

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

Easter 2004

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Dear Readers

At the beginning of the year, tutors from the eurythmy trainings world-wide met for their regular annual working-days and for the Conference of the eurythmy trainings. Intensive work in groups took place on concrete questions of the training. The difficult situation everywhere speaks a common message, an honest introspection with the question of the spiritual and cultural task caused everyone to come together and step by step to seek solutions. Burning questions were worked at, to perceive what is growing in the students, to stimulate the imagination in practicing creating, to becoming awake in what is done. In the Conference we looked at the accounts, where we stand with the step by step re-fashioning process of the trainings, and what the aims are for the coming years. The working together and exchange of working experiences and to build-up new networks in one's vicinity, to work on the quality in all areas of life in the training is now important.

The training committee of the Waldorf Schools is attempting specific professional help for the eurythmy trainings. Of course the quality-demands of the eurythmy education in our time have to be satisfied. Here too we can only achieve something when we work openly together and pursue a common aim. A mood of new beginnings is perceptible.

The puppetry conference has just taken place. Many stimulating artistic contributions on the theme "On the threshold between here and there" were reflected in a lively and open manner in the conversations together. An encouraging life of discussion has developed.

In a first meeting with speech artists, we discussed questions of the situation, of the needs and the future tasks. A further meeting will follow in May 2004 in order to establish a committed working group.

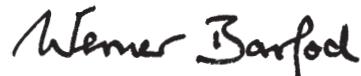
Work on the continuation of the actors group at the Goetheanum proceeds. The stage-group is still part of the budget for 2004 for which a clear intention is expressed. The future is being discussed in conversation with each member of the core-group. A work-and-playing itinerary is being arranged till 2007. With a business-like courage this can only be pursued step by step.

The final "*Faust*"-scenes are being prepared in the weeks before March, to be followed by the big run-throughs before the premiere in the beginning of April 2004. The Eurythmy Ensemble is fully integrated and is working alongside at Beethoven's Seventh Symphony and another by Schostakovich, the 3rd String Quartet for chamber orchestra, for summer 2004 and a tour in the autumn.

Before us lies the Eurythmy Easter Conference, 13th to 16th April, 2004, in Stuttgart, "Truthful – Intrinsic – Effective", in which we undertake the presentation in eurythmy of the counter-forces and the elemental beings in the most varying forms. Lectures by Armin Husemann, workshops, eurythmy lessons and performances form the whole endeavour and will surely stimulate much in perceptive life and activity.

At the end of the Newsletter, you will find the description of the Section and the Section agenda, they are for the information of you and the friends in your vicinity. The annual report of the General Anthroposophical Society will from now on be written more for the general public, which is why this arrangement is chosen.

Yours,



Dornach, January 2004

STAGE FORUM

The Summer Festival and Masterclasses in The Hague, July 2003

Ernst Reepmaker, AT-Wien

Gradually it becomes clear that—slowly but surely—we are emerging out of the narrow pass! But stop!... Do I really still have to speak of "we"? Should I again refer to something general (to eurythmy)?

Just this—for which I am happy—was not the case in The Hague. Those present saw something removed from the general towards the specific. With this I refer to the work and productions of individual artists and groups, who look at eurythmy as the centre of their activity. The performances of these colleagues—some already ripe for performing, other still at a pre-performance stage—were looked at and discussed, worked at, creatively criticized and were worked at ever again with a productive respect as an interesting potential with room for growth. Less a judgment, more as a dialogue on the intentions and aims—on one's own and others' opinions—as well as on "this eurythmy here and now"—How effective is it, what comes across? All this was looked

for, and objectively and honestly encouraged. Refreshingly honest and not infrequently quite directly! This means that an intensive and fruitful working mood was present in the Theater Zwembad de Regentes! Many things got a stage further and progressed...

A word on the programme. Partly separated by space, but in time consecutively, the Summer Festival with the eurythmy courses for those interested (*Hogeschool Helicon*) and the masterclasses (*Theater de Regentes*) took place. In the evenings all participants—around 100—with additional visitors attended the performances in the Theatre. At first a combined programme with fragments of productions of the Zilt-Ensemble (*Den Haag*), Birgit Hering (*Berlin*) and Mondensemble (*Hamburg*), further inspiring premieres from the productions by Marianne and Hans Fors (*Järna*) and Melaine MacDonald (*Hamburg*), and presentations from the work of young eurythmists / young talents from Hamburg, Järna and Kassel. At the end there was again a combined programme with transformed parts from the masterclasses, as well as a fragment from the new programme by Gia van den Akker (*Den Haag*) and a nocturne (*Boilerhouse*). The evenings showed a bouquet of contemporary eurythmy per-

formances which animated many conversations and discussions ranging between rejection and enthusiasm. People took sides faced with this diversity! In The Hague people did not talk behind the artists' backs but straight to them: What moves you? Something objectively freeing came about; a creative, playful energy was freed. One was ready for more.

Talks were given by Werner Barfod, Leonore Welzin and the present writer. In his talk, systematically built up with surveyable observations on the points of departure, Werner Barfod guided our attention to where the question becomes concrete: When is a movement a eurythmic movement? Here he paused and opened a space for conversation, which right to the end of the week was in a lively away ever and again "assaulted" since the performances and masterclasses brought an abundance of examples of how eurythmy as a technique of movement is fashioned and is seen by the artists. The questioning attitude awakened by Herr Barfod could be personally and objectively focussed by those in the audience: What effect does the artist produce? How consciously do they form their movements and their intentions?

Through the video-sequences and the accompanying commentary by the butoh-dancer and dramaturgist Leonore Welzin, the theme "dramaturgy" entered the considerations: How does a butoh-dancer or a butohensemble develop a theme in movement? What does a child at play show us about creativity and living moments? What has Pina Bausch's Dance Theatre to do with the situation of eurythmy as a performing art? Leonore Welzin entered the discussions with engagement. She held the view that much of what eurythmists think they are able to monopolize for themselves as their own property, has also been worked out in the historical development of the theatre- and dance of past centuries by many other streams and much less formally. One of the themes to do with this was the connection between the "I" within and the peripheral "I" of the dancer, as they are trained and formed in eurythmy, and, for example, in butoh. The stimuli from Leonore Welzin also opened windows in relation to the work and attempts shown by the colleagues.

By means of a description of the Austrian Emperor's summer residence Schönbrunn in Vienna and of specific relationships between the Baukörfern Palace (below) and the Gloriette (above), which can only be "seen" by observers who walk around below (architectural dramaturgy), I tried to speak on the relationship of ideas and form and on the showing and seeing of ideas in eurythmical creations. Short demonstrations from the work of Melaine MacDonald as well as Hans and Marianne Fors were to raise to consciousness in the audience the effects of what was shown. In Melaine's opening sequence feelings in the region of the breathing were addressed and recollected, as, for example, Beklemmung or being restricted, since her programme developed out of this initial situation. When Hans demonstrated a very lively and almost hectic appearing part, the objects that I had placed near to him (leadweight and fire-extinguisher) all of a sudden gave a completely different meaning to the presentation and corresponding differentiated feelings in the observer. With the question, what was eurythmic in Marianne's solo fragment, there arose again a lively discussion amongst those present on "this", namely Marianne's eurythmy.

These three presentations are singled out here in order to describe the thematic foci of this working-week in The

Hague. The real work took place in the masterclasses! Here the work of the colleagues was questioned, discussed and tested with great intensity. And it was always exciting to see how with concrete suggestions "the masters" demanded improvements from the performers. The themes mentioned above became concrete, visible in detail. I would like to mention the excellent work of Michael de Roo with the Mondensemble, and Bettina Grube's incisive ideas in working with the Zilt-Ensemble. Jurriaan Cooiman's fine initiative, to offer masterclasses offering the possibility of discussion on a high level between eurythmists with audience participation, cannot be praised enough. These masterclasses—as no doubt most of the participants experienced—conveyed the feeling for the relevance and depth of the eurythmic work of individual artists!

Michael de Roo (*Intendant des Theater de Regentes*), Jurriaan Cooiman and Mahatma van der Sloot (*Performing Arts Services*), Imke Jelle van Dam (*Euritmie Impressariaat Nederland*) and the Hogeschool Helicon are to be warmly thanked for their contributions. The wish remains that the deficit will be covered by subsequent donations and promotions—and that the working methods of the masterclasses will be developed further in the near future!

"You have to go too far, to know how far you can go."

Video: Between Times – a record of Eurythmy today

Leonore Welzin

Eurythmy in crisis. Diminishing interest and battles on the frontiers within the anthroposophical art of movement have in recent years brought about a number of explosions in the mutual struggles. A 90-minute video documents the contemporary creations. Entitled *ZwischenZeiten*, it interviews artists and members of the audience, and shows fragments of performances which could be seen during the Festival in Dornach 2001 and during the Performance-Messe in Basel 2002. With this representative cross-section, the author Vadim Jendreyko and producer Jurriaan Cooiman intend to bring to the wider public partly also controversial views.

The camera follows with feeling the stage-works of speech eurythmy and music eurythmy, besides a performance by the Londoners of Shakespeare's "Macbeth" and a Stuttgart-version of Nietzsche's poem "Das trunkene Lied", and interpretations in music eurythmy from older to modern music (Bach, Cage, Gubaidulina). Affinity towards a total theatre (Fundevogel/Wien), to performance art (Donna Corboy/Imperia) and to modern dance (Alexander Seeger/Kassel) is noticeable with a number of prominent eurythmists.

The author holds back his own commentaries, rather allowing the participating artists to speak, optimists as well as those with concerns, critics as well as the audience themselves. One visitor remarked that eurythmy suffers from a "permanent, exoteric hypocrisy" and he hopes for tremendous changes because the stylistic means and ambience cannot forever remain in the afterglow of Art Nouveau.

The Section leader at the Goetheanum Dornach, Werner Barfod, is concerned that in the free field of experimentation the "cultural task of eurythmy" does not become lost, because the "revelation of the human being as a whole through the art of movement of eurythmy has not yet been achieved". He wants to see with what is presented "not only people's own feeling of freedom in the foreground". On the other hand Baptiste Hogrefe, Director of the Hogeschool Helicon, The Hague, argues for biographical creations. Subjectivity is necessary, not only for the individual but also for the whole development of eurythmy. He counters the fear that with (foreign-to-the-art) experiments the baby will be thrown out with the bath water, by saying: "You have to go too far, to know, how far you can go."

ZwischenZeiten, published by Verlag Urachhaus, opens up basic questions, allows the diverse positions to speak for themselves and—in view of the crisis—is a pleasant unemotional record. Thanks to the detailed introduction, the document is not only for the insider but understandable to anyone. It meets the wish of one person interviewed, "It can't be that such an important impulse only remains a mere enclave for initiates!"



posed a completely new version for the stage, and in its central sections touching on topical themes (obtainable from the address above). The aim of the project, to work artistically and to work together on the inner development on solving the problems posed by the theme was completely fulfilled. All the participating adult artists recognized the special impulse in their path in anthroposophy. Here the broadened view on life and death, on the task of biography especially during adolescence offered for all the participants ever new further perspectives. The young people themselves brought important ideas and artistic aspects, so that the working together was deeply satisfying. The young people willingly and responsibly took on all the tasks of acting, eurythmy, the dance, the technical side of the stage right into the meals, the make-up and the clearing up, carrying it all through until the end.



The production and direction lay in the hands of Andrea and Michael Heidekorn and Anika Brockmann. The

play gained through the music specially written by Udo Seehausen, who directed a youth orchestra. A CD is available with a session from the rehearsals, all the songs and the main motives. Philipp Seehausen, still an upper school pupil, developed and responsibly organised with his group of helpers the entire technical work for five open-air stages in the inner court of the Town Hall precincts in Bonn.

The performances in the public, very busy realm of the Town Hall proved to be especially motivating. On the one hand many outer activities had to be overcome (volume, unrest...), on the other hand permanent contacts with the "passers by" were established which proved to be very inspiring.



Sebastian Gronbach in his accustomed way made a connection to the town and to the Mayor of Bonn, Frau Bärbel Dieckmann, who once again was pleased to become patron to the project. Andrea Heidekorn, founder of "Encounter through Movement", which already in 2001 saw through the first project "Mio, my Mio", gave eurythmy here too the central role. Hetja, the young protagonist in the play, takes part in the struggle for her own maturity between the shadow-brother who promises redemption and release through the denial of life and the street player, who like a guardian angel, like a representative of the higher "I", seems always to know exactly where the way out could lie. The shadow-brother was performed with convincing expressive power as the

Schattenbruder

Andrea Heidekorn, DE-Alfter

"Where are we travelling to?"
 "Always to where we arrive."
 "But where do we arrive?"
 "Into something new. I don't think it is far now."



completely sold-out, impressive open-air performances about 50 young people performed *Schattenbruder* ("Shadow Brother") a play on the themes of youth with a focus on suicide. More than a third of the audience were young people.

Every day 17 young people in Germany succumb in the struggle against the inner darkness. Suicide is the third most frequent cause of death amongst young people in this country. Each of the young artists involved knows at least one person who had in this way left the earthly realm.

Michael Heidekorn, on the basis of the young persons' novel *Der Schattenbruder* by Max Kruse, com-



eurhythmic main role with a chorus of young people. Inner experiences, dreams and visions were shown through eurythmy-choreography.

What appears especially successful was the linking of central anthroposophical themes and forms of expression with artistic work for and with young people in a completely public venue and the measure of general acceptance of the results. The greater part of the donations to carry the project through came this time from public institutions.

Premiere in the Goetheanum: “Mimages—a Symphony in Movement” *Dancers raining out of a virtual sky—Eurythmy, refreshingly light-footed*

Leonore Welzin

Refreshingly agile, the younger dancers bring a flow of movement along with somersaults and high jumps. Light-footedly improvising, like a breath, the duo Marianne Kleiser and Hans Fors play around the living sculpture Philip Beaven, who static as a rock in the surge unfolds a magical radiating presence. Exquisitely fragile, Melaine MacDonald at the end of the piece embodies the lines “and he walked away over the water”—pure fascination, even without using speech-eurythmic conventions.

In the Goetheanum, the newly formed company *Maison des Mimages* from Vienna showed the results of an intensive struggle with old and new values of the anthroposophical art of movement: “Mimages—a symphony in movement.” The piece is built up by the team Rob Barendsma (director, choreography, costumes) and Ernst Reepmaker (concept, producer) who two years ago thought to bring into the same boat all those stage-eurythmists thirsting for innovation and who are prepared to formulate their own artistic demand and to share it together. The starting point is the Dutch fairytale of the captain who forbids tapping on board, because a quarrel has broken out amongst the sailors, and where an innovative sailor nevertheless in a miraculous way is able to tap Jenever wine out of the mast.

Martin Goldberg tells the short tale “The miraculous tapper”. Behind him people fly and wiggle, swim and fall, filling a portal over a gauze curtain. They play with the moon, balance on a rope. Finally the dances from the virtual sky react and land softly on the hard floor of the stage reality. The wit of movement cannot be reproduced on the stage so simply as in the video trailer (Philip Beaven). And to revitalise the anaemic art of movement, the text including the metaphysical subtext is not literally translated but treated experimentally and associatively. A connection to the contemporary dance is consciously sought. “There are so many thoughts, that only the body can think”. This quote by the Swedish choreographer Mats Ek accompanies the piece like a leitmotif and lights up one aspect of the new orientation—bodily memory.

The body as a place and centre of force hosts, too, specific cultural signatures. In the dance style of Kaya Kitani (from Japan), for example, besides the eurythmic elements one

can observe a concentration with which she gives fleeting movements a lasting effect of calligraphic body signs—a virtuoso like a Zen master, who touches brush strokes on to the paper. Completely different is the bodily point of departure of the American Jenny Foster, who is an experienced jazz singer. Her voice improvisation oscillates between threat and passing wit at the communicative cutting point of audience, musicians and the happening on the stage. Pure explosive power.

A further aspect of the new orientation lies in the concept “Mimages”, taken from Jacques Lecoq. The French mime artist calls up pictures (images), which through dance gesture and mime (mime corporelle) are filled with life and light (Peter Jackson). Led by Birgit Hering the women Brigitte Reepmaker, Bettina Grube, Melaine MacDonald and Marianne Kleiser in the neo-expressionistic tableau feel towards the motives of the darker side of the female soul, whereby mime, elements of speech eurythmy and minimalism of dance flow into each other. Strong pictures with a pinch of self-irony.

The premiere lived primarily on the solistic strengths and the musical sensitivity of the accompaniment by Tommy Navratil (Vienna) and Benjamin Leuschner (Bochum). With a variety of percussion of diverse origin they could magic forth differentiated sound-worlds, including Indian and African rhythms. The percussionists arranged classic composers like Bach in the same easy manner as they are able to compose and improvise.

At places the piece still stumbled on the production side during the premiere. The sequence of babylonian confusion of speech came over as illustrative and one-dimensional; the Agnus Dei appeared like an artistic implanting in the organically developed whole; concerning the costumes opinion was divided.

If eurythmy wants to attain the level of a contemporary dance, if in future it wants to exist outside anthroposophy, then a further-reaching aesthetic as well as historical scrutiny is necessary. “Mimages—a symphony in movement” is an initial step in this direction.

The reactions of the Dornach audience ranged from heavy applause with calls of “bravo” to demonstrative leaving of the hall. Some guardians of the (so called) true (?) teaching of Rudolf Steiner, spoke in the discussion afterwards of “decadence”, criticised the “bare arms” and found it “deadly boring”, were completely “annoyed”, because they were presumably looking for “eurythmical elements”. The verbal wrestling with the audience who welcome discussions could—thanks to the tragic-comic traces—become a cult.

“Mimages” – how much experimental art is necessary?

What does it signify when the leader of the Performing Arts Section at the Goetheanum, Werner Barfod, is asked why the dance programme “Mimages” is performed at the Goetheanum at all, and even its premiere—where, after all, people expect “true eurythmy” on the main stage? In the edition of the “Goetheanum” (No. 45/2003) this performance (of 2nd November) was discussed and characterised by one of the cast: “It is

about coming up to the boundaries of eurythmy..." Barfod points out that it is probably necessary to cross the boundaries in order to become clear how far one can go. With this, for a long stretch, things have to remain open where eurythmy is already left behind or alternatively only being discovered

(Editor of "Das Goetheanum").

Werner Barfod, CH-Dornach

A time of changes and new starts has many faces. It takes years of clarification and pondering, ways of searching, in order to find oneself afresh. We cannot just wish back the time of a rich achievement in artistic eurythmy both individually and with performing groups. After 80 years of development the traditional stream does not function any more. We have to find new ways to the sources in order to deepen what we have achieved and in order to try out new things. With this it is important not to lose sight of the original impulse. The element of soul and spirit want to appear through the means of artistic eurythmy. People today long for this again. Rudolf Steiner's impulse of art is an impulse of the Word, having to do with "I"-development.

The art of movement is doing the splits

Is it possible to characterize the paths as they appear as movement? Today in the field of the art of movement which draws its impulse out of anthroposophy, we seem to be doing the splits. On the one side people try as before to serve visible speech and visible singing. Here too people wrestle for authentic expression. On the other hand out of one's own experience, through a control of bodily movement. Elements of expressive dance are nearer than gestures of a eurythmic canon of movement. Stage presence, the choreographic structure of space is strongly emphasised. This was to be experienced, too, with "Mimages".

Everyone here pursues especially the question of intention. Does not a eurythmic gesture always reveal a relationship between myself and the world? It is an expression of the "I" and at the same time a bridge to the world. A gesture is not only a feeling of your own movement as in expressive dance, but it has its aesthetic, subjective and objective statement, through the relationship of the "I" to the periphery. This is shown, for example, in the archetypal eurythmic gesture "expansion and contraction" as expression of the "I" in movement. In "laughter", with a stretched gesture I loosen myself somewhat into the periphery of light; in "weeping" I draw myself together with a bent gesture into the weight of the earth. Through this arrangement towards something of the world, the subjective expression of soul receives an objective expression in the subjectively felt movement. Only through this relationship does the gesture become one that speaks!

Different ways of searching for the sources

We can admire on the one side controlled bodily agility, but we miss the breathing stream of movement with its ensouled and colourful presence in the space. We do admire the "mastery" in both directions. But on the one hand one would wish to see a more breathing and ensouled fashioning out of a qualitative, eurythmic movement; on the other hand to the streaming, flowing movement one wishes for something of the authenticity and presence!

Time is needed to find new ways and to address oneself with surety to the sources of eurythmy. Is it not the case that both sides with their concerns are seeking this? It seems to me that we have to endure the splits! On both sides there is much to be done in order to do justice to the cultural task we have been given. It demands all the time and effort to reveal the whole human being through the art of eurythmy. In the long run, what harmonizes with Rudolf Steiner's "artistic impulse of the power of the word" will keep us together.

from "Was in der Anthroposophischen Gesellschaft vorgeht – Nachrichten für deren Mitglieder":, No. 46, 16th Nov. 2003

Melaine McDonald

interviewed by Leonore Welzin

What themes and subject matter interest you in eurythmy in general?

The way to approach inner movement which arises, for example, through listening into speech and music. To pursue experience and perception of moods as movement. This does not have necessarily to be of a soul nature, it can also appear in spatial constellations. To lead an inner dialogue which is expressed in movement. Through this one's own reality is opened up, a different kind of relationship to things and to oneself.

What thematic aspects interest you especially with the Tapster-project?

I like to work in projects where new artistic impulses are taken up and where the striving to take up new perceptions exists. Whether it will succeed or not has initially to remain open, should be allowed to stay open; I want to take risks. I think it is necessary that the question for artistic legitimisation includes risk.

The attempt of Ernst and Rob to gain colleagues whom they know for this project carries something of this risk. To perceive ways of working and the individual manners of the others and live into this oneself, that is much more difficult that I at first imagined.

Can you explain this living-into-the-other a little more?

Well, how does one work that it *really* functions? Humanly and artistically I am more awake to what it means, to live in each other, to get to know each other more deeper and to get involved with what somebody else has found. This always contains the other's quite specific individual manner—a stimulating idea! Marianne, for examples, does her thing splendidly! But what does it mean for the other person to do what she does? What does it mean when one (together) wants to achieve a specific quality of movement?

In many things the form is still imitated too much. I believe we are all more awake for new possibilities—perhaps we will be successful through osmosis (she laughs). Looking at the work at the moment, one week before the run-through in Järna, we see that we are not as far as we would like to be. The possibilities are different with everyone.

Is it the challenge completely to make the movement quality offered by a colleague one's own, and to adjust to it?

I would say a taking-in, then working with it and changing it. Rob's view is fully to bring out what individuals have achieved. Originally for each scene of the fairy-tale "Wundersamen Zapfer" offerings of movement should come which relate to it. The others take it up, concern themselves with it, asking themselves, "What takes place in a certain way of moving, and what in another?" I find that interesting, to follow that up, but it is too soon to say how it comes about.

The relationship of the individual to the group is a theme in the fairy-tale. What part of the story did you take?

I got the sentence "And he walked away on the water". Ernst and Rob had asked me to think about this sentence—movements, qualities. With Alexander I started work. For example "walking on the water"; I indicated a direction to him, an inwardly carried, musical, light, wide quality. Suddenly there is *nothing!* As if the bodily nature suddenly begins to dissolve and one begins to experience another state of life. The question arose, How far we should include the biblical picture of "walking on the water". It was clear we didn't want to illustrate it. It was much more a question of how weight, earth's gravity, can be dissolved. How does one get weight no longer to produce this dependency. How can one achieve the carrying of oneself?

How did this progress concretely in the work?

Alexander suggested that we study a so-called "form in space" by Rudolf Steiner that he had created for a piece for solo violin by Bach. We pursued the question how through the various curves and the crossing lines of force Steiner brings the musical tension into movement. Through this procedure Alexander made graspable the spatial as well as the inner differentiated mood-qualities. I no longer do this initial form but it served as a basis for inspiration and has qualitatively influenced the first step in the work. Via this step we found a ten-fold structure of the choreography.

How did the working together continue?

During the meeting in The Hague I received an echo that my basis is useful. In Hamburg I arrived somewhat later since my father had died. Only in Spain did I come to new aspects with Rob. At first we faced the question of gesture, then the question for the lines of force. The structure was adapted into seven parts. We polished the differentiation and intensified the moods. The whole should never look the same but should always remain in an even flow. Rob made a sketch for the movements in space, a leading line on which the choreography crystallised for me.

How do you relate to speech eurythmy in relation to the Taps-fairy-tale?

My picture has become something between speech and tone eurythmy—speaking in general. If you push the meaning of a text to the side somewhat then a whole ocean of movement appear; it opens up, condenses itself; here comes a sound-repetition, there it becomes plastic, and so on. The starting point for my scene is a situation of an "image", not a composed text. In time an inner score of sounding appeared. At another point something opens like an A, something I-like, or something like CH, and twice a contraction which is

something like B (Melaine emphasises this with the corresponding gestures). It is also a qualitatively changing dialogue with dimensions of the periphery and to myself. Here through the choreography I could enter very much into the details. During the work there repeatedly appear moments which suddenly speak and which give life to the creation, if I can lay hold of them.

Does traditional speech eurythmy appear in the piece?

No. Speech eurythmy is mainly carried out with texts spoken at the same time, which does not appear in this project. Beyond this tradition we worked as much on speech as on movement. The concern was to open up the above-mentioned ocean in such a way that in the spoken speech not only information and emotion are registered, but the inherent gesture of speech itself.

When the human form moves at the same time as the speech, it sometimes appears for me like something closely sewn together. Different temperatures and laws apply when the feelings are so close to the head as is the speech apparatus. The limbs of the body touch another dimension.

For Steiner, I think, the attempts to manifest speech eurythmy then were "the beginning of a beginning", as he sometimes said. He aimed for the connections of speech to spirit, soul and body which become concretely felt. Certain eurythmists arrived at great artistic and very impressive achievements. The flow of speech becomes flow of movement. I experience this as a seed. But, if the indications for this are taken too dogmatically or even simply imitating what was done earlier by others, then there is the danger that it comes over as a caricature.

Steiner himself complains on the one hand that sometimes something which he only mentioned as an example was understood by others as a strict rule, instead of developing out of their own inner creative force new solutions which stem out of the respective situation and demands, out of the respective situation. To fix sounds into spelling gestures was of course not intended.

On the other hand, the matter arises between the sounds, for example, where B goes over to U. Or K to I, TR to A etc. Every individual word, as well as speech as a whole is more than the sum of its parts. To experience a word or a sentence signifies that it goes through you. It means to make an advance to the level of the life of speech. Style, context, situations can be very different.

How could the artistic process appear in speech eurythmy?

According to which relationship the movement has to speech out of the respective inspiration of the individual, the process will be different, whether with the text or completely free of any text. As an experienced basis the plasticity of language in the consonants and the sounding of the vowels are formulated. Each B is different. With each B, I can ask: What kind of plastic tendency exists here? How do I pursue this form? Or take an A, it is just open like an open hand. But it can also be articulated quite differently, like a short astonished A. It will never achieve the same tension as an I. All kinds of forms which we human beings know, can be formulated in speech and can be articulated as a quality. If one pursues this, laws can be found which in the artistic process can be changed quite a lot. In Birgit's work in Scene 4, with the task of creating absolute self-centredness and self-insis-

tence, which ended in a hardened emptiness and a gripping facade, movement sequences and gestures were there which she partly developed out of her experience of various sounds. The widths are very large.

Children who have not yet learnt to speak are very expressive and creative with words. They perceive directly directly, express immediately and also want to be perceived immediately. Can one learn this perception for artistic work from them?

Yes, all the time, repeatedly. The unfiltered experience of a child one cannot without more ado get so easily oneself. To have time, to take time consciously, to perceive expressions of movement, to dream into it, to study them. I know on the one hand it is a luxury to have such working conditions like this week here in Järna, nevertheless such intimate working together takes time. But many levels of speech and of human relationships are opened up in this project. In the changing, aphoristic images of movement live questions, problems, scenes out of our experience of wrestling, suffering on the joy over the fact that ultimately we sit in the same boat with others. That one wants to get out, that one has hope and expectations for new connections—and such things! For me the theme of “living into the other” becomes increasingly present. And to meet myself at least in moments as if I were somebody else, in order to awaken to new realities. An inkling of this is there. But what a path, if this very realisable....

Is it possible by naming to distinguish the various expressions of movement today?

Silvia Hammacher, DE-Stuttgart

At the Eurythmy Festival 2001 it was shown—and meanwhile ever more—that there are different streams wanting to deviate from the original impulse of the new art of movement, eurythmy. A great unrest is since reigning amongst eurythmists and audience.

The present contribution is dedicated to the questions: Where lies the respective impulse for a new style to be sought in eurythmy? How can the public come to terms with this variety? And, how can one find access to these experimental projects?

Some trained eurythmists in various groups no longer show interest to make visible works of poetry and music in performances of speech eurythmy and music eurythmy. They feel personally limited by the lawfulness lying at the basis of every work of art—and of nature, too—, and they feel hindered in their own creativity. The pressing need comes about in them for experiencing themselves as individuals. First of all, people attempt to “explore” the *physical body* in all its possibilities of movement. In the *realm of the soul* subjective experiences in movement motives were brought to expression. The search, nevertheless, is not to form into movement the cosmic, spiritually perceptible forms of art.

The audience experiences amongst other things acrobatic-gymnastic projects, which are presented in all sorts of

techniques of jumping and rolling floor-gymnastic movements. In the large production “Mimages” it appears that the many participants search for the expression of the soul and body. Barefoot, in long trousers and T-shirts or even once in low-cut, flowing evening dress, groups are formed seeking the dance-like element accompanied by percussion music. A speaker, barefoot, in a white suit, tells the audience a short sailors’ story lying at the basis of the production.

As part of the audience you experience in such and also several other contemporary productions a “estrangement” of material and form. You felt transported back into the time when this estrangement led from naturalism to the arbitrary directed theatre, from theatre of the absurd to “silent theatre”, to “theatre without words”.

In this time of breakthrough 80 years ago, people sought for new cultural orientation on many levels. By loosening itself from ballet, many initiatives in expressive dance came into being. At this time the new art of eurythmy came into being through Rudolf Steiner. Under Marie Steiner’s artistic leadership speech and eurythmy developed to a world-impulse of the art of the word, which inspired world-wide enthusiasm. The unlimited richness of possibilities of forming the word and of the sounds was brought through the great performances and successful tours to a new cultural impulse. Yet this world-impulse was not able to remain and grow in the general cultural life. So there came about—especially in recent years—the most varying movement and dance initiatives.

The time of decision has come. The situation of the audience has to be recognized and taken into account. How can one in future give the audience free choice regarding the performances of the different movement initiatives?

Only if they are correspondingly announced: Are we given a eurythmy performance where items of poetry and music are made visible and brought to a living expression as a work of art on stage? Are we offered a feel-good factor? Or are we to be given an acrobatic-gymnastic presentation where trained eurythmists explore the possibilities of movement of the physical body? Are we dealing with an individual, experimental movement-project similar to expressive dance? Or are we dealing with other performances which trained eurythmists, seeking to find themselves and to present themselves and their own creativity, have first to invent?

It is time that the many eurythmists seeking for another expression of movement than eurythmy, an art of the word and of music, stand up for their new creation. They should at last free themselves from the compulsion to *have* to do eurythmy. They should at last courageously give their new movement initiatives new names. But before their performances they should give *thorough* introductions into their projects, for only in this way can the audience grasp what is being looked for and what the respective projects are about. Not every art of movement has to be eurythmy and has to be called “eurythmy”.

In order to work at the fundamentals of eurythmy itself, it would be fruitful to arrange a conference with the title: “Eurythmy as visible speech: Speech as audible eurythmy.”

Two of Steiner’s *Soul-Calender* verses indicate the working ethos of such a eurythmical endeavour:

38. Christmas

*Ich fühle wie entzaubert
Das Geisteskind im Seelenschoss;
Es hat in Herzenshelligkeit
Gezeugt das heilige Weltenwort
Der Hoffnung Himmelsfrucht,
Die jubelnd wächst in Weltenfern
Aus meines Wesens Gottesgrund.*

The spirit-child within my soul
I feel freed of enchantment.
In heart-high gladness has
The holy cosmic Word engendered
The heavenly fruit of hope,
Which grows rejoicing into worlds afar
Out of my being's godly roots.

40. (Jan. 5-11)

*Und bin ich in den Geistestiefen,
Erfüllt in meinen Seelengründen
Aus Herzens Liebewelten
Der Eigenheiten leerer Wahn
Sich mit des Weltenwertes Feuerkraft.*

And when I live in spirit-depths
And dwell within my soul's foundations,
There streams from love-worlds of the heart,
To fill the vain delusion of the self,
The fiery power of the cosmic Word.

(Tr. Ruth & Hans Pusch)

ARTICLES

Eurythmy and the Dance

Man is a cultivated being and culture forms the basis of activity worthy of him

Thomas Göbel, DE-Öschelbronn

All cultivated human capacities come about through practice. That is how the newly born infant learns to walk, to speak and to think, thereby developing his imagination and his morality. The individual human being brings these five capacities with him from his existence before birth. They are developed in childhood through examples worthy of imitation and later through authority, but not through that which he also is—a being of nature. In saying this, we imply that all cultural achievements subconsciously take their origin out of the spiritual world, but are developed in the sensory world where they need the awakening self-consciousness. Since that is the case, the spiritual world and the sensory world can be bridged. This bridging produces art out of the source of all creativity. Art can treat all the qualities of the sensory world as if they were spirit. Without art, all culture would have to be reduced to mere civilization.

Ultimately all the possibilities of movement, from speech as far as morality, are formed out of the most original human capacity, out of walking upright. This is the path which the awakened human being takes in the sensory world. If the way back into the spiritual world is sought, the correct way of working is meditation as understood in anthroposophy. If its conditions are fulfilled, then the results can be moral intuitions as well as aesthetic intuitions. One of the prerequisites of meditative work is inner stillness. This results from the sovereignty of the "I" over the soul that has learnt to keep silent. The strong intensification of the will to think, born out of stillness, creates not only surety of judgment but also the necessary survey of consciousness, essential if the soul is not to succumb to illusions. That—to name one example—is the case with the shaman, who swirls himself into a spiritual world. His clear self-consciousness is extinguished, and with such, indeed successful, attempts to enter a spiritual world any "I"-consciousness is disturbing because the human

being becomes an object to beings that he does not know.

All leadership from the "I", all clear self-consciousness derives out of stillness and has to be striven for meditatively. Movement, too, should be practised out of self-consciousness, if a modern art like eurythmy is to come about.

Both directions over the threshold to the spiritual world have also to be traversable for the eurythmic human being of movement. The direction into the sensory world shows eurythmic movements and forms as if they were supersensory. In this way through movements the eurythmist can cause to appear in the sensory world the processes which are the foundation of speech. He can also move in such a way as if the moods of the soul which colour speech were visible, and he can show the forms which the soul-body assumes in its life in a social context, as well as the ways of being of the "I". In short, all this is the spiritual world bordering on us; all these are supersensible aspects of the other person when he speaks.

The other direction into the spiritual world is meditation in eurythmy. Through corresponding exercises, it forms the inner bodily nature to a formable, artistic faculty of expression. Not the will to think, but the bodily nature is worked through here by the "I", and made so transparent that the movements are experienced as though they were pure soul. Since the technique of a "meditation in eurythmy" is not the present subject, it can only be hinted that the processes of the night during deep sleep produce this effect.

The cultivation of soul-mood, which is a prerequisite for an expressive eurythmic gesture, is also to be meditatively practised out of the force of the "I". For this Rudolf Steiner suggested a mantram through which the secrets of the human organisation can be experienced in an awareness of the connections of the cosmic word with the threefold powers of form of the human being:

*Ich suche im Innern
Der schaffenden Kräfte Wirken,
Der schaffenden Mächte Leben,
Es sagt mir
Der Erde Schweremacht
Durch meiner Füße Wort,*

*Es sagt mir
Der Lüfte Formgewalt
Durch meiner Hände Singen,
Es sagt mir
Des Himmels Lichteskraft
Durch meines Hauptes Sinnen,
Wie die Welt im Menschen
Spricht, singt, sinnt.*

I seek within me
The working of creative forces,
The life of creative powers,
Tells me
The earth's power of weight
Through the word of my feet;
The forming might of the air
Tells me
Through the singing of my hands;
The heaven's force of light
Tells me
Through the thinking of my head:
How in man the world
Speaks, sings, thinks.

As with all meditation as understood in anthroposophy, here too it depends whether with full inwardness, with strong inner feeling, the content of the mantram is experienced in the mind in such a way that what the words indicate takes place within the soul.

In this way, both threshold crossings are for the eurythmist meditative tasks of practice. Between on the one hand the making-supple of the body, and on the other hand the training of the correct soul-moods, there lies the field upon which the eurythmist unfolds his artistic life. He decides on a particular text or piece of music, a poem or a composition, which is to be carried out in eurythmy.

Without going into detail of the separate steps of working, in the present context the question of the relationship should be asked which the eurythmic artist puts to a poetic or musical work of art. If he understands his eurythmic task properly, he cannot but become the servant of this piece of art. He will direct his eurythmical ability towards that portion of the poetic work which, when speaking or singing, remains invisible, allowing it to appear as if it were visible through its gestures, movements and [choreographic] forms.

He must have practised the ability to be able to present all the processes of speech, the moods of soul, the forms of the soul-body and the conditions of being of the "I". The inner paths of the soul, the soul-colouring, the impulses of will and patterns of thought of the poem have to be lived through by him in order to be able to appear in movement and gesture. For this a soul-training, sensitivity, inner movement, but also stillness and serenity is to be achieved, in order to gain at least a certain surety that no subjective discolouring contribute through personal soul-moods. This does not dismiss individual interpretation, for this has to take place if the style of the eurythmist's art is to become visible.

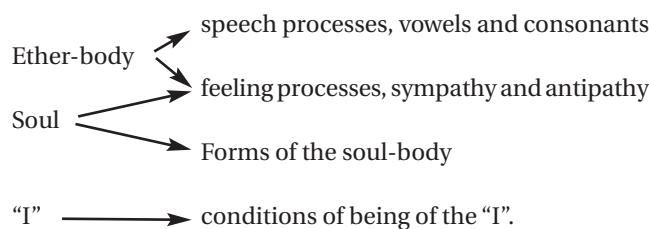
The foundation of eurythmy is the strong and individual living-into-the-soul-of-another, into the soul of the poet or musician. The eurythmist has to find his way to the source which bubbles out of the depths of the poet's soul, into which he has to live if eurythmy is to come about. For this he

has gained his artistic means, with which he works as does the painter with his colours, the sculptor with forms, the musician with notes and intervals and the poet with language. These artistic means are precisely the gestures and forms of movement of all four supersensory aspects of the human being when he speaks or sings.

Now it may be objected that the eurythmist does possess his individual, personal soul, in which he experiences his own inner soul-movements, colours and states of mind. If he wants to express that through movements, he can do this much more directly than is the case when he has to live into the soul of another human being. The human being can experience so much directly in his soul, when for example he gives himself up to a sunrise on a windless morning. Or when he dramatically experiences the storm or the crashing sea with its foam-tipped waves. What tremendous abundance of movement, what richness of gesture is available to him as means of expression! Such examples can be multiplied at wish. Here too the human being needs a sensitive open and listening soul and he can feel the full warmth of what is speaking to him in such experiences. Indeed, does he not feel disturbed in his devotion and wounded in his artistry through imaginations or thoughts, if he is to place a vocabulary of gesture or movement between his experience and its expression in movement? With this kind of artistic experience it is recommendable, too, if the necessary suppleness and mobility is developed in order to express such a sounding together of the elements.

Yet, is this eurythmy? This has to be denied according to its principle as well as to the process. According to its principles eurythmy is a reinterpreting art, in the same way as is acting and concertising. What is described above, however, is not reinterpreting art but a newly creating art. In order to use the usual word for it, we will call it the dance. In the dance, a nature experience is directly transformed into movement. Reinterpreting and newly creating art are mutually exclusive. The reader is reminded here that no judgment-value is being made. We are comparing eurythmy and the dance and find both according to their principles are different. The dance is a newly creating art and in the above-described case an impressionistic art of the dance. In a similar way the pictures of Monet are an impressionistic art of painting.

If an impressionistic dancer were to concern himself with the question whether the artistic means of eurythmy contain the full gesture and movement-vocabulary which he needs for his work, then he has to deny this or experience it as a negation. Consequently, we place the artistic means of eurythmy in their correct order, so that we can make visible the inherent limitation for the impressionistic dancer:



"I" ————— conditions of being of the "I".

A practical attempt to express impressionistically in the dance the awakening of nature during the sunrise through gestures and movements leads to a direct expression of gesture and movement which carries no limitations. Only the

aesthetic feeling of the creator of the dance tells him in the present moment immediately whether his movements are congruent with what is taking place in his soul. This event is always a whole process whereby any analytical element is disturbing. That here gestures and movements *can* arise which are also an artistic means in eurythmy is of course a truism. Let's take for example the eurythmy gesture for A. It would be very remarkable if a dancer did not use this gesture to present his experience of a sunrise, quite independently whether this gesture has the eurythmic meaning of A or not. There is nothing more obvious than to use the A in this situation. Yet is it not eurythmy, simply because the artist's individual content of soul is supposed to appear and not a poetical and musical aspect of a specific work of art. The present experience of a sunrise is not a work of art but an event in nature, yet its expression in the dance is a work of art. And just in this sense, the landscape before Monet's eyes is not a work of art, but certainly the picture which he painted from the impression is.

Eurythmy rightly understood has to proceed quite differently. It begins externally with the study of a poem. The eurythmist, by practising, lives into the respective text with the methods which he has acquired until he finds the sources out of which the poet has drawn. Only then can he made visible those aspects of speech which otherwise have to remain invisible. This serving devotion is eurythmy.

Through practising the artistic means available to the eurythmist, he can work his ability-potential into his "ability-organism" which he needs for a particular performance. With this, consequently, he will not miss any artistic means because alone that aspect, for example, of the process of speech to which he limits himself, is to be made visible, and not for instance something unsurveyable, unlimited, "entire experience", as a sunrise is. If one gives oneself intensively and differentiated enough to the experience of a sunrise, then an inexhaustible abundance of experiences is available.

For the eurythmist's performance to succeed, he shows—in addition to the heard speech-recitation and in contrast to the impressionistic dancer—only the supersensory aspect of the speech-process. For the eurythmic formation of this aspect no artistic means are lacking because this aspect is a wholeness complete in itself, within whose limits the eurythmist has to remain. Only through this can a supersensory aspect be made into a lawfully complete piece of art. The eurythmically fashioned aspect is completed, or fulfilled, through itself. That is the characteristic thing of the spiritual world, in which the fashioning processes holds good, which are the sound-processes. Eurythmy as an art appears in the *how* of the sequence of sounds, not in the *what*. Goethe expresses it like this: "... In vain will unfettered spirits strive towards the completion of the pure heights. Whoever wants greatness has to pull himself together. In limitation the master is shown; only the law can give us freedom". There is no "spiritual world" in general. It is always marked out and definite, never general.

It is also true that a sensitive soul wants to experience that it is limitless, but it is a truth on another level of the world. As long as the greatest works of art are created out of the beauty of the human soul, so long does the human soul experience itself as limitless and has not found the way back into the spiritual world. Classical modern [art] has shattered

nature and has discovered the spiritual world in the aspect. The point of departure for impressionistic artistic work is the sensory world. So, too, sounding speech is initially a revelation of the sensory world. As an experience of the soul—like the sunrise—it always contains something limitless, too, because inexhaustible. This stands in complete contradiction to the spiritual world which lies beyond the sensory world, beyond the threshold. There it is always definite, limited, is always but an aspect, but consequently it is complete. Because of these limitations, eurythmy can create complete works of art. At least it offers this possibility. This is the unique thing about it.

Whether something is impressionistic dance or eurythmy is not decided by whether the same artistic means are used or partly used. It is decided by whether it has to do with the supersensory aspect of a complete work of art, or whether it is a direct danced, unlimited creation. Impressionistic dance is limitless because it is of a soul nature and not of a spiritual nature.

It would be good if a correct basis of judgment were striven for, in order to reach an understanding whether in a performance we are dealing with the dance or with eurythmy. Then a certain argument would be solved, which can only be solved through a capacity of judgment. To repeat, what has been offered here is not linked to a value-judgment. Obviously bad eurythmy exists as well as splendid dance performances. But surely we must be able to achieve appropriate criteria to meet the question whether in a particular case we are offered dance or in another case eurythmy, if we are to enjoy a performance of a movement-art without disputing about it.

The hygienic side of eurythmy

Rosemaria Bock, DE-Stuttgart

Introduction:

In recent decades the concept "hygienic eurythmy" has been used. Studies have been made, conferences announced, books written and syllabuses created. A separate branch of eurythmy seems to have been established, like "educational eurythmy" or eurythmy therapy. A closer acquaintance show that the "hygienic exercises", pursued in this branch consist of the following elements:

- Rudolf Steiner's indications from the time of the birth of eurythmy—today usually called "educational exercises";
- other educational exercises;
- exercises from eurythmy therapy;
- freshly discovered exercises
(e.g. exercises with [copper] balls).

These are all elements that we certainly can describe as working hygienically and which are worked at world-wide in all the trainings and in schools.

Why were all these exercises called as a new branch, as "hygienic eurythmy"? Rudolf Steiner did not do this. The above-mentioned examples—apart from eurythmy therapy—were for him prerequisites for everyone who wanted to study eurythmy. Have we thought enough why Lory Maier-Smits was given all these first exercises? Why didn't it start

with movements of the arms, with poems? With Lory Maier-Smits, who in no way initially needed therapy, did Steiner want to establish a hygienic eurythmy? The same question is valid for all the exercises which he gave later—in 1915 and 1924. He built up the *art of eurythmy*, which is many-sided, for example, the educational and the hygienic-therapeutic side.

The name “hygienic eurythmy” simplifies and limits. Even the concept “educational eurythmy” is too simple and exclusive, even if Rudolf Steiner himself used it twice. This has led to misunderstandings up to the present day—we just note this in passing.

An example which Steiner frequently used to clarify one-sided conceptualizing, is that of the tree. If we observe the tree from *one* point of view—or even photograph it—we’ll never get *the* tree. We have to walk round it, have to observe its different sides influenced by the weather, experience ever afresh the mutual play of trunk, boughs and leaves. The blossoms and fruit and even the hidden roots belong into the picture, and so do the different changes during the course of the year. The tree becomes a comprehensive, entire form—an entity. And it remains *one* tree.

If we look how Steiner describes the boughs and branches of the being of eurythmy then we find many remarks which can be helpful. He repeatedly speaks on the “hygienic side” of eurythmy, and also on the “hygienic element” or “hygienic principle”.

Already in his first address, when eurythmy was first presented to the gathering of the Anthroposophical Society, it was said that eurythmy is effective in a threefold way.¹

1. An aesthetic element, the element of beauty;
2. An educational, teaching element;
3. A hygienic element.

It is clearly mentioned in the second address, half a year later, that the new thing to be created with this impulse “if quite a number of anthroposophists would take the trouble that this form of expression connected with the natural, world-lawful movements of the human etheric body, which become dance movements, would stream into human civilization as a *health-bringing element*.²

With these words is not the greatest future aspect of eurythmy mentioned? Linking to the arts of the ancient world, which taught and healed human beings, the health-bringing element is again to stream through art into civilization. But corresponding to our age, it is important to activate this healing in oneself and to find the world-lawful etheric forces in oneself. (Into what detail Steiner entered,³ still in the same year, is to be looked at on another occasion.)

Here is meant an holistic art, that can teach and influence therapeutically more strongly in life than all the arts hitherto. We have distinctly to observe that something different is said with “health-bringing”, “hygienic”, “educational element” and “hygienic eurythmy”, etc.

It was so important for Steiner that people first see the “stage art” of adults and then that of children.⁴ No specially arranged or limited art would serve as an introduction.

On the educational and teaching side of eurythmy, it was said, “Eurythmy is first and foremost an art; it can however also be put to the service of education and teaching”.⁵

In several addresses of 1920 we find:

- the hygienic element;
- the health-giving element;

- the hygienic side of eurythmy;
- the educational-hygienic side, the element or principle;
- the teaching side.

By the end of 1920 there appears for the first time the concept “therapeutic side”.⁶ Further questions were brought by eurythmists and doctors before Rudolf Steiner. Eurythmy therapy came into being, also called

- therapeutic-hygienic side
- and hygienic-medicinal side.

“Other metamorphosed, refashioned gestures became eurythmy therapy.”⁷

If you follow the formulations, it becomes clear that only for the fashioning of eurythmy therapy does he speak of transformation and metamorphosis. The “hygienic element” is pursued as far as therapy, which belongs to the doctor. Moreover, the “hygienic principle” works in all areas of eurythmy and cannot be singled out. Everywhere we are to proceed from the all-embracing nature of art even in the trainings for education and eurythmy therapy. How hygienic is the effect of a good eurythmy performance! How many eurythmists have received such an impulse to go and study eurythmy, waking up the next day with the wish with eurythmy to take up a profession to help humanity!

To the teachers in Stuttgart,⁸ the effect of a eurythmy performance was once impressively described:

When human beings do eurythmy, then eurythmists and audience benefit from it; both gain something important... With those who are looking at eurythmy, the movements living in relationship to their astral body and their T' are intensified through the movements of eurythmy. If after a eurythmy performance you could suddenly wake up in the night, then you would see that you have gained much more than after hearing a sonata in an evening concert..., with eurythmy this appears more strongly. It strengthens the soul by allowing the soul to enter in a living way into the supersensible element.

The same applies for many people who were able to watch children doing eurythmy, on the stage or during lessons. If the children are completely involved in their activity, then the impression of beauty, of the child’s being together with the hygienic, therapeutic impulse is conveyed.

If as a eurythmist with my daily tuning-in, I take a so-called hygienic exercise, a basic exercise, or a passage from a piece to be practised for a performance—it will make its hygienic effect on all the activities of the day, as long as etheric movements are called up in me. Everything becomes therapeutic when it is drawn from this region and has engaged the physical movement to join in. Yet the latter, the following of the physical movements, for the onlooker, is not the important thing. We know that the seeing of the movement, for its hygienic effect is not necessary. Ill, blind and even those who have died receive eurythmy, when we active ones wrestle and know of its radiating power.

1. GA277a “Eurythmy: Its Birth and Development”, 28th Aug. 1913.

2. GA 277a, 21st Jan. 1914.

3. GA 156 “Occult Reading and Occult Hearing”, 7th [6th?] Oct. 1914.

4. GA307 “A Modern Art of Education”, Lecture 13, 17th Aug. 1923.

5. GA 277 “Eurythmy – Die Offenbarung der sprechenden

- Seele', 19th Aug. 1922.
 6. GA 277a, 20th Dec. 1920.
 7. GA 277a, 18th Aug. 1922.
 8. GA 302a "Meditatively Acquired Knowledge of Man", latest title "Balance in Teaching". Lecture 3, 21st Sept. 1920.

Corrections and additions to the article "Music and Eurythmy – a critical Survey" in Newsletter 39, Michaelmas 2003:
 P. 17, l. 26, read: "Merry Measure" by Leopold van der Pals and "Flaming Measure" by Ralph Kux.
 P. 18, l. 7 from below: ... with classical cadences, which is not intended as a criticism...

Eurythmy the other way round

Maren Stott, GB-Stourbridge

Of course, as a eurythmist I still need the collaboration of a musician to attempt fully to express the complete work of art—or, better, the new art—"visible singing". But for the future could we not imagine it the other way round, that the musician could need the collaboration of eurythmy?

Two years ago during a music conference in Cambridge, England, when I was giving a eurythmy-demonstration and workshops, there came "by chance" to the final session of the workshops the first violinist of the well-known Medici String Quartet, Paul Robertson. After the workshop, he asked me whether I could express in eurythmy all the chromatic notes. After I had demonstrated this, he asked further whether that afternoon I could rehearse with him a movement from Bach's D-minor Partita for solo violin in order to perform it in the evening. I had to laugh and said, of course it would be fun to bathe for an afternoon in Bach and to show my spontaneous feelings in movement as an improvisation that evening—that would be a first beginning but still a long way from an interpretation in eurythmy. Nobody (in my experience) can internalise the music so quickly with all its nuances, structure and laws and, as an individual artist in harmony with the individual interpretation of the musician, then reveal it afresh.

"I thought as much", was the answer. And so Paul invited me to work for a year or more on Bach's works for solo violin. What an honour! We met sporadically monthly or as it fitted into a full working schedule. In short, eurythmy became part of a three-year research project, which Paul Robertson as violinist and musical scientist (he is also a Professor for neurology) had planned. Two baroque dancers joined to research the structure of the dances, and to provide the milieu of Bach's time. Paul had always felt intuitively, that Bach "knew" or "heard" so much further into the secrets of our existence—could eurythmy tap that source?

A turning-point in our work soon arrived with the "chance" discovery of the research of the musician Frau Helga Thoene (Düsseldorf) into Bach's hidden intentions. Many instrumental cycles secretly praise the Creator-Saviour God! The violin works are based on hymns for Christmas, Easter and Pentecost. Through a system of number equivalence, they are structured on the Nicene creed in Latin, parts of the Mass, and the trinitarian Rosicrucian verse. More still—the

human story of Bach's bereavement is also included: the famous Chaconne was composed after the death of Maria Barbara, Bach's first wife. Her name, his name, and the names of their five children appear in a numerological code at the beginning and in specific bars of the Chaconne. This piece is related to the Easter event of death-resurrection. It seems that Bach attempted to combine art, science and religion to a new unity through music.

In my work with Paul it soon became clear that the Chaconne in fact was the piece he expected eurythmy could help reveal. Probably I would never have thought of choosing such an enormous piece. So now I began with the music, to listen, try out, study the score... Paul was working more at his interpretation, and I was continually faced with the question, "How can eurythmy authentically reveal the hidden story?" Clearly I needed a director and approached Göran Krantz. He arrived complete with a brand new choreography whereby the structure of the piece became more clear and graspable. Then he tried with me to find the basic gestures for every section, expressing each differently from what had happened previously. To correspond with the music and the hidden story, my naturally lyrical movement had to become more dramatic. Göran demanded a threefold expressive movement. For example, at the beginning of the Chaconne the "death chorale" ("Oh death, nobody can overcome you...") is expressed through the feet and legs; gravity predominates, the feet can hardly move. In the middle region, the trunk and arms express the reoccurring Chaconne theme, while the head follows the pitch of the upper voice.

Göran's encouraging words were, "There's a lot to be done!" and, after three hours rehearsing, "It's a leetle bit better". Paul spoke from then on of Göran's musical "masterclasses", as he called them, and contributed his own insights. For him these working sessions were comparable to the intensive processes of rehearsing chamber music. To the question whether his interpretation had changed through the eurythmy, he replied: "I would say my playing has been affected quite profoundly. One set of changes working with Maren *had* to provoke a lot of internal consideration and reflection, and then another whole set when Göran came in. A couple of sessions with Göran were probably as fine a masterclass in music as I have actually ever experienced—truly fascinating!" On and off Barbara Beedham (London) stood by me to give advice in the struggle to get the details of expression, for which I am very grateful.

Workshops and performances with baroque dance and with eurythmy of Paul Robertson's Bach-Project have taken place in The Society for Effective and Affective Learning (SEAL) at Keele University, The School of Economic Science, London; The Study Society, Colet House, London; and The Glasshouse College, Stourbridge. Further workshops are planned and also further developments within the project.

www.musicmindspirit.org/BachProject

www.eurythmywm.org

An accompanying booklet, *BACH and the Dance of Heaven and Earth* (text in English and German; illust. in full colour), £8 post free, is obtainable from eurythmy.wm@ukonline.co.uk

Eurythmy as a post-christian art and eurythmy therapy within anthroposophical “remedies”

Christine Junghans, CH-Dornach

Eurythmy

Every art coming to birth during human evolution took its laws out of human nature itself and out the the relationship of the human being to the cosmos, bringing this to sensory manifestation. All the arts have been formed in pre-christian times; only eurythmy, inaugurated and developed by Rudolf Steiner since 1912, is an absolutely new creation in post-christian times. And when we recall the return of the entire human evolution which occurred through the Mystery of Golgotha, we could also proceed from the observation where the arts up to and including speech and singing accompany humankind on its descent out of heaven to the earth. Only in eurythmy it is different (R. Steiner, address, Dornach, 8th July 1923),

“...where in living gesture gravity is overcome through the arms and hands... with which the human being achieves the opposite as with the sounds of language. With the sounds of language he carries heaven down to the earth and, as it were, adds heaven into the earth. With eurythmy, which arrives at its revelation of gestures through a meaningful overcoming of gravity in the organism of movement, the human being pulls his own existence out of the earthly [situation] and expresses his soul in such a way that in each single eurythmic gesture he is so to speak strengthened: In my earthly human being, I carry a heavenly human being.”

When eurythmy is correctly laid hold of, it directly serves the christening of humanity by raising the physical earthly body to the etheric level, where the meeting with Christ can take place. Through death-and-resurrection He saved the spirituality of the human physical body, which was threatening to be lost.

*“...through eurythmy to a great extent the movements of the etheric body actually appear instead of the physical body, so that the laws of the physical cease, and the etheric body affects the physical world directly on the physical plane. It works otherwise behind the physical plane. However, that is not all. Here we can show that the physical body steps into the background, is only carried along; the etheric body moves in such a way that it is in the physical world. The astral body becomes what the etheric body is otherwise, going over into the “I”-organization, so that we have the human being standing already in a higher world.... In cosmic evolution the astral body works on the etheric body. And in eurythmy? Here it is the other way round. The human being to a certain extent rises to a kind of angel-like existence, out of which he has descended during the course of cosmic evolution.” (R. Steiner, Faculty Meeting 30th April, 1924, in *Eurythmy: Its Birth and Development* [GA 277a], p. 141)*

The “return” taking place in eurythmy does so through the help of the physical body. It gives the possibility of our being conscious of what usually takes place unconsciously—the movement of the human etheric body when speaking and listening: is a kind of supersensory eurythmy. The person doing eurythmy becomes aware of this supersensory eury-

thmy through the physical body and it is made visible. *Consciousness* becomes the essential thing. And Steiner (R. Steiner, *Balance in Teaching*. GA 302. 21st Sept., 1920) describes what occurs in the evolution of humankind, were we not able to become conscious

“...of making the supersensory eurythmy visible as sensory eurythmy. If we did not do this, mankind would gradually fall into a soulful dreaming; mankind would fall asleep. Although all kinds of things would flood into the human “I” and astral body from the spiritual worlds, this would only happen during sleep, and on awakening these things would never get passed on to the physical organism... In the case of eurythmists, the eurythmic movements make their physical organism receptive to the spiritual world, for the movements want to come down from there.”

There, where the spiritual forces of speech and music in the human being build, form and fashion the human gestalt and organs and maintain their functions, Steiner could see the individual forms of eurythmic movement of the limbs. This taking-over of the artistic methods of presentation directly from the supersensory powers who form the organism, is absolutely new in the history of the arts.

Just as the other arts, eurythmy lives out of the sounding together of all the human forces—thinking, feeling and will—which through the human middle, the rhythmic system, is used in producing art. In this the healthy thing is at work and every real art quite generally makes people healthy.

Eurythmy therapy

For the development of humankind in recent centuries it is characteristic that the [soul]-forces in the human being are increasingly falling apart and are polarising: Thinking went through a rapid development and the will-forces became ever more independent. Both freed themselves out of the feeling human middle and dried up to a cold intellectualism and to a will to power without conscience and a limitless use of force. That the feeling, fully human involvement of the middle is missing in thinking and will is mirrored again in the pathological case. Illness is often expressed on the rhythmic organism itself or is expressed at the poles and shows that the middle does not manage its task accordingly of connecting or of separating. All art therapies with their artistic methods—including the human being of spirit and soul—lay hold of the bodily processes harmoniously via the rhythmic system, because (as mentioned above) art finds its “homeland” there. Eurythmy too does that, when it is used as art therapy, although through the “return” (the other work of the supersensible members to each other) the prerequisites are different (see *Eurythmy Faculty Meeting*, GA 277a, [quoted above]).

Eurythmy therapy takes another path, although it is built on the art of eurythmy Rudolf Steiner, through his observations of the supersensory movement-forms of the healthy and ill organism of the human being listening and speaking—which with illnesses clearly change—could metamorphose the artistic, eurythmical methods, that according to each illness could be used in corresponding healing ways.

These metamorphosed gestures of speech and music take hold of the divided polarity of the thinking and willing part of the human being and their bodily bases (system of nerves

- and the senses, and the digestive system), when the patient
- in carrying out the movements intentionally produces another level of consciousness (thinking),
 - often and patiently repeats the sound and musical gestures in eurythmy therapy (the will).

The therapeutic process also takes place out of the laying hold of this polarity where the sources of the illnesses lie. With this the patient creates a *new middle*, because

- he moves his own limbs,
- he makes efforts to extend his consciousness, by
 - inwardly imagining the gestures of the consonants
 - inwardly hearing the gestures of the vowels and feeling them in his muscles.

He practices this expansion of consciousness while he moves.

The rhythmic structure in the human being related to each special process comes newly into being out of the consciously laid-hold-of polarity of his being. The element of soul and spirit can make a new connection with the physical and bodily and with this renew it.

This therapeutic process is comparable to a pharmaceutical process:

- With a pharmaceutical process a natural entity (mineral, plant, etc.) is taken out of its natural environment. Likewise in eurythmy therapy, a sound-gesture is taken out of its speech environment, or a musical eurythmic gesture out of its connection within a piece of music.
- With a pharmaceutical process a natural entity is worked at and specialized in being seen together with the symptoms of an illness—so, too, is a speech-gesture or musical-eurythmic gesture in eurythmy therapy.

Consequently, the movements of eurythmy therapy become, in the above-mentioned way, a quite specific, useable remedy. This special remedy is a “spiritual means” (as Steiner describes it in lecture 2 of *Curative Eurythmy*). It is, then, a *spiritual* remedy, for the physical body when moving in eurythmy therapy takes on directly a configuration as do the supersensible etheric body, or body of formative forces, when you hear the sounds of speech or music. It too is an eminently modern spiritual remedy because—by being connected to the above-described effort of consciousness—it speaks to and respects the sphere of human freedom.

The *whole* physical organism of movement takes on the lawfulness of a spiritual principle and is thereby directly raised to this level. From there it works on the physical body, linking it afresh with its spiritual origin.

The death-and-resurrection of Christ Jesus saves the spirituality of the wonderful physical body of humankind and thereby, too, of its “I”. Eurythmy as an art is placed in this stream of evolution, and eurythmy therapy develops remedies to serve this ever-continuing event.

Art, Culture and Health

Göran Krantz, SE-Järna

Since time immemorial art is the uniting and enlivening part of human culture. Looking back, the culture of the aboriginal peoples is unthinkable without music, dancing, poetry and the creation of pictures. These activities for them did not

stand in a perhaps entertaining periphery, but right in the centre of culture. Here community was created and unfolded; people linked up to the creative forces, to the divine. Music, the dance, and poetry too, played a significant role in processes of healing.

What at that time was self-evident has lost significance in the course of development. Today however there are signs that we are once again approaching an understanding for the meaning of art, at least in a new way. The effect of the experience of art on body and soul—and so on health—has called forth in recent years an increasing interest amongst researchers, so that a new area of research is beginning to receive a countenance.

Questions are addressed to two aspects. On the one hand, individual elements of artistic material are researched. With music, for example, the effects of rhythms, the major and minor moods, and the various intervals have been researched. On the other hand, we see today that the question of health and illness is treated more comprehensively, having to open up areas which earlier were hardly recognized in healing processes. Here problems like *burn out* syndrome should be mentioned, a marked increase in doctors' sick-notes, and the effect of a “sedentary culture” on the health of the younger generations.

Is artistic activity actually significant for the human being?

– In a study, ten top-trained men aged between 19 and 32 engaged in a work-out on a running track several times, each time maximum of 15 minutes, with maximum physical exertion. During half of the sessions classical music was played, for which none of the participants had a special enthusiasm nor a particular aversion. They simply completed their training. The results showed that heart-beat frequency, blood pressure, and the concentration of lactic acid in the blood were less when music was played, although the physical exertion was each time exactly the same.

– In a study on premature births, it was shown, compared to a control group, that a significant increase of growth and life-force was present when the parents sang for the child, touched it, and when music existed in the environment of the child whenever the parents were not present.

– In a study recently completed on the effects of health from a singing lesson with amateur singers, it was shown that the lesson led to an increase in psychic well-being, more joy and felt life-forces. Even the bodily balance between stress and anti-stress hormones was positively changed.

It is, then, remarkable that maximal physical effort when listening to music appears not only easier but that the body actually reacts to balance things out. Why is this so? And why were the life-forces of the infants activated?

With the above-described examples numerous factors were involved: Various kinds of music, various forms of musical activities, the relationship between the psychic and physical elements, bodily touch, relationship to other persons such as parents, singing teacher or others. The result, however, is clear: A change occurs. Expressed differently, there is a source in the human being which is awakened through musical communication and which positively influences physical factors, life-force and psychic balance.

A clear example of this new orientation is a research on the condition of health of the Swedish people, carried out in the

year 2000. The report of the Social Office shows a new evaluation of the connection between art, culture and health. The title of this research "Equal Opportunities for Health" indicates that for reasons of health all human beings need access to an active artistic experience and living culture, independent of income, training and social groups, age or where they live. Studies of the people show that the mortality rate is lower with those who are under 70 and consume much culture. "Experiences from therapeutic work with an artistic side can also be evaluated – individual work is very important in order to achieve good results. This also means that active forms of cultural consumacy result in greater effects on the health of the people than passive ones. The increasing watching of television can lead to an increasing passivity of cultural consuming, and according to these studies should be hindered."

"Biological mechanisms can influence us on several levels. In experiments with people, speaking about traumatic experiences have increased the antibody resonance with vaccination. Another mechanism consists that receptors for stress hormones in the brain can be influenced. This would mean for people a reduced risk for depression and memory disturbances. It has long been known that the stimulation through culture and environment will also increase the number of nerve-ends in the brain, as well as the number of connections between the nerve cells within the same centre. In many fields of research it has been shown that cultural stimulation can increase vitality, resistance and the possibility of health with trauma of the most varying sorts." (...)

"A further aspect which is at least as important is the ability to differentiate experiences of feeling and to interpret one's own feelings. Here could be mentioned improvements with children who in pre-school and in school took part in a special cultural programme. In education, by linking specific motifs out of fairy-tale books to experiences of feeling and training the children to describe the awakened feelings, or by playing music chosen to call up specific feelings which then are discussed in an appropriate manner, one can perhaps raise the feeling-intelligence, which can manifest as future effects of health, not only for the individuality but also for groups and societies. The ability to understand your own feelings can also increase the ability to understand the feelings of others. Since the number of refugees is increasing, this is also significant for healthy political relations." (...)

To sum up, the following conclusions amongst other things were reached:

"Out of the work on the relationship between health and culture which has been undertaken here, several conclusions could be drawn. A first one is that the cultural-political aims with regard to aspects of health should be deepened. A further conclusion is that the research of culture and health should be strengthened so that the foundations for health-promoting and illness-preventing initiatives can be improved."

On the macro-level the concern is to see cultural questions in more direct relationship to aspects of health. Culture offers to everyone the possibility of enjoying artistic experience and a rich cultural life – on equal conditions. The investigation demands here an understanding of the whole – more working together, more integration between the cultural institutions, schools, trainings and the various con-

cerns for health. A greater connection is demanded so that active artistic life receives its obvious place in schooling and working life.

On the micro-level, the significance of the individual engagement is emphasized: one's own activity as the basis of artistic life and as the basis of a healthy effect. This effect in most cases is characterized by the manifold way with which the physical and mental reactions are woven together.

Life has to become an art; our biography is the greatest work of art. In these oscillations in the relationship between art and life, which we could see not least at the end of the previous century, a new sound comes about. Existentially, it is completely 'other': We need art in order to lead a worthy human life, in order to find strength for life. Living artistic activity is an important part of health in general and of the project of one's individual biography.

The importance of art for human development is a central anthroposophical theme, and we can see that anthroposophical initiatives were pioneers in this field. Today we stand before the demand to develop a conscious relationship to the healing forces and to answer the question concerning the 'why'? Out of what sources in the human being do these forces come?

Experience of art is complex. Looking at music, we can say: Yes, this music has a healing effect. But is it the rhythm, the melody, the key, the manner of playing, or the whole experience? In modern music-psychology knowledge exists on the relationship of individual musical elements to the emotional and physiological reactions.

With my own research on the melodic intervals, I see clear relationships between individual intervals and specific movements of the soul. For example, is the major, ascending sixth that interval which especially calls forth the most joy, whereas the ascending major third awakens a quite, harmonious and inner mood? Here we have examples for the agreement between a single musical element and a movement of the soul. The interval which we hear is part of a double reality: what we hear and what happens within us.

A frequently-cited series of experiments investigated psychosomatic reactions to music in the major and minor moods. Amongst other things, the results show that music in the minor called forth typical physiological changes, for example, a rise in body temperature and changes in heart frequency and blood pressure. The feeling of the minor is reflected and penetrated even the physical body – body and soul react as a unity. In this research on the way to a new field, it appears as if the concepts of body, soul and spirit no longer appear quite strange to the researcher.

In the human being, then, a source exists which is awakened through music and can reach the existential experiences on the physical, soul and spiritual levels. It is interesting that the spiritual experiences described in the investigations show for the greater part a surveyable, binding character – beholding; finding oneself in a panorama of life; in life as a whole; outside the body, but feeling a greater wholeness; an inner light that penetrates everything.

Rudolf Steiner took great pains to differentiate precisely the relationship of the human supersensible members to each other and how they relate to the soul-forces. This can be a great help for us in this situation. And participating in what is new taking place in this area can once again be an

inspiration for our daily work wherever we happen to be. For this applies to us all. Perhaps here lies the beginning of a new culture of the people, in which music, art, eurythmy, and poetry will once again become the centre of culture – though in a new way.

Out of the physical into the etheric (*eurythmy – speech*)

Richard Rutishauser, CH-Gossau/Zürich

At this time of year soft morning winds enliven the trees and plants in the garden. This connects with the thoughts in the autumnal phase of my life-span. While my body becomes heavier with earthly gravity, my soul seems to get younger. Experiences of youth become surprisingly alive.

“Eurythmy”, which at the moment in the “Goetheanum-Forum” (Nos. 34-38) often leads to polarising attitudes, was something dear to me as a boy. At the Steiner School in Zurich, I met this art of movement true enthusiasm. The years of youth followed, puberty and the many joyful and painful shake-ups. Suddenly I stood closer to everything in the world, explored and experienced everything more intensively. The will to connect to the earth—in the horizontal—became more alive; striving towards the spiritual—in the vertical—became more necessary. The “Way of the Cross” which had to be lived through was recognized.

Concerning thoughts on eurythmy, it inwardly bothers me that for my feeling in those days in some presentations they stopped so to speak at the “navel”. The lower limbs were less taken hold of, and the relationship to the earth was missing. A pleasing exception were the humoresques of Christian Morgenstern. Out of this experience I welcome the intentions of the eurythmist Anne Hildebrandt-Dekker. As far as I understand, she finds the central starting point in the body, in the physical element, in the “root-zone”. Is not the body for the human being the oldest “member” of his being, the most complete, so to speak the crown of earthly wisdom? Does not the urge for an incarnation mean embodiment, the possibility for a resulting art of craft? Rudolf Steiner basically takes for granted the mastery of “craft” in all areas of life as a prerequisite. According to my observations, this prerequisite in many circles is no longer a requirement. The physical necessities for an artistic profession are often judged as secondary, “lower” and unspiritual. Here even all the pointing to Steiner’s indications helps very little to take hold of the path of schooling, because they often no longer touch the basic training of the professional path as an assumed prerequisite.

The beginning of every schooling is difficult and can lead to a beloved yet amateurish occupation, if not taken seriously. Not only coming from eurythmy, but coming from and led by speech (it seems important to make this remark) I would like to mention a personal experience out of Steiner’s *“Speech and Drama”*. This, to do with *Greek gymnastics*, unfortunately did not take place in my earlier basic drama training. Steiner speaks of the human will that lies in the limbs which develop a relationship of force with the earth. He speaks of the balance in the vertical, of inner dynamic in the experience of earthly gravity in running, of the necessary

development of a mechanism in the legs with jumping—thoroughly practical notions of “craft”.

I had some problems with the explanation of the horizontal, which finds expressions and speech-forming force in wrestling, discus-throwing and spear-throwing. What effect did Steiner intend with these indications in human speech? This question concerned me for a long time. Does sport lead to a power of expression for the voice? In those days in the school, we sometimes practised spear-throwing and discus-throwing. The voices became stronger through muscular activity, but they paled again when the gymnastics were over. Steiner called what in his time was produced on stage in contrast to the early Greeks a “squeaking of little mice”—and much more so today. On the stage? Oh no, also in conferences and discussions in larger groups. Could a politician in our time be heard at all without a microphone, as this was possible in earlier times through schooling? The human body, the instrument of the development of speech, is no longer trained. The *power of stretching*, which in the exercises concerning the horizontal (spear and discus throwing) that penetrates the body, is no longer felt. As long as the spear—the spoken word—flows through the air, the body has to be drawn out, the “umbrella” has to remain open and the “drum” tense. If he reaches the mark, then the speech is understood by the listener and the speaker can relax with the in-breathing, the inspiration. What is self-evident for singing is mostly missing today in the basics of speech-formation. Steiner very clear points towards this, as it finally became clear to me out of *“Speech and Drama”*. The consequence of what has been missing is that the spiritual element of speech is lost in space, that it ever less finds instrument into which it can give itself—communicated as a gift, without being touched.

In this connection, I can also experience that the spiritual element should not be expressed intentionally. If we compare our tuned instrument, the physical, with a bowl—formed by dynamic, force, tension and developed “mechanics”, then it is prepared to receive the spiritual element. This process is a gift from higher realms; it takes place in the etheric, in the feeling of letting-go. It manifests as “coming in”, a spiritual Inspiration, as the Grail in the artistic unfolding.

What you work on personally—through a “branch” on the Tree of Life—is ever new and unique and necessary for all professions and kinds of art. In our arguments we circle a tremendous object and thereby describe our own point of view with our pictures from experience which should not exclude other insights. The third, necessary member in polarising experiences is “the Holy Spirit” Who can connect and enlighten the various point of view.

I love the tremendous pictures in Goethe’s *“Fairy-tale”*, ever to be newly experienced. Here the Snake explores and discovers the earth, crawling in the horizontal, whereas the Will o’ the Wisps in the vertical seek the way, the bridge into the spiritual world. Only through the sacrifice of the Snake can the bridge which is coming about become able to function and the Will o’ the Wisps can use their key to open the “Temple of the Spirit”.

In eurythmy too, we stand at any time before a human “Way of the Cross”. If this significant art is to remain with us, then let us hope that out of the Christ-Impulse the bridge out of the horizontal into the vertical is given to us out of the

physical into the etheric, from the old to the new generation. Out of polarising judgement we may attain the Trinity, that our young people of today can experience eurythmy as a path of development.

The nature and becoming of a drama school

Heinz Frankfurt, DE-Dortmund

Today and here we shall speak of those «coming after» in our art of drama and speech formation. Rudolf Steiner himself brought something to meet the need, e.g. through the creation of his Mystery Dramas. These were creatively brought forth *through and by* Rudolf Steiner, in Munich, during the nights of 1910, 1911, 1912 and 1913. In the early morning hours the texts were copied and given to the anthroposophical friends who were to present the roles on stage in the few summer weeks. The players of the roles, with some exceptions, were not professionals. With the exception of Marie von Sivers, they were not yet trained speakers. They may be called anthroposophists, but not «comedians». They were «amateurs of acting» who played in the four Mystery Dramas.

In those days the necessary preparations took place. Steiner rehearsed with these friends, in order to realize with them in the few weeks of rehearsals the performances in Munich.

Wonders must have occurred there. Rudolf Steiner was the creator but had also become the director, to create a festival with this amateur cast. Of course, he could not be too strict a master as later Marie Steiner was. He had to demonstrate the gestures and the speech, the friends had and were allowed to imitate like children. It was successful. The first performances became a miracle of a world festival occasion.

Nevertheless we should not think today that Steiner has shown everything that is possible, how to direct the Mystery Dramas. The director did not have enough time. He could and had to be happy when in following the initial steps art was to be done justice on stage. With minimal means it was made possible to divine, to beg to bring forth out of grace the divine-human [presence] which is followed by devotion in truthfulness, readiness to sacrifice through the power of love....

When, after Steiner's death Marie Steiner, with her pupils dared to produce the four Mystery Dramas, she dared in faithfulness to the master only to be strict as reciter of the texts. Now they were amateurs no longer. The roles were played by trained speakers. They formed the texts etherically-cosmically as a sacrificial service of the temple-art. As actors those artists were and consciously remained modest. An original directing of the performance was not to be thought of. Talents of the stage-art were not asked for, not called on, rather severely rejected as «subjective» and «intellectual» of «the egos» which should be overcome in Dornach at the Goetheanum. This became the destiny of the art of drama in our circles... This may and should be said and known. Yet the performances, under Marie Steiner's leadership, were in deed and truth revelations of the supersensory etheric on earth, in the sensory world. The super-personal element began to blossom.

After Marie Steiner's death an abyss opened up. We are seeking for the resurrection and rebirth of this art. Shortly

before his death, Rudolf Steiner gave as a farewell, a course on the art of speech and drama in September 1923.

This lecture still today is like a testament, a task for us all. It is not for me to criticise here. I myself belong to the seekers and pupils who are looking for the true masters, the teachers, the example, through their own searchings.

Yet, Steiner himself through his four Mystery Dramas already gave practical *help*, which belongs to *the founding of a school of acting*.

In short, already the first Rosicrucian mystery, «The Portal of Initiation», is to be seen and heard as a musical score for a school of acting. It reveals the secret («*Ge-Heim-nis*») contains the word «home»: this article is strewn with such untranslatable points. Tr.) of this art through the content and form of text and scene.

It does not deal with *one single way* of forming gestures and speech. Certainly there exists the archetype, the genius, the muse, yet on earth there exists:

Metamorphosis of performance and speech formation.

This, in a way, is revealed by the seeress Theodora to Dr Strader, who is allowed to recognize and love this on his way to spiritual freedom. This is a gift of grace for us all, every one.

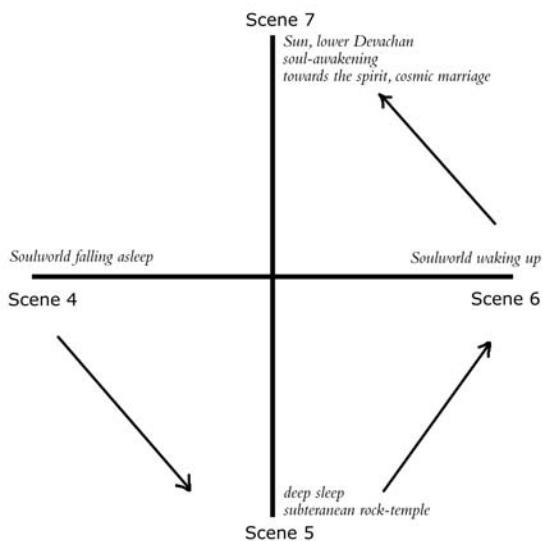
I want and can only indicate this in a sketch here. In the Prelude and Interlude on the stage two female friends speak prose texts without rhythm. The emphasis is on the content which we are to understand, the sense, as it were as thoughts, also with our heart.

Then, however, the first scene of the mystery begins. It begins on earth in a room. Also in Scene 8 (or «Picture» 8) this picture is repeated as a space on the earth, in a room. Yet here on the stage where thoughts are spoken to each other, we have to speak in a iambic rhythm. Naturalistic speaking is rejected on the stage. We speak enough naturally on earth in life. The raising to the spirit belongs to the stage, the ennobling of gesture and speech. We should not here do something pathetically unreal, but on stage, also on earth, only essential things should be done and spoken. That here is truth *naturally!* In this way, each plant is natural. But no plant is *sloppy*. One recognizes that the truly natural is the organic realm; it is not sloppiness of naturalism which is *not* art, but a destiny, a sickness of sin.

Then come Scene 2 and Scene 9. Johannes Thomasius in his *Meditation* says, as the text of the score gives: «O man, know thyself», «O man, experience yourself». The actor and artistic speaker listens and is allowed and has to speak and make gestures what he spiritually sees and hears. The forming comes about in the same way as the Word of the Son hears and perceives the Word of the Father ...

We come then to Scenes 3 and 10 where we take part in a *trial of the soul*. The adversary wants to seduce the pupil of the spirit. Here too the performance arises out of the beholding and hearing of the mantram. The seducer speaks differently from the spiritual leader. One learns to perceive it *imaginatively* and hear it *inspirationally*. Courage and decision belong to it, to dare the leap, to experience in the periphery and to sound there, as the former of speech which reveals its being. We learn this through gymnastic exercises: running, jumping, wrestling, discus-throwing, and spear-throwing....

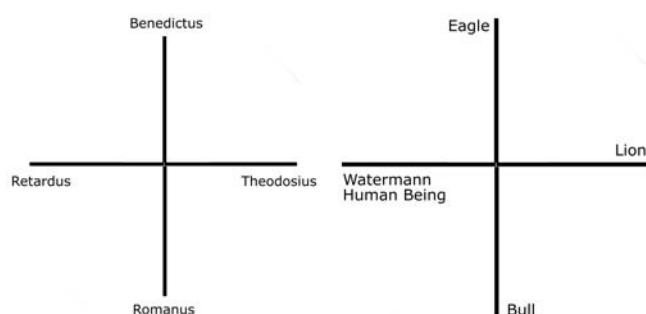
So then we experience in four scenes, or pictures, the initiation, which Johannes Thomasius experiences. There are the pictures:



These 4 scenes of initiation are identical with the *four pauses in the nightly rest*. They are falling asleep, deep sleep, waking up, and waking up of the soul to the spirit. Goethe includes this in his «Faust», at the beginning of Part 2, in the *Ariel Scene*.

An actor and pupil of speech-formation should pay attention to the process of falling asleep in Scene 4. One is dead tired and at the same time luciferic (subjective). In his initiation Johannes recognizes Lucifer and Ahriman. He hears and beholds the Spirit of the Elements. He beholds and hears how the astral and the etheric element causes life to appear differently. Old people appear as youngsters, youngsters as old people....

We are allowed to fall asleep well when we give ourselves to the *other Maria*, who is the *soul of love*. Only when we are connected with her, then in trust she becomes for us the bridge to the other side. She links the earthly and the super-earthly, when without preconceptions we give ourselves to her motherly embrace. She leads us to *healthy sleep* or even *initiation*, towards the entrance of the temple of deep sleep.



There, standing by their altars stand the four *Kings of the Spirit*. They represent the zodiac, the Spirits of Harmony, the Cherubim.

In our deep sleep and in initiation, they truly refresh and freshly strengthen us, leading us to new birth. They speak creative world-words, to which we listen and ourselves learn to speak, out of listening! They are joined by two shepherd-figures, Felix Balde and the other Maria, the soul of love. The world-humus-humour is allowed to speak out of Felix Balde! All this we learn as pupils, while we are apprentices of speech-formation of the cosmos and of Mother Earth. It is Scene 5 of the mystery.

In *Scene 6* the gift of grace of awakening appears, where as ones refreshed, newly born, we may tell a fairy-tale of healthy wisdom to the Spirit of the Earth-Brain. Though this we become storytellers who give etheric life to Nature. There are human beings who use this ether-forming power for beautifying their bodies. Yet Frau Balde selflessly forgoes this gift of bodily beauty by enlivening the ancient Earth through the force of the newly-born child.

Then in *Scene 7* we so to speak truly arrive in the reality of the Sun, the heavenly One on Earth. We experience the spiritual marriage.

Johannes, the *earthly human being*, may find Maria in the *Sun*, connected with the *Spirit of the Sun* where the *earthly Maria-Sophie* is joined with the *divine being Maria-Sophie*. There Johannes and Maria experience the *cosmic marriage*, which *Benedictus* can bless as *representative of Jupiter*, as *Spirit of Wisdom*. The transformed Mars which here joins with Maria as a *boy*, as a *foster-child*, also belongs to Maria's «I».

Of course, sentient soul, intellectual soul (or mind-soul), and consciousness-soul as *Philia*, *Astrid* and *Luna*, as *Venus*, *Mercury* and *Moon-figure* in their cosmic connection, also belong to Maria.

All this is perceived by the seeress, who sees through the egos on the paths through their *various incarnations*. This *Theodora* is able to do here, being endowed with the *forces of Saturn*.

Here I have dared to indicate the path which we tread when we progress from scene to scene of the first mystery drama which Rudolf Steiner created. It can serve us as a true *score* of a spiritual schooling, or a future *School of Acting*. Yet we also have to want to become true *disciples of this schooling* that enables us to become *witnesses* of our spiritual following. This neither preaches morally nor becomes excited in an earthly-sensory sense. This schooling involves our *play-drive* [Schiller] with the force of *a growing moral imagination*.

If we truly want and seek this, then the helpers, the *masters of the truly good* can be found. Christian Rosenkreuz, too, will not leave us. Together with Rudolf Steiner's spirit-soul we will re-find the ways which lead us to the Being of the True and Eternal Life...

We may believe this, hoping in life, as the task of many coming earthly lives, until one day we truly will be able to present *Scene 11* of the mystery drama *The Portal of Initiation*.

One day we shall come so far that the healing temple from the depths of the spirit will rise up to the earth into the public light. Then Lucifer and Ahriman will also be healed and become co-creators of the future Earth as a free Jerusalem, as the Jupiter-condition of Mother Earth on the path of world-evolution in the cosmos.

P.S. Of course, the other mystery dramas are «scores» for the acting training of the World-Word. For example: We practise the 12 Peasants as sentient souls, then the 12 Citizens as intellectual-soul people in waking and in sleep. We love the Middle Ages and the ancient Egyptian time. We practise to gesture and to speak in *Lower* and *Upper Devachan* (world midnight) ... Yet we need master-teachers and the synthesis of courage and humility, to dare to jump into these *tasks* which the text gives us.

Towards understanding Speech and Drama, lectures 1–5, from “Om” to the “Aale”-exercise

Lecture by Dietrich von Bonin during the Conference for Therapeutic Speech Practice 2002 – Part II

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

The 4 groups of speech-sounds and their connection with the outer world

For the next element out of the *Speech and Drama* lecture-course, let us devote ourselves to the air we breathe and to the substances of which it consists.

Four components of the air we breathe:

- 78 % nitrogen
- 21% oxygen
- 0.04% carbon dioxide
- traces of other gasses

Nitrogen, oxygen, carbon and hydrogen together form the basis for all plant and animal protein and likewise too the individualised human protein which is the most important substance of organic life. R. Steiner speaks in the Agriculture lecture-course (he began this on 11th June 1924; the “Speech and Drama” lecture-course began on 5th Sept., 1924) on the part these substances play in us and in nature. He calls them the “four fellows”.

Carbon dioxide:

This is the scaffolding in plants and in the human being (in a human being weighing 70 kg. the body consists of c. 12 kg. carbon, 44 kg. oxygen, 6 kg. hydrogen, 8 kg. other substances, e.g. mineral substance, like calcium). In earlier alchemy it was called the “Philosopher’s Stone”. In nature, the Cosmic-“I” lives in carbon, according to Steiner.

The human “I” lives in carbon (the part in us which is of a cosmic nature). It needs nitrogen which streams into the “I”-scaffolding and astralises it somewhat. Through this the oxygen can enter and lay hold of the nitrogen. Through carbon alone we would “become palm trees”. The oxygen always dissolves as much carbon as is necessary in order that we can be flexible human being, i.e. not palm trees.

Today we are influenced by Ahriman, who causes the breathing human being to shrink, whereas in Greece the breathing human being was strengthened through Lucifer. This breathing human being dominated somewhat above the physical human being, whereas today he is smaller (GA 158, lecture of 20th Nov., 1914). Especially in medicine today, an ahrimanic castle is to be found. A strengthened breathing-process pulls the physical body somewhat apart, it produces the mood of “questioning pain”. Insofar as we have forgotten how to question, we enter more strongly into the power of Ahriman. Speech formation can strengthen the process of breathing, enliven the ether-body and help it to form new questions.

Oxygen:

The role of oxygen in nature: It penetrates the carbon-scaffolding with etheric forces. Oxygen has to be killed in the air so that it can be of use to us. It has to be made humanly

alive again in us. With too much oxygen we would all have white hair and be prematurely old. Oxygen shortens and burns up our life. To gain the Philosopher’s Stone means to learn to reduce the need for oxygen! This was already practiced by the earlier Yogis, who for a period entered tightly closed caves in order to train their organisms to give up less “bad” substance into the environment (GA 266/1). Oxygen is the most common substance of the earth, whose crust consists of 44-48% oxygen, water of 88%; in the air there is 21%.

Nitrogen:

Nitrogen does not dissolve readily into the blood. We mainly take it in through plant food, not through the air. Outside in nature, nitrogen finds out whether there is water somewhere in the landscape. It penetrates nature with weaving nature-astrality and through the plants it is carried to the astral and “I”-penetrated beings.

Hydrogen:

is the most fleeting substance in our world. It leads back to the cosmos what the other three substances have carried to the earth. In all processes of decay, hydrogen becomes freed and with carbon it forms the most frequent chemical reactions that exist (e.g. crude oil). In the human being hydrogen changes the more animal side which lives in the lower human being into the really human of the upper part of our nature.

The connection of these elements to each other and to the human being:

These four form protein in all plant life. In the human being lungs, heart, liver and kidneys are connected to them. These four organs have to build up in us our own human protein.

As we speak, we have before us the etheric, independent speech organism, and we have to reckon that this organism also has organs. Their working together can be studied in detail in speech formation. Their effects on the body is a whole area of research.

In the first lecture-course for doctors (GA 312) Rudolf Steiner mentions the relationship of the four elements to the workings of the organs in us. The activity of the lungs in us corresponds to the activity of carbon in nature. The activity of the kidneys corresponds to the activity of oxygen, etc. (see table).

A possible connection of the 4 elements and systems of organs with the consonantal groups

O (oxygen)	kidneys	R
N (nitrogen)	liver	L
C (carbon)	lungs	impact sounds
H (hydrogen)	heart	breath sounds

For a deeper understanding of this activity one has to look at the role of iron and its counterpart sulphur. Only sulphur makes possible the combining of the four elements to build up protein. Thereby it is inextricably connected with the individual protein in us. The effects of protein and of iron play a great role in the human being as albuminising and antimonising forces, as described in the above-mentioned lectures in

GA 312. Iron united with carbon in the head (GA 351). From there it unfolds its raying formative force in the entire human being and works against the dulling, dissolving forces of protein. Protein builds up the organ *substance*, the influence of iron is essential for *forming* the organs (GA 312).

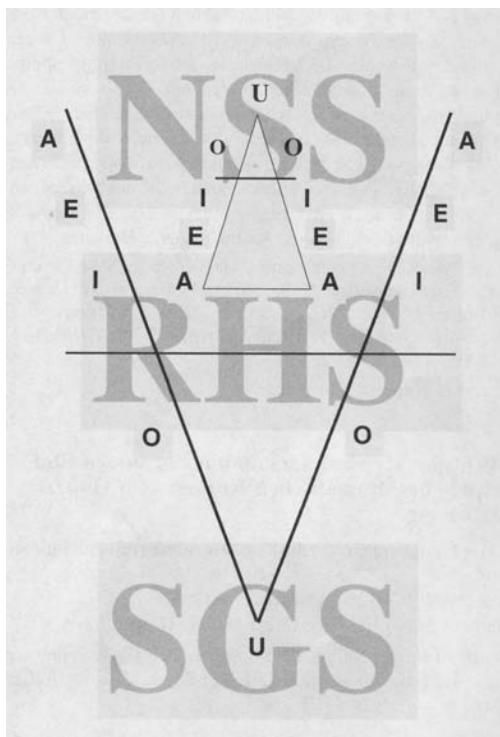
Both tendencies are met again in speech, as the polarity of vowel and consonant. What we find taking place in us as processes of protein, we find in the vowels. What goes out from the head we find in the principle of formation of the consonants.

In protein sulphur has to be bound in a form; if the form collapses then it stinks. Sulphur is freed. Similarly in speaking the vowel has to be formed, the metabolic part of it has to be held. Otherwise the vowels too end up in a dull unformed expression and produce, or are expressions of, tendencies to illness. Steiner points here to medicinal waters (*Eisensäuerlinge*) which can give strength back to man when he "has become too slovenly". Speech formation also has an altogether similar effect.

The application of the impact sounds strengthens the carbon-iron-effect (Steiner: All inner illnesses arise from the digestive system).

The Dragon lives today in the sulphur processes which have got out of control. Michael's activity finds its picture in the iron-processes (medical dispensing of the "ladder of iron").

How in our practice can we reproduce such processes? Here we must return to *Speech and Drama* and the “Aale”-exercise:



*NSS (Nervensinnessystem) – system of the nerves and the senses,
RHS (Rhythmisches System) – rhythmic system, SGS (Stoff-
wechsel-Gliedmassen-System) – system of the digestion and
the limbs.*

Exercises.

- Carbon and hydrogen = the most frequent combination in the world.
 - Impact sounds and air sounds = the most frequent sound

combinations to form words.

- Nitrogen and oxygen = in the human being the only “independent” substances.
 - R and L = in speech these are the independent, transformative sounds.

Exercises, which, amongst others, can be looked at in this context:

- “*An Angegebenes*” (for illness of the thyroid gland, the astral body is too strong), especially the last line
 - “*Richtig Recht*” / “*Leben liebt*” / “*Mut*” (for strengthening in the case of lung-tuberculosis)
 - “*Erfüllung geht*” (beginning with breath sounds, at the end only impact sounds)

All these exercises consist of incarnating sound-sequences.

The Aale-exercises

In the first part ("Aber ich") the vowel human being is formed in relation to the lower speech human being, but influencing the entire upper human being.

In the second part ("O schäl") "we work physiologically back" on the forward part of the speech human being and thereby influences the entire lower human being (digestion, organs of reproduction).

In the third part ("Harte starke") the consonants are given a new pictorial quality. In between the resting on the vowels takes place. These six vowels could possibly be connected to the basic gestures and amongst other things could be practised with this colouring.

Conclusion

We find in *Speech and Drama* two basic therapeutic principles:

With OM: working together of the in-breathing and out-breathing; harmonizing principle; the bringing together in the rhythmical element.

With the "Aale"-exercise: The elements of speech are initially cleanly separated and then combined afresh; the organism is taught anew how it is to function. Through the way the exercise is built up, we are given the separation of the parts, then, through the repetitions the organism is brought together again afresh. Here we have the principle of creating polarities, of membering. A similar principle forms the basis of the composition of many anthroposophical medications, e.g. Cardiodoron®, in whose composition two polar active substances through a third lead the organism to a more harmonious functioning.

Dear Friends of Speech and of the Sounds,
I too am one who has researched, just like many, especially your Rudolf Steiner (cf. Wadler, Arnold. «Der Turm von Babel». P. 302 ff. 6: Dr. R. Steiner). My researches led to the following contribution. Since I am older – today 76 years old – I pass on my results to neutral and spiritual consideration, whether or not a blind hen may have found a grain of corn... (S.M.)

The formation of sounds

with the vowels according to the geometrical-statistical laws and the consonants according to physical-dynamic laws (Indo-European realm of speech) Part 1

Siegfried Meier, DE-Bad Dürrheim

A poet and thinker declared, «In our century of ink stains, the sound means nothing and the letter everything», i.e. the content means nothing, the symbol everything! What came first, the sound out of Adam's mouth or the sign for it – the letter? Now, language consists of sentences, these consist of words and these of sounds, with which we would have arrived at the beginning of the last undivided unit: this means, at the sound; which also once came into being. But when and how?

Now, we have heard from the old Bible: «In the beginning was the word (Goethe preferred 'the deed') and the word was with God and God was the word = Logos!» (John 1:1) and further, «As He spoke, so it happened; as He builds, so it stands!», from which we conclude, the word and deed – at least with God – are one.

With human beings it is more complicated. That's how it is. But we dare to say, «In the beginning was the sound!» Yet only the full sequence of self-sounds and bright-sounds [apparently: «vowels & consonants», see below. Tr.] result in an expressive word, after that the sentence and then speech.

Much of an intuitive nature has been written about the «sounds». With Socrates [Plato, *Cratylus*] we find a remark about the letter «R» that it must have to do with movement, which is correct, but this is not much. Philip von Schaumburg in his book «*Die Kraft der Sprache!*» traces the development of the sounds; Arthur Novy from Stuttgart wrote c. 1980 two volumes on «*Zauber der Laute*» remarking, «Today it is certain that remarkable meaning-communities exist with sounds, and that one should engage in a systematic sound-research». He encourages realizing a n encompassing a genetic sound-research in order to find the laws out of which the sounds are formed. I think I have come across these laws and have felt them.

It happened like this. I discovered in Stuttgart on the occasion of the 450th anniversary of the Reformation in Württemberg in an exhibition a old illustrated poem: «*Christliches ABC*» [«A Christian ABC»]. This stimulated me to complete a «*Christliches ABC*» myself, where I used four lines for each letter.

There the appeared, the sounds, as on a washing-line, *starr und stor* [rigid and stubborn], *stark und streng* [strong and strict], *leicht und luftig* [light and airy], *lecker, locker* [jummy, loose]; *heilig, hehr and hoch* [holy, noble and high]; *frisch, fromm, fröhlich, frei* [fresh, devout, happy, free]: And the laws of sound-creation jumped straight at me... and I tried to formulate this. [An ET has not been attempted here.

Readers may like to compare the translation attempts of Ronald Knox with the acrostic psalms. *The Holy Bible. Knox Version*. London. B & O. 1955, repr. Tr. note.]

Des Christen A B C

Alles, alles ganz für IHN;
 Am Abend folgt der Arbeit Lohn;
 Anstoß Ärger geben die Liebe bricht;
 Angst vorm Argen hat sie nicht.

Bekenn' in Reu' und Buß die Sünden;
 Im Blute wirst Barmherzigkeit du finden;
 Als Bote JESU bekenn sein Namen;
 Lies die Bibel, bitt' und bet' sag' Amen!

Christ heißt griechisch der Gesalbte
 Christen – echte – sind Gesalbte
 Charismas sind freie Gnadengaben
 Jesus Christ will Früchte sehen.

Dein «Damaskus» mußt erleben
 Demütig dulden, dienen sei dein Streben;
 Denken, Dichten wenig nützt;
 Dankbar danken vor Wanken schützt.

Eine Ehefrau ein köstlich Edelstein,
 Der Ehe Ehre halte bis zum Ende rein;
 Elend ist die Ernte aller Sünde;
 Edle Einfalt bringt die Wende.

Frisch und fromm und fröhlich frei
 Froh und freudig ein Christ stets sei;
 Hell sein Auge, der Seele Fenster;
 Finster blickt der falsche Sünder.

Geld, Gold, Gut sei nie ein Götze,
 Geizig, gierig sein ist das Ärgste;
 Gesunder Glaube, der tut not;
 Gerecht Gericht – es kommt von Gott.

Hör' auf den Hirten, deinen Herrn;
 Die Hand des Helden hilft dir gern;
 Harre durch und halte aus:
 Im Himmel ist dein Heimat-Haus.

In IHM sein ist schon sehr viel;
 In IHM bleiben – höchstes Ziel;
 Ist ER in dir, bist ohne Sünd'
 Weil in IHM nur Gut's sich findet'.

Jung bekehr dich in der Jugend;
 Jesus Leben sei dein Tugend
 Sag' auch Ja, wenn du im Jammer
 Lautes Jauchzen verjaget Kummer.

Komm! Beuge deine Kniee hier;
 Jesus kommt dann schnell zu Dir.
 Kinder soll'n wir wieder werden,
 König sein im Himmel und auf Erden.

Licht bringt Leben, Lieb' erweicht

Frohlock' in IHM und gleich wirds leicht.
Gläubig Lächeln zieht, was lahm, nach oben
Lohn liegt lange schon dort droben.

Mensch: Werd' nie ein Mann der Masse
Dem Meister mutig nach auf schmaler Straße
Mühe dich und Lohn wird sein
Müßiggang bringt Mangel ein.

Nein! Das böse Nein vernein'
Niemals sei dein Ja ein Jein!
Nein zum Teufel deinem Feind
Nein zum Tod, des Satans Freund.

Öffne Ohren, Herz und Hand
Oben ist das wahre Vaterland
Opfer Hören nie ersetzt
Öl der Freude dich ergötzt.

Pflüge ja dein Pfund nicht ein
Sonst folgt Plage, Pest und Pein
Predige in der Posaune Kraft
Preisend bete an Sein Pracht.

Qualen ER am Kreuze litt
Aus Liebe quillet sein Fürbitt'
Aus seiner Seite quoll sein Blut
Quelle Seiner Liebesglut.

Rechtes Richten bringet Ehre
Unrecht Richten Galle wäre
Recht, Gerechtigkeit und Gnadenfrist,
Rettung bracht' der Retter Christ.

Söhne Gottes soll'n auf Erden
wir durch Blutversöhnung werden;
Seine Söhne strahlet segnend schön
Wenn singend wir zu IHM einziehn.

Schalom: Der Frieden über Dir!
Seine Söhne werden schauen wir.
Nach dem Schaffen im Schatten sein ich ruh
Vor Schaden, Schande, Schmutz bewahr mich Du.

Sturheit, Starrheit bringet Streiche
Des Stockes Straf' dich nicht erreiche;
Sein Stecken, Stab er tröst' dich stets' aufs neu'
Er ist dein Stolz – weil er auf ewig treu.

Untugend, Unrecht, Unzucht find't
In Unzahl sich in Teufels Kind
Uunauslöslich ew'ge Glut
Dort unten jene quälen tut.

Vergebung muß am Anfang stehn,
Dann wird es vorwärts, aufwärts gehn;
Wo viel Vergebung ist viel Lieb'
Voll Verlangen singt die Braut das Hohelied.

Wasserbad des Wortes wäscht dich rein
Wie Jesu Wassertaufe muss auch deine sein.
Wunderzeichen wollen alle gern

Wiedergeburt nur wenige begehrn.

Wenn x-mal Du wirst Fehl vergeben
Dann x-mal Gott dir schenkt das Leben
x-mal darfst du um Verzeihung flehn
x-mal dankbar aufwärts sehn.

Ypsilon ein griechisch Wort
Babylon: Verwirr-Vermischungsort
Auf einem Ysopstab man Trank IHM gab
Auf Zypern ist Apostel Barnabassens Grab.

Ziel- und zwecklos ist das Treiben der Gottlosen
Zahllos Sünden in dem Herz des Bösen
Nicht zu zählen sind des Schöpfers Gnadengaben
Ziel ist Christus in sich haben.

Dies ist des Christen ABC
Tu ja dem Heilgen Geist nicht weh
Trag IHN im Herzen und auf Händen
So wird dein Leben selig enden – in IHM, Jesus.

Let's go back to primeval times. It says in Genesis 2:19ff. that God showed man the animals, so that he would name them (literally, «call their names») and the names he called them, that was to be their names. God did not give him a clay block with the name of the animals, so that he could diligently learn them by name – slogging away –, no; he had and may be creative himself to find the right name, i.e. arrange sounds in an order, resulting in a meaningful names that would embrace the nature, character and symbolic value of each animal. That these names are still valid today is told us by Josephus in his *«History of the Jews»*.

We possess five sensory organs, with which we perceive the world around us through seeing, hearing, feeling, tasting and smelling.

We arrive at the gestures through which the vowel-sounds are formed. The basic vowels form a trinity I, A and U. Geometrically seen they symbolize a point (I), the plane (A) and the cube (U). When the central perception of our five senses lays hold, of something like a point, i.e. something small, miniature, then the speech organs form an *«i»*; with something flat it will be an *«a»* and if an enclosed space is perceived, an *«u»* is produced and formed.

Alongside these three basic vowels we have *«E and O»*, as it were transition vowels. Seen geometrically, the E links a point with another point through a straight line or an extension. That's why our brain and mouth use an *«E»* when a straight line is to be expressed. And the *«O»*? It indicates a halved open space, that is an open space or a hollow space. If we take as an enclosed space a ball, then we have two hollow balls [i.e. object and word? Tr.]. The *«o»* is always there where something open is to be described. With examples of words let's make a test amongst the sounds so that we can demonstrate what has to be demonstrated.

Examples of sounds for:

I I I-iii: Here we meet the word *«Ich»*: Why does it contain an *«i»*? It means the most inner part of my being. God speaks of himself: «I am the I am, I was who I was, and will be who I will be!» (Yahweh = Jehovah). Here God described the most inner being of his *«Ich»*: Constant, unchangeable, faithful and

eternal for ever.

If I ask, «Was that *you* (*Du*)? Hallo: I mean you (*Dich*)!» Then I aim with my finger directly to his innermost *Ich*. If someone says, He thinks of himself, that is wasn't him! then the same is valid because he means his *Ich*.

A clever person wanted to be super-clever and protested by saying, «According to your theory, a point would have to be called 'Punkt'». I answered, What actually is a point? Is it not a place where two straight lines cut across each other; you cannot say exactly where a point is. This point lies in the dark, for U stands for enclosed spaces and there it is dark. But I said to him, How about «Pinwand» (pin-board), in which I prick a pin to secure a notice. An «Ein-stich» (pricking) occurs which is minute. Then the matter is correct again. The word «Stich» (prick) contains an i because tiny pricking occurs.

Middle: the *i* shows the tiny place which is the middle.

Aiming: one aims at the small point of the bull's-eye.

Mini, Bikini, Knirps; Blitz, Licht (point of light); *Augenblick*: everything here small.

AAA-aaa: *Quadrat, Aqua, Flaches, Dach, Wand, Masse, Pracht, Wasser, Nacht, Bach, Aach; Lachen* – over the whole face, a great expanse of sand, etc. Flatness everywhere. The oldest word of humankind is *Aarde* = earth. *Aarde* is used in Dutch where everything is flat; in Germany it is *Erde*, because there are so many mountains and hills, making long stretches, where the eee is marked. The same in Israel: *Erez Israel* = the land Israel.

UUU-uuu: *Kubik, Kugel* (which is dark inside), consequently: *Grube, Gruft, Tunnel, Kurve* (whose end lies in the dark); *Funke* (which lights up in the dark); *Ruhe* (which one experiences in the dark shade under a tree); *Krug, Glut* (which in the stove is often *dunkelrot*, dark red); *die Urzeit*, prehistory, lies in the dark, out of which our ancestors appear.

EEE-eee: *Dehnen, Strecken, Sehnen, Leben, Sehen, gegen, gen, Ge-rad-e*, everything that symbolises a *Strecke*, a stretch or extent.

OOO-ooo: *Hohle, Hohlraum, offen, Ohr, eine Glocke* (bell) is open below, *eine Tonne* (barrel) is open above; *das Tor*: everywhere an opening on one side.

ÄÄÄ and ÜÜÜ and ÖÖÖ signify plural, with AU the flat and cubic forms connect together (I first see the tree as something flat and then I discover that it is round; EU = *Strecke und Kubik: Teuchelrohre?* UI = roughly: a scared outcry when I suddenly get poked (*Stich*) out of the dark (*Dunkel*), or a cry of fear, when out of the dark a light suddenly flashes up.

A *vowel* (self-sound) is a «*Tönender*» [it resounds], a *consonant* (joining sound) a «*Zusammen-Tönender*» [it sounds together with...], according to the etymological dictionary (Duden).

We discover that *vowels* in the structure of sounds have geometrical, static, passive, feminine functions. We shall discover that *consonants* in the structure of sounds have physical, dynamic, active, male functions.

We would term the vowels «static sounds» and the consonants «dynamic sounds», or «flesh-and-bone sounds» in comparison with the human body. Seen from the male-female perspective, we could say, the consonants are the «male sounds» and the vowels «female sounds».

Consonants (joining sound) following the laws of physics, the teaching of movement, force, mass and velocity are not the same, because there are stronger ones and lighter ones and above all counterforces exist.

Consonants and vowels have to enter a marriage in order to bring words to birth. Only then do we recognize the reciprocal effects underlying words and sounds and can analyse nearly every word, pulling it into individual parts and extracting and interpret them out of the above-mentioned laws of the sounds.

It is worth noting the following:

- (a) Every word [in German] consists of 2 consonants and a vowel as the core of the work, one at the beginning and one at the end and between the vowel, e.g. Not – Tod – Br-ot;
- (b) All those words, which we know in their present form, were more roughly expressive in Old High German, the original form, and not so dulled down as today, yet the three firm sounds, the core-word, are mostly preserved: e.g., in the Gothic Lord's Prayer (c.A.D.. 375 – Wulfila) «*Himmel*» was «*Himinam*», etc.

Below, these *consonants* symbolize the following:

MMM = Mitte, in ihr sein – in sie hinein – und heraus: siehe bei Mörser und Mord;

HHH = hoch und heilig – hehr: Himmel – Höhe – Herrlichkeit – Hauch – Hoffnung;

BBB = leichtes pressen: belasten – bedecken – bedrücken – bedauern – beschirmen;

PPP = starkes pressen: prägen – pirschen – poltern – packen – passieren – patschen;

DDD = leichtes drücken: Dach – decken – denken – dichten – donnern – dröhnen;

TTT = starkes Drücken: treten – trotteln – Tritt; am Wortende = Halt – hat – hatte;

GGG = leichte Kraft: gehen – gegen – grämen – gackern – gleiten – Gicht – Gischt;

KKK = starke Kraft: kicken – kentern – können – kanten – Krach – Krone - Ecke;

LLL = Bewegung in der Luft: locker – lecker – leicht – leise – lose – landen – Licht;

WWW = Bewegung im Wasser: Wellen – Winde – Willen – wenden – wandern;

RRR = Bewegung zu Lande: radeln – rodeln – reisen – rollen – Runde – Rad – Reifen;

FFF = von Fingern ausgehende Bewegung: Fassen – Finden – Fühlen – Fallen;

VVV = leichtes Herausführen lt. etymol. (Duden) = eine ein Tun-leicht-verstärkende Vorsilbe: führen – verführen; reißen – verreißen; raten – verraten;

ZZZ = starkes Herausführen: reißen – zerreißen; schmettern – zerschmettern;

SSS = sausen – sicheln – säbeln – säen – sehen: Hand und Augen sausen lassen – Sense;

Sp = gepresstes Sausen = Spucken;

St = Sausen bis zum Halten = Stehen;

Sch = mittels Schieben/Schub zu überwindender Widerstand, den CH ausdrückt.

The combinations of consonants produce numerous new words, e.g.

K+R = *kreischende Bremsen* (screaming brakes) = *Fahrrollkraft gegen Bremskraft* (the driving-rolling-power against the power of the brakes): that is quite right!

Dunkles, gruftdunkles U, samten wie Juninacht!

Glockentöniges O, schwingend wie rote Bronze:

Groß- und Wuchtendes malt ihr:

Ruh und Ruhende, Not und Tod.

Zielverstiegenes I, Himmel im Mittagslicht,
zitterndes Tirili, das aus der Lerche quillt:
Lieb, ach Liebe gewittert
flammenzüngig aus deinem Laut.

E im Weh und im Schnee, grell und wie Messer jäh
schreckst das Herz du empor – aber wie Balsam legt
labend auf das verzagte
sich das Amen des klaren A.

Bebend wagt sich das B aus einer Birke Bild.
Federfein und ganz Mund, flaumig wie Frühlingsluft,
flötenfriedlich – ach fühl im
F die sanften Empfindungen!
Doch das girrende G lehrt schon den runden Gaum
ihr, der Gier. Und das Glück, treulos und immer glatt,
es entgleitet den Gatten,
eh sich wandelt der Rausch in Scham.

Eh das H mit der Kraft heiliger Höhe heilt
das gebrochene Herz. Ob auch ein Buchstab nur,
H ist hoh: Allen Lebens
Atem ist sein erhabner Hauch.

Hauch, entstoßen der Brust, wildes, empörtes K,
das voransteht der Kraft, das uns den Kampf befiehlt:
Gott ist milde und lässt dir
leise folgen der Liebe L.

Gab das M uns im Mahl, gab uns das Maß, den Mut.
Warm und heimatlich M, wahrhafter Mutterlaut!
Wie so anders dein Nachbar,
hat das N nur ein näselnd Nein.

Springt das P mit Galopp über Gestrüpp und Klipp,
löst sich Lippe von Lipp, und das hochherr'sche R
dreht, ein Reaktionär, das
Rad zurück und beraubt uns rasch.

Schwarze Luft, und sie dröhnt von der Drommeten Zorn,
und im Sturm steht das S, sausend und steil und stark,
und es zischen die Wasser
schäumend über Ertrinkende.

Doch das schreckliche Wort, tönen wie Tubaton
formt das doppelte T. Treffendstes, tiefstes Wort:
Tot ... Wer fände noch Trost nach
solchem furchtbaren Eisentritt?

Aber Gott will uns gut, gab auch das weiche W,
das wie wohliger Wind über das Weinen weht.
Gab das Z uns: Es schließt den
Tanz, den Glanz und die Herzen zu.

*Josef Weinheber
1892 – 1945 (Sprachkunst Wort und Welt)
(Part 2 to follow)*

The Crossing (Part II: The Lemniscate)

Hiroko Kagawa, CH-Basel

1. The Lemniscate and the Secret of Space

The Phenomenon of the Lemniscate

If you concern yourself with the question of the crossing, you cannot do otherwise than speak about the lemniscate. The lemniscate, or the figure of eight, is one of the most important elements of form in eurythmy. In mathematics it is the sign for eternity. It is remarkable that this small, unpretentious loop of a line can indicate eternity. The chasuble of the priests of The Christian Community bears this sign as a significant religious symbol. What are the phenomena of the lemniscate?

The lemniscate is a form that returns to its beginning point. It is closed. This gives the possibility repeatedly to draw this same form, or to move it. But the circle and the ellipse—also forms returning to their beginning point—share this characteristic.

The lemniscate, in contrast to the circle and the ellipse, shows a crossing; it is so to speak a twisted ellipse. Through this the matter becomes interesting and complicated. Qualitatively seen, the two halves which arise through the crossing are not quite the same. The one side is more “inner”, the other “outer”. This “inner” and “outer” turns inside-out, whereas with the circle or the ellipse the inner or outer aspect of the form is clear and remains unchanged.

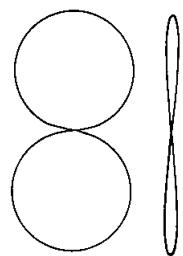
This is not noticed if you merely draw a lemniscate on a piece of paper, but in eurythmy it becomes clear. You walk a lemniscate, as in Fig. 1, following your nose. If you point with the right hand at the beginning to the centre of the first half of the eight, then with the second half the same hand points to the outside.

With the second half, where we experience the “outside”, we can no longer speak of a centre. Here the force no longer relates towards a point, as is the case with the first half. Here the periphery, or the plane, becomes relevant.

In the lemniscate polar forces are combined: straight and curved. According to the change of the lemniscate the relationship of straight and curve changes. The curve predominates the wider the lemniscate, and the straight line dominates the slimmer it is (see Fig. 2).



Fig. 1



b=170° b=10°
Fig. 2

In this way the lemniscate shows the polarity of “inside and outside”, “point and plane”, “straight line and curve”. In walking the straight part of the lemniscate, the “inside and outside” change place at the crossing point.

The “inside and outside”

What, in fact, is “inside and outside”? Does “inside and outside” only come about in eurythmic space? How is it in the usual xy-system of coordinates? A concern with this question

touches on "an archetypal secret, which is connected with the becoming of everything spatial" (George Adams).

In an xy-system of coordinates, one can say exactly whether a point lies on a line or inside/outside it, when the line makes a closed form. But this does not possess the quality which we connect in eurythmy with "inside and outside".

It is something connected to our experience; it touches on our bodily awareness. We have our normal upright form which through the skin separates us from the outer world. What is inside the skin we experience as "inside". This can be physical as well as psychological. In breathing we connect inside and outside, right into the inner organs; "contraction and expansion" come about. At the same time, however, "expansion and contraction" can be experienced by the soul.

In eurythmy we project this bodily awareness into spatial forms. Through this "inside and outside" of spatial forms comes about, unknown to the conventional, mathematical viewpoints.

Why can space possess the quality of living being? The physical three-dimensional space, which we daily experience or know in mathematics, is but an earthly or physical side of space. In reality, however, in its birth and development space has to do with the spiritual hierarchies, just as everything material has the spiritual as its background. Space, according to its true being, is spiritual.

According to Steiner's spiritual research, primeval space came about during Ancient Sun. On Ancient Sun the Spirits of Wisdom (Kyriotetes) rayed their "grace of giving" towards the periphery. There, out of this the Archangels were created on the surface of the Sun. After a while the gifts of the Spirits of Wisdom were reflected back as light by the Archangels to the middle-point. Thereby the Archangels became at the same time the creators of light. This giving and receiving between the hierarchical beings was possible because time had already been created on Ancient Saturn.

Through the change of time from earlier to later, primal space of "inside and outside" came into being. It was not yet physical and quantitative, but only etheric and qualitative; above and below, right and left did not yet exist. E. Marti describes this primeval space as one-dimensional space; through the air-element one-dimensional positive and through the light-ether one-dimensional negative. On Ancient Moon space became two-dimensional, and only on Earth did three dimensional space come about through the element of earth, for "space, too, goes through an evolution". Space became physical and material, as we know it today.

For this reason the etheric lies at the basis of everything spatial as the actual "architect", and a polarity has been hidden in space in which the physical aspect only presents the one side. The other is the etheric aspect. That is why George Adams calls the "inner and outer" the "primal aspect of space".

"Point and plane" as the starting point of polar forces

Take a [certain] space today. In it physical and etheric forces are at work, whose starting points and directions are different. The forces of physical space are centrally directed; all its influences radiate from centres and disperse in all directions into the widths. George Adams calls them "central forces".

In contrast to this there are the peripheral "universal forces". These always work from the "periphery", or from the plane. In anthroposophy they are termed the etheric forces.

As the starting-point of the contrary forces there exists the

polarity of "point and plane". The point in physical space corresponds to the plane in etheric space. With this one has to experience the plane as a etheric wholeness that is not assembled out of many points and fields of dots. Point and plane are qualitatively completely different.

The way the contrary forces work is made visible in "straight lines and curves"; the straight line as readiating force of the earthly element and the curve as the symbol of the spheric, universal forces.

The First Goetheanum

The lemniscate is the symbol of the penetration of physical and etheric space and their forces. In the lecture-course on the First Goetheanum, Steiner mentions that the lemniscate plays a significant role in all occult researches. It is then no wonder that this form is to be found in the arrangement of pillars under both cupolas of the First Goetheanum.

A line drawn between the pillars under the small cupola to the places between those in the larger cupola, all the linking lines cross at the point where the speaker's desk stood. By linking the end-points with the speaker's desk as the crossing-point, a form similar to a lemniscate is to be seen, the halves of different sizes.

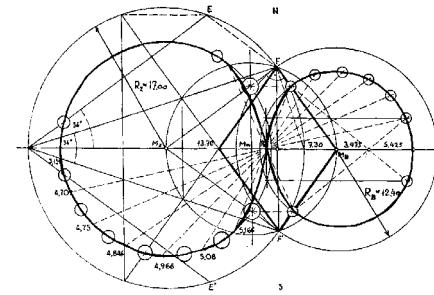


Fig. 3 The ordering of the pillars in the First Goetheanum

2. The Lemniscate Principle of the Microcosmos and Macrocosmos

The Cassinian Curve

Mathematically the lemniscate is a special form of the Cassinian curve, the curve of the constant product of the distance of one point to two central points. It is called the Cassinian curve, after its discoverer Giov. Dominicus Cassini (1625–1712).

Steiner speaks in detail on the Cassinian curve in the third lecture-course on natural science (1921). On one straight line two points A and B exist and we observe a third point M in relation to the existence of the distances to A and B. We have consequently the distances AM and BM and conclude that these two distances multiplied are equal to a constant size b^2 .

$$AM \times BM = b^2 (\text{constant})$$

If we take the shortest distance from A and B 2a, then $AB=2a$. The point M moves on a curve which can take on different forms according to the relationship of size from b to a. According to the conditions, the following forms of the Cassinian curve arise:

- if $0 < b < a$: two separate ovals appear
- if $b = a$: lemniscate
- if $a < b < a$: a symmetrical, twice indented oval
- if $b = a$: an oval without indents
- if $b > a$: ellipse-like, an oval reminiscent of a square. With an increasing b the oval becomes increasingly circular and bigger.

Fig. 4 shows the Cassinian curve with 7 different values of b, taken from L. Locher-Ernst, "Urphänomene der Geometrie".

- b=0.447a
- b=0.9a
- b=0.975a
- b=a (lemniscate)
- b=1.2a
- b=a
- b=1.897a

"We seek one another"

The Cassinian curve has something of a soul-quality in its metamorphosing form. Steiner took it as something creating a bridge from the merely mathematical to something qualitatively human. It stands almost at the beginning of eurythmy, for already in the first course Sept. 1912 he brought it to the attention of Lory Smits. The educational eurythmy-exercise "Wir wollen suchen—We seek each other", based on the Cassinian curve, was given in August 1915. It is an exercise for 2–4 persons.

"The transformation of a form to another is a characteristic of the astral world." Precisely this curve offers itself as the basis for encouraging the balance of the soul-forces of thinking, feeling and will, as can be seen in the following.

Experiencing the Cassinian curve with the soul, you notice that there are two decisive moments—the transition from the one oval with an indentation into the lemniscate, and the transition from the lemniscate to the two separate ovals.

If two people move at the same time, one from right end and the other from the left end increasingly emphasizing the indentations until almost touching the middle, a tension is built up. This is only released when their paths cross. Then

they are suddenly in another situation. On the one hand they were pleased about the refreshing meetings, on the other hand it suddenly becomes tiring. They feel like withdrawing. They part. Two separate ovals come about. Each goes his way, and from there in another way than before they can to be friendly towards their opposite partner.

The educational exercise "We seek one another"

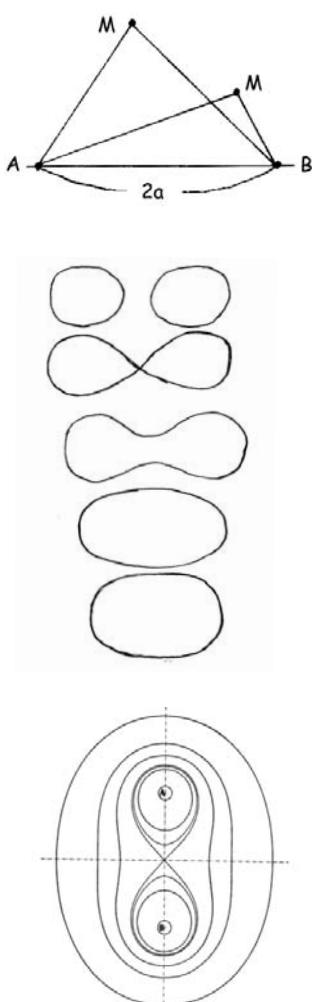


Fig. 4 The Cassinian Curve

er" is concerned precisely with this soul-drama. Since the exercise is described in "*Eurythmy: Its Birth and Development*" [GA 277a], p. 88, there is no need here to go into details, though I would like to indicate some aspects.

It is immeasurably significant for our astral body to move such a form as the Cassinian curve, which according to its lawfulness is tremendously adaptable. With a geometrical form our astral body more than usual is laid claim to, and the more complicated the geometry, the greater the joy.

Each phrase of the text can be taken as a soul-activity (will, feeling and thinking), for which each respectively receives its own choreographic form. The transformation of the form corresponds to the change of the constant b. Each transition has to be carried out through a decision of the individual will, and this is precisely the point about the exercise. The effect of the exercise, a strengthening of the power of decision and thereby to harmonize the soul-forces, makes it particularly suited for young people. They have to learn to control their freshly born soul-forces. The power of decision is "I"-power.

In the practice of educational eurythmy, a variation of this exercise—without crossing—is very popular. In this case the group divides. One half begins from one end and the other half from the other end of the oval. They pass over into the lemniscate, so that the two groups incline in the middle towards each other but do not cross. In itself this is a fine exercise, suitable for a large number of participants, but the original character of the metamorphosis of soul-force gets lost—a lemniscate without a direct engagement with the other through crossing over one's path does not address the feelings so strongly. Since the form spreads out into the whole room, the transformation of the form is no longer so clear.

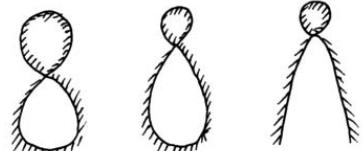


Fig. 5 Metamorphosis of the lemniscate into a loop

Proceeding from the basic idea of the Cassinian curve, further variations can be found. By holding the constant variable, there comes about, not a classical lemniscate but one with a smaller and a larger half-eight. And proceeding further, such a variation with the one half no longer closes but remains open. In this way you get a "two-branched Cassinian curve", the lemniscate becomes a loop (Fig. 5).

As everybody notices straight away, this form resembles the human being. By imagining the upper round form as the head and the lower part as the diverging limbs, it becomes

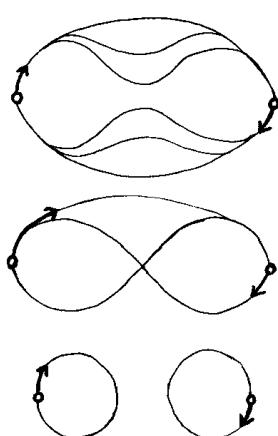
clear that the human body in its organisations of nerves and senses, and digestion and limbs follows the principle of the lemniscate, or the loop-forming principle.



Fig. 6

Ribs-Vertebra loop

How is the matter with the rhythmic system? Steiner sketched a loop-figure (Fig. 6), pointing here to the lemniscate as the principle of form. Our chest system incorporates polarity like that of the ribs and the vertebra, which form a loop-figure. The entire chest system with its 12 ribs is once more in itself methamorphosed from *cranial* towards *caudal*, where the upper ribs end in the breast-bone, and the lower end remains open. But the lemniscate principle of form also



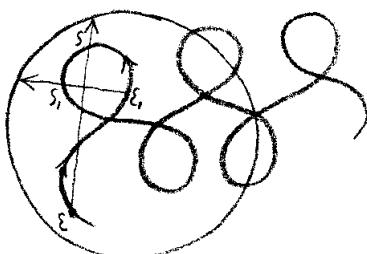


Fig. 7 Relative movements of the earth and the sun

exists in this metamorphosed area. With the threefold human being, the nerve-sense system is one pole and the limb-system the other pole; the chest-system contains a polarity and links both systems in the breathing.

The Movement of the Planets

Why does the human figure/organisation contain the lemniscate principle? Because the forces of the planets are at work in the human being as a microcosmos. The planets follow the principle of the lemniscate, as Steiner expounds in the third lecture course on natural science, mentioned above.

What the relationship of movements of the earth and the sun is, we only understand when we think it in one movement in which the one follows the other, yet at the same time they pass each other. The earth and the sun move in a lemniscate line that turns (like a screw), on which the earth follows the sun because of the tremendous gravitational pull/etheric suction of the sun (Fig. 7). The inner planets, Mercury and Venus, also move on a lemniscate loop, whose middle is the the earth's solar orbit itself. The outer planets surround the earth's solar path in their lemniscates. These complicated spatial movements, projected on to the plane, are shown in Fig. 8.

In his observations of the planetary movements Steiner emphasises that he does not intend to introduce a revolutionary novelty in astronomy. Rather he is concerned to produce a living relationship according to the reality between macrocosmos and microcosmos.

Meanwhile remarkable studies have appeared which show that this lemniscate world-system from a certain point of view is completely valid. This does not contradict modern astronomy. The conception that the sun does not move has been discarded long ago; we know the relatively high velocity of the entire starry systems. Our solar system is moving at c. 20 km per second towards the constellation of Hercules.

The geocentric and heliocentric world-conceptions of Ptolemy, Copernicus and Kepler known hitherto were necessary steps in the development of the consciousness of humanity. But in our modern age the picture of the universe has become so utterly mathematical and mechanical, that a

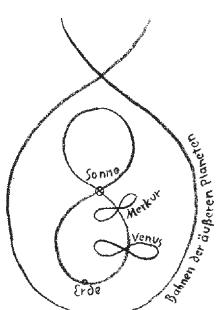
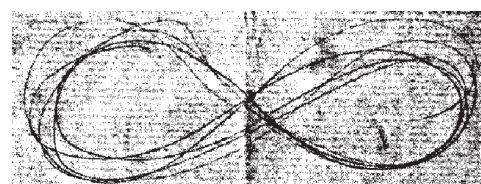


Fig. 8 Lemniscate path of the planets

relationship of macrocosmos to microcosmos is no longer recognized. Yet in reality the solar system is a "living spiritual system", whose creative force directly affect the human gestalt. The lemniscate in the human being and in the movements of the planets is the morphological expression of this. And we have to learn to view the human being as the "hieroglyph of the universe".

These thoughts containing the lemniscate renew the significance of the choreographic forms using lemniscates for eurythmy. Consequently the name "Movement of the Planets" for the exercise of continuous loops is a term corresponding to reality. This form is also termed "Merry Eights" because of Steiner's note, "in order to encourage healthy merriment".

To Clara Smits' question, what to do with a child who easily becomes dizzy, he gave an exercise to move a lemniscate first slowly and then increasingly quicker, following your nose.



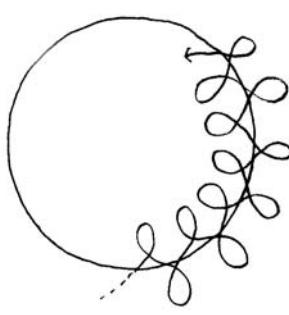
Rudolf Steiner's sketch to Clara Smits' question
move a lemniscate first slowly and then increasingly quicker, following your nose.

In moving a lemniscate you learn to concentrate, and to become aware of yourself; you turn back to the primal picture of your bodily formation.

It was a great concern of Steiner's, that people evolve new feelings for space, gaining spatial images on the basis of spiritual science. For physical space is only an abstract reflection of concrete, spiritual space. So he demanded an overcoing of the mere mathematical and mechanistic concept of space by supplementing with live and enlivening experiences. Eurythmy was created by Steiner out of this thinking. For this reason many lemniscate spatial forms are used, and all spatial forms possess qualities that lie on a higher level than the physical.

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A glimpse into a dispute between two musician friends

24 Préludes pour le piano forte dédiés à son ami J.C. Keßler par F. Chopin

Robert Kolben, Munich (1967–2003)

History

 ALL READERS of the *Section Newsletter* know Alan STOTT and his enormous effort for this periodical. I have known him for over 20 years, he was then one of my successors as pianist for Friedhelm GILLERT'S *Eurythmie-Bühne München*. As a welcome he brought an article with Chopin's unpublished sketches for his 'last' Mazurka in F minor op. 68/4. I had heard about them and was burning to see them. Why 'last' in inverted commas? Because there is a legend that Chopin wrote it on his death-bed, too weak to get up and play it—there is good reason to doubt the story but it is nice tale. We 'hit it off' together at once and have been firm friends ever since. He immediately took to my music library which is of course comprehensive rather than presentable and his eye hit on a lot of things that aroused his interest, including this analysis of Chopin's preludes that I had sketched for my own purposes when I played them for Gillert's stage group. It was only the skeleton of an analysis, quite incomprehensible to a normal person—but Alan is no normal person in that sense, he understood immediately. Years later he wanted to have it for the *Newsletter* but I said Rather not: I already have enough to do without a job like this, why make an exhibition of myself, who else is interested in so specialised a subject? He had already talked me into revising *Beethoven and Number* (Easter and Michaelmas 2002) and although it had already been published before, I severely underestimated the amount of work it turned out to be—you gain some new aspects in 20 years, or you ought to.

So he did it himself (Easter and Michaelmas 2003). I could say he purloined my analysis but I don't really mind, and he

explicitly refers to my work even though he doesn't leave much of it, sketchy as it was already. This would not need to worry me except that he can't refrain from remarking that I objected to his publication—it was preceded by a lively and cheerful exchange of e-mails—so there's nothing left for me to do but go into the reasons for my objection. I would have much preferred to keep our always friendly argument between us, why run one of my best friends down in public?

So Alan's first success is after all to make me elaborate my sketch to a painting that not only musicians like Alan Stott can understand and then line out as briefly as possible where I think he errs.

A cycle through all major and minor keys

 RELUDES are really pieces that precede something else, e.g. BACH's preludes and fugues or his preludes to a suite of dances or other movements; each of DEBUSSY's twice 24 preludes seem to me to lead to the next one; note that they are rather impressionistic pieces with titles that come at the end—music as a prelude to an impression the listener can have afterwards? But that might be the subject of another essay (I hesitate to say so, Alan will want me to write about it...). That was not Chopin's kind of ingenuity. A cycle through all major and minor keys evidently refers to *Das wohltemperierte Klavier*, so he thinks nothing of calling them preludes even without fugues to follow. (It is not generally known that a fugue by Chopin actually exists, not even an early examination entry but a late work of 1841, in A minor, in 2 voices, I played it for Gillert's group.) Since Chopin there have been so many sets of 12 or 24 preludes with or without fugues that no one can list the composers.

While Bach progresses chromatically, hurling the listener from one extreme to another, Chopin's more gentle nature makes him follow the circle of fifths. Bach seems to have deliberately refrained from all thematic connexions, not even the fugues refer to the themes of their preludes. Ferruccio BUSONI thought he could see such relationships and made the E_{flat} prelude of Book I precede the E_{flat} fugue of Book II, but this would have been too obvious for Bach.

But Chopin lets a simple interval gradually unfold, soon including rhythms. He may have thought of the beginning of BEETHOVEN's 9th symphony, the first work ever that does not open with a thesis that is already there but uncertainly experiments with intervals, standing aside almost like a consciousness-soul spectator, to see what will come of it. Beethoven is no doubt the first composer who used his consciousness soul, and his first followers were BRUCKNER and SIBELIUS. No one suspected this piano-dreamer Chopin of possessing such analytical prowess, and it may not have been his consciousness soul that induced him to this gradual development of his theme. However, the late *Polonaise-Fantaisie* in A_{flat}, op. 61 of 1845/6 also gradually collects its melody in the introduction.

Thematic development

Section One

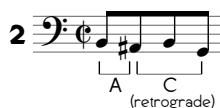
Prelude 1 in C major (written in 1838) uses 3 phrases:

- A. rising and falling seconds through the whole piece,
- B. dotted rhythm through the whole piece, resulting in
- C. bar 5:



Climax at the Golden Section, bar 20/21 of 34.

Prelude 2 in A minor (1829) combines A, B and C: in the introductory bars of the l.h.:



in the r.h. melody in the dotted rhythm B:



The tune increases the interval from the third to the fourth.

The bass introduces a new phrase D, the ostinato:



(The Polish 'Urtext' not only destroys Chopin's 2-part writing for no apparent reason but replaces Chopin's c by e 'because it is too slow for c !')

In bar 6 the rhythm B and ostinato D find their final form:



The prelude closes with a combination of D and C:



Form (bars)

2+4+1	4+1	1+1+4+1	4
7	5	11	
12		11	
	23		
	(1:1)		

Prelude 3 in G major (1831) inverts C with the fourth of Prelude 2:

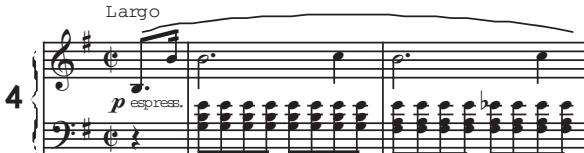


Form (bars)

2+8+1	16+6
11	22
33	
(1:2)	

Final note B leads into the next prelude.

Prelude 4 in E minor (1838) quotes the second A (also as a third in bars 10 f. and 18 ff.) and the dotted rhythm B in the melody and the ostinato D in the accompaniment:



Prelude 5 in D major (1838) continues with the same theme a tone lower:



Section Two

In **Prelude 6 in B minor** (1838) phrases A, B and C acquire their final form as a new element that will be prevalent in the next 7 preludes:



while a bell sounds *ding-dong* in the r.h. as the ostinato D:



almost anticipating RAVEL's *Gibet*. The new element continues in

Prelude 7 in A major (1836) in the same rhythm and with the same notes:



Prelude 8 in F# major (1831) starts with the same notes in the same rhythm:



which is all that remains at the end of the prelude:



The rhythm leads directly to

Prelude 9 in E major (1838)



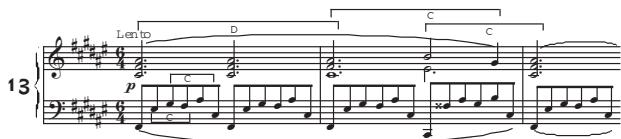
Climax $\frac{2}{3}$ of the way through in bar 8 of 12 in A major. The corresponding prelude in the second half of the cycle, No. 17 in A major with 4, rather than 4 \sharp will answer with two sections in E major.

Prelude 10 in C \sharp minor (1829), **Prelude 11 in B major** (1838) and **Prelude 12 in G \sharp minor** (1838) all use closely related variations of the three phrases. Note especially the seconds in the r.h. of No. 12, while the ostinato D increases from a mere repeated note to an ostinato bass



Section Three

Prelude 13 in F \sharp major (1838) continues with the same phrases:



also in the middle section:



where C increases to a sixth; the ostinato C will now assume a new importance in the next 6 preludes.

Prelude 14 in E, minor (1838):



We simplify it to:



Prelude 15 in D \flat major (1839) is not only the most famous

and probably the last one to be written but it is the central piece at the Golden Section 15 of 24, which sums up all the preceding:



Let us call this the principal theme E of the whole cycle.

The prelude is ternary like its counterpart 13. The ostinato D that pervades the whole piece, particularly the middle section, is said to derive from the sound of the raindrops that gave the prelude its nickname.

Prelude 16 in B \flat minor (1839) opens with the ostinato D

and continues like its equally breakneck counterpart No. 12 with an ostinato bass:



Prelude 17 in A \flat major (1837) quotes the main subject of

No. 15, first with a third instead of the second and then with a fifth instead of the fourth, while the accompaniment has the ostinato D:

Both middle sections are now in E major, conversely to the counterpart No. 9

Prelude 18 in F minor (1838):



Many repeated notes towards the end.

Section Four

Prelude 19 in E \flat major (1838) develops the principal sub-

ject E further:



Prelude 20 in C minor (1838), Prelude 21 in B \flat major

(1838), Prelude 22 in G minor (1829) and Prelude 23 in F major (1838) make scant use of our phrases A to E, but the final chord of 19 leads directly into 20 and of 21 to 22; there is also a distinct relationship between 22 and 3.

Prelude 24 in D minor of 1838 returns to the themes and rounds the whole cycle to a unit:



Mood and keys

 HERE is no end to the attempts made through the centuries at characterising the keys. What can be said about them? Not only is this not the purpose at hand, but the mood of a key is one of those musical attributes that escape verbal description. In all the countless descriptions I read about the subject, not only in anthroposophical literature, I never found anything that expressed musical thoughts with the precision of words but only vague descriptions of 'atmosphere'; I might even call it plain twaddle. In any case there is no agreement whatsoever among all the many attempts. Johann MATTHESON (1681–1764) was probably the first to describe all the keys in some detail, but already his contemporary Bach made completely different use of them. MOZART's 'own key' of G minor sounds quite different in a piece composed by Beethoven whose 'own key' was C minor, and so Mozart in C minor sounds a bit like

Beethoven. Anthroposophical musicians swear by the planetary and zodiacal equivalents of notes and keys as laid down by Anny von LANGE in her *Mensch, Musik und Kosmos*; she derives her authority from Rudolf STEINER who unfortunately said very little about the subject and he even seems to contradict himself from one occasion to another: 'C = ♂' (von Lange), 'C = ♂' (Maria RENOLD: *Von Intervallen, Tonarten, Tönen* [Of intervals, keys, notes]). As always in Steiner, it depends on the situation, that is the *moral phantasy* of the consciousness soul which defies systematisation; a system is exactly what Lange tries to make of it, but this is rational soul. Moreover in her book she fails to distinguish between what she derived from Steiner, much of it in personal conversation so that we cannot check it, and which gaps in her 'system' she filled herself. I personally never derived much help from it in my playing, teaching, composing or understanding music in general, useful as it may be in other ways. Let us hear a word by Eduard HANSLICK (1825–1904) from his essay *Vom musikalisch Schönen* (On beauty in music):

It makes no aesthetic difference whether Beethoven chose a story for any composition or even all of them: we do not know it, therefore it does not exist for us in the composition. This alone is present, and just as no lawyer will accept anything not present in the files, nothing outside a work of art plays any part in the aesthetic judgment. If we are able to connect the parts of a composition, then this connexion must be the result of *musical* considerations.

Hanslick has been much disparaged because he did not understand WAGNER, who in return ridiculed him as Beckmesser in *Die Meistersinger*. Hanslick was not understood either—what match could he possibly be for Richard Wagner? But Steiner had a high opinion of him, he must be judged on his own terms. The passage cited refers to the then prevalent fashion of interpreting all kinds of programmes into Beethoven's symphonies, which infuriated Beethoven even though he himself made many remarks to friends in this direction. But if anyone outside his closer circle asked such a question he always answered 'Just listen to the music, it says all there is to say.'

According to Hanslick, music has a purely musical *content* but no extra-musical *context*. Music can be composed for such a context, be it a programme, a certain mood, an impression, but it is not possible conversely to extract this context from the music. Some suggestions to try this out: Bach's *Capriccio on the Departure of his Beloved Brother*, Beethoven's *Pastoral* symphony, SCHUMANN's *From Strange Countries and People*, any tone-poem by STRAUSS, Debussy's *Cathédrale engloutie*: the music alone will never disclose the title or programme. Take Beethoven's E_{flat} sonata op. 81a, 'Farewell—Absence—Return': you immediately think of a pair of lovers, but it was Beethoven's pupil Archduke RUDOLPH who was leaving Vienna for a few months.

It is not so very different with the various keys. Bach's 'well-tempered' clavier was not in our modern *equal temperament*. I once tuned a piano *wohltemperiert* after the reconstruction by H.A. KELLNER—Bach was too much of a musician to write any theory but Kellner reconstructed his tuning method from Bach's profound knowledge of humanistic number theory (see below). The effect is astounding. The semitones are not equal and the keys all have a different character. Bach's keyboard works should really only be played on instruments so tuned in order to hear them as Bach intended.

Our equal temperament, a child of the consciousness-soul age, divides the octave in 12 semitones that are mathematically equal, and all keys have the same character. Do they? Every musician knows the differences between them, even between individual notes. This can also be tried out by transposing any theme into different keys. You will soon discover that the composer is always right, of course he is. But you will hardly be able to describe it, only talk around it in extra-musical terms. It is a purely musical phenomenon for which language has no words. Steiner already said the more you talk about music the further you get away from it, even so he said many pertinent things about music. Hanslick cites a poem by Emanuel GEIBEL (1815–84):

Why can you never describe music in words?
Because it, a pure element, scorns image and thought.
Even feeling is only a river-bed dimly shining

Through the sound streaming over it, swelling and waning.
Even the above thematic analysis of Chopin's preludes says nothing really relevant to the music itself. All talk about atmosphere in keys is...

Pseudo-esoteric moonshine

ANY years ago Alan gave me a fat book by Hertha KLU-GE-KAHN, *Johann Sebastian Bach: Die verschlüsselten theologischen Aussagen in seinem Spätwerk* (The encoded theological statements in his late works), in which she convincingly proves that Bach used humanistic number theory and other old knowledge to promote his theological views through his music. Why did he do this? Because he was a musician and not a theologian or philosopher, as has already been remarked, but, possibly more importantly, because his Lutheran employers of St Thomas's in Leipzig might very likely have accused him of blasphemy and fired him, which he could not afford with the big family he had to support. But it was evidently important to him and he hoped for a future that might decipher his code.

Now there is a more recent event that plays a part. Maren STOTT performed Chopin's preludes with her group *West Midlands Eurythmy* and Alan had heard about our hours of magic with Gillert. He fell in love with the preludes, rehearsed them with the group for a whole year and bent over backwards in his attempt to find in them something like what Kluge-Kahn had found in Bach, in order to make such a contribution of his own. Many anthroposophists would like to see something esoteric in music, and there is no doubt much of the sort left to be discovered.

But Chopin is not Bach, and anyone who knows the two as composers and as persons will easily convince himself of the possibility that Bach concealed deeper meanings by the use of numbers, whereas Chopin would never have hit on such an idea, apart from the fact that he quite lacked the reason for it that Bach had. If you like you can say that it may be hidden in Chopin's music without his knowledge. Well, maybe.

Beauty lies in the eyes of the beholder. But interpretations should lie in the thing interpreted and not in the interpreter's brain. It is one of the errors of materialistic science to try and prove a hypothesis instead of just trying to see a thing objectively and without personal hopes and wishes, in the sense of the consciousness soul—hopes and wishes will only falsify the result. You can prove anything if you try hard enough. (This is the way Chopin lets his theme evolve, more or less of its own accord.)

In my phrase C Alan would like to see the well-known theme B-A-C-H, and not only there—I think you do have to try very hard to hear B-A-C-H in a rising third and falling second. Indeed, there is hardly any music that does *not* quote B-A-C-H in some form or another. I pointed this out to him long ago and even found it in the very first work I examined, namely in PALESTRINA's *Missa Papae Marcelli*:



But if he is already satisfied with 4 notes of a chromatic scale (Prelude 4, bar 4, his example in the *Newsletter* for Easter 2003, page 32):



then any chromatic scale can represent B-A-C-H. (It may be questioned whether the example next to this one from the same prelude is in the least convincing.)

The many crosses (pages 32, 33) appear in almost any music every few bars, e.g. in the German nursery tune 'Hänschen klein':



In any case, Chopin has no need to quote B-A-C-H, the 24 preludes through all major and minor keys are sufficient reference to *Das wohltemperierte Klavier*, that is the very reason Chopin calls them preludes which they are not.

Some of the other numerical relationships in this section are indeed remarkable discoveries, and they do not ascribe esoterics to Chopin.

The esoterics come in part 2 of the article (*Newsletter* for Michaelmas 2003). On page 20 the preludes in the 12 major keys are related to 12 'Amen sayings' of the Gospel of St John by one Andrew JUKES of 1879, but Alan Stott forgets to give any reasons for these relationships—the content of the pieces (Hanslick) certainly does not provide them. We must almost be grateful that he refrains from referring to so many other 'twelves' that exist.

Now I must quote half a paragraph (page 19):

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*.

This is, like the relationship to the Amen sayings, pure invention. There is not the least evidence that Chopin, unlike Bach or even Beethoven, had anything else in mind but just the music or that Alan Stott is the first person to understand Chopin's preoccupation with death correctly.

The 6th pair of preludes, in B major and G \sharp minor, is taken

as an example in an attempt to confirm the above statement (pp. 21 ff.):

- 'The dragon-fly' (von BÜLOW); 'The virgin's wish' (CORTOT).
- 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.' Chopin's B-major Prelude has 'something lightly transfigured, a certain suspended, butterfly-like gracefulness, something etheric, leaving the ground of the earth

already behind it as it were, corresponding to the peculiarity of B major. The earthly here is already left behind as though we drifted off with this key up into the super-earthly.' This grandiloquent sentient-soul prose poem from H. BECKH: *The Sprache der Tonart* (The language of tonality, 1932) that is supposed to describe a piece of music, is quoted here in all seriousness, without even a trace of tongue-in-cheek, not to say irony.

- 6th Amen saying: 'Verily, verily, I say unto you, Before Abraham was, I am' (St John 8:58). This halfway peak proclaims the undivided human being; Creator and creature are one.

That is exactly the vague description of atmosphere, gushing twaddle from the sentient soul referred to above—not the Gospel saying of course but its reference to Chopin's music.

What about other works in B major? In this key Chopin himself wrote a nocturne, a mazurka and a long B-major section in the great mazurka in B minor. None have anything 'lightly transfigured', no 'suspended, butterfly-like gracefulness', nothing 'etheric, leaving the ground of the earth already behind it as it were', any more than most B-major works by other composers: e.g. the preludes and fugues in both parts of the '48', the B-major variations at the end of Beethoven's G-minor Fantasy op. 77, the brilliant B-major sonata by Schubert or both versions of the great trio op. 8 by Brahms. In this light, Chopin's prelude does appear more like an exception cited by Beckh (and Alan Stott) in order to prove an a-priori hypothesis. This kind of wishful thinking is exactly the major error of materialistic science.

- 6th key in the circle of fifths.
- Written in $\frac{4}{4}$ time but alternating with $\frac{3}{2}$ hemiola bars, the middle section of the r.h. bars 3–20 is in $\frac{3}{2}$ throughout.

It is certainly not! Only bars 5, 9–10, 17 are hemiolas. To explain: from the Greek 'the one-and-a-half-fold', defines the change between 3×2 and 2×3 :



(The change of time-signature is not written of course.)

So what? Hemiolas have been a perfectly normal part of composition technique ever since the medieval rhythmical modi and a particular favourite in late-medieval and renaissance mensural music. Can it be the number six (6th pair of preludes)? But No. 17 in A \flat is also in $\frac{4}{4}$ and has 6 $\frac{3}{4}$ in every bar, Nos. 1 and 5 in C and D major have 6 $\frac{3}{4}$ in every bar, the latter with many hemiolas (example 5).

These are only 5 of the 15 sections about this prelude but the others are hardly less open to doubt.

Overall form of the cycle of 24 Préludes by Chopin

IT IS NOT NEW that the 24 Préludes are a cycle and nowadays they are often so played. But to my knowledge it has never been proved by detailed thematic analysis why this is so, neither do I know of any research into the overall form and its striking symmetry. There is a wide-spread prejudice that only German composers, especially 'the great' Bach, Beethoven, Bruckner, Brahms used their brains when composing or—more politely: did any constructing. Debussy, as

the notorious critic Monsieur Croche, scorned Beethoven for this, but of course he used his intelligence and constructed his music no less even if in a rather different manner. The prejudice remains that when Mozart or Schubert composed the music just fell like ripe fruit from the tree into their mouths. This may explain why no one seems to have racked his brains before about the question of the cyclic quality of the 24 preludes. Hanslick has already been cited: If we are able to connect the parts of a composition, then this connexion must be the result of *musical* considerations.'

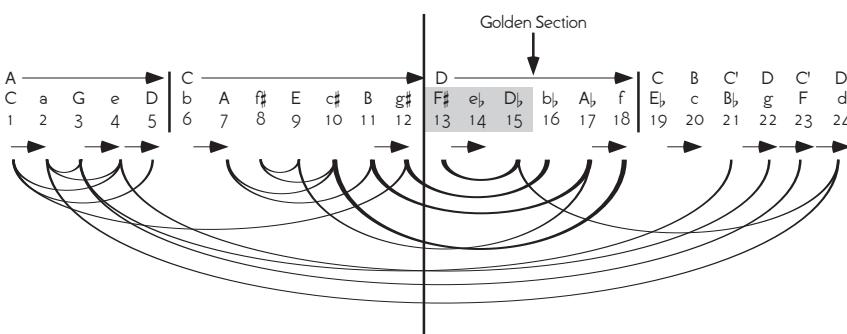
Now every music teacher knows that these three masters, so popular with pupils, are very hard to play. Arthur SCHNABEL said Mozart is too easy for pupils and too difficult for musicians. How often do we hear them in the concert hall—and how seldom do we hear them *really!* Brahms or Beethoven are more difficult only technically, but at the end of their lives they also ascended into the regions where the content is not so easily expressed in words—that is the truly esoteric part of music. Beethoven's Diabelli variations, his late Bagatelles opp. 119 and 126 and the last 5 string quartets, some of Brahms's last 20 little piano pieces, his clarinet trio, quintet and sonatas, and the *Four Serious Songs* are also 'too difficult for musicians'. Music itself cannot be analysed, only the constructed part of it, and that can be analysed also in Mozart, Schubert and Chopin. The thematic development of the 24 Preludes would have long been known if they were by Beethoven.

The overall form can be shown graphically. It is not so surprising that this is rather like the seven-armed candlestick of my Beethoven article, after all, very many pieces of music show a similar symmetry. The seven sections of the Diabelli variations with their $7 + 3 + 7 + 3 + 7 + 3 + 3$ variations are rather more unusual and any reader is welcome to see in them a hidden meaning if he is so inclined.

Summing up

- Unlike Bach or Beethoven but like most composers, e.g. Mozart, Chopin composed only music
- Keys evoke moods that have a different effect in every piece, defeating generalisation. All a sensitive listener can do is hear if a transposition sounds wrong.

Many anthroposophists will like the esoterics which Alan is trying to see in Chopin's preludes and they will condemn my 'sober' and purely musical view. Why should I have anything against their praising one of my best friends instead?



"The area of the fifth"

In answer to Robert Kolben

Alan Stott-GB Stourbridge

"*Man partly is and wholly hopes to be.*" R. Browning

How often do we actually *agree* with the objections of bona-fide critics, at least, as far as their observations go? Robert Kolben recognizes the difficulty of writing about music. By claiming, in essence, "*Chopin does not think like Bach, therefore you are wrong*", he is resolutely refusing (I maintain) to go on to interpret the musical phenomena. Herr Kolben's exemplary analysis apart, he misunderstands my theses and observations, intended as Goethean. In particular, he mistakes what is described as Intuition for his idea of inappropriate Imagination. Baconian intellectualism, too, is beside the point.

"[T]hird-rate late romantics" are—as stated—the *forgotten* composers of yesteryear; obviously *not* the great composers listed by Robert Kolben. Then, of course the phenomenon "hemiola" is not limited to No. 11, neither are my remarks inaccurate. The whole point—as noted—is Chopin's free use of this perfectly *normal* technique precisely in No. 11, the sixth prelude in the major. In the context, could a more natural piece of music be cited of the marriage of heaven and earth, which in symbolism has always been recognized as the nature of the numbers 6 and 11 (as $6 + 5$), achieved in 27 bars, *i.e.* 3, the number of the Godhead, intensified to the power of three (3^3)? Again, scientific method *in itself* is not at all "materialistic", but one, if not *the*, achievement of the human spirit, the fruit of the entire cosmic evolution so far. For Steiner, science is not defined by any particular field of enquiry. Natural science trains in self-education. The method is freed from the sensory world and "applied to the realms of the non-sensory" (GA 13, Chap.1).

Music and life

All composers since Bach have learnt from the master—a process far more significant than an accusation that my suggestions unjustifiably read Bach's thinking into another composers' score. For Bach, music is complete human expression where all the polarities of life unite—this is the seer's consciousness. Chopin's Preludes, op. 28, I suggest, reaches the same level, in this case *because* he kept solely to the musical elements—these include the numbers 1–12 in a work devoted to the twelve key-centres.

Even sonata form, for example, is drama in music, as Tovey points out and which so disgusted Josef Matthias Hauer (*Deutung des Melos*). Need it be emphasized that music does



Rembrandt. *Jacob Wrestling with the Angel*, 1658. Berlin, Gemäldegalerie. A somnambulist Jacob wrestles all night to secure Michael's blessing. Owen Barfield (*Anthroposophical Quarterly*. Vol 1. No. 1. Spring 1956) suggests the blessing is the gift of the divine-human alphabet. The painter interprets the "struggle" more as an embrace, physically weighty but spiritually weightless.

not illustrate concepts, esoteric world-views, or even life itself? Rather, the act of composition—indeed, the musician's life by definition—interprets life from the inside by portraying it "in musical sounds". To deny the ego and western developments generally was the course set by Hauer with his atonal "12-note game", against which abstract tendency Steiner made practical suggestions by creating eurythmy, right into specific "choral" (i.e. social) details (GA 278, lecture 5).

The crux: Michael's blessing

In this context, the correspondence of a specific series of twelve helps one performer to interpret Chopin's Preludes, and he feels duty-bound to pass on the tip. The actual suggestion is this: A correspondence of twelvehood is objectively present and was intuited by Chopin. *How could a creative artist have done otherwise?* The discussion is neither about an abuse of a Greek ideal of visual beauty and harmony, nor indeed anything to do with Greek philosophy, but about that other, ancient Hebrew pole: sacred, aural purity. We know the abolition of idolatry—fixed images—was achieved historically by a tremendous struggle, led by the ancient Hebrews under Michael's "first mission" (GA 194). Hauer, as Steiner points out, continued the historic struggle against the "thematic element"—music as image and, above all, drama—nevertheless ending up with an abstract system. But Jacob's actual initiatic struggle with the Archangel Michael (Gen 32) is now history. Idolatry ("esoteric wishy-washy", "moonshine", and all spiritual luxury, too) should be reinstated neither in music, nor anywhere else. The interesting developments concern neither idolatry nor systems, but the middle way, correspondence with reality—to which Michael now beckons humanity. He is no longer interested

in anything national. It should be clear that:

- (i) what Bach in the instrumental cycles experienced in all his hidden, sacred models (which is the reason why he chose them),
- (ii) what (I suggest) Chopin experienced in the circle of fifths and that led to his creative response in the Prelude-cycle (whatever his conscious mind thought about it is unknown),
- (iii) what Andrew Jukes describes as the spiritual path in the Johannine "Amen sayings", and
- (iv) what Steiner gave as the deepest musical insights and techniques—"the area of the fifth", the "meditation for musicians" (Dornach, 2nd Dec., 1922. GA 283) and the angle-gestures of music eurythmy (not to mention the alphabet and "human nature, as that nature is", i.e. the zodiac and planetary gestures [GA 279, lecture 10]),

ALL portray the same "manifest secret" because there is ONE heart at the world-centre. Certainly, it takes the consciousness-soul to recognize that fact—which by definition then opens to spiritual concerns, not atavism and least of all "wopsy-washy" throwbacks. *But this is not in contradiction to a technically pure art of music. On the contrary, it demands this stage precisely in order to take it further.* The consciousness-soul, or the spiritual soul, is to be spiritually developed. We are concerned here with Michael's present, or "second mission"—spiritualization of the body, in order "to behold the spirit"—which, moreover (in the least inadequate terms), is completely personally human and musical. There is no deeper basis for the body than the Twelve.

Since Bach's lead, the focus in, and of, models for correspondence is self-knowledge—not of a self but in relation to the Self, the heavenly human being Who once walked the earth, reappearing in their (Bach's, Chopin's, Jukes's) and our hearts. *The precedent for linking to the Christ-Impulse is Steiner's far-reaching words spoken in Torquay, England (GA 243), where many musicians take "the area of the fifth... the boundary between the human and the cosmic" to mean the circle of fifths itself, "in major" for the outward journey, "in minor" for the return.* Chopin knew this journey. It is, of course, up to us to see it in the sense of a Michaelic "blessing".

Finally, by suggesting poetic images to correspond to musical moods, Cortot, Beckh, and other literary-minded critics of their calibre, intend no discernible idolatry. Humble images—never claiming to be exclusive—can be helpful for artists, perhaps rather more than philosophical language. In the fifth post-Atlantean epoch, Nature is appearing within human consciousness. Her previous works (so-called "without") are recognized (now "within") as parables of the creative Spirit (Owen Barfield, *Saving the Appearances: A Study in Idolatry*. Wesleyan. Middletown 1988).

The way ahead

"Forget the ideology; enjoy the music", as people say, could be taken

- (i) as the advice of Everyman to remain in the astral, musical element—a remaining-asleep to the real creative processes;
- (ii) as the conviction of committed musicians that "it is all in the notes and rests"—a rather old war-horse, for no musician today denies this truth; or
- (iii) a further stage points out that we wouldn't possess the musical compositions in the first place without the ideolo-

gy. Living ideas, for example, the circle of fifths, the “Amen sayings”, the angle-gestures of eurythmy, and Steiner’s “mediation for musicians” are emphatically not abstractions, but (as my articles try to show) models, or pictures, of the universal human being. Owen Barfield argues that:

- (a) A dreamy “original participation” in nature was followed by
- (b) an awakening (the scientific revolution). If, then, we are awake, we are
- (c) to develop a conscious “final participation” in nature, now to be found as the “inside” of the human mind—a path towards this consciousness is recognized in Steiner’s remarkable artistic creation, the *Calendar of the Soul*. Beethoven’s *Pastoral Symphony*, too, is a pioneer work, on a completely different level from, say, Vivaldi’s *The Four Seasons*.

Understandably, the “atonal concept” of twelve, omitting the system of seven, is recognizably thoroughly abstract (uninhabited), as is Hanslick’s “tonal arabesque, notes without content” (GA 278). People—alas! the present writer, too—wish so much to remain “with their astral body in a state of repose”, simply reacting (“artistically”, but of course!).

People go to any length to avoid thinking. Yet thinking is not the absence of devotion, nor devotion the absence of thinking. Steiner ends *Eurythmy as Visible Speech* by reminding his audience (p. 240) that “[e]urythmic technique must be won out of a love for eurythmy, for in truth everything must proceed out of love”. The constant challenge, then, really is universal, whether to wake up *in* the processes of the notes, to wake up *in* the process of thinking and its product thoughts, as well as *in* artistic gestures that show glimpses of the spiritual world, for “in any sphere of art... it is *in* the technique the soul must work.” (p. 10). But we know that the soul’s awakening is another name for crossing the threshold—*in* our consciousness it takes place, where *all human reflection* (science, art and religion) essentially, holistically, *meet*. Here, when we are privileged to attain it, is the source of art that “reveals the soul and spirit”, no less than of the criteria for bona-fide criticism—and construction.

Knowledge is ultimately one because the world is one, demanding a monistic philosophy. We are to overcome all dualism. To point out the imperfect, fixed thinking of Anny von Lange is understandable; to scorn the linguist Hermann Beckh for not writing like a trained musician is simply silly. Or does this impatience with literary categories—and let’s include the Baconian objections and accompanying scorn—my critic’s defence-mechanism, simply a foil to guard his own richly intuitive musical nature? Yet literary categories including those of sacred literature are not taboo for musicians; moreover, music is meant for humanity, not just for musicians.

Inclusive studies—Baconian science or spiritual science?

Seeing life whole and trying to avoid the dangers of specialization, we can appreciate why Steiner began his career advocating Goethe’s holistic science; he also called it “Pauline” more than once. The first and greatest Christian theologian laid the foundations of a modern spiritual science, prepared in more detail by Goethe, Coleridge and others. The latest research shows how Bach achieved the unity

of science, art and religion. This (my articles suggest) is to what in his op. 28 Chopin paid homage with his conscious *and* his intuitive mind. Both aspects of one and the same mind have epistemological status. Against all our uninformed prejudices, this composer has achieved in his Preludes what those thinkers (Paul, Coleridge, Goethe, Steiner...) explain in their inspiring and thoroughly *musical Logos*-philosophies. These are not legalistic studies.

I chose a direct and (as far as I can possibly tell) eminent-ly musical parallel with the Johannine author. Later, as Christian Rosencreutz, he even gave up his life-body—it “works far and wide in the world” (Dornach, 1st Feb., 1920)—to assist in the tremendous change humanity is *still* experiencing from the fourth to the fifth post-Atlantean epoch. The possibility of spiritual research, since Steiner, is established whatever one’s own particular complete or partial failures. His followers (he calls us “dear friends”) can at least step beyond a library-style categorising of *subjects* to appreciate that to which all such above-mentioned human spirits (not just the great composers) dedicated their creative *lives*. *The path is the proof*. My own suggested conclusions are based on more than the homely anecdotes related by Herr Kolben.

Michael’s opponent, the spiritual being who wants to dragoon the human race, is possibly already in incarnation. The choice today is to progress by practising spirit-vision, or, alternatively, to remain a husk of man. “Where there is no revelation, the people cast off restraint” (Prov 29:18). Does my critic perhaps agree on more than it at first appeared? I intend to be neither unfair to any of my critics, nor to over-exercise my own Baconian, legalistic thinking—apparently we are *all* tarred with the same brush. To conclude, I may be permitted to express my deepest gratitude to Robert Kolben for his example—his high standards, his insights, colleague-ship, sustained interest and constructive criticism (hours of work!)—and not least for the change for the better he wrought some twenty-five years ago in some, well, rather unlikely human material.

There is so much good in the worst of us
There is so much bad in the best of us
That it does not become anyone of us
To find much fault with the rest of us.

REPORTS

Some of the work of the Performing Arts Section 2003/2004

Werner Barfod, CH-Dornach

From the work of the four areas of the performing arts: acting – eurythmy – music – puppetry, which are at work in the most varying fields of life, a report on some of the foci:

Research

In courses and conferences in about 10 different places in Europe, there were possibilities to deepen and extend the artistic methods of eurythmy practically to work on and experience the results of the research.

In May Anne Hildebrandt-Dekker's book "*Energetische-meditative-eurythmische Räume – entdecken und beleben*" was published. A way of working "to deepen the instrument" as the basis for work in eurythmy.

Eurythmy Trainings

The move to achieve a contemporary method of training has been intensified. A shared enterprise in networking the monitoring of young eurythmy teachers in Waldorf Schools in Germany, Austria and Switzerland has been worked on. We have taken up investigating changes in the students' constitution during the training. Further training of the tutors has been further pursued. The first steps in "ways to quality" have been taken in the area of social development.

Eurythmy: its artistic statement

stands in a situation of tension between large projects searching for new expression in movement ("Mimages") and classically filled movement in musically symphonic form (Beethoven's 7th Symphony). For Easter 2003 "Eurythmy in the midst of the world" with children of all age-groups, amateurs and artists showed the effectiveness of eurythmy in society. In summer 2003 in The Hague artists presented programmes with new concerns. In master-classes work on the projects continued openly.

In two "eurythmy meetings" at the Goetheanum, a deepening work in perceiving the artists' concern, practising with those interested, and meeting and discussing with the artists took place. With the students of the final classes of all the trainings something similar was attempted in the summer.

For Easter 2004 eurythmists will work in a professional conference in Stuttgart with the question how artistically to form the counter-forces in speech eurythmy and music eurythmy with the elemental beings.

In drama

in regularly held discussions corresponding questions on the future tasks of acting were worked at. We have begun with a eurythmy discussion group on similar questions. This of course touches directly on the questions concerning the new production of Goethe's "Faust" with Wilfried Hammacher.

This is a unified work of art; to its premiere in Easter 2004 we look forward with expectation and interest. It is making enormous demands on all participants and of the Goetheanum as a public cultural centre.

Music

Fruitful Section working days and conferences were organised on the theme "Listening" in the comprehensive sense in various places. The Cambridge Music Conference (GB) reached a special level and colourfulness.

Puppetry

experienced an exciting time with the question of the continuing of the work at the Goetheanum and at the same time a lively Section Conference and a successful public working conference at the Goetheanum. It is now clear that the 70-years existence of the Puppetry Theatre Felicia at the Goetheanum can be celebrated in 2004.

A picture of the situation of the international eurythmic-educational Mandate Group including the Sections for Education and the Performing Arts

Ten to twelve eurythmists from several European lands have been working together since autumn 2001. They meet twice yearly, in order to exchange and come to agreement regarding concrete tasks in the School movement. These are jointly prepared, meanwhile worked on, and later evaluated.

The group sees itself as an active organ of both Sections and initially has agreed to work together for three years. Eurythmy in the Waldorf Schools is to be strengthened. For this reason we looked first at the graduating students who are to enter the extra educational training, in order to evaluate what has to be intensified in the basic training. Furthermore, we have looked at the new eurythmy teachers at the schools and tried to give concrete help to the individual through a step-by-step forming of a mentor-net, to the respective eurythmy-collegium and perhaps also to the collegium.

After a complete survey of all German Waldorf Schools regarding the eurythmy lessons quite a positive picture emerges. The evaluation will soon appear in a special report. Moreover, in one German province 32 eurythmy teachers in 12 schools were visited. In an extensive discussion comparable questions were answered which give us an overview of the situation of the individual in his/her working situation, questions, hopes and demands with regard to the schools and also with regard to the trainings.

This work with its social and human gesture offers the basis for forming a network out of an exact knowledge of the various needs and also out of the advice of concrete tasks in other working groups as a help for the trainings. Out of this work many contacts arise: between the neighbouring schools, the feeling of being perceived by someone in the mandate group, concrete exchange in the communities working in the provinces with the various mentors, with extra educational eurythmy trainings, with the basic eurythmy trainings.

In the mandates group, apart from the two leaders of the Section Christof Wiechert and Werner Barfod, the following are at present working:

- Sylvia Bardt, eurythmy teacher in the educational eurythmy training, Stuttgart, member of the Schools Fellowship Council

- Regula Nilo-Schulthess, Järna, eurythmy teacher, Haager group, Sweden
- Martina Christmann, Hagen, eurythmy teacher, extra teacher training Witten-Annen, mentor
- Helga Daniel, The Hague, eurythmy teacher in the eurythmy training, integrated teacher training The Hague, extra teacher training North Germany / Netherlands
- Manfred Stüve, Lüneburg, class teacher, eurythmy teacher, extra teacher training North Germany
- Karin Unterborn, Stuttgart, eurythmy teacher in the educational eurythmy training, Stuttgart
- Silvia Vögele, Neuwied, eurythmy teacher, mentor
- Reinhard Wedemeier, Berlin, eurythmy teacher, extra teacher training, North Germany
- Boudewijn van Sluijs, Middelburg, eurythmy teacher, raising of the eurythmy teacher needs in Holland
- Elisabeth Viersen, Dornach, eurythmy teacher, for Switzerland
- Walter Appl, Salzburg, eurythmy teacher, extra teacher training in Austria and Hungary

In a year's time this work will hopefully become effective in the schools and in the trainings.

A picture of the situation of the international eurythmy-therapy mandate group integrating the Medical Section and Performing Arts Section

This group works, like the eurythmy-education mandate group, with 10 to 12 participants since autumn 2001. The working-meetings take place bi-annually. Meanwhile, themes to do with study-of-man for eurythmy are shared and evaluated. Small regional working-groups have been formed in order to work on specific sub-themes.

The mandate group sees itself as the active organ of both Sections and is initially committed for three years. In this mandate group, too, the two points of intersection of basic training and specialist training are the focus, and also between the specialist training and taking up the profession. This takes place in the interests of improvement of the possibilities of study and of eurythmy therapy as a profession.

Specific study-of-man themes for eurythmy are worked on and have been fruitfully carried further in the further training for the tutors in the eurythmy trainings. Connecting to the already produced professional picture of the eurythmy therapist, a recognition of the profession of eurythmy therapy can be worked at, as of course also improvements in the basic training and the professional training of eurythmy therapy. At present in Germany work is proceeding on a concept of an integrated basic training in the professional direction of eurythmy therapy, in which the differentiation appears more strongly in the third year of the training and the professional qualification "eurythmy therapist" is to be achieved after the fifth year of study. This demands detailed preparatory work in view of the refashioning of the basic training and also of the specific professional training. Corresponding solutions for professional recognition have also to be found in other countries. At various places through doctors a more intensive lesson in study-of-man is given in the basic training, in order to reach better preparation for the study of the profession [of therapist].

At present an investigation is being prepared on the changing constitution of the students in the basic eurythmy

training. Through comparison and documentation generally valid phenomena should emerge. These are to be characterised and thereby improve for the tutors the criteria of perception and treatment of causes in their teaching.

We concern ourselves ever and again with questions of the study-of-man, specific forms of the way of working in the training, and the topical situation in the trainings. Through working with the Associations of the profession, as with the Association of the Eurythmy Trainings, more active connections are possible. Many contacts come about to the professional and basic trainings.

In the mandate group for eurythmy therapy are working at present:

- Werner Barfod, Performing Arts Section
- Marlene Purucker, eurythmy therapist, Stuttgart
- Christa-Maria Schmidt, eurythmy training, Stuttgart
- Brigitte von Roeder, eurythmy therapy training, Dornach
- Angelika Jaschke, eurythmy therapist, Bochum, Association in Germany
- Dr Willburg Keller-Roth, doctor in Basel, study-of-man in the training
- Christoph Graf, eurythmy training, Sekem (Egypt)
- Arnold Proell, eurythmy training, Witten-Annen
- Andrea Tessen, eurythmy therapy training, Unterlenzenhardt
- Christine Weber-Stoll, eurythmy therapist, Association in Switzerland
- Ursula Heusser, eurythmy training, Dornach

In the coming year we hope to work even more intensively also on the questions of reforming the eurythmy therapy trainings.

Further Training of the Tutors of the Eurythmy-Trainings

Already in the '90's of the past century there arose an initiative amongst the eurythmy tutors who felt responsible to train, or further train, young teachers. Quite a comprehensive curriculum was developed. A questionnaire was prepared for the young teachers for their questions and needs. This initiative fought its way through the teachers' conferences of the tutors and found in 2000 its first realisation in the modest form of weekend events initially three times a year, meanwhile twice a year. We gained experiences through the changing conference-venues where we were guests of the respective training. Between 10 and 18 participants from the European eurythmy schools attended the weekends. This initiative continues up till the present day, but at the same time it calls up questions concerning more intensive preparation towards training in our situation today.

A short survey of the events in recent years:

- In October 2000 we began the first Further Training Weekend in Hamburg as an initiative of the Section with the theme "Contemporary Ways of Working in the Eurythmy Training" with Carina Schmid and Werner Barfod.
- In February 2001 the second weekend took place in The Hague. "The Foundations of Music Eurythmy in the Training" was studied with Hans Ulrich Kretschmer and tutors of the eurythmy training in The Hague.

– In May 2001 the third weekend was offered in Dornach with the theme “The Learning Process with Adults” with Dr Heinz Zimmermann and Ursula Zimmermann.

– The fourth weekend in October 2001 could be offered with Frau Dr Gudrun Merker and Ursula Stiefvater on the theme “Phenomena of the Constitution in the Student Years”. The subtitle was “Perceiving – recognising – balancing out”.

– The fifth weekend in March 2002 in Stuttgart as a continuation of the “Phenomena of the Constitution” had to be cancelled at the last moment because of too few applications.

– In May 2002 the sixth weekend in Berlin on “Development in Music Eurythmy of the Students in the Training” was prepared by Hans Ulrich Kretschmer and Werner Barfod.

– The second part on the theme “Phenomena of the Constitution in the Student Years, with Reference to the coloured Eurythmy Figures for the Speech Sounds” was worked on, and could be run as the seventh weekend in October 2002 in Stuttgart with Frau Dr Gudrun Merker and Ursula Stiefvater.

– In March 2003 out of the work of the Mandate Group for Eurythmy Therapy, the eighth weekend could take place on the theme “The Study of Man of Eurythmy” with Frau Dr Willburg Keller-Roth and Werner Barfod in Dornach.

– For the third time it was possible to organize a weekend with Frau Dr Gudrun Merker and Ursula Stiefvater on the theme “The Constitution of the Speech Sounds as far as their Etheric Quality”. This was the ninth time, in October 2003 in Stuttgart.

– The tenth weekend is planned in Dornach from 12th – 14th March 2004 with Hans Ulrich Kretschmer and Werner Barfod “The Teaching Plan in Music Eurythmy in the Training and the Development of Music-Eurythmic Qualities”.

– Looking ahead on the 15th – 17th October 2004 to the eleventh weekend, we hope to work on “The Study-of-Man of Eurythmy” with Frau Dr Wilburg Keller-Roth and Werner Barfod with the subtitle, “How does one awaken a peripheral experience of movement in eurythmy?”

Even if we want to try to continue this initiative, the question arises ever more urgently about a contemporary training of the eurythmy tutor who can stand up to the challenges at the various levels. We have to see whether here too we can take the next step in this impulse to improve the eurythmy trainings.

“No Map but Several Ways”

12th-17th April 2003 in The Hague/NL

In June 2002 we met, five eurythmy students of the 2nd and 3rd years in The Hague, with the idea to plan and organise together an International Conference for Eurythmy Students of the 2nd and 3rd years. Already after a few but intensive meetings the theme for this conference became clear:

How do I become my own master? – and this already during my studies. Which methods can help me to remain connected with my “creative potential”? Because the authenticity in the work of the individual is decisive for the future and quality of eurythmy!

With some effort a suitable date was found, giving us five days. It was our special concern to achieve a mutual work-

ing process and to get to know the way of working and the qualities of the various students and the eurythmy schools. With this thought in the background the conference was shaped. At the same time we looked for teachers whom we wanted to invite for our theme and who could find time in their overcrowded diaries.

In September 2002 our team or originally 10 teachers came together for the four practical and the four theoretical workshops:

1. Gia v.d. Akker and Francien Hommes: “Contemporary music and eurythmy”
2. Andrea Heidekorn: “Coincidence-inspiration-good luck-chaos with method”
3. Alexander Seeger: “With playfulness and imagination looking at Steiner’s speech-sound indications”
4. Michael de Roo: “How does eurythmy become a stage art?”
5. Gottfried Stockmar: “How do I become spiritually active?”
6. Ernst Betz: “Post-Atlantean cultural epochs”
7. Hans-Ulrich Kretschmer: “Music and listening”
8. Marcel de Leuw: “Education and eurythmy”
9. Marcel van Os: “Singing into the day”

The workshops von M. d.Leuw and M. d.Roo could unfortunately take place because of illness and too few applications.

After this first big step had been completed, the organisers had to deal with informing the students and financing the project. Students all over the world had to be informed. Here the first question was, how many eurythmy schools still exist? Through some research an answer was found and we sent out a programme in two languages. Yet the response was thin. So we used our own connections in order to contact the students directly. In this way we often heard that our post had lasted in the wastepaper baskets of the secretaries, or there were unfortunately no more students in the school. But our personal advertising campaign and a second letter brought the applications slowly come in. Only in our own school was the enthusiasm slack, despite much information given from us. Even up to a few days before the beginning of the conference who still did not understand what we had tried to organise.

The attempt to finance our project turned out to be a time-consuming job. Because we wanted to make the sponsoring as concrete as possible, we divided all the expenses into individual parts, which we had to “sell”. For this too we had to find addresses and write an individual letter to each potential “buyer”, after which we received many refusals or no answer at all. But we also received small and even big surprises which took the fear away that we would have to cancel our conference. Only shortly before the beginning of the conference, after a phase of expectant waiting and hoping, it finally became clear that with the help of our many sponsors we had achieved financing our 6,000-euro project.

Now we were ready to start, it only needed the people who then indeed arrived on 12th April 2003 in front of our door. With excitement we welcomed the 35 students, some of them had travelled from afar, and the eight teachers and our unsurpassable two-person team of cooks in the freshly polished specially-prepared-for-the-conference Hogeschool Helicon in The Hague. Everyone left their footprint behind, wrote their names in the kitchen and cleaning rota, and after

having seen their sleeping place, enjoyed a well-earned supper. There we all were, those who for different reasons had committed themselves to eurythmy and this conference.

On the second day everybody really knew when and where they wanted and had to be, and an increasing relaxation made it possible that in the individual workshops in varying manners new ways could be tried out. Every morning, led by M. v.Os, we enjoyed singing, moving and listening, music from all over the world—what a dynamic beginning to the day! For the last three days the 20 co-workers of the “Tapster-Eurythmy-Project” joined us for lunch, who at the same time as our conference tried to combine their “several ways” into a common project. At the ending presentation of the conference they also enriched the programme with their contributions, the presentations from the various workshops, as well as their presentations, how everybody is searching for “authentic expression”.

After a final clean-up on Friday morning everybody travelled back to their normal lives, tired but refreshed, from new questions and impressions.

Thanks to the open, naturally co-operating students, to the engaged teachers who were honestly interested in our questions, to the superb catering of the specially engaged cooks from Franken, to the many donors which gave the whole thing a financial basis, and finally to the (for Dutch conditions untypical) stable good weather, these five days could develop into a harmoniously intensive working process, which seemed like a miracle for us who had prepared this for over a year. Despite the amount of work, which luckily we were not aware of beforehand, we are grateful that we had this incredible experience to realize an idea right into the smallest details!

With warm thanks to all who helped towards the success of this conference, from the conference team: Peter Keim, Margarete Kokocinski, Lies Stange, Veronika de Vries and Almut Wellmann.

Training and further training in the International Academy of Living Movement, Vienna

Brigitte Reepmaker, AT-Vienna

“Living Movement” came into being out of the dialogue between and the collaboration of different artists during the project “Mimages—a symphony in movement”. Each initiator has in recent years been following his own path with the stage-art of eurythmy. Philip Beaven first with Ashdown Eurythmy, then with English Eurythmy Theatre, later Moving Word Theatre; Marianne Kleiser and Hans Fors in collaboration with various groups, most recently with their duo-programme “Premonition”; Brigitte and Ernst Reepmaker with the Fundevogel Eurythmy Theatre, Vienna. Rob Barendsma, Bettina Grube and Melaine MacDonald Lampson, and others, are visiting tutors. We want to develop “Living Movement” out of the various stage experiences and teaching activity of these colleagues and out of dialogue with the students.

Each one of us in his own way in meeting and working with dancers and movement trainers discovered the importance of a good bodily training, which is why we want to integrate some methods in the training. This means that as eurythmists we follow up Rudolf Steiner’s demand to concern ourselves with muscles and bones, with a “lively experienced anatomy”, which, amongst others, is given in the Feldenkrais method.

With the example of the Fundevogel Eurythmy Theatre, Vienna, I can say that with each production we discover new elements as we are able to fashion and develop eurythmy theatre. Just as there exists a dance theatre and everyone knows that it has a distinct style, so are we committed to eurythmy theatre. We are interested in every theme of the production, the dramaturgical conception, and the story which can be told with the theatrical methods of eurythmy.

For the training in “Living Movement” eurythmy theatre will be one aspect amongst others, just as the intensive study of classical eurythmy with all its elements, and likewise as improvisation, work with masks, playing with objects (cloths, veils, rods, etc.), rhythmical musical exercises and much more.

Other questions for us are which areas of work open up for movement artists? How does one organise and plan projects? What does it mean to live as a free creative artist? Ability and creativity are according to how we take them the prerequisites for going your own way with this many-sided and exciting profession.

Independence will be the main feature of our working methods. Thus after the three years basic training, in the fourth year each student should plan his next steps independently, to specialise in one of the areas: presentation, choreography, or directing and with his/her own choice of artists, or continue their path in another training centre.

Especially the courses of the first year of the training can also be attended as blocks, as further training or as an introduction. Furthermore, there will be a one-year postgraduate course in stage presentation for eurythmists. Apart from that we are involved in setting up a part-time training for those interested, not with the intention of training stage-artists, but standing open for all those interested in “Living Movement”, who enjoy to move, play and improvise.

We look forward to conversations and reactions to our intentions, which, as mentioned, are still coming into being—and consequently open and searching. Please make use of our website for more details and topical information:

www.livingmovement.org

Symphony / Eurythmy 2004

Shared Project of the Goetheanum Stage and Else Klink Ensemble Stuttgart

In summer 2001, Carina Schmid (Dornach) and Benedikt Zweifel (Stuttgart) agreed on a shared symphonic project for both stage groups. To both the time seemed ripe once again to stage great works and to take eurythmy into public theatres. And this was to be combined with an historically unique collaboration in eurythmy between the two large stage groups.

That this was the right step is shown by the sold-out performances received with great applause and the tremendous joy of the eurythmists in working together – even though the conditions are everything but easy and the greater part of the rehearsals takes place in the little free time.



The main work of this project is Beethoven's Seventh Symphony, a work which is able to enthuse both audience and artists. Rehearsals began in autumn 2002. Carina Schmid worked with the Goetheanum Stage on the second and third movements, Benedikt Zweifel worked with the Else Klink Ensemble and the men from Dornach on the first movement and with the two chore-groups, on the fourth movement. Beethoven's music still today lacks nothing of its elemental freshness, it was composed out of movement for movement and seems made for eurythmy.

After previews of individual movements, the whole symphony after its premiere in 2003 has been performed a few times at the Goetheanum and once in Stuttgart, received each time with enthusiasm.

As a contrast to this radiantly joyful work Shostakovich's Chamber Symphony, op. 73a (1946), is being rehearsed for the first part of the touring programme. Shostakovitch, who



as a 19-year-old celebrated triumphant successes but whose music was later forbidden to be performed, like Beethoven matured as a composer through suffering. The atrocities of the War and of the dictatorial Stalin regime that demanded untold sacrifices, are not to be separated from his work. For the Russian soul, Schostakovitsch's music became like a voice of conscience.

The premiere of the touring programme takes place in July 2004 in Dornach. The tour itself takes place in September and October 2004 through Switzerland, Germany, Holland and Austria. For further dates please consult the tour plan at «Announcements».

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Donkey Skins

Aonghus Gordon-GB-Stourbridge

Christmas lunch, and the end of term. The 60 students (aged 16-21) with their tutors were told a eurythmy performance would follow. We wondered whether the "troubled youth" with which The Glasshouse College deals, would give Grimms' "The Little Donkey" a chance. Would they wolf-whistle the love-scenes, disturb and disrupt the performance? They filed into the Studio Theatre of The Glasshouse College, Stourbridge.

Mike Chase, drama-tutor and mask-maker, set the scene: "Here is a story collected from the days before TV and the cinema, when people had to provide their own entertainment—including telling stories. These were not for children. We shall see a donkey story. Aren't we all a bit of a donkey, but can we learn to leave the donkey-outfit behind?"

To our surprise the performance was followed with rapt attention and with laughter of course at the lighter moments. The specially composed harp music contributed to the mood.

A few words from Mike rounded it off: Did they all recognize Lottie (weaving tutor) as the King? and Kathryn (basketry) and Crystal and Sonia (kitchen)...? Two eurythmy students, the eurythmy therapist and three other eurythmists who also work as tutors had taken part. Eurythmy including one-to-one eurythmy therapy is largely accepted as part of the life of the College. No doubt the social integration is mainly responsible. Is this perhaps a key for the acceptance of eurythmy in our troubled C21st society? Large theatres can perhaps wait a while when "small is beautiful"! Without doubt a general therapeutic atmosphere is being cultivated on this urban campus.

Following "The Little Donkey", four Glasshouse Students contributed their own largely improvised version of "Alladin"—a touching show. These youngsters faced the challenge of playing before their fellow students and the staff. But that too came off. Trouble makers? Messed-up youth? We, the audience, saw the donkey-skins slip aside.

Eurythmy in South Brasil Something is moving...

Margrethe Skou Larsen, BR-Porto Alegre

Before I tell of my activities, allow me briefly to introduce myself. My name is Margrethe Skou Larsen. I was born in 1964 in Porto Alegre (the main town of Rio Grande do Sul, the most southern province of Brazil), as the second child of a Danish violinist and a Brazilian viola-player. For professional reasons, my parents emigrated in 1967 to Salzburg, Austria. There I was brought up, and through the early death of my father (1975) met anthroposophy. At 17 years old I became enthusiastic for Waldorf education, and after my *Abitur* exams I attended the teachers seminary in Stuttgart, where I met eurythmy through Dorothea Brockhoff. After that I went to Carina Schmid in Hamburg and graduated in 1989. I went straight to the *Waldorf School Bremen* to each

eurhythmy, remaining till 1997. From 1994 I took part in the *Eurythmeum Temporale Kiel*. In 1996 with Florin Lowndes* in Stuttgart I was introduced to Rudolf Steiner's heart-thinking. Further studies took me in 1997 to New York: music eurythmy with Dorothea Mier and Barbara Schneider-Serio and a deepening of heart-thinking with Mark Riccio.** From 1998 I gave various introductory courses in heart-thinking (with eurythmy) in New York, Hamburg, Chicago and in various towns of Brazil, till in 2000 I settled in Porto Alegre and followed my heart's wish.

Porto Alegre is the town in Brazil in which anthroposophy landed in the '20's. In '80's I took the opportunity to take part in a study group of an old lady (Emilie Struck), who at the beginning of the [20th] century apparently experienced Rudolf Steiner lecture in Hamburg. Many such anthroposophical study-groups were formed in the course of time, yet the practical realization of anthroposophical ideas was very difficult here. In the '50's and '60's a eurythmist who travelled [regularly] from Switzerland, Frau Sigrid Moldenhauer, worked with children in need of special care. In 1980 an anthroposophical doctor, Dr Paulo Volkmann, opened his practise; during the course of the '90's his brother João changed his organic rice fields into bio-dynamic ones.

When I visited in 1999, I gave various eurythmy courses and introductory courses in heart-thinking. In 2000 eurythmy courses continued in rooms rented from two ballet schools. I was interviewed several times by the paper and local television. An introductory course in heart-thinking took place in the Waldorf School in Florianópolis (in the next northern province) where my next nearest eurythmy colleague is active. At the end of the year it was possible to establish my own eurythmy room, which opened in Easter 2001 with a guitar concert. I called it *Espaço Vivo (Living Space)*. All the activities here are dedicated to the conscious experience of anthroposophy. For this eurythmy is a wonderful method for the Brazilians love to learn through movement, through experience.

In January 2001, various drama courses in the Checkov method took place at the International Speech School (Yásigi). The tutor, Scott Fielding, came from Chicago, and, imbedded in their course programme, I gave short introductions to eurythmy. At the end of 2001 I gave a eurythmy course for actors in the same drama school.

In April 2002, I was invited by my eurythmy colleagues in São Paulo to give an introductory course in heart-thinking, which took place in the rooms of the Anthroposophical Society. In the *Espaço Vivo* the regular courses continued. Meanwhile, through the initiative of the brothers Volkmann, in 1999 in Porto Alegre a training in anthroposophical medicine was established and 2001 on the rice farm introductory courses in bio-dynamics took place. Here Dr Christian von Wistinghausen came as a visiting tutor; the participants also had the opportunity to experience the qualities of the four elements through eurythmy. This frequently became very hot, especially when carrying out salamander fire movements when it's 35° in the shade... followed then by a bathe in the nearby pond and a welcome refreshment!

In January 2003, I was invited from the Welt Sozial Forum (WSF) [World Social Forum] by the members of *Música Humana* to take part in their seminar *Música e Sociedade* (= Music and the community). Seventy people joined in eurythmy with guitar music under this theme in a large town hall.

It was an impressive experience, that conscious hearing of and moving to music can make us so sensitive that social abilities can be strengthened. It was clear that the quality of peace-making has to do with engaging our wills. Only those who *will* can experience it. ("Peace on earth to men of good-will".) In FORUNSINHO (= "Mini forum"), which at the same time with the WSF offers a colourful programme for children, I did eurythmy with children from mixed social backgrounds. Children from the poor quarter from the periphery were brought by busses.

In March (beginning of the academic year) 2003, I was invited to teach eurythmy to the staff of a kindergarten. They were in the process of changing to Waldorf education, and a joyful, enthusiastic mood prevailed in the beautiful rooms (of an old house from the '20's) and the wonderful garden, with its great, old, subtropical trees. With the staff I worked on the experience of our supersensory bodies through the four elements. In the second term there developed quite harmoniously the composition of the bodies and the coming about of the four temperaments. In June, I began with children's eurythmy. Here in Brazil too, children suffer under meanwhile unbridled influence of the media, video games, and so on. Nevertheless, despite this, soon the devoted carrying out of the daily rhythm in the kindergarten brought a healing influence on the children's souls. Thereby beautiful, happy or inward, at at Michaelmas, strong eurythmic experiences were possible. That made me very happy!

In September we founded in the rooms of the kindergarten the *Associação de Pedagogia Antroposófica no Rio Grande do Sul* (= Association for Anthroposophical Education in Rio Grande do Sul). With the help of the friends in São Paulo and Florianópolis we plan for March 2005 the beginning of the school's first class and the beginning of a vital teacher training.

In October the first enquiries for a eurythmy training arrived.

Further information on this and other initiatives in South Brazil:
<http://planeta.terra.com.br/arte/euritmia/viva>
<http://paginas.terra.com.br/arte/euritmia/viva/coracao.htm>
www.volkmann.com.br
marlegre@terra.com.br

* Florin Lowndes: *Das Erwecken des Herzdenkens*. Verlag Freies Geistesleben. Stuttgart 1998. [See also Florin Lowndes. *Enlivening the Chakra of the Heart*. Sophia Books. London 2000. Tr. note.]

** Mark-D. Riccio, Ed.D. *An Outline for a Renewal of Waldorf Education*. R. Steiner's Method of Heart-Thinking and Its Central Role in the Waldorf School. 2003, U.S.A.

"Marie Steiner School"

Heinz Frankfurt, DE-Dortmund

This is a report on the work of the "Ernst-Schule", which after Marie Steiner's death could be called "Marie-Steiner-Schule". I dare here and now to report on the work of Hertha Zuelzer-Ernst and J.W. Ernst. I do this because it appears to

me important. It should not, and may not, be forgotten. I was a pupil of this school, to which also belong Paul Theodor Baravalle, Beatrice Albrecht, Hella Wiesberger, Michael Ogilvie and Dietrich Hagen.

This school was indeed and in truth founded by Marie Steiner in 1946. At that time the School of the Section for Speech-Formation and Dramatic Art was called "Rudolf Steiner-Schule" and naturally belonged, of course, to the Goetheanum. Marie Steiner called Hertha Zuelzer to lead it, because she it was who was prepared fully to dedicate her strength to this work in training, together with J.W. Ernst as teacher of Greek gymnastics.

It was a deep concern of Marie Steiner how the art of speech-formation and drama was to further develop in the world. It is true, her pupils were excellent artists on the stage. They achieved wonderful things by playing their roles, under Marie Steiner's leadership, in Goethe's "Faust", in the mystery dramas, also in Schiller's dramas and those Albert Steffen. On their own, these acting personalities were not prepared, selflessly to give themselves completely to develop recitation and declamation, through those coming after.

I myself once asked Gertrud Redlich, who was especially responsible for this, how it was to be for the recruits. She looked at me compassionately, and laughing said, "There are no recruits. We, the personal pupils of Marie Steiner, are a miracle of karma, a grace of destiny, which is unique". Kurt Hendewerk thought, "The recruits are too intellectual, too subjective". He only wanted to work with the "well grown, beautiful lads of Else Kling. They appear on stage like riding horses. That is a necessity. They also have good voices". These young men really became the "recruits". We, pupils of the "Marie-Steiner-Schule", however, were also needed, then, when the pupils of Marie Steiner for social reasons did not want to appear. Then we were of some use, especially Paul Theodor Baravalle, who was the pupil of Hertha Zuelzer-Ernst...

The two "Ernsts" were full of an ideal impulse to create a school of recruits. The Being, the art of *Speech-formation*, was for them something sacred. They were concerned how to gain the ability truly to speak cosmically. Speech-formation, which Marie Steiner embodied, was an "etheric speaking". The demand was "die and become!" The subjective element had to be reduced, indeed die; the objective element should resurrect, be born.

For this Marie Steiner herself did not have any method. She herself could only demonstrate speaking cosmically. The pupil had to imitate her example. *Listening* and *imitating* were the *pathway* of this art through Marie Steiner. The two Ernsts, Hertha-Luise and Johann Wolfgang, wrestled for the way to gain, teach, and as it were to reproduce it. They did this with full devotion in deed and in truth, with *moral imagination*. We witnessed to this extremely sacrificial work through many performances. As a group we travelled a lot from place to place in Switzerland and in Germany. There were performances by the Speech-Choir and also solo recitation. In Dornach we performed Sophocles' "Antigone", Aeschylus' "Orestes", also Raimund's "Der Menschenfeind" and Molière's "Le misanthrope". We had to leave Dornach after the death of Marie Doctor, and lived in Malsch, in Waldhaus, near Karlsruhe. From there, where Stockmeyer built his model of the Goetheanum, we went on tours and could reveal to our surroundings that there is hope for speech-formation recruits.

I was actually not a "disciple" of this Marie-Steiner-Schule. It is true that I admired and loved this work, but especially J.W. Ernst's methods I could not follow. For example, J.W. Ernst was no doubt a thoughtful artist. He was—I would say—*too creative*. We had to practise in twelve different ways the art of running, jumping, wrestling, discus-throwing and spear-throwing. Doctor Ernst invented 12 zodiac-gestures of running, jumping, etc. For me that was too much of a good thing. For I thought we should learn just to run simply with human dignity, and jump, etc., in order to attain the right relationship of light and weight, to the earth and to heaven.

As teachers, both Ernsts invented many new exercises in speech-formation. I wanted rather really to explore the truly esoteric element of the speech-formation exercises, which Rudolf Steiner has given us. But, I must recognize that they made wonderful discoveries, that they intuitively treated the Being of speech-formation. You felt in this school you were a member of a mystery school, an Order of Templars...

I practised at the same time deadly seriously and world-humus-humour. For, what the two Ernsts did with themselves, with the subject and with us, was cosmically true and also at times somewhat comical.

We, the pupils of this school, were and remain true and good friends; we respected and loved those personalities who were our teachers—but we did not necessarily follow them. My wife, too, Christel Frankfurt-Gaede, is grateful to her teachers for immeasurably much on her way to speaking etherically. However, she learnt independence and went her own way as an "artist", developing her own new methods. She thanks the Ernsts for the strength to do so.

This is actually the truly positive thing that we can say: these teacher-personalities inspired us individually most essentially, in order through them to stand on our own feet. We did not become images of our teachers. We learnt through them, so to speak, something like reading, writing, arithmetic, speaking, thinking, gesturing and we can develop them. The pupils of the Ernst-Schule became, some of them, good members of the Goetheanum Stage: Paul-Theodor Baravalle, Dieter Hagen, Beatrice Albrecht; Liselotte Cessep became a eurythmist; Michael Ogilvie became a eurythmist, actor, and therapist; Hella Wiesberger became an actress and artistic speaker, and also a responsible editor of Rudolf Steiner's works in the Nachlassverein; I became a Waldorf-School teacher, curative teacher and lecturer, also director; Christel Frankfurt works in therapeutic speech practice and is developing her own method of speaking etherically.

In so far one can say, the work of the Marie-Steiner-Schule (Ernst-Schule) serves positively and fruitfully the recruits of art, in its own way. There are of course other ways, able truly to stimulate and fructify each other. This school and its training always remained faithful to the being *Anthrop-Sophie*, to the being *Rudolf Steiner and Marie Steiner*. We may believe and hope in love that *Ita Wegman's* impulse is served thereby in working in a therapeutic way, working as a healing force through speech-formation.

This, my article, is meant to be humble, yet also courageous enough to point to the real achievements of *Hertha-Luise Zuelzer-Ernst* and *J.W. Ernst*, as pupils and witnesses of art, as Marie Steiner as proclaimer of the World-Word wanted to serve in the world of Mother Earth. Speech-formation may prepare the coming of the arrival of the good word,

through the future Buddha who today is still Maitraya-Bodhisattva. This being is to be found on the way of practising the art to *be true*, to *become* what you *speak*, through all *his deeds* in courage and modesty at the same time. Rudolf Steiner and Marie Steiner are friends and spiritual siblings of this bringer of the World-Word.

The Genius of Rudolf Steiner's Speech Exercises

The Speech Exercises as a Path of Initiation

August 31st – September 6th, 2003

Peredur Centre for the Performing Arts – GB-East Grinstead

Patricia Smith

A post-graduate course on Rudolf Steiner's speech exercises, in the original German! All those who attended had some relation to the exercises through their trainings and continued work. Some had developed a deep respect and love, others as strong a dislike, or felt too little exposure to them. In any case, each of the seven participants came with the willingness to deepen their experience of this part of Steiner's work, so essential to our development as speakers.

Matthijs Dijkstra and Adrian Locher found us an able guide for this task in Michael Knapp. Michael trained as an actor and a director in Munich, and in Speech Formation at the Goetheanum. He has been active as an actor, teacher and director for over 35 years, and has worked deeply with the exercises, with actors and speakers in many situations in several countries.

After introductions on Sunday evening, we began each of the next 5 days with 1 1/2 hours of eurythmy, given by Diana Fischer. She worked with us on the archetypes behind the sounds—the vowels and their colors and planets, and some of the consonants in relation to the fixed stars. In small groups we were challenged to create forms based on these elements, and then to combine them on to a large group-form. We all experienced the refreshing harmony of these cosmic movements as well as a potentizing of the intensive speech work.

Group speech-sessions averaged four hours per day, with time also allowed for individual sessions with Michael. Mornings were built around the "Aale"-exercise from Steiner's lecture-course *Speech and Drama* (1924). We practiced these sentences intensively, sometimes concentrating on the sounds and voice placements, sometimes on soul-moods, then again as dramatic encounters. We moved, spoke and sang this exercise repeatedly, until by the end of the week we were intimate rather than intimidated by what can sometimes seem like a daunting marathon.

The afternoons were given to "*Erfüllung geht*". Michael approached this exercise as a powerful meditation for the speaker, which works on the creation of the "speech man", who can connect with the genius of speech. We worked with the vowels and consonants as well as the intensification of experience, which is present in the exercise. Surrounding these was work with the articulation exercises with reference to the Greek [gymnastic] exercises and the six gestures, as

well as the four qualities of speech, and various placement exercises. The placement of the voice, and finding one's true voice through work with sounds and sound sequences were also a strong focus throughout the week.

The week was a success from all points of view, and Michael Knapp is willing to continue this work next year. The tentative dates are: August 30th – September 5th, at the same venue.

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"To further oral and aesthetic communication"

Similar concerns [to our own] at the annual conference of the DGSS

Christian Moos, DE-Saarbrücken

Last October a conference for those who use speech in their professions took place in Saarland, which I attended as a speech artist at the request of the Association of Speech Artists (BVSS). An open atmosphere prevailed; I experienced not only stimulating meetings but could also learn some things.

A Society exists in Germany to promote all sides of oral communication in schools. It gives support for speech, speaking and [working to overcome] voice defects in teacher-training, and generally is concerned for the future of the education of teachers and the teachers' education of the future. This Society asks the question, Why the threshold in schools is so high when speech-education has been standing before the door for 80 years?

The Society regards schools as a place for communication for pupils, teachers and parents and it strives for a culture of communication and conflict resolution, for example, in the collegium of teachers. Teachers of reading, speech anxiety and ability to converse as key-qualifications are also its themes, furthermore the structuring of a talk or the competence to argue in debate. All this is worked at and trained.

At the same time, this Society is actively involved in political discussions which, according to PISA-studies, are held in all committees concerned with education. A commission formed in this subject has worked on suggestions for the educational standards of speech education in schools (Classes/Grades 1-13) and colleges, in order to bring this into the on-going debates of the Ministry of Culture Conference (KMK) of the administrative districts.

In general, this Society is concerned with oral communication and specifically with speech therapy. It has to do, too, with rhetoric and the art of public speaking, which for some years has been called "aesthetic communication".

What kind of Society is this which, on such a broad basis, strongly stands for cultivated oral concerns, which has produced speakers in the most varying realms (e.g., the radio), and which organises further trainings which, most interestingly, are attended and valued by speech therapists (a sister professional group)?

This is the "*Deutsche Gesellschaft für Sprechwissenschaft und Sprecherziehung e. V.*" (DGSS) ["The German Society for the science of speech and speech education"], which meanwhile

is no longer shy of related professional groups. Besides their annual conference, it organises an interdisciplinary sequence of events that supplies a platform for common professional exchange for such sciences as speech therapy, *Phoniatrie*, curative education in speech and the science of speech and education of speech. One [female] speech-formation artist has meanwhile joined and offers a course. In 2004 this "Interdisciplinary discussion in Mosbach" takes place from 19th – 21st March (further details: www.bvs-bw.de).

The annual conferences have gained a somewhat difference character, but for this reason they are not less interesting for speech-formation artists to mix with the speech educators, if you are not put off by the scientific approach. The recent conference took place at the University of Saarland (Saarbrücken), 9th – 12th October 2003. The talks all had to do with the theme mentioned at the beginning of this report, more exactly entitled "The science of speech and schools: speech education – educating teachers – lessons". Here, as mentioned, the speech educators met almost amongst themselves, a fact that was loudly deplored during the final plenum. The question was raised, Where are the teachers for this theme? Especially since at the beginning of the meeting the organiser, Prof. Dr. Norbert Gutenberg, brought to our notice: "Let's never forget without the education of the teacher, speech education would not exist! Consequently, we are now duty bound to put something back!"

The wish was voiced, moreover, to work with other Associations. So it was mentioned with warmth that one speech-formation artist at least had found his way to this conference! Will this change in the coming year? Let us hope so, since in 2004 the concern is very much related to the concerns of speech-formation: "To fashion words (with voice and body) in aesthetic communication". Communication is an important focus in the training of speech educators. In this conference of 14th – 17th October 2004 in Vechta, aspects of "aesthetic communication" in theory and practise are to be reflected. In the announcements, amongst other things we read that "aesthetic communication" takes place as performance, as the corporeal translation of the word, offered to a public audience... whereby recordings of presentations of public artistic speaking are aimed in a dual direction—to the public and the television audience.

The focus in Vechta lies with the fashioned word, which includes the teaching of reading aloud—the translation from writing into sound. For this workshops, courses of lectures and "genuine contributions on aesthetic communication" will be given. This is organised in Vechta by Prof. Dr. Eberhard Ockel, who has also written a book with the title, *Vorlesen als Aufgabe und Gegenstand des Deutschunterrichts* ["Reading aloud as a task and an object in the German lesson"].

Those interested, please contact Herrn Dr. Ockel, Philosophenweg 20, in DE-49377 Vechta, Tel.: +49-(0)4441/29 75; e-mail: eberhard.ockel@uni-vechta.de.

Even if the annual conferences of the DGSS have rather tended to take contributions from the scientific to the practical, in Vechta the possibility exists that the scientific way could come into a fruitful dialogue with the artistic way of speech formation. Perhaps some artistic speakers do remember the almost chance meetings, still somewhat tender, with speech educationalists which took place at the Festival of the Art of Speech in Stuttgart—two female students of Prof. Uta Kutter from the *Akademie für gesprochenes Wort* ["Academy

for the spoken word"] (Stuttgart) joined the social evening amongst the presentations of speech formation... In any case such meetings can be very stimulating for understanding yourself and are welcomed from the side of the DGSS.

Finally, the breath, voice and speech therapists of the "Schlaffhorst-Andersen-Schule" have joined the DGSS as an Association. In this way they receive the topical news and offers of further training in the most varying areas of oral communication and can pursue together with the DGSS (www.dgss.de) their concern, which is also ours—to foster oral communication.

Christian Moos, ctmoos@gmx.de; member of the extended council of the Association, the Berufsverband Sprachgestaltung/Schauspiel (BVSS), www.sprachgestaltung.com

Source: *Rundbrief des BVSS – Berufsverband Sprachgestaltung Schauspiel auf anthroposophischer Grundlage, Januar 2004* ["Newsletter of the Association for Speech-formation Acting upon an anthroposophical basis", Jan. 2004].

Short report on the Conference for Therapeutic Speech Practice, October 2003

Ute Basfeld, DE-Eggenstein

"Wintereinbruch in der Schreinerei"
Rot leuchtet der Herbst noch auf,
Weiß lagert Frühstück sich drauf,
Schwer senkt sich das Laub erdenwärts,
Licht glitzert am Eiszapfenblatt –
Ist dies eher leicht oder schwer?
Ist dies Verlust oder Gewinn?

[“Winter breaks into the Schreinerei” (Carpenters’ Workshop)

The red glow of autumn still lingers, decked with white early snow; the leaves sink heavily towards the earth; light glitters from the icicles on the leaves—is it more light or heavy? loss or gain?]

That is how I would poetize the atmosphere, as Walter Gremlich held his lecture in the Schreinerei before c. 130 conference participants. He reported on his work in therapeutic speech practice in der Friedrich Husemann Clinic. We experienced in an impressive way how through speech—carried out in a therapeutically artistic manner—a free space for forces comes about that can bring the other into a condition to bring his/her own initiative towards healing.

Especially the discussion at the end of the conference made clear what was being looked for:

- for a medical knowledge penetrated by an anthroposophical study-of-man with regard to the realm of therapeutic speech practice: Dr Michaela Glöckler and Dr Ricardo Torriani gave stimulating contributions—also in the discussions.
- for people's own understanding of themselves as therapeutic speech practitioners. The contributions e.g. of Herrn Walter Gremlich are to be so regarded.

- for a lively, concrete exchange of experiences out of the practice of therapeutic speech.
- for a mutual perceiving also in the realm of artistic speech. Luckily we experienced the performance: “Drum-fire” with Sibylle and Michael Birkenmeier and Felicitas Vogt. But many conference participants tended towards the idea to prefer an artistically penetrated evening performance produced out of their own resources.
- for an exercising during the conference connecting all these realms, so that what has to be recognized individually and in exchange in a group can be moved and laid hold of through this element of practice. Here there should also be included the perception of the extent of speech made possible through the various nationalities (at this conference it was more than 10!).

So, as the opening verse puts it—loss or gain? That which was striven for and wished for in this conference is clear—gain!

Source: Rundbrief des BVSS – Berufsverband Sprachgestaltung Schauspiel auf anthroposophischer Grundlage, Januar 2004 [“Newsletter of the Association for Speech-Formation Acting upon an anthroposophical basis”, Jan. 2004].

The inspiring conversation – Speech meeting in the Checkov Studio, Berlin

After intensive speech-chorus work with the Berlin Waldorf pupils for the memorial day at the German parliament (January 2003) a very stimulating exchange of conversations has arisen with people of various professional groups on dealing with speech today and its possibilities.

The theme of ‘education and speech in connection with violence’ soon crystallised as a core theme. Why does a proven higher potential to violence appear in the lower classes of the people? How is a differentiated expression of speech connected with an ability to connect and meet? Marshall B. Rosenberg has shown and developed in his book “*Gewaltfreie Kommunikation*” [“Violent-free communication”] has brought and developed many examples.

A second complex of themes is “inspiring conversation”. How is it possible to lead a conversation in such a way that presence of mind arises in the moment the word is spoken; that a different power is present in the spoken word?

On this, an extract from an interview with Jobst Langhans from the newsletter, *Anthroposophy World-wide*, Oct. 2003: “The social question cannot be solved unless we lay hold of speech, claimed Steiner. The hierarchies, which are strongly involved with Inspiration, only have access to human beings when speech in the middle realm—in the sounding, musical realm—is laid hold of in its own essence. And of course our catastrophic communication is evident everywhere. Words become weapons with which in the battle of points of view we deeply wound each other; often we seek in vain for inspiring communication.”

The development of a new culture of communication in connection with speech formation and drama is urgently necessary today, and some people are already starting on

new ways. In the region of Berlin alone, three speech-formation artists link their artistic training with the new professional fields of communication training and rhetoric.

To bring speech into balance with itself, to create presence of mind in the conversation—a picture for this could be “the Golden Mean of speech”. Similar to the balance necessary with cash-flow a basis has to be created for speech. How would it be if we were to create in a bank a fund of words?

Beate Krütkamp (artistic speaker, theatre projects

“Adventure Culture” at *dm-drogeriemarkt*)

Jobst Langhans (Tschecho- Studio Berlin)

Marija Ptak (consultation and communication)

P.S. From autumn 2004 in Checkov Studio Berlin, seminars and lectures on the theme ‘Speech and Communication’ are offered, also work with speech chorus for teachers, speech teachers and artistic speakers.

Puppet Players Conference Januar 2003 at the Goetheanum

J. Clark and I. Willwerth, New York, U.S.A.

Conference Focus:

The task charged to the conference participants was to devise ways to present the three transformations in the story of *Fundevogel* (Foundling Bird). Participants were encouraged to experiment, present their research and share what finally was included and excluded. The use of this approach, rather than a series of polished full performances, was effective for allowing discussion without harsh criticisms and open-minded consideration of a greater number of approaches, possibilities and experiences.

Goal:

The overall goal of the puppet-theater performing-group is to appreciate the philosophical points supporting their presentation and educe in their audience members the essence of the story by enlivening and ensouling the chosen materials. This requires:

- understanding the story’s essence and themes;
- envisioning an effective visual format;
- bringing different elements together in a variety of cultural styles and physical media;
- meeting the technical challenges of the materials chosen, the performance space, etc.;
- augmenting, complimenting and adjusting the presentation through controlled use of lighting, music and spoken sound—being aware of audience age; matching target-audience appropriately with format;
- reflecting on the influence of the transformation’s presentation both on the audience members and the performing puppeteer(s)—what is the internal effect on the person watching? and on the person performing?

Formats included:

Transformations were presented in a wide variety of for-

mats, including hand puppets, rod puppets, shadow puppets, shadow with transparencies, marionettes, and abstract form presentations using projections, cloths and flags. In some of the presentations, the puppeteer was separate from the puppet (projecting consciousness through the puppet). In other versions the puppeteer was a significant part of the puppet's background or the puppet itself. Some transformations were made by a replacement of the puppet by the transformation. In others, the puppets participated in the transformation presentation (*e.g.* by holding a frame, or wearing some additional costuming), whereas in still others the body or posture of the puppet was used as an integral part of the structure of the transformation (*e.g.* Fundevogel rolls the blue pond water sheet over himself while remaining on-stage as the pond transforms).

Some thoughts and concerns around technical challenges

- More defined requires more refined: puppets with fuller bodies require better movement to appear successfully enlivened.
- Color: how to enliven the presentation of the story and engage the viewing audience: when should it be bland and when bright? How to highlight and augment the areas of soul-experience (*e.g.* red & green for rose bush & rose; yellow & purple for altar & altar-crown, blue & white for pond & duck)? Should the scene become somber by applying blue light? Will dark imply inward whereas colorful gives the impression of outwardness and release?
- Lighting: does the use of lights and the focus-defocus of lights draw the viewer into the experience, or does it make the presentation seem choppy and detached?
- Materials: should solids be used, giving a sense of completed transformation of one thing to something else, or would use of transparent or gauzy materials give a more appropriate effect (allowing the audience to see the underlying basis)?
- Music: is it to be used for transitions, travelling, background, or thematic to certain puppets? What style, tone, instruments, and so on, will be used?
- Format: is the stage open (and do the puppeteers take part in the show, or are they a part of the puppet), or is it closed (action limited to specified area; are puppeteers on-stage with puppet or behind background screens)?
- Textures used: do the members of the audience feel heaviness in the waddling of Sana, lightness in the swimming of the duck, contrast of the rose to its rosebush, *etc.?*
- In some presentations, the dense hired men went in their search for the children directly to the spot of the transformation; in others they went to the site of the previous transformation and searched from there—which took some time and space, but seemed nicely consistent with their personalities.
- Puppeteers: are they hidden or not? If not, do they ever interact with the puppet, and if they do interact, then how to get the attention back on the puppet? If puppeteers have to trade, pass or exchange puppets, how to ensure consistency in movement, and demeanor of the puppet character?
- Audience: how is it prepared for the experience physically? Is the room darkened? Do they see a flat screen? Is it a three-dimensional stage with lights? What expectations, presuppositions or sensitivities do the puppeteers

think the audience members might be bringing in with them, and what impact might these have on the success of the presentation?

- Humor: how is it handled—is it basic or subtle? Reinforced by physical puppet-movement or music? There was agreement that loud laughing is part of life, a physical process and, when timed appropriately, necessary to this show.
- Most presentations returned the same Lena puppet to the stage after a transformations. This might imply a return of the children to their previous state of being. Lena's evolving maturity is represented solely by the increasing complexity of the transformations themselves. It might be effective and rewarding to think of ways to differentiate the Lena puppet after each transformation (lighting? variation of costuming? another version of the puppet itself with different features?) so that the physical presentation reflects the premise that Lena evolves by experiencing each of the transformations.

Some thoughts on intended or "target" audiences:

- Children up to 7 years old: it's important what the child can see you do (*e.g.* finger puppets; finger games). Fantasy is revealed through gesture and movement—so stay consistent with a movement form beginning to end. Very young children learn through imitation, but adults also appreciate gesturing—so, mime and eurythmy movements through puppets are good.
- 7–14 years of age: the age of social development. At this age it is good for the child to be doing puppetry for other children, especially using hand puppets.
- Grades 1–12: using marionettes; city children seem to want full-bodied puppets.
- Adults: the issue here is to bring puppetry in a stimulating manner (some adults seek to reconnect with a former well-remembered time, whereas others might have to choose to overcome a previous bad experience, such as having been scared at a show).
- When performing for children, you what them to experience the transformation. Adults are more responsive to formats showing the children within or behind the transformation. Some formats would work well with kindergarten and younger children, whereas older children might find that version childish. Adults, however, might resonate with that version. A narrative format, building the story to the action, works well with older children.
- From the point of view of temperaments, shadow puppets are a good presentation with children who feel or look inward; three-dimensional (substantive) shows are good presentations for children experiencing difficulty incarnating (unable to feel fully at home and comfortable in their bodies).

Focus: It is more important to pick the kind of puppet according to the story, than to make the story fit a particular puppetry form. Your puppet choice affects how you then ensoul the material and immerse yourself in the story. Method then evolves.

“ . . . And if they have not died, they are living still today.”

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Curtain up!

The "new" Puppet Theatre Felicia at the Goetheanum

At the end of June 2003 we were told by the bursar of the Goetheanum that the Puppet Theatre Felicia, that for years had been supported by the Goetheanum, for financial reasons could not continue from the end of the year. Reactions from the puppetry scene, and also out of the wide circle of friends showed that this was not wanted. From home and abroad many letters addressed to the bursar clearly announced that the Puppet Theatre Felicia with the way it produced puppet-plays—especially fairy-tales—was appreciated as a cultural factor and as the meeting place of the Swiss puppetry scene. This encouraged the leader of the puppetry theatre to launch a financial appeal, in the hope of assembling the necessary financial means to continue the performing studio. With great pleasure we experienced that within the shortest time so many grant-making bodies and also a large circle of friends pledged gifts, that for 2004 a continuation of the Theatre and of the other puppetry work (courses, conferences, study year for puppetry) is covered. At

this point we warmly thank all the friends for their moral and financial support!

Through the founding of a supporting Association we hope in the future to expand the circle of friends, so that a financing too for the following years is possible.

So we may once again announce in March 2004: Raise the Curtain! for the first festive weekend “70 years of the Puppet Theatre Felicia”. With the première “Das Borstenkind”—a marionette play—on 20th March and the “Puppetry Day” on 21st March the newly renovated puppetry theatre at the same time is planned to be opened in Rudolf Steiner-Halde II. We warmly invite you to this first event in the new Theatre! Further festive weekends are planned.

The planned study-year for puppeteers is to begin in May 2005.

*Information about all the planned activities
and concerning the Association:
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OBITUARIES

Gotthard Köhler

(17th July 1923 – 28th Sept. 2003)

Christian Ginat, CH-Dornach

Gotthard Johannes Köhler was born on 17th July, 1923, in Stuttgart. He was the first child of Dr Otto Köhler and Margarethe Köhler-Ziemann, who because of their intensive relationship to anthroposophy moved to the vicinity of the Waldorf School. His names Gotthard Johannes was given by Rudolf Steiner, who wrote them on a piece of paper for his parents. Gotthard kept this piece of paper throughout his life. He was also one of the first to be baptised by Friedrich Rittelmeyer. His parents were very different by nature: the strict logic of his father who was a magistrate was beautifully paired by the rich experiences of his mother who was an opera singer.

Until it was closed in 1938, Gotthard attended the Waldorf School in Hans Rutz's class. His relationship to the cello was very intense already at school and later too his passion for hiking, which led him to many excursions and climbing tours with his friend Gottwald Hahn. In 1941 he was called up for working service and then military service. Because of his good hearing he was trained as a short-wave radio-operator and survived the war without injury and without having to fire a shot. His path led him via France and Italy to North Africa, where after an attempt to escape with a friend he was captured by the Americans. The ensuing time of captivity in



America brought once again the possibility for musical activity. For this nevertheless he had to repair a cello single-handed. The return flight in an ancient clapped-out aeroplane in 1946 was not for him a scary experience but allowed him to observe with great interest the effect of the enormous waves on the fuselage.

From now on the young musician was intensively involved with the reconstruction of the musical and anthroposophical work in Stuttgart. With Friedhold Hahn, Ursula Bäuerle and several others he formed the musical working group of the Anthroposophical Society, which researched Steiner's musical suggestions, working on them practically and who performed music for the conferences of the School and the festivals in the Society and The Christian Community. This “chamber music study group” in collaboration with Joseph Gunzinger from Dornach was gradually extended to an orchestral group. But Gotthard Köhler also played the Blue King in the first gathering of actors who re-introduced the Christmas plays in the poverty-stricken and destroyed area around Stuttgart. In addition, he studied speech eurythmy with Else Klink in Königswinter near Stuttgart. His performances of elemental beings—he was not only the quickest gnome but an impressive sylph—and the giants in Goethe's “Fairy-tale” are still living memories of his colleagues at that time.

Joseph Gunzinger also invited him to succeed René Gacon as cellist for the Goetheanum Stage. From June 1952 till summer 1989 he was a carrying pillar of the musical department of the Stage which shortly after his retirement was closed. He worked in many areas. As cellist he sought to develop the truth of the soul-engagement, to develop and express it. His connection to eurythmy was a help in schooling the feelings, whether the sound was penetrated from the heart. For many eurythmists he was a valuable advisor who accompanied uncountable rehearsals with his cello. The development of eurythmy presentation and the deepening of music in con-

nexion with eurythmy were central concerns for him, for which the stage work gave only limited possibilities. The musicians, with whom he gave concerts during these 37 years, forms a long list. Already in the five years in which we played in the same string quartet we played in more than 20 concerts and many eurythmy performances for the Stage Group. From the '70's and increasingly after the departure of Gunzinger, he became the leader of the stage orchestra and consequently was responsible for the music for Steiner's Mystery Dramas and to Goethe's *Faust*. It was, however, also important for him to perform music by composer-friends in orchestral concerts. During his last ten years of employment he led the music department newly formed by Hagen Biesantz. The annual Musicians Conference at the end of February originated from his impulse. In this connection he was not only organiser and cellist but also lecturer. His way of speaking was careful and thorough. Quick judgement and chatting was foreign to him. He developed all the more attention, cordiality and a truthful attitude.

After his marriage in 1958 with Renate Leiste, Gotthard Köhler lived with his wife, his two sons Thomas and Daniel and later there came about a lively contact to his grandchildren. In the family context there came about the puppet stage "Marianetta" for which he designed and built the stage, the lighting and numerous beautiful marionettes.

In Arlesheim and Dornach he was a sought-after cello teacher.

Since his retirement the contrast between his intensive and joyfully active soul and his weak physical circulation. A bypass operation in 1989 brought an improvement but also symptoms of Parkinson's. Remarkably, he radiated all the more calm and warm cordiality. This "peripheral heart" or feeling and the daily immersion in spiritual-scientific thought were a support for him, for it was a medical miracle to remain alive with a hardly-felt heartbeat. Even though for over ten years he could no longer play his cello, he dreamt of life-like performances, rehearsals and of buying an incredibly beautiful "ideal" instrument.

When care for him became more involved—it was daily a question whether he could stand up any longer—he moved into Haus Martin, where in his sleep on 28th September, he took leave of his body that had become so weak.

In this life in patient adjustment to the existing conditions and in great faithfulness, without a loud shout he achieved much for the musical being in the anthroposophical movement.

the French legal fraternity. He was appointed a judge in the High Court. Later he became the President of the Senate of the French Parliament, and finally he was appointed the representative from the French Parliament for his country of birth, French Guyana. Isabelle's mother,

in contrast, grew up in Paris. She was a pupil of Rudolf Steiner and was well known in anthroposophical circles. Isabelle's mother also spoke impeccable German, and was often asked to speak for the French eurythmy in Dornach. She was one of the early translators of Steiner's lectures into French. She was blonde and extremely glamorous, whilst her father was of a lesser build, dark in complexion, but with sparkling blue eyes. It is said that in their family history, also Red Indian blood was present. Isabelle took on at her birth a most illustrious and contrasting family background. Later we will see how all of this becomes a vehicle which she is able to transform with great effect into her special expression of eurythmy.

In Paris at the time of her childhood there was no Waldorf School and Isabelle had instead to attend a rather strict state-run school. Her teacher sat perched high up on a pedestal, staring down on to the class with a daunting disciplinarian intensity. Isabelle decided at an early age that this was not the form of education she was seeking. To show her disfavour, she became a very vocal rebel of her school system. Finally, after refining the art of protest so well, and turning up to school one day wearing jodhpurs and riding boots, Isabelle was summarily expelled. Her parents, of course, were extremely challenged by this development, but a stroke of good fortune prevailed. Through a family friend she was able to spend a whole year of her young teenage life at Michael Hall School, Forest Row, England. Isabelle boarded in the school hostel under the gentle care and supervision of Elizabeth Edmunds. One can wonder whether Elizabeth Edmunds realised at the time that she had in her keeping a kindred soul in the making.

As a young child, Isabelle developed many interests. There was a game, though, which she especially enjoyed playing: it was to become a Robin Hood. How in Paris a young girl was able to find out about the escapades of Robin Hood is quite remarkable. But in many ways the Robin-Hood attitude to the less fortunate became one of the leading gestures and virtues of her later life. Isabelle had a warm heart, especially for those who suffered. She not only carried them inwardly, but often went to great lengths to help and care for them in very practical ways. Also, the act of drawing back a bow and aiming an arrow at a given target was to become a further motif in her striving and will to succeed and grow.

Just as soon as Isabelle could manage staying up a little lat-



Isabelle Dekker (8th Dec. 1940 – 22nd Oct. 2003)

Peter van Breda, GB-London

Isabelle Dekker was born in Paris in the shadow of the Eiffel Tower on the 8th of December 1940. She was the only child and daughter of a father and mother with very contrasting backgrounds. Isabelle's father came from French Guyana. When he finished school in that country, he came to Paris to study law. He not only became a successful solicitor, but as the years passed, he earned an increasing reputation within

er at night, her mother introduced her to the world of theatre, music, and the opera. Isabelle's childhood and teenage years were embellished and filled with high cultural activities and experiences. The very strong-willed, rebellious child was mellowed and reformed by all that her wise mother brought towards her through the arts. It was also from her mother that she inherited the gift and love of many languages. Isabelle was fluent in French, English, German, and loved each one of them for their special characteristics and expressions. Isabelle had a flair also for painting and drawing. A lesser known love of her life was her joy at being able to sit quietly at home, sewing and making small gifts for her many friends.

At the end of her school days, she joined her parents in the Central African Republic, where her father had been given the task to formulate a new legal system. During this time, Isabelle worked for the American Embassy. Her job was extraordinary: she travelled with other young folk far into the jungle, and distributed Bibles to people who had no ability to read. Isabelle explained later that she was nonetheless convinced that the mere receiving of these Bibles meant a great deal to these people far away from the intellectual metropolises of the world.

After this spell in Central Africa, Isabelle's sights extended even further. She became a public relations officer for a small, emerging African state at the United Nations in New York. It was during the years of Dag Hammarskjold, whom she met personally, and also Nikita Khrushchev, whom she actually experienced hammering his shoe on the speaker's lectern in the General Assembly.

This phase of her life also came to a close, and left her unsure how she should move forward. Again it was her intuitive mother who suggested to her that she might think of study eurythmy. Isabelle visited Dornach, where an interview took place, and a few months later she became a student in the Eurythmy School under Lea van der Pals. After her graduation, like many other students, she longed to be able to move with the Stage Group. Peculiarly, she seemed to be overlooked, although she had displayed immense talent even as a student. It was Else Klink who on the advice of another eurythmist broke this painful silence. Without warning she arrived in Dornach, knocked at Isabelle's door, and informed her that the time had come to relocate to Stuttgart and to join in the work of the Stuttgart Eurythmeum. This was a most profound, life-changing event. From this day on, she dedicated her whole life and all her forces to eurythmy, both on the stage and in teaching. Soon her tremendous talent began to blossom. All of this took place in 1970.

There was another event, though, that happened one year before, which Isabelle knew nothing of at the time, but which was going to play a vital role in her destiny. And in 1972 Hajo Dekker married Isabelle in Paris, with Else Klink as one of the witnesses. Isabelle deeply cherished her community of life with Hajo.

Now, though, began the expansive and hugely creative years of the Stuttgart Eurythmeum. Isabelle soon became one of the acknowledged stars of this very talented ensemble. It could happen that after a solo piece she was applauded with such enthusiasm that she would have to return to the stage to repeat her performance. Of course, she was also able to blend and to allow her talent to flow into group-pieces without overshadowing her colleagues.

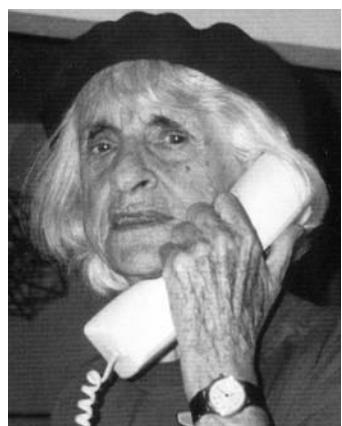
Isabelle had a most unique ability to dance and to move with grace and expression. There was always an easy flow and smoothness in the way she glided across the stage. Through her innate and fine sensing for the inner aspect of a poem or a piece of music she was able to enter deeply into its essence and then bring it to expression in eurythmy. The result was often exquisite! She could be totally commanding on stage. She had the talent to fill out every inch of it with great artistry and intensity. It is not an exaggerated compliment to proclaim that Isabelle Dekker was undoubtedly a veritable queen of movement, grace, and beauty. She truly ennobled the art of eurythmy.

Isabelle loved not only to dance the beautiful, but also to create beautiful surroundings. Her home, the school in which she worked, the clothes she chose for herself, the celebratory events she arranged were always permeated and enriched with the most wonder-filled bounty. The beauty that appeared around her was not artificial, but belonged to the expression of her soul life. There was, though, another side to her life, where not everything flowed in accordance with her hopes and desires. She had her own personal woes, challenges, and inner suffering. During the last years she was greatly burdened through the illnesses and ageing of her two parents. She nursed both of them to the end of their days here on earth. And then came the dramatic shock. Literally within weeks of her parent's deaths she developed her own grave symptoms. A mercifully short illness then followed which lead finally to her peaceful passing on the Wednesday 22nd October 2003.

Renate Munk (22nd June, 1916 – 15th July, 2003)

Michael Leber, DE-Stuttgart

Renate Munk was born on 22nd June 1916 in Nagold in the Black Forest. Her vivid memories of her childhood were full of the woods of the Black Forest and from the castle mound of her home town. But above all she felt she was nurtured in a strongly artistic family. Her father, Rudolf Talmon-Gros played the violin and her mother Hilda wrote poems and stories and sang a lot. Compared to her strong, dominating twin-sister Elisabeth, she was a delicate, sensitive child who was often ill. She spent her first years in school in Messtetten in the Schwabian Alps and in Waldenbuch, where the family with its five children lived in the castle.



Her parents recognized before it was too late that this child belonged in the Waldorf School. As she mounted for the first time the steps of the school building in Haußmannstraße, Renate Munk felt: "now I am coming home!"

From this moment, despite the several hours journey from Waldenbuch to Stuttgart she began to live and was able to develop happily until she was 18. Open to the world and full of joy over the tasks awaiting her, she travelled to England.

As an au-pair she experienced the suffering of a family in which the mother was very ill. The children of the family attended a Waldorf School and after attending a lecture Renate Munk clearly saw her further path in life. She wanted to become a Waldorf School teacher.

In Stuttgart she attended the College for Arts and Crafts and then later in Hildesheim the Handwork Teacher Training Seminary, where she passed her finals as a handwork teacher. Through her sister she met Emil Munk in Stuttgart in 1935.

With Renate Munk at the teachers seminary and busy in the college garden and with Emil Munk completing his engineer training, they passed a very intensive time together. With a second stay in England, when she worked as handwork teacher in the still young Wynstones School, Renate Munk decided to become a eurythmy teacher. In 1939, shortly before the beginning of the War, she began studying in Stuttgart but had to abandon it when it was forbidden by the National Socialist government. Emil Munk was sent as a soldier to Holland, France and later to Russia.

The couple married at the beginning of 1940, during the first holiday leave. Still during the War their first child Veronika was born in June 1944. Two years later, in August 1946 Christoph-Johannes entered the world. Emil Munk came back from the War convinced that now above all there had to be a task in life... to become a Waldorf School teacher.

After his training at the Teachers Seminary in Stuttgart he moved to Heidenheim in the Schwabian Alps, to be involved in building up the school. Shortly after the family followed. Renate Munk was able to complete her training in Königsn as a eurythmy teacher. She began her work at the school in 1950. In December 1954 her daughter Michaela was born. The following years, actually decades, were formed by the fact that the whole family lived and worked for the school in Heidenheim. This continued as the children one by one left school. Only when they were 63 did both Renate and Emil Munk leave the school in Heidenheim. Yet their work in education was not yet finished. Many requests came to pass on their educational experience to younger teachers. And so there came about many years of giving courses at many seminaries and training centres: at the Alanus School, in Witten-Annens and The Hague. Later independent courses were set up, in which Emil Munk taught Rudolf Steiner's study of man and Renate Munk the practice of teaching eurythmy. At first these courses were given in Heidenheim, later in Dornach, also at the request of the Education Section at the Goetheanum.

In summer 1992 Renate und Emil Munk moved from Heidenheim into their flat in Nikolaus Cusanus House. Their joint courses continued here in a smaller way. In January 1996 Emil Munk died at nearly 80 years old.

Frau Munk still gave well-attended eurythmy courses for teachers, even when her health was not always so good. Here her heart caused her increasing trouble and yet she surprised us ever anew when she told us about her plans to fly to Sweden to her youngest daughter and she even did this several times on her own.

*from: Annual Report of the Eurythmeum Stuttgart,
Christmas 2003*

Christine Pfeiffer

(13th July, 1920 – 18th August, 2003)

Michael Leber, DE-Stuttgart

Christine Pfeiffer entered her earthly path on 13th July, 1920. Her parents, Martha and Emil Kühn, were fully devoted to anthroposophy. Already in the earlier years musicians met for chamber music in the Kühne's house in Königsn, led by Mamalie Kühn, as her mother was affectionately called. It was taken for granted that Christine and her siblings would attend the first Waldorf School in Stuttgart. The closing of the beloved school in 1938 was a painful experience for all the pupils.

Through the courageous stand of Else Klink the eurythmy training could still carry on till 1941. At this time Christine Kühn was still able to attend the eurythmy school on the campus of the Waldorf School. The threat of closure stood there clearly before the eyes of all the students. Together with Else Klink and Otto Wiemer an intensive anthroposophical work was carried on. Eurythmy was the substance and at the same time the inner support during the outwardly dark times.

After the War the Kühn parents found a new home for eurythmy. A rich, blossoming life came about in the little village of Königsn am Neckar.

When the first eurythmy tours through Germany became possible, Christine Kühn was part of the stage group. She was noted her fine, delicate movements. Led by an inner impulse, she decided to go to Italy, where she began in Florence to work with eurythmy. After a few years of successful work there Christine met her husband Helmuth Pfeiffer. After the birth of their two children she devoted herself completely to her family. When the family moved from Königsn to Stuttgart, the children could attend the Kräherwald Waldorf School. Here a new field of work opened for Christine Pfeiffer. For decades she gave weekly eurythmy courses for the school parents. A large group of people found in Christine Pfeiffer the eurythmy teacher who with enthusiasm and trust was able to lead people.

At the memorial meeting, which took place on the 3rd October 2003 in the Kräherwald School, it was said that it was probably unique that so many human beings could meet eurythmy, in (at times) eight parallel-running courses for many years. This is the tremendous accomplishment of Christine Pfeiffer, from which many people could benefit.

*from: Annual Report of the Eurythmeum Stuttgart,
Christmas 2003*



ANNOUNCEMENTS

Eurythmy Conference

"Wahrhaft – Wesenhaft – Wirksam"

13th to 16th April 2004 in Rudolf Steiner-Haus, Stuttgart

This working conference is intended to link to the previous meeting two years ago in which we were concerned with Steiner's indications regarding style. This time we want to turn to the portrayal of spiritual beings. The dignity of the human being is increasingly attached by the counter-forces of Lucifer and Ahriman in all levels of common life: through the threat against childhood, through the existence of a completely manipulated environment, or through the global electronic webbing. At the same time, we are surrounded by elemental beings, who are waiting for we human beings enter an active relationship with them in nature, in human collaboration, in initiative-bearing activity.

We aim to portray the spiritual essence in the archetypal sense through the methods of speech eurythmy and music eurythmy as well as the characteristically indicated choreographs. The theme "Truthful – Intrinsic – Effective" is meant to indicate that the essential spiritual nature is to appear so authentic and effective as possible, as a contemporary demand made on eurythmists.

This Section Conference is hosted in Stuttgart in the various rooms in Uhlandshöhe—in Rudolf Steiner House, in the Waldorf School and in the Eurythmeum. Alongside intensive work in courses in the morning and afternoon demonstrations on the portrayal of the spiritual beings in manifold appearances is to serve to give the conference a thematic whole. In four morning lectures on study-of-man themes of eurythmy and music, Dr Armin Husemann will prepare the ground for the work in eurythmy. In the evenings we look forward to different kinds of eurythmy performances.

We hope that many eurythmists who are not attending the World Teachers Conference, will take the opportunity of meeting, of experiencing presentations of prepared items in eurythmy, and of entering into artistic practice. More than ever we need today impulses out of common activity, which could be fruitful back home.

Rudolf Steiner's words from the Michael Letter could be helpful: "The World-thoughts in the work of Michael and in the work of Ahriman":

In feeling Michael near, the human being is on the way to carry the force of the intellect into his "whole humanness". He does think with the head, but the heart feels the lightness or the darkness of the thinking; the will radiates the being of

Tuesday, 13th April 2004	Wednesday, 14th April 2004	Thursday, 15th April 2004	Friday, 16th April 2004
09.00 Welcome by Werner Barfod and Michael Leber The words of the Foundation Stone Free Eurythmy Ensemble, Dornach	09.00 Lecture Dr Armin Husemann "The Music of Heart and Lungs and their Eurythmy"	09.00 Lecture Dr Husemann "Beethoven's music and his being"	09.00 Lecture Dr Husemann "Listening and the limbs portraying karma and eurythmy"
10.00 Lecture Dr Armin Husemann "The Evolutionary Path from Picture to Sound"	10.15 Demonstration: the counter-forces in speech- and music-eurythmy: Else Klink Ensemble Stuttgart	10.15 Demonstration: The counter-forces in speech- and music-eurythmy: Ulla Hess	10.15 Demonstration: The counter-forces in speech- and music-eurythmy: Elemental weaving and extending boundaries in poetry and music" Frødis Mast and group
Break			
11.45 - 12.45 Demonstration: Ursula Heusser and Katharina Flückiger: portraying the instruments: bass string-psaltery; lithophone	11.45 - 12.45 Eurythmy-courses on luciferic and ahrimanic powers in speech- and music-eurythmy	11.45 - 12.45 Eurythmy-courses on luciferic and ahrimanic powers in speech- and music-eurythmy	11.45 - 12.45 Eurythmy-courses on luciferic and ahrimanic powers in speech- and music-eurythmy
Lunch break			
15.30 - 16.30 Elemental beings in speech- and music-eurythmy Steiner's fairy-tale of Good and Evil: Ensemble Witten-Annen & others	15.30 - 16.30 Elemental beings in speech- and music-eurythmy "Das Borstenkind" Rumanian Fairy-tale Free Eurythmy-Group, Stuttgart: Elisabeth Brinkmann	15.30 - 16.30 Elemental beings in speech- and music-eurythmy from: "Die Vögel" by Saint John Perse "Der Möwenflug" by C.F. Meyer: Seraina Clarke and other eurythmists "Frates" by Arvo Pärt Ensemble, Witten-Annen	15.30 - 16.30 Elemental beings in speech- and music-eurythmy: Ursula Zimmermann & others
Afternoon break			
17.00 - 18.00 Eurythmy-courses on the elemental beings in speech- and music-eurythmy	17.00 - 18.00 Eurythmy-courses on the elemental beings in speech- and music-eurythmy	17.00 - 18.00 Eurythmy-courses on the elemental beings in speech- and music-eurythmy	16.45 - 18.00 Plenum discussion
Supper break			
20.00 3 Eurythmy Performance with various artists: Bettina Grube, Hamburg; Gia van den Akker, The Hague; Baptiste Hogrefe, The Hague "Slow, like a planet" & others	19.30 Programme with the Members of the Anthroposophical Society "The Twelve Moods" "The Song of Initiation" by Rudolf Steiner Free Eurythmy Group Stuttgart: Elisabeth Brinkmann, Else Klink-Ensemble, Stuttgart	20.00 4 Eurythmy Performances various artists: Adelheid Petri, Vienna; Stefan Hasler, Hamburg; Maren Stott, Stourbridge; Story from "The Mirror in the Mirror" by Michael Ende, Berlin Eurythmy Ensemble & others	20.00 5 Eurythmy performance: Beethovens 7th Symphony: Eurythmy Ensemble of the Goetheanum Stage, Director: Carina Schmid, Else Klink Ensemble, Stuttgart, Director: Benedikt Zweifel; Basel Festival Orchestra, conductor: Thomas Herzog

man when the thoughts stream in him as intentions. The human being becomes increasingly human by becoming the expression of the world. He finds himself by not seeking himself, but in love intends to be connected to the world.

Werner Barfod

Eurythmy courses on the luciferic-ahrimanic powers in speech eurythmy and music eurythmy, mornings

1. Annemarie Bäschlin (speech-eurythmy)
2. Werner Barfod (speech-eurythmy)
3. Christoph Graf (music-eurythmy)
4. Stefan Hasler (music-eurythmy)
5. Ingrid Ewerwijn (music-eurythmy)
6. Ursula Heusser (speech-eurythmy)
7. Michael Leber (speech-eurythmy)
8. Sieglinde Lehmhardt (speech-eurythmy)
9. Stephan Nussbaum (music-eurythmy)

Eurythmy courses on the elemental beings in speech- and music-eurythmy, afternoons

- 1.
2. Rosemarie Basold (speech eurythmy)
3. Christoph Graf (music-eurythmy)
4. Sieglinde Lehmhardt (speech-eurythmy)
5. Fröydis Mast (speech-eurythmy)
6. Frauke Grahl (speech-eurythmy)
7. Benedikta Schradi (speech-eurythmy)
8. Ursula Zimmermann (speech-eurythmy)
9. Benedikt Zweifel (music-eurythmy)

Tickets: CHF 280,-/Euro 180,- (Students: CHF 160,-/Euro 100,-)

*Registration till 26th March, 2004:
Goetheanum, Sektion für Redende und Musizierende Künste, zu Hd. D. Horstmann, Postfach, CH-4143 Dornach 1;
Fax: +41-61-706 42 51, dagmar.horstmann@goetheanum.ch
Tel: Doris Bianchi, +41-61-706 43 12*

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 2004

*5th–11th July: NL-The Hague: «Eurythmy at the workplace»
Registration: A. Ehrlich, Dedelstraat 11, NL-2596 RA Den Haag, Tel: +31-70-3 46 36 24*

*27th–29th Aug: DE-Hamburg: «The human being between cosmos and computer»
Registration: Uta Rebbe, Ehesdorfer Heuweg 82, DE-21149 Hamburg, Tel: +49-797-5 35 94*

1st–3rd Oct: NL-The Hague: «How can we school ourselves so that those who have died would like to establish a connection with us.»

Registration: A. Ehrlich, Dedelstraat 11, NL-2596 RA Den Haag, Tel: +31-70-3 46 36 24

15th–17th Oct: UK-Bristol: The 7 rhythms of Steiner's Foundations Stone verse»

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

22nd–24th Oct: UK-Aberdeen: «The 7 rhythms of Steiner's Foundation Stone verse»

Registration: Simon van Halsteyn, Camphill Bungalow, Milltimber, Aberdeen AB13 0AN, UK

29th Oct–3rd Nov: CZ-Prag: «Renewing education»

Registration: Karoline Kubesova, Tel: +42-06-06 33 95 52, karolina.kubesova@centrum.cz

5th–7th Nov: AT-Vienna: «Space between, free-play, free-space»

Registration: Uta Guist, Woergasse 21, AT-1230 Wien, Tel: +43-1-8 03 71 55

12th–14th Nov: AT-Graz: Open seminar

Registration: Hannes Piber, Weizbachweg 12A, AT-8054 Graz, Tel: +43-316-69 36 67

19th–21st Nov: UK-Forest Row: «How can we school ourselves so that those who have died would like to establish a connection with us.»

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

Galaxy – Zodiac – Solar System – Earth

The Birth of a New Star Wisdom through Eurythmy

Cosmic Dances of the Planets in Cancer, Leo, Virgo
2–8 MAY, 2004

International Chorocosmos Week with Robert Powell
at Casa di Salute Raphael, Roncegno, Italy

(In English, with translation into Italian)

Located in the Trentino Alps, about _ hour south-east of Trento, the Casa di Salute Raphael is a spa hotel famous for the medicinal application of the Levico water spoken of by Rudolf Steiner

*Information: Sally Ellis-Jones, Tel: +39-0461-81 09 39
sellisjones@yahoo.com*

Eurythmy Further Training courses with Annemarie Bäschlin and Alois Winter 2004

2nd – 7th July

Music Eurythmy Therapy for eurythmy therapists, eurythmy therapy students, doctors and medical students, led by A. Bäschlin

Venue: CH-Aesch near Dornach

15th – 24th July

Basic elements of music eurythmy, colour eurythmy (A. Bäschlin), Speech formation and speech eurythmy (A. Winter)

Venue: CH-Ringoldingen

26th July – 30th July

English eurythmy; colour eurythmy; painting. Led by A. Bäschlin

Venue: CH-Ringoldingen

4th – 8th October

Music eurythmy therapy for eurythmy therapists, eurythmy therapy students, doctors and medical students. Led by A. Bäschlin

Venue: CH-Ringoldingen

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

Goetheanum Stage/Else Klink Ensemble

Symphony Tour 2004

Eurythmy performance with Beethoven's Seventh Symphony in A major and the

Chamber Symphony, op. 73a by Schostakowitch

12th Sept., 5.00 p.m., CH-Vevey, Theatre de Vevey

13th Sept., 8.00 p.m., CH-Basel, Stadttheater

15th Sept., 8.00 p.m., CH-Oerlikon, Stadthaus

16th Sept., 8.00 p.m., DE-Karlsruhe, Konzerthaus

17th Sept., 8.00 p.m., DE-Fulda, Schlosstheater

18th Sept., 8.00 p.m., DE-Hamburg, Rudolf Steiner-Schule Farmsen

19th Sept., 7.00 p.m., DE-Kiel, Stadttheater

21st Sept., 8.00 p.m., NL-The Hague, Nederlands Congresgebouw

22nd Sept., 8.00 p.m., DE-Duisburg, Theater am Mariendorf

23rd Sept., 8.00 p.m., DE-Ludwigshafen, Theater im Pfalzbau

24th Sept., 8.00 p.m., DE-Überlingen, Freie Waldorfschule am Bodensee

25th Sept., 8.00 p.m., DE-Munich, Gasteig München, Carl-Orff-Saal

29th Sept., 8.00 p.m., AT-Vienna, Theater an der Wien

1st Oct., 8.00 p.m., DE-Stuttgart, Filharmonie Filderstadt

2nd Oct., 8.15 p.m., CH-Dornach, Goetheanum

further performances are planned in Switzerland and Austria

*Information: Susanne Lin +49-(0)170-5 27 00 30
www.beethoven2004.ch*

Further training course in Weimar

Eurythmy course 17th – 18th April 2004

with Arnold Sandhaus, Holland

Humour in eurythmy, with masks

Begins: Saturday 9.00 am,

Ends: Sunday 1.00 pm

Course fee: 70 euros (Assn. members 60 euros)

Target group: eurythmists

In this course a different way into humour is to be explored in our eurythmic art of movement. For this we will make an excursion into a special form of humorous theatre, the «Commedia dell' Arte». We will attempt to explore how far a connection to the planetary gestures.

Further information on the internet: www.toneelatelier.nl (in German)

Eurythmy Course 21st – 23rd May 2004

with Annemarie Ehrlich, Holland

How can we be creative with Steiner's educational exercises?

Begins: Friday 6.30 pm

Ends: Sunday 12.00 noon

Course fee: 70 euros (Assn. members 60 euros)

Target group: Eurythmists and others interested

In this course (interested amateurs can also participate), work on your own creative approach with Steiner's educational exercises will be continued. We will also work on examples for the upper school for the planetary and/or zodiacal gestures.

Registration:

Zwischen Raum

*Verein zur Förderung anthroposophisch/goetheanistisch
orientierter Kunst, Weimar e.V.*

Am Weinberg 42, DE-99425 Taubach

Tel und Fax: +49-(0)36453-74 811, hans.arden@t-online.de

Which eurythmy teacher has always wished for a three-month break?

I am prepared from September to mid-November 2004 to step in and teach eurythmy, preferably lower and middle school.

Almut Verena Wellmann,

at present attending the final year at the Academy for Eurythmy, The Hague.

Bilderdijkstraat 56, NL-2513 CR Den Haag

Tel: +31-70-362 11 89, almutverena@hotmail.com

Educational Seminars of the North German Eurythmy Teacher-Training

During eleven years we have trained at least 150 eurythmists; for 2004/2005 we have planned a (hopefully) creative pause. On the one hand it is important to work afresh on the concept (contents, duration, question of diploma) and on the other hand it is a reaction to the reduced number of graduates in eurythmy. This means no main lecturers are engaged and the reduction of the seminars to three weekend courses: lower, middle and upper school (courses counting as credits for 2005/06). We hope, in autumn 2005 to be offer many new things on a stronger basis.

In a well-tried manner the “methods and techniques of eurythmy” (with exercises) and “the anthroposophical study of man as basis of the curriculum” will be worked through.

In the academic year 2003/2004 the following courses are

offered in the practice of teacher training:

23rd – 25th April 2004	<i>Musical forms</i> Rudolf Heymann Berlin
14th – 16th May 2004	<i>Cultural epochs</i> Peter Elsen Schopfheim
11th – 13th June 2004	<i>Eductional forms</i> Helga Daniel Berlin

In the academic year 2004/2005 we plan the following courses (subject to change):

17th – 22nd October 2004 *Lower school*
Renate Barth, Helga Daniel, Lothar Steinmann, Berlin

8th – 14th January 2005 *Middle school*
Doris Bürgener, Helmut Eller, Donat Südhof, Berlin

2nd – 11th March 2005 *Upper school*
Andreas Borrmann, Jan Drewes, Edith Peter, Reinhard Wedemeier, Berlin

Course fees:	Weekend course	115 euros
	Lower / middle school:	250 euros
	Upper school:	280 euros
	(board and lodging extra)	

Please address all questions relating to the work of the "Norddeutschen Eurythmielehrer-Ausbildung" to:

*Verein zur Förderung der Ausbildung
im pädagogischen Eurythmie-Bereich
Käppelemattweg 81, DE-79650 Schopfheim
Tel: +49-(0)7622-66 75 15; Fax: +49-7622-66 75 25
PtrElsen@aol.com*

Further training courses at the Bildungsstätte für Eurythmie Wien

Thursday, 18th March / Friday, 19th March

Open day (courses for orientation and information, attending lessons, demonstrations)

Friday, 14th May, 4.30 pm / Saturday, 15th May, from 10.00 am.
Weekend for eurythmists and eurythmy students of the 4th and 5th years:

- basic elements in eurythmy and suggestions for working on a fairy-tale;
- music eurythmy: pentatonic; the mood of the fifth; the path of the fifth through the polyphonic age into that of classicism and its ever new task.

Wednesday, 7th July – Sunday, 11th July

Summer course in speech eurythmy and music eurythmy

Working days for eurythmists, those interested and eurythmy students of the 4th & 5th years

Wednesday 7th July, 10.00 am – Friday, 9th July, 6.00 pm
The influence of the four elements on the level of the zodiac.
Texts by Heraclitus, and others, Scene from: The Chymical Wedding of Christian Rosenkreuz.

Saturday, 10th July, 10.00 am – Sunday, 11th July 4.00 pm
Music-Eurythmy: work on lecture 8 of "Eurythmy as Visible Singing": Mozart, late Beethoven and Debussy: Danse sacre

From October 2004 *further training* is offered again, working towards the seasonal festivals and questions relating to the art of education.

*Registration and information:
Adelheid Petri, Edeltraut Zwiauer
Bildungsstätte für Eurythmie Wien
Tilgnerstr. 3, AT-1040 Wien, Tel/Fax: +43-(0)1-504 83 52*

Eurythmée Paris-Chatou

Further training course with Werner Barfod

6th – 9th May 2004: "I think speech"; expansion – contraction; primal gestures of the eurythmy figures.

Further training course with Annemarie Bäschlin

5th – 7th November 2004
Colour eurythmy (eurythmy figures) and painting (basic exercises of Goethe's 'Theory of Colours').

Orientation weekend with a view to the training:

11th – 13th June 2004
Possibility to observe classes.

A new cycle of study begins: 4th October 2004

Weekend courses for adults:

Introduction in music eurythmy and speech eurythmy:
12th – 14th March 2004 / 14th – 16th May 2004 / 11th – 13th June 2004 / 14th – 15th October 2004 / 12th – 14th November 2004 / 10th – 12th December 2004
Each Friday 6.30 pm till Sunday 1.00 pm.
Lodging in the Eurythmeum is possible.

*Registration and information:
L'Eurythmée. Ecole d'Art de formation professionnelle.
1, rue François Laubeuf, F-78400 CHATOU.
Tel/Fax: +33-(0)1-30 53 47 09
eurythmee@wanadoo.fr; www.chez.com/eurythmee.*

Eurythmy Spring Valley

Orchestral Eurythmy Workshop

26th July – 6th August 2004

Led by Dorothea Mier

With Lemniscate Productions, Eurythmy Spring Valley is mounting a large eurythmy production of Dvorak's *Symphony No. 9, «From the New World»* for performance in the Fall of 2005. This summer Dorothea Mier will give a two-week workshop on orchestral eurythmy, working with the Dvorak. The workshop is open to eurythmists and will culminate in a small performance of the work in progress.

Postgraduate Artistic Course

1st Sept. – 1st Oct. 2004

with Dorothea Mier and Annelies Davidson

Dorothea Mier is happy to share her enthusiasm and many years of experience working with Rudolf Steiner's indications for the cadence as a basis for choral eurythmy. This is an element that is often only touched upon during the training. The course is an opportunity to discover the qualities in music that form the basis of harmony, and to develop the steps from the few indications given in "Eurythmy as Visible Singing" to the extensive artistic possibilities of expression through eurythmy.

Simultaneously, a course in speech eurythmy led by Annelies Davidson will concentrate on the sounds of, and indications for, the English language – including what could be called "the Lightning and Wave" Imagination and indication. These require inner initiative so that the individual's eurythmic visible-speaking results from steps taken on an essentially inner path, not only through acquiring new movement-skills. The following texts will be focused on: Hopkins' sonnet «Hurrying in the Harvest», Shakespeare's song «Full fathom five...» and sonnet «When to the sessions...» (with Steiner's forms), and fragments of «East Coker» (part 3) from Eliot's *Four Quartets*.

For further information, please contact: Eurythmy Spring Valley, 260 Hungry Hollow Road, Spring Valley, New York 10977, Tel: +1-845-352 50 20, ext. 13; Fax: +1-845-352 50 71; info@eurythmy.org, www.eurythmy.org

EURYTHMY THERAPY

Further training in eurythmy therapy by the Medical Section from 15th – 17th July 2004 at the Goetheanum

Vowel exercises with ref. to lectures 2 & 3 of *Curative Eurythmy*

Eurythmy: M. Hitsch

Course work Dr G. Wolff-Hoffmann

Dr W. Keller Roth with contributions out of the practice

2 evening lectures: Dr P. Selg

This course is aimed for eurythmy therapists, doctors, medical students and students in the final year of the eurythmy therapy trainings.

Music eurythmy in its therapeutic aspect

from 10th – 12th September 2004 in the eurythmy therapy training at the Goetheanum

Work on the basic elements of music eurythmy with examples out of the practice. Theme: the lower tetrachord, emphasis Third-Second

Music eurythmy: R. Schumm

Lecturers: Dr G. Wolff-Hoffmann

Dr W. Keller Roth

K. Höller

This conference is aimed for eurythmy therapists, doctors, medical students and students in the final year of the eurythmy therapy trainings.

Eurythmy therapy training at the Goetheanum

Introductory course from 13th September – 1st October 2004

Medical study-of-man introduction as a beginning of the eurythmy therapy training. Theme: skeleton, larynx, the human being of movement

Open for eurythmists and others interested

Information: Brigitte v. Roeder (Tel./Fax: +41-(0)61-701 96 85, between 7.30 - 8.15 am)

*Eurythmy Therapy Training at the Goetheanum***1st Term:**

3rd October till 29th Nov. 2004, followed by 6-day practicum

2nd Term:

10th January till 25th Feb. 2005, followed by a short practicum from 4 to 6 weeks

3rd Term:

25th April till 17th June 2005, followed by a practicum of at least 6 months

Graduating course:

6th March to 24th March 2006

Information: Brigitte v. Roeder (Tel./Fax: +41-(0)61-701 96 85, between 7.30 - 8.15 am)

Information and registration:

Medizinische Sektion am Goetheanum

Postfach, CH-4143 Dornach I

Tel: +41-(0)61-706 42 92, Fax: +41-(0)61-706 42 91

med.sektion@goetheanum.ch

SPEECH / ACTING

Recognizing – Empathizing – Healing

Third further training in therapeutic speech practice for speakers, doctors and therapists

Seeing – Speaking – Hearing

The larynx as an organ of balance between inflammation and growths

11th (7.30 pm) till 13. June (12.00 noon) 2004

at the Doctors Seminary DE-Filderstadt/Bonlanden

Barbara Denjean-von Stryk, Speech and breathing therapist, Stuttgart

Dr Thengis Tsouloukidse, Doctor for neurology and psychology, Berlin

Info and conference registration:

E.T. Gleichauf, Brenzweg 4, DE-71522 Backnang

SprachHeilkunst@gmx.de

Further training courses in Weimar

Acting 30th April – 2nd May 2004

with Ulrich Maiwald, Deutschland

Improvisation and Commedia dell'arte

Begins: Friday 4.00

Ends: Sunday 12.00 noon

Course fee: 60 euros (Assn. members: 50 euros)

Target group: All those interested in acting and improvisation
 The Commedia dell' arte is a form of theatre of the C16th in a spontaneous manner of comedy. It combines the play of the archetypes with non-archaic joy of acting improvisation. In this seminar basic techniques of improvisation will be worked at. The gained abilities will serve as a basis for further work on the individual figures of the Commedia dell' arte. The backgrounds of this special form of acting of mask-theatre as well as the typical way of acting of the characters (Arlecchino, Pantalone, Dottore, Capitano, etc.) will be conveyed. Furthermore, we shall be concerned with the rhythm of scenes, body expression and speech within the Commedia dell' arte. Previous knowledge is not necessary.

Movement and Drama 3rd – 4th June 2004
 with Masha Dimitri, Switzerland
Discovering movement

Thursday: 10 am – 1 pm and 3 pm – 6 pm

Friday: 10 am – 1 pm

Course fee: 75 euros (Assn. members 65 euros)

Max. 14 participants

Target groups: people interested in movement and drama
 The basis of the beginnings of acrobatics, mime and loosening exercises serves as a basis to explore these movements in later exercises, to develop them further and build them up into theatrical scenes with the help of improvisation: How do we discover how a character walks, how do we express a feeling, an argument, a specific theme...

A creative work which conveys techniques in order to transform physically one's own ideas, with reference to the individual abilities and knowledge of the participants.

Registration:

Zwischen Raum, Verein zur Förderung anthroposophisch/goetheanistisch orientierter Kunst, Weimar e.V.
 Am Weinberg 42, DE-99425 Taubach
 Tel/Fax +49-(0)-36453-74 811
 hans.arden@t-online.de

Clown performance on slack rope

LE FIL ROUGE

Concept: Masha Dimitri; director: DIMITRI

Friday, 4th June 2004, 8.00 pm, mon ami, Weimar

Entrance 12 euros, conc. 8 euros (course participants free)

A female tightrope walker travels through the world and appears wherever she is invited. Once again she begins to put up her rope in a new space but stories constantly come

to mind which she has gathered during her travels and which she has immediately to pass on to the audience. While continuing to set up, the scenery become washing kitchen, cellar, hut, fire... The tightrope walk becomes secondary, the stories take the foreground.

Institut für Sprachgestaltung

In the artistic practice of a sound speaking, the human being lays hold of the core of his being. In listening, perceiving speech or listening to one's own speaking, he/she works to achieve a delicate feeling for the forces that form sound, the sound-colours and melodies of speech, indeed for their actual meaning their rhythmic breathing and pulsing life, to which the human being owes his existence.

Christa Slezak-Schindler

Lectures by Christa Slezak-Schindler

Speech formation [artistic speech] – A demand on the life-body with examples of exercises

Saturday, 1st May 2004, 7.00 pm: The speaking heart

Saturday, 15th May 2004, 7.00 pm: Speaking penetrated by the breathing

Saturday, 29th May 2004, 7.00 pm: Artistic feeling for speech.
 Venue: Johannes-Kepler-Straße 57, DE-75378 Bad Liebenzell (Unterlengenhardt)

Training in speech formation [artistic speech]

with emphasis on therapeutic speech practice according to Christa Slezak-Schindler®

Begins: September 2004

Registration till end June 2004

(Basic training 2 years; entire training, 3 years)

Further training for artistic speakers

Additional qualification: Therapeutic speech practice according to Christa Slezak-Schindler®

Begins: October 2004

Registration till end July 2004

(entire further training lasts: 1 year; 12 seminars)

Institut für Sprachgestaltung

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Sprachkünstlerische Therapie nach Christa Slezak-Schindler®

Max-Ackermann-Straße 5, DE-75378 Bad Liebenzell (Unterlengenhardt)

Veranstaltungsort: Johannes-Kepler-Straße 57

Tel. +49-(0)7052-93 30 42, Fax +49-(0)7052-93 44 23

PUBLICATIONS

Max Picard

Wort und Wortgeräusch

("Word and Word-noise")

Quietly but insistently, Max Picard pointed out half a century ago symptoms of impoverishment of speech. At the same time he gave stimuli to approach the primal force of speech. Since then the situation has become more acute; "word-noise" has taken over, it has so to speak, burst the banks and flooded over the qualities of speech that have grown over millennia.

Whoever today attempts to draw out of the forces of renewal of speech can find with this deeply thought diagnosis of modern society an important starting point.

56 pages, hardbound, 14 euros

ISBN 3-9808022-3-X

Platon

ION

Die Kunst, Dichtung zu sprechen

Speech formation was already alive in the ancient world, as we can see from Plato's dialogue between Socrates and the Homer-reciter Ion, especially in the translation by Johann Wolfgang Ernst, a pupil of Marie Steiner.

ION belongs to the basic literature of the professional speaker, but is also recommended for those who are interested in the creative future of anthroposophy.

73 pages, paper, 12 euros

ISBN 3-9808022-1-3

*Marie Steiner Verlag, Max-Ackermann-Str. 5
DE-75378 Bad Liebenzell-Unterlengenhardt
Tel: +41-7052-93 49 07 / Fax: +41-7052-93 44 233*

BIOGRAPHICAL REPORT

Craft and Profession

Experiences from my development in speech

Richard Rutishauser, CH-Zürich

"...everything flows..."

What a blissful feeling arises in us when beholding a mountain brook! Does not the flowing, bubbling of the gently wild changing of the watery forms give well-being to the soul? Is the soul not at home in the eternal flow, in the changing, in the turmoil from light and dark? Does she not struggle with standing still? In this sense, can I ever be happy with my results? Do I not continuously—flowingly—want to renew, to recast, in order to approach nearer the divined truth? Speech too lives only in the flow. If we hold it fast in writing or in a recording, it has to be re-enlivened with the soul in order to reappear as livingly present.

We wish to announce a French edition of Annemarie Dubach, *Basic Elements of Eurythmy*:

Annemarie Dubach

Eurythmie: Éléments de base

Traduction de Vala Rikoff

Editions Anthroposophiques Romandes,

11, rue Verdain, CH-1204 Genève

ISBN 2-88189-174-8. Price: 70 Swiss Francs.

With valuable poetic examples tr. by Vala Rikoff



"Kompositionen zu Toneurythmieformen Rudolf Steiners" Vol. 5 Mozart - Schubert

Just published. Volume 5 of the scores for which R. Steiner made eurythmy forms.

58 pages. CHF 35.-/EUR 23,75

ISBN 3-9520080-4-4

*Parzifal Verlag
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Tel. +41 61 701 65 60 · Fax +41 61 701 65 74
info@parzifal.ch
www.parzifal.ch*

With this thought, I am reminded of Steiner's words, who in his 10th Letter to the Members¹ writes as follows: "The presenting of anthroposophical truths will contain more life the more what is presented appears in the most varying ways, seen from different points of view. With this you learn to know rightly the vitality of anthroposophical insights. You feel how each thought-picture into which you have brought these insights has to be incomplete. You feel that what you carry in your soul is immeasurably richer than what you can express in thoughts..."

"Different points of view" can be mirrored in our lives in the various standpoints which, for example, arise out of the experience of various forms of art, standpoints that give rise to disagreements. Looking at theatre today, we notice in the actors – though we still find exceptions – a lack of splendid talent in characterizing a role, a serious dearth in mastering the craft of speech. Films with their media-possibilities are consequently raised to an optical work of art, whereas the

stage through a lack of understanding loses its effectiveness and appears "weak" because speech that penetrates the human being fails without its craft. Without schooling, without training, an instrumentalist cannot play, a singer cannot sing or an actor interpret a role. All the professions need a basis of craft. Without this even a talent comes over as weak. Actually I should now present my own experiences on this theme, under the points of view of body ("he"), the soul ("she") and thinking ("it"), in order to light up the many levels and also the contradictory nature in my personal development. But I would like to limit myself here to experience of the craft which is gained through my fellow human beings and my own activity.

From my 21st to my 35th year I worked as an actor in various theatres. From the experiences gained from these years which out of a certain inner necessity I would like to pass on here, the decisive fact is that on the basis of a talent-audition and not because of my official diploma I was early employed, possibly with talent yet without the basis of a craft. "He" was content, in certain roles even happy, "she" remained unfulfilled and restless. Tension and release were not in balance, "it" established that the rule of three—the more you do the more you can do—was incorrect. A freeing path had to be found. Now, with craft it is exceptionally difficult to catch up when standing in the middle of your profession. Further development is restricted by old habits. A kind of cramp, which doesn't dissolve of itself, enters when you are interpreting a role. In large theatres you experience the director as a conductor who plays on the previously tuned instruments, who hardly knows how to help with craft. In small theatres, standpoints are formed, different opinions, because everybody is involved with his own further development, has his own difficulties and is searching for the craft.

So—luckily—I was forced re-train myself, since my family and I could not afford a further training "holiday". There were few teachers at the primary school. Grants were offered, two years teacher-training and at least five years teaching commitment. In recalling that if a singer studies for seven years, it seems to me that this interruption was justified.

During my time as a teacher I had the chance at last in a relaxed basic mood to catch up on what I had missed. In a certain sense "according to destiny" I was introduced to a completely unknown singing teacher. With an awakening capacity of feeling wrong tensions were dissolved in order to find a correct path. Her education experience were built into her exercises, whereby the word *stretching* received an impressive importance. Stretching of the body in the process of speaking, relaxing in the breathing. Speaking as bodily process of working is *active*, the breathing, as something happening, is passive.

During this time I experienced a "turning inside out" which was decisive for me: the *resting breath* on which someone untrained as a rule speaks, has to become the *speech breath* and is connection to an active *stretching of the body*. The breathing changes from the "drawing movement" which is often accompanied by a noise, into a "falling movement". The breath falls into the lungs as a supplement to the used-up stream of air. In the process of speech physical-muscular activities are demanded, as we experience them in movement, in sport, when walking, jumping, wrestling and so on. In breathing in, the breath-supplement of the "inspiration" there lies spiritual receptivity. In the first process we find

active giving, wanting to give, in the second, in the breathing, the receiving, the being-bestowed.

Rudolf Steiner speaks about a school of gymnastics, cultivating the spirit of Greece, which should accompany the basic speech training.² Experiences from early times and the results of new research lead even today to the insight that development of speech is a schooling of the body.³ Decisive for the training, however, is the *bringing together* of bodily activity and speech, the becoming-conscious that gymnastics and speaking, speech and movement activates the vitality, quality and strength of expression of what is spoken. We raise speech as it were "out of the cellar into the upper floor" to a "developed, cultivated speech". In the phase of relaxation, of the *in-spiration*, there results the spiritual *inspiration, or receiving*, giving sense to what is spoken. In this phase lies also the *gesture*, expression in mime; the gesture as bearer of meaning, which *anticipates* the words, and does not simply accompany what is spoken like a "rowing" gesture. Accompanying gestures are the expression of temperament, supporting the word not the meaning-context. In *becoming conscious* from activity, movement and language, there basically lies the *craft of the art of speech* and the development of the voice. The way leads via the bodily, soul and thinking experience, the trinity of "he", "she" and "it". We can speak here of a horizontal level of craft, which alone makes possible the way into the vertical, spiritual, cosmic direction, making possible the experience of the "I". Craft is the *foundation* of all areas of activity. If destiny is kind to us, we are in the position at least to penetrate *one area* (whether in mathematics, agriculture, medicine, education, art, and so on), in order in a certain sense to achieve that "turning inside out" which frees the way leading "above", to faith, recognition, wonder and devotion. My "re-schooling" lasted not seven but twenty-eight years. I remained in education and could pass on experiences to young people which I was looking for in my early years. I would like to thank the pupils for everything which I could learn from them.

As a lad in the Schauspielhaus in Zürich, I was a pupil of "Pestalozzi" in a play by Albert Steffen. The actor who played Pestalozzi was very respected by me at that time. He led me inwardly on my professional path. Even later when I had to follow another time and other forms of expression, he remained in my memory a notable artist.

A famous soprano was asked about the "miracle" of her endless breath. "I don't breathe at all", was her answer; "Aha", the embarrassed response! If I were to ask Einstein how he arrived at his Theory of Relativity, he could likewise have answered, "Because everything is relative!"; "Aha", here too would be a possible answer, in order not to disturb the master any further.

A kind of humour exists which can form bridges without being offhand. It is likewise "flowing" and allows possible answers which according to content do not need to be explained, because the prerequisites to understanding are not present. The concepts "quiet breathing" and "speaking breathing" gained for me meaning in the sense of the "turning inside out" of a process of development which can occur on life's path of schooling. I would have liked to have grasped its significance earlier on—one reason why I describe these experiences. Perhaps someone finds in these accounts or in the "space between" something useable. Someone who does not feel that he is addressed might answer, "What is all this

speech breathing for? Do we not possess microphones?" It is far from me here to take up a standpoint. The technical aids are there in order to be used. They do not, however, replace art and ability. They are not an educational means for inner and outer schooling. Technical aids do not supplant craft. At this point I relive afresh, that "what you carry in your soul is immeasurably richer than what you can express in thoughts". The teacher's task in this area of "breathing, mood and movement" became a life's task for me in my work as a therapist in education. This taking up of a new role in life made it possible for me in many ways to be in a "free flowing" school. Rich memories of my youth, the experience of eurythmy, the flowing element in the movement, in the living element—of all my teachers and, from the viewpoint of old age, especially my respected and loved class-teacher Hans Rudolf Niederhäuser. His handwritten report, which I recently saw briefly again, and which in a certain sense formed the inner call to these thoughts, ended at the end of Class 9, on 31st March 1944, with words by Lessing: "What makes the worth of a person is not the truth, in whose possession some human being or other is or thinks to be, but the upright striving, to which he turns to get behind the

truth. For it is not through the possession but through research of the truth that his forces are extended, in which alone consists his ever growing completion. Possessions make one quiet, lazy and proud. If God were to hold tight in his right hand all truth and in his left hand the unique, ever striving urge towards the truth, although with the possibility that I would err for evermore, and would speak to me: Choose! I would fall humbly to his left, saying: Father, give me this! Pure truth is surely for Thee alone!"

Panta rhei, ... everything flows...

1. Contained in Rudolf Steiner. *Die Neugestaltung der Anthroposophischen Gesellschaft* [GA 260a].
2. Rudolf Steiner. *Speech and Drama*. Lecture 8. Dornach, 12. September 1924.
3. Coblenzer/Muhar. *Atem und Stimme* ["Breathing and the voice"]. Österreicher Bundesverlag für Unterricht, Wissenschaft und Kunst, Vienna 1976

Taken from the Newsletter of the Rudolf Steiner School Zürich and its School Association. St John's Tide 2003.

MISCELLANEOUS

A disclaimer

Werner Barfod, Editor, CH-Dornach

In the Michaelmas *Newsletter* 2003, we published two articles on eurythmy, one by Sergei Prokofieff (No. 23/24) and one by A. Hildebrandt-Dekker (No. 31/32), from the Newsheet of the weekly "Das Goetheanum". S. Prokofieff wishes to place a short disclaimer (of 31st August 2003) likewise in our *Newsletter*.

A. Hildebrandt-Dekker intended to sketch a path which the eurythmist can take in order to gain the experiences mentioned in S. Prokofieff's article. It is her own path and her experience. It was only because of the use of specific concepts that she cited an impact-making book. Her path otherwise is independently pursued as a preparation to training a suitable instrument of movement for the study of eurythmy. Let this suffice in order to avoid misunderstandings.

A difference between christological and energetic access to eurythmy

Sergei Prokofieff, CH-Dornach

In her article "Work in the etheric. Stimuli for eurythmists to open the energetic centres" (Nachrichtenblatt Nr. 31-32/2003) Anne Hildebrandt-Dekker quotes a few sections from my article "Eurythmy as a Christian Art. The original Impulse and Nature of Eurythmy" (Nachrichtenblatt Nr. 23-24/2003) and uses them to show her view of the connection between the energy-centres and eurythmy. I have been asked by readers whether Hildebrandt-Dekkers ideas about the energy-centres can be linked to my thoughts. As far as I can see this is not the case. What I wanted to say in my arti-

cle on eurythmy and its christological origin is something quite different from the methods which are taken out of the new-age literature (for instance, the book *Lichtarbeit* by Barbara Ann Brennan, which Hildebrandt-Dekker mentions). They have nothing to do with each other.

from: Beilage zur Wochenschrift «Das Goetheanum»: Was in der Anthroposophischen Gesellschaft vorgeht – Nachrichten für deren Mitglieder. No. 35, 31st August 2003.

SECTION INFORMATION

What is the Performing Arts Section?

The Section for the performing arts is a department of the School of Spiritual Science at the Goetheanum and stands in a free relationship to all those artistic endeavours working on an anthroposophical basis. "The Section for the Arts of Eurythmy, Speech and Music [Drama and Puppetry]" is autonomous, having no other connection to any institution than a purely ideal one.

Its task

The task of this Section for the performing arts is the aesthetic research to create specific bases in art and study-of-man, and the further development of the arts inaugurated and inspired out of anthroposophy. One of its concerns is to support those active in the artistic fields in their daily work, through a new motivating drawn out of the respective sources in all the artistic areas of performing. This task takes place in dialogue with the various institutions and training centres, which are active world-wide in these arts.

Working methods of the Section for the Performing Arts

- Research in the realm of eurythmy, autonomously initiated and carried out
- Collaboration with other research aims in eurythmy, music and speech formation
- Organising and managing conferences, seminars, courses and conventions at the Goetheanum and other venues
- Collaboration in professional initiatives over geographically wide areas
- Visit training initiatives and institutions; work with those working artistically; lectures and discussions
- Publications out of the professional research and discussions in the "Newsletter from the Arts of Eurythmy, Speech and Music"
- International collaboration with working groups of the Section, inter-section mandate groups and other active organs world-wide

The Section for the Arts of Eurythmy, Speech and Music is supported by the collegium of the School of Spiritual Science at the Goetheanum and the Advisory Group of the Section for the departments of eurythmy, music, speech-formation with acting, and puppetry, which advise in all the concerns and are active for the Section.

Expenditure of the Section

Budget 2004	Euros	Swiss Francs
Expenditure		
Salaries	140,000	209,000
Administrative costs	12,500	19,000
Travel costs	18,800	28,000
Promotion	3,300	5,000
Newsletter	16,500	25,000
Conference expenditure	16,500	25,000
Total	207,600	311,000

The **income** of this Section consist of gifts from institutions and charities, conference fees, contributions for the Section Newsletter and gifts to the Goetheanum for the work in general of the Sections.

Who works in the Performing Arts Section?

Section leader	Werner Barfod Tel: +41-61-706 43 12, Fax: +41-61-706 43 14 werner.barfod@goetheanum.ch subject area: Eurythmy
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Please ring us during office time: weekdays from 9 a.m. to 12.30 p.m. and 3.00 p.m. to 6.00 p.m.	

SECTION AGENDA

(as on 15th December 2003)

Eurythmy

Internal working conference

13th–17th April 2004 in Stuttgart

“Truthful – Intrinsic – Effective” work on the counter-forces Lucifer and Ahriman and the elemental beings. Registration: Dagmar Horstmann, Sektion für Redende und Musizierende Künste, Postfach, CH-4143 Dornach 1, Fax +41-61-706 42 51

Project “Meetings”

21st–22nd February 2004

Charlotte and Göran Krantz, Järna (Sweden) and Maren Stott, Stourbridge (England) Introduction with workshop. Discussion and review with the artists. Registration through conference office at the Goetheanum

27th–28th November 2004

Contributors still to be confirmed

Meeting of the graduating classes

28th June to 2nd July 2004

Conference for the students of the final year of the eurythmy trainings. Graduating performances open to the public, tickets from the conference box-office at the Goetheanum

Courses and working conferences – results of research from the practice with Werner Barfod:

2nd–3rd January 2004, The Hague

Extended methods in the practical fashioning of eurythmy; Association of Eurythmists, The Netherlands

2nd–5th February 2004, The Hague

Hogeschool Helicon: Speech eurythmy and music eurythmy in the graduating class

6th–8th February 2004, Heidelberg

Planetary gestures – the power of the “I” in the soul, extended artistic methods in fashioning; Class work and eurythmy, Anthroposophical Society Heidelberg

15th–18th March 2004, The Hague

Hogeschool Helicon: Speech eurythmy and music eurythmy in the graduating classes

26th–27th March 2004, Berlin

The breathing of the “I”: centre-periphery; practical fashioning with extended artistic methods; Anthroposophical Society Berlin

29th April to 1st May 2004, Witten-Annen, Institut für Waldorfpädagogik

Work with students and the collegium on basic eurythmic questions

6th–9th May 2004, Eurythmée Chatou

Course to deepen eurythmic methods. Registration: training Paris-Chatou

10th–18th May 2004, Hamburg

Speech eurythmy and music eurythmy in the graduating classes; Eurythmy School Hamburg

21st–23rd May 2004, Alfter

Schooling of the energy [centres] on the basis of observing the soul – and eurythmy; Alanus College for the Arts, Alanus-Hochschule, Alfter

10th–12th September 2004, Zeist

Research weekend on the planetary forces; Antroposophical Society, Zeist

21st–26th September 2004, GB-Stourbridge

Working days to deepen eurythmic methods, Class work; Eurythmy Association of Great Britain

28th–31st October 2004, Stuttgart

Course during the eurythmy-in-education working days of the Steiner-Waldorf School Fellowship

Research days on study-of-man for eurythmists with Thomas Göbel and Werner Barfod:

30th January to 1st February 2004, The Hague

Hogeschool Helicon. Enquiries to the Section

6th–7th March 2004, Dornach

Work on study-of-man for eurythmists: On the soul-moods. Enquiries through the Section

8th–10th October 2004, venue still undecided

Work on study-of-man for eurythmists. Enquiries to the Section

Eurythmy-colloquium in the Section

monthly from 18th February 2004

upon invitation, work on topical questions of eurythmy

Working meetings on the question of the training

4th–7th January 2004, Dornach

Days for eurythmy tutors of the trainings and conference for all tutors of eurythmy trainings in the world. Enquiries to the Section

3th–4th July 2004, Dornach

Trainers conference, for all tutors of eurythmy trainings in the world. Enquiries to the Section

Further training of tutors through the Section

12th–14th March 2004

Akademie für Eurythmische Kunst BL

On music eurythmy for eurythmy tutors of the training. Registration through the Section

15th–17th October 2004

Akademie für Eurythmische Kunst BL

On study-of-man for eurythmy tutors of the training. Registration through Section

World-wide group responsible for the trainings / working meetings:

7th–8th March 2004, Dornach

17th–18th April 2004, Stuttgart

11th October 2004, Dornach

22nd November 2004, Dornach

Internal working meeting on the question of refashioning the trainings

Mandate group: Eurythmy in education

21st–22nd March 2004 and 3rd–4th October 2004

Internal working meeting on questions to do with the transition of the students into the professional training and with the transition after the professional training in the profession

Mandate group: Eurythmy therapy

25th March 2004 and 17th–18th October 2004, Dornach
Internal working meeting on questions of the basic training and the professional training

Working group: Eurythmy and Class lessons – in collaboration with the General Section

9th–10th January 2004 and 4th–5th July 2004, Dornach
Internal work to deepen the relationship between eurythmy and the School of Spiritual Science

Speech Formation and Acting

Speakers' meeting

12th January 2004, and 27th May 2004, Dornach
Working discussion to find a new beginning for common meeting with those active in the professional fields

Drama colloquium

11th January 2004, and 1st March 2004 Dornach
(further dates still open)
Working group on questions of the art of acting out of anthroposophy today and tomorrow

Meeting of the tutors in the trainings

15th March 2004, Alfter
Internal working meeting of those responsible for the trainings in speech and acting

Working weekend

13th–14th February 2004, Dornach
Speech and the mysteries with Joachim Daniel, Agnes Zehnter and Werner Barfod
From the birth of tragedy out of the mysteries to the style-drama and mystery-drama today
Registration through the conference office at the Goetheanum

Working conference

7th–12th September 2004, GB-Stroud
Sources of language with Joachim Daniel
Section Conference in England.
Registration: Taurus Company, GB-Stroud

Working days of speech therapy practice in collaboration with the Medical Section

20th–23rd October 2004, Dornach
Annual conference for all artistic speakers and therapeutic speech practitioners. Registration through the conference office at the Goetheanum

Music

Working days

9th February and 18th September 2004, Dornach
Section working days on "Inner listening"; working on specific lectures by Rudolf Steiner – in September with Dr Armin Husemann

Section working discussion

10th February 2004, Dornach (further dates still to be decided)
On questions in contemporary music

Section conference

27th–29th February 2004, Dornach
Music working conference on "Living tempo and an adequately human tuning. Registration through the conference office at the Goetheanum

Working days on "Inner listening"

14th–16th May 2004, Hamburg im Musikseminar
Contact Holger Lampson, Hamburg or Michael Kurtz via the Section, Dornach

Cultural meeting with India

8th–10th October 2004 in collaboration with the Social Science Section
In the sequence of cultural meetings with special emphasis on music. Registration through the conference office at the Goetheanum

Puppetry

Section conference

16th–18th January 2004
Working meeting of puppeteers within the Section: "On the boundary between here and there". Registration through: Puppetry at the Goetheanum

New opening of "Puppenspiel Felicia"

19th–21st March 2004 "Raise the curtain!"
The puppet theatre occupies its renovated rooms in Rudolf Steiner Halde. Registration through the conference office at the Goetheanum

Public Conference:

70 years of the Puppet Theatre Felicia at the Goetheanum, Dornach
7th–9th May 2004
"The Magic of Fairy-tales"
20th–22nd August 2004
"Kasper is there....", Kasper festival
17th–19th September 2004
"The Gold Children" Weekend in memory of Elisabeth Schöneborn
3rd–5th December 2004
"70 Years of the Puppet Theatre Felicia—a review"
Registration through the conference office at the Goetheanum

Section Advisory Group

5th March 2004 and 21st September 2004, Dornach
Internal working meeting on the questions of puppetry.

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 Michaelmas edition 2004 is 15th June, 2004
for the Easter edition 2005 is 15th February 2005*

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