinke’s work. In this documentation some photos were included of sounds that were sung. The female singer is not mentioned by name, so I would like to add some supplementary material and something which I have experienced.

Frau Zinke had taken part in one of my singing courses which were then given by me in various venues. “Those days with you were so wonderful; it was resounding experience; I often think of it!” This she wrote in her first letter of summer 1971. She also asked me then if I could be available for singing experiments: “It is now almost urgent to take pictures of what is sung. The problem is only the smoke you have to inhale. This is barbaric! I do understand if you decline.” It was important for her to find a “Werbeck pupil”. Well, I did not decline. In October 1971 she came to Bochum. She lived in Dresden and because of her age was allowed to travel regularly to the then West Germany to visit her daughter.

When it got dark, we met in a room in the Bochum Waldorf School. She had asked Herr Bay, a photographer, to take the pictures with a flashlight. At first Frau Zinke to my surprise said, “To begin with speak ‘Ich’ [‘I’]—I always do this”. My first reaction against this “imposition” as I took it, was to refuse. Yet the gentle and friendly force coming from the instructor made the question about the meaning of this procedure quite impossible. In the dark room Frau Zinke asked me to inhale cigarette smoke and then according to her instructions to sing notes at specific pitches, and whole scales with “ng” and in the vowels she indicated. Herr Bay was told when to take the photos.

In this way many pictures came into being on this evening, of which I later received copies. In the lectures and courses which Frau Zinke held in many places, mainly the pictures of the spoken sounds were discussed in her wonderfully artistic manner, taking the listener as it were by the hand in order to make hidden things visible and understandable. On her big display boards where the photos were fixed, there were always some “sung” sounds. Those pictures which to her had come out especially successfully she enlarged. She also sent me two enlarged photos (those in the book on pp. 136 and 143).

She wrote to me, “Through my daughter you have heard how beautiful your pictures are! They repeatedly fascinate me. Today I am sending the only spoken one, your ‘Ich’. For

my feeling it belongs to the most beautiful pictures. It is completely penetrated and of great harmony. With a bit of help you could almost see a treble clef in it.”

In looking at the pictures I notice that the sung sounds in contrast to the spoken ones almost without exception have a stronger tendency to allow the smoke to stream upwards, and not, as with the majority of the spoken sounds, to stream downwards.

Little clouds also formed, making Frau Zinke to ask repeatedly, “What are these movements in the air?” She who otherwise knew exactly what to say about the forms was noticeably at a loss; with this one could wonderfully experience how she never allowed herself to make something up about what she perceived, but enquired of the phenomena even if no answer was forthcoming. She always experienced everything artistically.

Once again we looked at the picture of ‘h’ followed by vowel ‘O’ (p. 143) and again she was faced by a riddle. In this moment completely spontaneously and unexpectedly my answer came, “It is what in eurythmy is the veil”. That is what I said. Frau Zinke could deeply agree to this “explanation”. Later she wrote to me, “Ever again I am fascinated when I look at the pictures of your streaming singing! And I can only say ‘yes’ to what you said about the tender swirls, that they correspond to the moving veil in eurythmy”. And in another letter, “I am ever and again extremely happy about your air-forms. What you said, that the swirls of air, which in eurythmy are the veils, delights me.”

What, however, made it possible so to sing that this effect could appear? During a lesson with Frau Werbeck, she once asked me: “What is the difference between normal singing and ours?” I could not answer. Then she only said, “The element of air”. How frequently one heard from her, “Air around the tone”. And another time, “Air is not the tone, but the ground to carry the sound”.

When Rudolf Steiner’s lecture of 2nd Dec. 1922 was published (GA 283), probably only after Frau Werbeck’s death, I found it again. Frau Werbeck was sitting with those who attended the lecture. So I have to see that this dealing – actually this deeply moral dealing – with the air of the sung sound fashioned in and with the breath, is the really new thing which is the basis of our singing endeavours.

Frau Zinke died at Pentecost 1990. Not long before, we visited her when she was staying with her daughter in Siegen. At this opportunity some young singers experienced how in such a living way she spoke about her research, which appeared like a courageous step into the future into a mystery subject.

The above was written during the days around the 30th anniversary of Frau Werbeck’s death. It is my wish that this, which without her would never have been possible, be understood also as a “thank you” to her.

The 33rd anniversary of Tatiana Kisseleff's death: 19th July 2003

B. Schreckenbach, DE-Bad Liebenzell

Tatiana Kisseleff was the first eurythmist asked in 1914 by Rudolf Steiner to move to Dornach, who with his and Marie Steiner's help carried the entire responsibility for all the eurythmy there till 1927. She remains in the memory of those who saw her a very special eurythmist who could deeply move people with her art. Many of her pupils spoke for a long time afterwards in great veneration of their teacher. At the deathbed of Tatiana Kisseleff, Gritli Eckinger said to her pupils: This was the most spiritual eurythmist ever to have lived on the earth. She remained nevertheless relatively unknown to the following generations, probably because of the selfless, humble way with which she had served for almost 60 years Rudolf Steiner's work and her special task.

She was born on 15th March, 1881, as the third daughter of a Russian colonel stationed in Warsaw. She was followed by a brother, to whom she felt deeply connected. After the early death of their father, their mother, a lively, musically-talented lady, moved with the children to St Petersburg to the grandparents on both sides, where she lived a happy childhood. In an Institute for the daughters of Russian officers, Tatjana received a broad education, including French and German and cultural subjects. She passed her finals with flying colours, a recognition of being "ripe for [Goethe's] Faust" and a teacher's diploma. Subsequently she trained in technical drawing in order to help her brother with his studies to become an engineer.

Since her childhood she had felt behind the sensory world the secrets of a world of fairy-tale and imagination, and people enjoyed her stories. Her musical talents awoke in her the wish to find means of expression in dancing and rhythmic movement. Her need to be involved socially led her in 1904 to Lausanne, Paris and Italy to study jurisprudence, social science and social therapy. Disappointed and worn out, she returned in 1908 to Russia with a diploma as "*licenciée en droit*", but without the thoughts of social renewal she had hoped for from the West. She did not find this either during a short meeting with theosophists in Moscow. Because she did not rush into politics but sought for renewal in the most inward human source, she organised theatre and musical performances for the poorer general public.

In 1909 she married the artist Nikolai Kisseleff. With him and other similar-minded people she landed, quite innocent, in a Czarist prison. For health reasons she was soon released, and in 1911 sent by the doctors who had no other suggestion for a rest-cure in the Swiss mountains.

But her destiny found other ways. In Switzerland she received a book on reincarnation and karma as well as an invitation to the Theosophical Congress in Paris. She believed she had found what she had so long been looking for. But when she experienced how in Paris the "Star of the East" was introduced, she turned away in horror.

Destiny led her from this tragic experience in 1911 to Hannover, where she met anthroposophy and Rudolf Steiner. A few days previously, Rudolf Steiner had pointed Lory Smits towards a new art of movement wanting to come into being. In Marie von Sivers she met a confidential friend. Rudolf Steiner invited her to a personal conversation. In this conversation early in January 1912 in Munich, he related to her,

"the hardly-known person", that it was her task to bring anthroposophy to Russia and convey it to the Russian people. Quite shocked at first, Tatiana Kisseleff yet knew that it was what she had been looking for. When she told how at the same time she had got to know spiritual science more and could become more useful in the movement, Rudolf Steiner pointed her as the second person towards the art of movement and took her as his personal pupil.

After a short introduction to eurythmy during the Munich Festivals of 1912 and 1913, when the art was for the first time shown on stage, and afterwards with Lory Smits in Düsseldorf, Marie Steiner sent her to Berlin, in order to teach eurythmy to the anthroposophists. When Marie Steiner experienced her there, she recommended Rudolf Steiner to invite Tatiana Kisseleff to Dornach. There she began to teach both adults and children and herself received for a week almost daily private lessons from Rudolf Steiner, who was then joined by Marie Steiner.

With the talents she brought from her childhood to bring what she had experienced in her soul into fairy-tale picture, the thorough training of her intellectual faculties, her spiritual fire, and an achieved calm and relaxed nature, she was able to lead her pupils quite quickly to a beautiful eurythmic movement (trusting in the abilities residing in every human being). Perceiving this, Marie Steiner took up the possibility to build on what had been achieved and put the young artists on to the stage.

Alongside the great artist and gifted director Marie Steiner, a unique interpreter was growing in Tatiana Kisseleff. Whether spiritual, dramatic or humorous items were shown on the stage, the audience was always astonished and pleased. She understood it as investing the beings of the spiritual world with visible expression and life. The impression often arose as if the figures were first created, given their existence reality, by her, leaving deep, unforgettable memories.

In her eurythmic work, she took up the often-heard words of Rudolf Steiner: In doing eurythmy always start from the feeling before you thoroughly study and feel into the content to be represented and concern yourself with its creator. The element of feeling, as a bridge between corporeal and soul feeling (see Rudolf Steiner, "Theosophy"), is the point of departure for all eurythmy. Here the sensory world and the supersensory world meet. From the feeling of the heart what is experienced can rise up to the head, into consciousness – "never the other way round" – and then perceive thought on the astral plane as moving beings, which through the world of feeling want to be expressed visibly, by the astral body laying hold of the ether-body, which then takes up the physical body into ensouled movement.

It was greatly fulfilling for her when Marie Steiner soon brought scenes from Goethe's "Faust" to performance where supersensory things were to become visible. Tatiana Kisseleff was able to embody a number of greater and smaller roles for the first time on the stage.

The first public performance took place under Tatiana Kisseleff in February 1919 in Zurich. After this the eurythmy group went on many tours in Europe. This was Rudolf Steiner's answer to Kisseleff's wish to be more active socially.

Apart from the stage work, all rehearsals for which she had to direct, she continued training pupils. At Easter 1924, she opened at Rudolf Steiner's suggestion the first eurythmy school in Dornach. Since 1915 she was allowed to practise in

the White Room in the Goetheanum. Next to this room Tatiana Kisseleff was given by Rudolf Steiner a small personal room directly adjoining the small cupola to prepare and review her work.

Her eurythmic efforts are remarkable for her taking up diligently everything Rudolf Steiner gave, making it her own in order to live into what was to be presented, to be able to fashion it from within. Rudolf Steiner described her as an “artist” who was able to give eurythmy its spiritual and sacred background, and in this way protect it from soullessness and superficiality. He also mentioned that she is the “carrier of an impulse”, and thus was to remain at that important place.

In 1927, however, she had to leave that place because amongst her ex-pupils and then colleagues tendencies arose to treat eurythmy differently and adapt it to the changed times.

According to her task – which because of the Russian Revolution could not be fulfilled – Tatiana Kisseleff tried at least to bring anthroposophy and eurythmy to Russian immigrants in Paris. There once again founding a eurythmy school she was tirelessly active to convey to the French and Russians the fruits of the new spiritual science. Non-comprehension for her manner, and certain egoistic tendencies, made her life difficult, so that Marie Steiner in 1938 asked her to return to Dornach.

PUBLICATIONS

Hilde Raske:

Studies in colour inspired by the Twelve Moods by Rudolf Steiner

Beate Lukas, DE-Nürnberg

In a time of grey material depression in November 2002, a colourful new publication appeared,

Hilde Raske's colour studies inspired by Rudolf Steiner's “Twelve Moods”, a folder with 38 coloured pages and detailed explanations. At first glance one is delighted by the abundance of colour of these water-colours. The veil-technique with its transparency and depth of colours in connection with inner movement leads to expressive colour-gestures. Every mood in the combination of colours and the steaming forms has its own character. In going through the sequence, we first meet seven larger water-colours to the zodiacal moods in strong colours, then sketches for the 12-colour circle, to consonants and vowels in their cosmic, basic colours and sketches on the mood of the presentation in eurythmy of the 12 moods. Here the relationship to eurythmy becomes clear. Next a tender sequence of water-colours leads through all 12 moods. All the colours and always present, but the tone leads from tender red for the mood of Aries, via the day-colours of the rainbow, up to the 5 violet colours of the night-side of the zodiac.

The six Leporello-arches each with 12 small water-colours, which show the journey of the individual colours of the planets through the zodiac, are a special treasure: we can follow the destiny of a colour with its meetings, its coming-into-being, its blossoming and dying away. The conversation of the colours touches us directly. A lovingly thought-of detail is the arrangements side by side on the arch, softly toned in the planetary colour.

There she worked with actors and helped Marie Steiner in producing Goethe's “Faust” and other dramas. She also wrote at the request of Marie Steiner her recollections of the work in eurythmy with Rudolf Steiner.

In 1949 she was called to a social science conference in Malsch. There, from this time on to her death alongside the small model of the building [First Goetheanum?–Tr.] she worked with children, amateurs and eurythmists. For the seasonal festivals she staged an abundance of eurythmy performances, with which she was always concerned, as before in Dornach, to bring them to a high artistic level, even if she repeatedly emphasised that with eurythmy we still stood at the beginning. We had to take pains now so that the sublime art could unfold its blossoms in the future.

In this final and longest period of her eurythmic activity she still kept strictly to Rudolf Steiner's suggestions, always seeking to understand them better and more deeply. She knew that an abundance of truth and beauty is still contained in them, which we with our, small earthly understanding, bound to the sensory and habitual, are not able to understand at all. Study of spiritual science was her “daily bread”; her greatness of soul was selflessness and devotion, and what she with pure soul had lived through in the practice of eurythmy she bequeathed to the next generations.

When we have bathed in this way in the floods of colour, two arches with zodiacal and planetary sculptures by Willy Hege require a different kind of beholding:

We try to complete the gestures of the forms and feel in our own gesture the force of the sculptural expression, possibly too the eurythmic gesture that led to it.

Individual pictures with themes for the individual festivals show Hilde Raske as a painter, freely creating with the veil-technique, whereas two pages with early works of hers with solid colours show nature moods and portraits.

If we are refreshed through looking, we can now take the whole as a path of practice. If her life's concern would not also be ours, it would not mean so much to print something of the work of this 33-year-old painter. Painters will find a rich field of stimuli, eurythmists a wonderful help in their lifelong study of the zodiacal and planetary gestures and colours in connection with the colours of the sound-gestures. Everything is put into it! And – anybody interested has “a serious offer to still their hunger for their own connection with the cosmos”, as Georg Unger writes in his introduction.

The volume of text gives various helps to understanding and viewing: The biographical sketch by H. Krause-Zimmer shows us a biography, which with inner security led to its life's goal: When Hilde Raske as a schoolchild in Berlin went alone in the “New Sessions – Exhibition of modern paintings”, because she thought “I have to see that”; later as a secondary-school pupil she secretly attended lectures by Rudolf Steiner; finally she began a eurythmy training in Berlin. Her first appearance in a performance was the task to present the Twins in “The Twelve Moods”. This is how her life with this theme began, which led her in 1930 to Dornach, where for three years as a eurythmist she looked for further training in everything that had to do with cosmology, the zodiac and the

planets. In 1933 her path as a painter began, initially by means of the sketches for a path of training for painters by Rudolf Steiner; in co-operation with Carl Kemper the study of the Goetheanum-impulse, finding its climax in publication of the books "Der Bau" and "Das Farbenwort". In 1953 she began to practice her own way as a painter: How does the concept of seven planets live in the concept of the twelve of the zodiac? The sequence of colours follows that of the eurythmic stage presentation. For 33 years she accompanied these studies; countless sketches and water-colours came about; in teaching she passed on the stimuli and planned ultimately a book on the "Twelve Moods". After her death in 1986, this task has passed to a circle of friends who brought it to a fine conclusion with the publication of this folder. The volume of text provides material for a study of this cosmic poem: introductory words by H. Krause-Zimmer, a letter-press of the poems, an address by Rudolf Steiner to the first performance of the "Twelve Moods", in which he calls this the "second chapter of eurythmy", where the attempt is "to hold fast in a real inner taking-hold, what is carried out cosmically with the creation of our solar system" (29th Aug. 1915).

An essay by Hilde Raske gives concrete advice on the painter's path, working with the colours and the coloured background and experiences in conversation with the colours. One would like to pick up a brush and gather experiences. And this book intends just this. Angela Locher leads us into the time of the birth of eurythmy and to the bases of the laws of movement through which Hilde Raske was schooled. Christa Schneider relates the work to the greater connection of anthroposophy, in particular the new knowledge of speech. Margarethe Olloz' description of a exhibition of the twelve entire pictures is enjoyed as a stimulus to better seeing. After a glance at the events of the year, she describes the other individual pictures, a help to clarify and discover.

Observations on Goetheanism and on the twelvefold colour-circle by R. Steiner lend a scientific aspect to the extended colour spectrum. At the end W. Hege writes how through doing eurythmy he found his forms for the planetary and zodiacal sculptures.

With this the circle is completed. We experience that eurythmy, the new impulse in art, born in connection with the visual arts in the time of the building of the First Goetheanum, works further as a fructifying force with with results in art as well as stimulating knowledge.

The editors Iris Madörin and Angela Locher, and the circle of friends who generously supported this work, are to be warmly thanked. Through care and quality, an expression for the striving of Hilde Raske who appears to me exemplary in her selflessness, we possess a study made with devotion, creatively dedicated to the great theme!

Hilde Raske: Farbenstudien nach den zwölf Stimmungen von Rudolf Steiner. Folder with 38 loose coloured pictures and a volume of text with contributions from the circle of friends of H. Raske. 71 pages. Pforte Verlag Dornach 2002. 28 euros.

Christa Slezak-Schindler

GEDÄCHTNISKRAFT UND SPRACHE

Wirkungen der Sprachkünstlerischen Therapie

Published by: Institut für Sprachgestaltung Unterlengenhart Marie Steiner Verlag. ISBN 3-9808022-0-5. 6 euros

With this work "The strength of memory and speech" Christa Slezak-Schindler looks at the awareness of the living and enlivening formative forces of speech. In the feeling for the sounds, in the forms of syllable, word and sentence there unfolds for the person practising healing and strengthening forces which directly affect the faculties of memory and recollection, and which can release the balance the most varying tensions and one-sidednesses of soul-life.

The book contains new series of sounds and instructions to exercises out of the therapeutic speech practice.

Order from: Marie Steiner Verlag, Max-Ackermann-Str. 5, DE-75378 Bad Liebenzell, Fax: +49-7052-934 42 33

Christa Slezak-Schindler

WAS IST SPRACHKÜNSTLERISCHE THERAPIE?

Verlag am Goetheanum. ISBN 3-73235-1142-2. 4 euros

In this introduction "What is therapeutic speech practice?" the essential aspects of anthroposophical orientated therapeutic speech are accessibly and richly described. A differentiated possibility of working with the forces of rhythm, the significance of breathing and training of the voice is also embraced, and the essence, the work on the sounds and the speech exercises by Rudolf Steiner are sketched in relation to the forms of illness and a balanced life. Without the healing forces which lie hidden in the rich world of poetic writing, which are nevertheless able to be released in artistic speech, artistic speech therapy would be unthinkable.

For the practising speech artist as well as the practise of therapeutic speech as well the amateur seeking help this publication can bring orientation and instruction. Beyond a large section of directly useable examples and instructions, it gives a study-of-man background of a direction in therapy which according to its nature does not alone solve speech defects but presents a holistic method of healing with immense future perspectives.

Plato

ION – DIE KUNST, DICHTUNG ZU SPRECHEN

Translated by J.W. Ernst. Published by: Institut für Sprachgestaltung Unterlengenhart. 2nd edition Marie Steiner Verlag.

Ion, one of Plato's shortest works, belongs to the most influential works in world literature, far more influential than even Aristotle's *Poetics*, and comparable in the radius of its influence only to Euclid's *Geometry* – both of which are also short writings with an enormous following. In contrast to these writings, known everywhere, *Ion* is far and wide unknown. Yet the effect produced by this book is well-known, long ago freed from the place of its origin for important reasons held in the lap of the modern spiritual history. Besides making Plato most famous, it has also made him the most unknown of all great writers.

Johann Wolfgang Ernst

Order from: Marie Steiner Verlag, Max-Ackermann-Str. 5, DE-75378 Bad Liebenzell, Fax: +49-7052-934 42 33

From the work of the Marie-Steiner School for Artistic Speech and Dramatic Art

Johannes Bergmann, DE-Stuttgart

It was reported in the Michaelmas Newsletter 2002, why for this art Marie Steiner called into being in autumn 1946 a basic Training School and passed on the task to Frau and Herr Zuelzer-Ernst. The concern was the necessary further development for the understanding of the bases of this art.

In the meantime enquiries on the way of working and results of this School have arrived. A short series of contributions has been assembled, can be obtained from yours faithfully. (In Germany, please include 1.44 euros for p & p.)

Themes include:

- How does speech rhythm come about?
- The hexameter and the metric *enjambement* [elision?]

- Dipody in its use
- The completion of the alphabet

Reviews from performances of this school (Sophocles, Euripides, Molière, etc.) will also be made available.

*Johannes Bergmann
Werastr. 55, DE-70190 Stuttgart*

Music-eurythmy form by Rudolf Steiner

J.S. Bach, Bb minor Fugue à 5

Well-tempered Clavier I, No. 22 (25 bars), completed by Margarethe Proskauer-Unger

*Obtainable from:
Annemarie Bäschlin, Ringoldingen, CH-3762 Erlenbach*

MISCELLANEOUS

Musical scores for the eurythmy lesson

Bart van Dam offers his entire musical collection for sale for eurythmy teachers in Steiner-Waldorf Schools. Those interested contact him: damlock@hetnet.nl
He wants to dedicate himself entirely to school organisation.

Eurythmy and Pregnancy

Edited text by Dr Herbert Klaar concerning the question in the Medical Section Newsletter No. 51, Epiphany 2002.

Thoughts and experiences on the theme eurythmy and pregnancy: The question whether eurythmy in pregnancy has a detrimental effect on the developing child is not answered everywhere in the same way. In Dornach at present the opinion appears to be, in contrast to other European ensembles and trainings that Rudolf Steiner's indication not to take part in eurythmy during pregnancy was only made in one specific case.

If one concerns oneself over decades with this question and also surveys enough examples, where eurythmic activity of the mother to be brought difficult consequences for the child, then there can be no doubt that ceasing to do eurythmy during pregnancy is the dictate of reason. Through eurythmy the embryo is deprived of important etheric forces. This can lead to different consequences, from weak life-forces to thorax deformity to stillbirths (my observations). Of course, it is difficult to recognize these experiences as "proof". Some eurythmists could speak of their own experiences.

I am unaware of any written statements of Rudolf Steiner, yet there are enough aurally transmitted statements, e.g., not to take up any eurythmic activity before the child is three years old.

Dr Herbert Klaar, Nikolsdorfergasse 1, AT-1050 Wien

Remarks from the Editor of the Medical Section Newsletter:
Margarete Kirchner-Bockholt writes in her book "Basic elements of Eurythmy Therapy" (Germ. ed. p. 31): "...In eurythmy, moreover, it is the case that no pregnant woman should do any eurythmy. In eurythmy therapy it is allowed, during pregnancy, to carry out gentle exercises when problems occur... Also, one should only do the absolutely necessary exercises in eurythmy therapy."

*Source:
Newsletter of the Medical Section No. 59, Pentecost 2003*

Eurythmy with blind Children

The charitable organisation "Art-Studio" has been working for four years in St Petersburg with children who are either blind or suffer from strong visual impediments. The basis of the lessons is eurythmy. The children paint, model and also take part in theatrical productions. The Studio is attended by children between 3 and 12. We now plan to work with even younger children, with babies and toddlers down to one or one and a half years old.

We would be grateful for any help and all contacts.

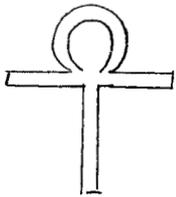
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Source: Medical Section Newsletter, No. 59, Pentecost 2003

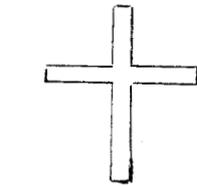
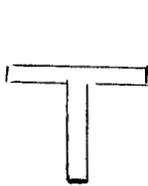
Eurythmy-Dress – T-shaped dress – boring!?

Ursula Bloss, CH-Dornach

I repeatedly meet the condescending remark on the T-shaped dress: "Always the same, boring, lacking imagination." I think the people who say such a thing are themselves boring and lack imagination. Here are some suggestive pictures:



the Egyptian ansate cross



the Christian cross

the human being with arms outstretched, the earth below, heaven above, when he remembers that both belong together and the forces of uprightness connect us to the cosmos. Is this boring? This is the background of the eurythmy-dress. From this basis innumerable creative possibilities exist. Yet one should know what one wants to express, not to change the form arbitrarily, or because it is perhaps quite pretty.

Whether the sleeves are wide or narrow, the veils fall long or short and wide....

What arises when a pleat is made on the shoulder in order to fit the T-shaped dress to the individual human gestalt? An effect of a stole – a picture for the upright human being with "I"-consciousness. This can be emphasised through a coloured stole, or can be blurred and played over by a specially pinned veil. Where in his costuming does Rudolf Steiner give a suggestion for a stole is an interesting study.

Or the belt. It can unite or separate the upper and lower human being. A wide skirt, what does that express? What do the feet feel? Do I carry out the movement myself, or do I leave it to the dress downwards towards the earth; can I guide the dress-movement with my feet or are they hindered by it? Can the "word of the feet" form the dress in the same way as the "singing of the hands" forms the veil?

In general, the dress is an expression of the etheric of the human being (R. Steiner). Consequently, is the word of the feet and the singing of the hands supported by the costume, emphasised, or covered up?

Why did Rudolf Steiner give collars for men and knee-length dresses?

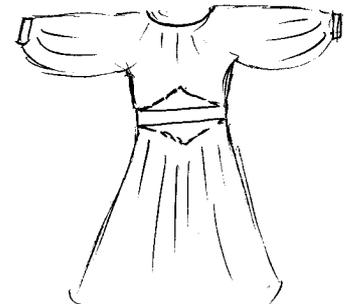
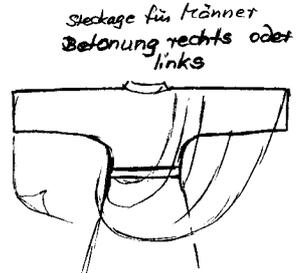
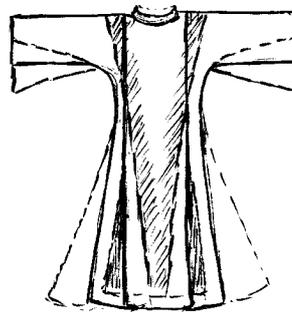
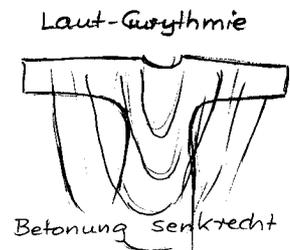
The "T-shaped dress" is unbelievably variable, if you change it, you have to have a good reason.

From E. Zuccoli I know that what we today call the tone-veil was not so given by Rudolf Steiner, but the form was (see drawing), that is, T as the basic form, with emphasis of the uprightness or the horizontal, i. e., pillar or horizontal.

Trousers, so much preferred today for everything (very comfortable!) did not exist much then, e. g. for the brooms in "The Sorcerer's Apprentice", the T, so to speak, is divided below, the firmness is loosened.

Those seeking possibilities of expression in the costume should know that "costume" can also distract from the fact that the gestures are not truly worked through. The audience sees the costume and things: "Ah! I understand." That would be boring!

A couple of words on the planned book with Rudolf Steiner's suggestions for eurythmic dresses: the finances are not yet there. To produce a film for printing we need c. 15,000 Sw. Fr., not including at all the time to prepare. 5,000 Sw. Fr. has been promised; we have to wait for the rest. About 20 orders have been made, but to ensure that the price does not become astronomical, a print run should reach at least be 200 – 300 copies.



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.

*The Editor's deadline
for the Easter edition 2004 is 15th February 2004
for the Michaelmas edition 2004 is 15th June, 2004*

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*No.39 Michaelmas 2003
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Goetheanum Dornach
Leader: Werner Barfod
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Rudolf Steiner Nachlassverwaltung, Dornach.
Editor: Werner Barfod
Translation from the German: Alan and Maren Stott
Cover design and layout: Gabriela de Carvalho
Setting: Christian Peter*

SUBSCRIPTIONS

This bi-annual Newsletter is obtainable only by subscription:

- Printed version in German or English: CHF 30 (c. EUR 20)
- E-mail version in German or English: CHF 15 (c. EUR 10)

when ordering a printed copy you can obtain the e-mail version free of charge.

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