

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

Michaelmas 2004

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## Dear Readers,

Summer is upon us. Performances of *Faust* in all forms take place regularly during the weekends since the premiere performances at Easter. This was a Festival with much positive participation from the general public, who appreciated the achievements of the director and the stage artists. People were amazed that it is possible today to do theatre in such a way. Besides the seasonal conferences at Easter and Pentecost, the compact-performances were very much enjoyed, and, especially for *Faust I*, have attracted new audiences. The people initially were somewhat astonished or felt somehow estranged, but became ever more engaged and finally enthusiastic, responding with standing ovations. The Summer Conferences till the end of August are before us, to which we hope many guests will attend.

The Eurythmy Ensembles at the Goetheanum and in Stuttgart with the Beethoven Symphony Programme always performed to sold-out houses and stirred up great enthusiasm. In the autumn a big tour is planned with Beethoven's 7th Symphony and the 3rd Symphony by Shostakovitch.

The Conference for Eurythmists directly after Easter in Stuttgart with c. 300 participants and co-workers was a lively meeting and working conference. The theme was worked on in courses and demonstrations; the lectures on musical study-of-man by Dr Armin Husemann created an artistic, eurythmical, human mood. The performances in Rudolf Steiner House showed our contemporary eurythmic situation. The big performances in the Hall of the Waldorf School, Uhlandshöhe, gave the whole thing a festive glow.

After Easter 2006 the next public Eurythmy Conference, the third conference-impulse in education-for-all, will take place in Dornach. After Easter 2007, we hope in Dornach for a Conference for Eurythmists, which will be concerned with Steiner's creations for eurythmy given after the Christmas Conference.

## STAGE FORUM

### Central-Theater presents Solo Dance by Gia van den Akker

*"In Harmony with Wind and Water"*

Leonore Welzin

In ethereal white costume, Gia van den Akker hovers to Debussy's "Le vent dans la plaine", light-footed before a video-picture consisting of beach grass and moving clouds. Sometimes she takes a parallel direction to the movement of the clouds and the wind, sometimes she remains still like an angel with raised arms, who feels the shadow on her back. "Grasduinen", performance of the dancer from The Hague in the Central Theatre, Esslingen, fascinated the audience especially through the harmonic interplay of dance and music full of poesy, accompanied by Lodewijk Crommelin, piano, and Anni Tangberg, cello.

"When the wind aggressively drives the clouds along, I become still, I want to experience the sensual sensations afresh like a first impression", says van den Akker. The title

The third Section Conference for musicians took place on inner listening, this time in the Music Seminary in Hamburg. Alongside the Section Conference for Music, for August 2006, a Music Festival is planned.

A second meeting of the speech artists and actors in order to work on needs and important questions, led to a committed Section work.

Our inter-Section work on aesthetics continued in June full of hope, with some guests: "The Art of Aesthetic Perception in Science and in Art".

We shall soon meet the 4th-Year Meeting of the Eurythmy Trainings; 13 groups have registered from the whole world. This year too we intend to discuss the performances.

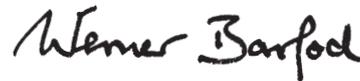
The Michaelmas Conference meets with the theme of differentiated schooling in the School of Spiritual Science.

Our [Dornach] Stage faces drastic changes. A new leadership for the actors has to be found. The Schiller-Year is upon us with at least three great dramas, "The Bride of Messina" is already being rehearsed. We are seeking a director for Steiner's Mystery Dramas, which are to be worked in another way. At the same time, however, as everywhere, there are less finances than are required.

In all areas of the Section and on many levels and groupings intensive work is proceeding on deepening, and on contemporary ways of working. In this time of change, the challenge is tremendous to find the right steps for our arts for their deeper influence into the future.

The Calendar of Events of the Section you can find at the end of the *Newsletter*, Easter 2004, for the calendar year. Events up to Easter 2005 are printed in this *Newsletter*.

Yours,



Dornach, June 2004

"Grasduinen" means two things in Holland. As a noun it means 'grass dunes', as a verb it means 'strolling along, discovering something here, and finding something there'. With an effortless strolling along, the artist finds something on the beach on the one hand, on the other hand she becomes inspired by the contemporary music and the performance art.

On the open stage she takes off and puts on parts of costumes, in a hooped skirt under the fine gold-red Organza, she appears formal like a porcelain figure. In poses and gestures of the Renaissance dances, Allemande, Courante and Menuet, she refers to Bach's Suite for solo cello. Thereby the eurythmist and teacher at the Hochschule Helicon, The Hague, does not succumb without reflection to the eurythmic dogma to make the music visible. To compositions by Bach, Berio (Water Piano and Earth Piano) Cage (Seven Haikus), Debussy and Ligeti she sensitively balances the creative spaces of interplay: "When do I let go music eurythmy? How far do I go into slow-motion movements? When do I dive fully into the music again? There are dramaturgical questions which make these choreographic miniatures,

despite small weaknesses in the entrances and exits, into an exciting event. Not least thanks to a supporting dialogue of lighting (Prometheus Lighting) and video projection.

The dancer Gia van den Akker from The Hague embodies in her solo performance new beginnings in an over 90-year-old dance tradition, eurythmy. Despite slim figure and the thematic nearness to nature, corresponding to the aesthetic ideals of Jugendstil, van den Akker does not lose herself in floral ornamentation, but seeks counterpoints in the here and now. For this the best example is the reflex-like jerks to Ligeti's 'Musica Ricercata', with which left and right arm, beginning with the fingers, rhythmically independent and with asymmetrical gesture, intensifies to an energetic eruption that engages the whole body. Unlike Loie Fuller, who indulged in an ecstasy of colour, she does not strain quick and colourful light-changes, but uses slow lighting, finely tuned to the colours of the concrete video-pictures, filling the stage with reminiscences of her sober Dutch homeland, where the wind as a stiff breeze whips over the beach and the beach grass is hard and prickly.

#### 'Grasduinen'

Works by: C. Debussy, L. Berio, J. Cage, G. Ligeti and J.S. Bach  
Eurythmy: Gia van den Akker  
Piano: Lodewijk Crommelin  
Cello: Annie Taugberg  
Film, Photos: Erik Cilgnett/Hiba Vink/Immanuel Klein  
Light: Peter Jackson

Tour dates Autumn, 2004:

12th Oct. 2004, 8.00 pm Anthr. Zentrum, Kassel

13th Oct. 2004, 8.00 pm, Christengemeinschaft, Hannover

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## Austin Eurythmy Ensemble

"Voices of the Hereafter" / European Tour 2004

André Macco, DE-Ortenberg

Since its founding eight years ago in Austin, Texas, the *Austin Eurythmy Ensemble* has established itself as one of the few professional eurythmy groups in the United States. The founding impulse of the original members, who decided to work responsibly together without one particular personality as director, was twofold: *inwardly* intensively to accompany and foster their own artistic development, and *outwardly* to meet with the art of eurythmy the people in their respective environments—whether young or old, with or without previous knowledge, in courses,

workshops and summer weeks, in teaching pupils of the home Waldorf School and in performances. Since 1997 the Ensemble has regularly toured through all the regions of its home continent; meanwhile, its repertoire has grown to include three evening programmes, several fairy-tales and pupils' programmes for all age groups.

This autumn, the *Austin Eurythmy Ensemble* tours for the first time in Europe. The new evening programme "Voices of the Hereafter" includes works for piano and cello by Benjamin Britten, Samuel Barber and Alberto Ginastera, and poetry and prose by James Weldon Johnson, Denise Leverto, Federico García Lórca, and others. In addition, the performance includes a story from the cultural heritage of the Haida native Americans, using original Red Indian wooden masks: "Why Raven is no longer...". In Stuttgart and Bonn, a public matinée performance of the Russian fairy-tale "Fenist, the Falcon" is given—children and their families are warmly welcome!

Contact: *Austin Eurythmy Ensemble*  
P.O. Box 90425, Austin, TX 78709 U.S.A  
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Tour-Info: André Macco, Tel. (+49) (0)781/9489150,  
austineurythmy@macco.info

### Announcement from "Das Goetheanum"

Europe Tour cancellation

Because of an accident, the 'Austin Eurythmy Ensemble' will not appear.

Two members of the stage group, the 'Austin Eurythmy Ensemble', suffered a bad car accident three weeks ago in Austin, Texas (U.S.A.), so that the imminent first European Tour of the Ensemble with the programme 'Voices of the Hereafter' ('Goetheanum' No. 28/ 2004) had to be cancelled. More than 20 public performances and numerous school performances in Germany, England, Holland and Switzerland will not take place. André Macco, who is responsible for the tour-management of the group, described this blow of fate as a 'great shock'.

## A Deep Crisis in Eurythmy?

Christopher Cooper

The Video *Zwischen Zeiten* (published by Urachhaus, unfortunately without subtitles to the German text) gives some vivid impressions of recent Eurythmy Festivals, including the 2001 at the Goetheanum and one in Basle in 2002. Not only is there a large range of styles from traditional eurythmy to the experimental contributions, sometimes called 'new eurythmy', but the music also reflects the span over the centuries from Bach to John Cage, Sofia Gubaidulina, Kurtág and one electronic piece of music. The spoken contributions are well chosen, and range from leaders of some of the European schools (including The Hague and Vienna), Members of the Goetheanum Stage Group, visitors and performing artists. When one has seen the video, one can appreciate much more Philip Beaven's remarks in the Oct / Nov. *Newsletter* of the Association of Eurythmists in Great Britain and Ireland. There are now many eurythmists like him who feel deeply the urgent need for eurythmy to develop further. They see it isolated from the contemporary arts, they note the ever-decreasing number of students taking up the trainings, the

drop in the number of public presentations and most of them seek radical solutions to today's situation. All those radical performers on the video speak very sincerely of their allegiance to the basic principles of eurhythm and yet what they offer has usually dispensed with its fundamental laws.

To many people who follow the progress of eurhythm this new phase is fraught with great dangers. There are few areas of human striving, which are so vulnerable to the power of illusion as the arts. By their very nature they embody an element of semblance and deception. In the 'Mona Lisa', Leonardo conjures up with the colour pigments and the canvas a semblance of a human face. What makes it great art is that something from a higher realm shines into his creation. The German language captures this duality in the word *Schein* which means both 'semblance' and 'a quality of shining'. Steiner uses the word in several of the *Soul-Calendar* verses, conscious of the double meaning. For example, in Verse 7 (19th – 25th May), we have on the one hand the shining glory of the senses, but on the other the realisation that they offer us only a semblance of the spirit-worlds.

What guarantees that something of a spiritual reality shines into artistic creation? Up to the end of the 19th century much of the greatest art produces still had this spirituality as a gift of grace, despite the personal weaknesses of the composers, painters, poet's, etc. From the early 20th century this was no longer necessarily the case. The artists have to open themselves consciously to the progressive spiritual forces. This invariably means a strict training of the soul capacities beyond the disciplines of a particular art. Steiner never tired of warning pupils on the spiritual path of the immense dangers of illusion if the conditions of training were not scrupulously adhered to. The possibility of subjective whims and fancies polluting the artistic creations is ever present. At a more advanced stage the pupil will project these into his or her initial perception of the realities of the spiritual worlds.

The question central to the new departures in eurhythm is, therefore: have all those artists applied the most rigorous standards to their own soul-development (apart from the rigours of their own particular art)? What special precautions do they take to prevent illusion and even delusion entering their efforts? Do the explorers of new ways in eurhythm present their own processes of discovery for public scrutiny, so that audiences can share them and comment on them? Such forums need to be created so that a real dialogue can begin and that people can move beyond the basic response of either sympathy or antipathy towards these artistic experiments.

Could we see one such Forum happening in 2004, so that these bold performers can really get some thoughtful feedback? Could it address the question of how much anti-art has entered into the anthroposophical movement? What are its criteria? (The Joseph Beuys rooms at the Tate Modern in London is a prime example of the battles of anti-art forces with anthroposophical thoughts in this complex modern soul.) Could we look at the influence of Lucifer, a patron of the arts? Even more important: What role does Ahriman play – that deeply materialistic spirit – in the sphere of creativity? Can one begin to redeem his influence through eurhythm, and if so, how?

These questions were far less relevant in the days when only classical eurhythm existed. This had its own in-built

protection, since so much emanated directly from Rudolf Steiner's indications and teachings, and from his immediate pupils. Today's path is far more tortuous. What support and advice can one give to the pioneers of the so-called 'new eurhythm'. A forum could be a start.

*First published in: News June 2004, The Association of Eurhythmists in Great Britain and Ireland.*

## 'Towards the Edge'

### *Poetry, Music, Eurhythm and Drama*

*Deborah Ravetz, GB–Stourbridge*

A new production by KOSMOS Eurhythm, directed by Yvonne Greenaway and accompanied by Alan Stott (piano) was premiered on 17th July, 2004, at The Glasshouse Studio Theatre, as a climax to the first *Summer Eurhythm Festival*. The sequence of poems and music was performed by three eurhythmists, Maren Stott, Tomie Ando, and Crystal Wu, with Krista Muller (actress) who is also a trained eurhythmist. We experienced a gripping performance of poetry, music, eurhythm and drama used together with great success and power.

Using the poetry of the American poetess Sylvia PLATH and the music of DEBUSSY (four *Preludes*, from Book 1) the group explored the struggle to find inspiration beyond ordinary sense perception. Sylvia Plath's biography, though never directly spelled out, was nevertheless very much present. If, as Kandinsky believed, artists wrestle to bring humankind forwards, we have much to thank her for. Sylvia Plath is one of the early explorers of the situation that modern humanity is finding, that it *has* crossed the threshold. Her genius, and her illness which effected an apparent defeat in her suicide, gave the performance a deep gravity. This production helped us to feel the courage and vulnerability any artist needs who goes on this essential but demanding path. This background made all the more poignant the final words of the poem 'The Maenad', where Sylvia Plath gives voice to the cry that each of us feels within, faced with life's demands and our struggles to meet them, that is, 'Tell me my name!'

The production was successful on all levels. It held our attention and led us through the themes and processes of its exploration. It was well paced, well crafted and visually well presented. The music too was beautiful.

It was also special to be present at the premiere at the Glasshouse College in Stourbridge. I recently read a book pointing out that the social ideas of the left and right are now bankrupt. Only by creating new culture will new social ideas be able to emerge. The Glasshouse College, which gives a home to a Waldorf-inspired education for disadvantaged young people, with craft studios and visual-art studios, a eurhythm school, a theatre and many other projects, is a living example of the attempts today to create new culture. This culture may perhaps begin to strengthen us to meet the growing demands of our modern world. With this context, the performance gave us reason to hope that the culture needed to move beyond the isolation and despair of modern humanity is being created.

## ARTICLES

### On the work of the Section for the Performing Arts

Werner Barfod

The Section represents a deepening, further development and fostering of the arts inaugurated and inspired by anthroposophy. It is especially interested in people who dedicate themselves to these activities, and whom it supports. This also demands adequately dealing with the various directions and ways of working. As in all other realms of life in anthroposophy, it is a concern in the arts, too, to support the new impulses for the needs of the contemporary situation arising out of the respective sources. For this reason dialogue and collaboration world-wide is necessary, and especially inter-section collaboration.

From the Section proceed research and development in various realms that is autonomously initiated and carried out; moreover, collaboration with other research projects is sought and fostered. The path towards this is always to create a framework within the School of Spiritual Science by creating and marking out aims through meetings, written and verbal exchanges, and in working groups. Working together is the point of departure in recognizing the various initiatives and aims and in the attempt to reach a recognition. This also applies to the attempts at renewal of the Goetheanum Stage of its own way of working as an expression of what concerns the public work of the Goetheanum as a whole. At the same time an attempt is made that the concerns of the various artistic directions can meet at the Goetheanum in order to exchange the concerns and directions of search.

The main activity at present is directed towards the trainings in order to meet the needs of the rising generation with its direct spiritual searches on the one hand, as well as the professional qualifications on the other hand. This task is taken up world-wide in various working groups, mandate groups and working conferences.

With these tasks of the performing arts to be taken up afresh, the most possible openness is a pre-requisite, at the same time with a clearly directed aim from the side of the Section. With this it is also necessary to exercise patience when the directions of search manifest themselves in ways that are far removed from the originally recognized task. As long as the attention and the attempts for a possible adequate meeting in context is looked for, the possibility exists that it will finally prove fruitful. With this method, there lies the danger of mistakes, yet these can be noticed through the wakefulness of all concerned in the sounding together of processes. For this too courage is needed to question anew firmly believed supports of the past.

To conclude, I would like briefly to list the themes of Section work 2003–06, which I formulated in January, 2003:

The healing forces in the arts

1. *Deepening of art*  
penetrating and laying hold of the basis through the study of man  
showing ways to the sources of art
2. *The collaboration of the arts*  
Eurythmy – speech formation [and drama] – music as arts of the threshold have the task to be effective, through a fashioned movement of soul and spirit. The effect on the onlooker/listener has to be such that he can experience that he/she is a spiritual being.
3. *to lay hold of new ways of working and aims in the trainings, out of enthusiasm and abundance of forces*  
it is necessary to pick up afresh the tasks, methods and aims of the trainings. The question of professional qualifications has to be faced responsibly.

Orientation, strength and protection for the working path can be drawn from the Mediation for Eurythmists to the Foundation Stone Verse and the path of the First Class of the School of Spiritual Science. The ether-body as a body of light forms the basis. The whole human being, ether-body – soul-body – and ‘I’, has to become visible in the art of eurythmy.

### Time; Truth and Art

#### *Thoughts about Art and Anthroposophy*

Joachim Daniel, CH-Dornach

*“I have become serious in the first instance about the relationship of art to truth.”*  
Friedrich Nietzsche

We begin this short overview with a paradoxical comparison. If one were to ask, *What is more? One kilo or two metres?*, the answer in most cases would be, *You cannot ask in this way!*

That the question *What is art?* should call up a similar reaction is a thought that does not follow so easily. This is especially the case when it is claimed that it is so, not simply because, due of its many levels, art is difficult or cannot be grasped at all, but, because art is at home in a realm which *that* person has lost, who by posing questions like *‘What is...?’* believes he is able to understand the essence of a thing. Further on, we shall show that the answer to a question asked like this is merely an intellectual notion. The belief really to understand something in this way is full of assumptions and is questionable.

That there is a realm which exceeds all human understanding, is a basic conviction of all religions—and of occultism. That the human being needs other forces than those of thinking recognition in order to know himself, is likewise an ancient conviction. Breathing techniques, trainings of the body, deepening the feelings, faith instead of knowledge and much more, was and is practised in order to approach a divining of the other, deeper realm. That it

should be possible to enter this realm in such a way that the forces, which the human being in thinking recognition can unfold, come to their own, is for most religions and occultism an impossible, sacrilegious suggestion. And for good reasons!

Someone not able to perceive how thinking in concepts shows reality in an aberration, which necessarily puts the human being into a prison, though not appearing as such because it must show itself as the open reality of the sensory world, this person will have always to seek the indicated deeper realm somewhere else than where it actually is. Consequently, most occult schools pointed and point their aspiring pupils to the realisation, that the urge wanting to ensure the essence of existence in a concept has to be counteracted.

Most artists with the same right of access to art, whether creative themselves or as art-lovers, would think the same.

At this point in an initial view, it can become clear wherein the tremendous impulse to a new esotericism of Rudolf Steiner and the spirits with which he connects, actually consists. This is, to inaugurate a new occultism, which, in contrast to all others, takes root in that field which through its own being has to be a mere picture that creates the above-mentioned aberration of reality and chains the human being into the illusion of a world of objects. The tool for this inauguration was the gift of the West to the world: science! This mainly rests, right up to the present day, on the work of Aristotle.

Science for Aristotle, however, was as a highly complex form, razor-sharp and thought-through, a form developed in such a way that it embraces the dimension of human action which today we call art. It is one of the tragedies of European history that the Aristotelian teaching of science was de-robed of this dimension. True Aristotelianism belongs in this way as the first form of occultism in Europe.

The fatal consequence is that with the word 'science', we today mean something which lies in total contrast to everything that belongs to art, and that this rightly can be traced back to the stunted spirit of the teacher of Alexander. The occultism of the West is differentiated from others through the fact that it has at its centre an *artistic* impulse. On this fact the whole development of the West is founded, especially the history of Idealism. In order to shed light on the connection in Steiner of philosophy and art, it is necessary to start anew from the question '*What is true reality?*' In ancient Greece this question was asked for the first time. The decisive first answers have remained important to this day.

The philosopher Parmenides, through the insight that thoughts can be thought without the relationship to space and time, came to the conviction that actual reality has to be imagined unmoved and ever existing. On the other hand, things past have to appear in the last resort unreal. What does that mean? When I say, '*The rose is red,*' then I include time in my expression. It 'is' or 'was'. If on the other hand I say, '*The rose,*' there is no relationship to time. Yet I can grasp what I mean through the name 'rose'. Today we call this the 'concept' of the rose. The Greeks spoke of *eidōs* or 'idea', which contained at the same time a more comprehensive and exact meaning than 'concept'. For the sake of simplicity, take another example. '*The circle is the geometrical form of all points sharing the same distance from a single fixed point.*' In order for the concept 'circle' to be thought it is not necessary that at any time or place a circle ever did, does or

will exist. Of course, the difficult question remains, at first in the background, what the words 'it' and 'exist' in the previous sentence actually mean. Who 'exists', who or what is 'it'? I can say to somebody, '*Draw me a circle on the blackboard!*' This circle comes into being and will disappear again, it will be erased. But it could only come into being because somebody knew what 'circle' means. A further question remains in the background, that is, why people who are not able exactly to define a circle yet are able to draw one. But if I ask, '*What is a circle?*', the above-mentioned definition and in it *all* circles will be thought, because it is 'valid', as we say, for each circle, disregarding the unique qualities of those circle that have appeared and will appear.

Such a knowledge is a knowledge through concepts. 'Knowledge' then means, to trace back an impression or condition to a concept. So, too, with what are called the laws of nature: '*Everybody remains in its own condition of rest or movement except when it is forced to change this condition through forces influencing it.*' Although no body exists which is not influenced by forces, I recognise in general occurrences of movement through the above law, called the law of inertia. Here the word '*nature*' or '*world*' today covers horizon, the sphere, the realm in which circles, moving or resting bodies exist. In comparison to this, what is the horizon of concepts? That horizon which does not take part in becoming and passing away, in space and time! the horizon that cannot be described through 'then' or 'there', but which can be thought in such a way, that what is given in it is taken as ever existing, quite independent of whether in the horizon of becoming and passing away examples appear of what is contained in the concept.

At this point a short excursion into the history of philosophy is necessary. Since Descartes at the latest, it was assumed that the horizon described like this is the one which constitutes human consciousness. For the Greeks it still rested in the wholeness of the world, in which the thinking human being finds himself. What we today call concepts was for the Greeks still the ground of existence.

Now, only what is at present experienced do we experience as *real*. The past strictly speaking lies only in shadowy memories, but which themselves are *now* in my consciousness. But through an inner act, difficult to survey, I perceive it as a *present that is past*. Strictly speaking, I do not know the future at all because everything that I imagine of the future is only more or less a possible imaginative painting made up of memory pictures, which likewise in a way difficult to survey I lay hold of as the *present that will occur*. In fact, at the basis of the past lies an experience which can be hazily rendered with the word *memory*, and the future an experience which can be called *expectation*.

*Ever existing*, or *ever being* means, then, to describe reality which normally is taken as related in the present to all levels of time, so that the different levels of time can be conceived as a unit—put in everyday language past, present and future at the same time. The horizon of the concepts then is the *unity of time as ever being present*. Out of religious tradition this unity was called *eternity*, a n idea which 'only' had as its content the *immortality* of the gods.

Consequently, for a long time the unity of time was interpreted as the eternal being of God and so pure concepts like the eternal content of the divine spirit were expressed like the biblical expression: "I am the Alpha and the Omega, the

beginning and the end.” What is called *divine Sophia* is understood as the essential sum of all the ideas in the spirit of God. The attitude of the unquestionable, undoubted knowledge of concepts, often connected to the feeling of absolute security, comes not least from a religious aura which for centuries accompanied the nature of concepts. All this leads back to the theological picture, so to speak, of the world of Parmenides, which though changed and deepened was essentially confirmed in Plato’s philosophy. And indeed the question is, how the tremendous faculty of the human being can be grasped, this become aware of a timeless existence in the midst of time, and through this seemingly to be able at all to *recognise*. Why this faculty is ‘tremendous’ will now be considered.

Modern science came about through the restructuring of the concept of God of the Middle Ages into the autonomous subject of so-called objective knowledge. Since then the human being experiences his thinking as outside nature, which becomes merely extended spatial content. The timelessness of mathematically logical structures became measure and master of knowledge in general. Through habits lasting generations, we succumbed to the belief to be able to grasp reality in structures which are recognised in such a way. This thinking, because it lives outside nature, has to destroy it. The scientific way of thinking today penetrates every consciousness, regardless to what degree of knowledge the individual may have it or how high his personal intelligence is. Art, culture, values and norms of the present day are widely unknown projections of this thinking, right up to civilisation and society in general.

But is, then, the unity of time thought as eternity indeed the ‘goal of all wisdom’? With the justifiable doubt of the truth of this thought, the twentieth century begins! It is important to stress that in Aristotle’s philosophy, although the described thought in the tradition today partly leads back especially to him, a strong consciousness exists of the deep problems of this picture of reality. It is the actual Aristotelian access to reality, not the one estranged through tradition, which Rudolf Steiner in his way takes up again.

The view that scientific knowledge in this sense lays hold of nature in such a way as it truly is in itself, rests nevertheless on other grounds. For the facts of the case understood in the concept appear to us as *evident*. ‘Evident’ initially signifies, that it is not explained through something else but through itself. ‘It is *obvious*, that  $2 + 2 = 4$ ’, so we say in normal speech. Or: ‘*That speaks for itself!*’ Nobody would think of asking, for how long has  $2 + 2 = 4$  been valid, or, whether in Japan it is perhaps different, or whether for someone or other it is perhaps 5. For concepts it does not matter, *when*, *where* and *for whom* they are. It has likewise no meaning, for example, to assume two concepts of a circle, for everything contained in the one would be the same for the second. They would consequently be *one* concept. There is only one concept of a thing, even when diverse ways exist to find it, many forms to formulate it. So one can call the human ability to think in concepts the capacity for unity.

The fact that people can understand each other at all, rests on the characteristic of thoughts to agree, to become one (even when in life from time to time certain reservations are entertained).

Yet now there opens up the problematical dimension of concepts. And the background slowly extends for the signif-

icance which Steiner wanted to give to art. What we call the abstract nature of the horizon of concepts lies in the fact that it is to be found neither in the stream of the past, nor in real and coming time. We find ourselves outside time, in which our organism *lives*, when we *think*; indeed, one can say, thinking as such rests on this human capacity to step out of time, in which with his non-thinking being a human being lives, feels and wills.

The world *in* time, however, is the one which initially surrounds us, in which we rejoice and suffer, which we smell and taste, in which we work and speak. And this world constantly comes about and passes away in time. Where is that which was five minutes ago; where is what will be in five minutes? Into this world we are born and in it death awaits us! The sphere of time does not know anything general, anything unified. In it everything is here and now, then or long ago. We do not see ‘blue’, but precisely this blue. We do not hear musical sounds, but precisely these. Everything is individualised, concrete, in its time and in its place. Consequently, time and the material world appearing in it, or more exactly *matter*, which is only to be thought in time, was called the *principium individuationis*, and thinking as the *principium unitatis*. Thereby the emphasis lay, and always lies on the eternal and unchangeable, which in pure form, however, can only be experienced initially in mathematics and logic.

We experience as true, then, only what can be conceived as a mathematical equation and we also give this feeling as the criterion for the spheres of life which are not mathematically logical. ‘*It must be possible to understand a plant, a good deed, an argument between people, a work of art, and so on, in the same clear way as an equation—but that of course is difficult, strenuous, needs practice and has many preconditions.*’ So we often think and allow ourselves to confirm this through the actual steps in knowledge that we can take when things are logically approached in this way.

But we delude ourselves by overlooking the fact that actually no question in life have we ever understood in this way! Life in time just does not allow itself to be grasped through a thinking whose horizon is not at all to be found in time. Does a *horizon of truth* exist that lays hold of time, a thinking that is active in it, an understanding that changes without sacrificing *obligation*, which is one of the essential fruits of true thoughts? Without this there would be no bridge from person to person. *Does truth exist in time, in the world of matter?*

We are now in the position to answer: ‘*If it exists, then only when it has another significance than the one that appears to be related to eternity in our consciousness!*’ Eternal truths are found, the ‘I’ that thinks them may take no personal part in them; one can only agree with them or not understand, but one can can’t ignore them without negating the aspect of one’s own being which finds them. Towards them there is no freedom. The most recent theory of science has summarised for itself these results as the concept of *objectivity*. Towards these results the sphere of what is personal, bodily, belonging to time-and-space, and the unprovable has to appear worthless, if not even unreal—and this is partly true! Why?

Whoever banishes what is not objectifiable into the realm of *subjectivity*, for actual knowledge insignificant, can rest assured that there is initially no other concept of truth than the old Greek one, which, estranged of course, has also

remained the one for modern science, and which in the above-mentioned sense hitherto penetrates all realms of life. Whoever, then, is at all concerned with obligation in his deeds—and actually everyone does who makes any statement—will repeatedly justify this through reaching back to concepts, even if it is felt that in him the actual thing cannot appear. Whoever possesses a screwdriver will also have to drill with it sometimes. The person who does not know that drills exist will think the screwdriver is the actual tool to drill holes.

Now, from the nature of planks and walls, an intelligent person will be able to *invent* the drill. How, on the other hand, thinking can be fashioned, whose sole horizon is not the unity of time thought of as eternity, is something else. It will be shown that this thinking does in a certain sense have to be invented, even if this has to be taken in a many-layered meaning.

The question for other horizons for truth led, in Kant's philosophy—surprising even for him—to the discovery of *art*. According to him, the main activity of the artist is to *invent*.

It was said above that ideas and concepts are found, there is no freedom towards them, it is the same for every human being, and so on. In contrast to that, are there ideas which are created, remaining capable of being reformed, which according to the person can take a differentiated meaning?

Following Kant, Schiller called this sphere of thinking the *ideals*. In everyday speech, we like to confuse ideas and ideals. An idea as such cannot be an ideal, however holy it might be! Ideas are rooted in the eternal fount of being. Ideals are the content of a self-created human future. To be oneself a creator means in Greek *authentēs*. The 'authenticity' so often talked about today, originally did not mean doing something in your own way, but to lift one's own ideals to the level of ideas. According to Kant, this faculty belongs to *genius*.

In art, reality can appear de-robed of everything arbitrary, without the necessity to express its appearance in conceptual form. The work of art is unique and yet of a significance which touches the general; it carries the stamp of its producer as an essential element in it, without being merely personal. It is essential for it to appear now and in this place, and yet has an effect going beyond time and space; for each person it speaks in an individual way and yet it lifts him beyond himself. But it is illusion.

Or is it only illusion because we are not able to grasp 'reality' in any other way than as described above? Could it be that all reality is poetic? With this question, which implies the statement that the artistic condition of the human being would stand in a relationship to the sought-for truth in time, one passes the door into the thinking of Novalis.

This approaches the thought that even the recognition of the world is ultimately a creative act of the human being, a great invention which rests on millennia-old preparation, difficult to understand at first glance. Magical Idealism!

In hardly any field of life does one notice the difficulty more than in the field of art, to be able to grasp life as it unfolds in time in appropriate concepts however much spiritual content it has. How great is the longing to express the unique thing which one can experience in art, to describe it in clear concepts?! The more so when this happens in order to distance oneself from other artistic impressions that do not supply this unique experience. Or even if one would like

to establish once and for all, frequently with the best of intentions, what art actually is and what it is not! And yet this striving already before it begins is doomed to failure, because whoever wants to hold the *truth to life* in concepts lives in an illusion. On the other hand, people who are no longer prepared to forego this circumstance in their experience sacrifice all too quickly the likewise justified view that truth really exists, in believing they cannot do otherwise than judge art totally out of their personal experience.

The above sketched thoughts, however, were to show that the uncomfortable fact should be recognised that a thinking does not yet exist which reaches the reality of life at an appropriate level, not to mention at all a culture like the early Greeks who probably were the last who rested on such a thinking.

## A Plea for Joy or the Rebirth of Venus out of the Spirit of Eurythmy

Stefan Panizza, DE-Bochum

*Art is, what brings joy.*

Hermann Grimm

Preface: The following contribution was inspired through coming to grips with Sergej Prokofieff's article on the essence and origin of eurythmy, which culminate in looking at the picture of 'The Representative of Man' as a spiritual example of eurythmy. Concerning the content as regards eurythmy, it is based on the work with adults, pupils and students and the stimuli which, in the attempt to 'convey' eurythmy, was brought to me by people in practical working, exploring and exploring. In this work the joy of movement (children) and in the joy in the artistic creative process (students) was and is my central concern with all groups of people. The beauty of a work of art coming into being seems to me to be a natural expression of this joy. This is always immediately experienced by adults and pupils and is always a proof of the truthfulness of what has arisen.

Joy and beauty, as essential elements of each art and especially of eurythmy, does not appear to have been mentioned enough in S. Prokofieff's article, for are they not essentially connected with the origins of eurythmy?<sup>1</sup> Especially to the spiritual-cultic aspect, one could call joy the sensory-natural aspect of this art. This contribution is to throw light on the question where the movements of eurythmy are based.

The experience of the joy of life can and will express itself in movement; it is elementary, which is available to people of every age. With children it is most obvious. (That movement can become expression of any stirring of the soul, as far as sadness and even despair, is obvious, but for our purpose does not need to be considered.) If joy is missing, the urge to move decreases, and in the worst case even stops altogether. The dancer will want completely to transform his joy of existence into movement. In the dance he gives himself anew and in feeling becomes one with creation. But only he who lives *with and in* the laws of the unifying essence can truly feel himself at one. The *eurythmical* dancer<sup>2</sup> unites himself with joy in such a way with the cosmic archetypal movements. In this way, he experiences quite basically *on and in himself* the communion of the world of body and spirit, from the sensory joy purified for perception of the

world with the spiritual being penetrated by creative joy.

The playing, creating and dancing free human being is born in experiencing his creativity. With him beauty arises—Venus—revealed in and through the artistic creation of the dance.<sup>3</sup> In this creative process the human heart opens to the world-heart and is lifted up to it. The artist overcomes his loneliness by uniting with the cosmos in feeling beauty and at the same time in creating it.

With great precision, right into the forming of substance, the Greek myth describes this process in the birth of Venus. This Imagination, pictured by Botticelli, can become a guiding star for the active creative artist. How important the meeting of the elements air and water is here, and how they can become for the eurythmic artist an indication for the origin of his language of gesture, is briefly described at the end of this contribution.

Aphrodite (Gk. *aphros*, white foam), is born in the meeting of wind and waves. Out of the foam-crowned waves she rises. As in the delightfully refreshing element of the foam itself the forces of life meet here, which mainly work through the water with those of the realm of air filled with soul. This process of penetration is what brings about beauty, the sensory appearing in a spiritual cloak.

It is astonishing that the representatives of speech which work in the forces of these two realms of water and air, the two sounds *R* and *L*, share the *circling movement* in common. The vital interpenetration of these two circles in space produces a third circling movement, the sound *SCH*. (Incidentally, in the gestures of speech eurythmy, we find circling movements otherwise only in the realm of the planetary gestures, without exception.) This meeting of moved air and moved water brings about in the physical realm *SCH-aum* (!) [meaning ‘foam’]. At the border if the ensouled space of air and the living water, in the penetration of the worlds of life and soul, the eurythmical artist can look for the place where it is possible for him to draw his living, ensouled gestures.

In recent years, the question has been increasingly raised, of what is the specific, essential nature of eurythmical movement (as a consequence of the existentially more important question of what eurythmy is, and whether it makes sense to distinguish it from the dance, if so, with what justification):

For me, a possible answer in a picture appears to be given in Botticelli’s ‘Birth of Venus’:

LEBENDIGES UND BESEELTES SICH DURCHDRINGEND  
SCHÖNHEIT SCHAFFEND –  
LIVING AND ENSOULED INTERPENETRATION CREATING  
BEAUTY

P.S. This concept of beauty (following Schiller) is not intended to dictate some direction or other for eurythmy. Perhaps in looking at Botticelli, one could think of a dusty holding-on to a traditional, superseded view of art, but it does not ‘revolve’ (!) around that. Much rather, I believe that the Imagination of Beauty as seen by Botticelli rests on a study-of-man reality, which also applies for the artist of the C21st and indeed for *everyone*: Every human being is a three-fold being—one could recall the all-too-often misused words of Josef Beuys. What this reality signifies for the individual, how he relates to it and realises it in his work, is a question to be answered in the practice, which for every artist *has* to be worked out differently.

- (1) See *e.g.*, the giving of the name through Marie Steiner (EU-rythmy), but also Rudolf Steiner’s remark to Lory at the end of his ‘historical’ question: “... but today it really does depend on the *feeling*” (GA 277a, p.16).
- (2) On the question of drawing a possible boundary or even a differentiation between eurythmy and the dance, a great help for me was Steiner’s description in the lecture “The Being of the Arts” of 1909 (!). For me the essential passage is: “... And the soul of the woman did this. She became one the ghostly figure in the world beyond. And by becoming one, she felt that she had to do something. And placing one foot before the other, she transformed rest into movement, and transformed the movement into the circle-dance, and completed the form of the circle-dance. “Now you have transformed me!”—so said the ghostly figure. ... But now you cannot go further, for if you would go one step further than what you have done for me, then everything you have done for me would be in vain...” (GA 271, lecture, Berlin 28th October, 1909).
- (3) With regard to S. Prokofieff’s article: This birth is a process, which lives in a flowing balance (*eu-rhythmos* = beautiful flowing). This comes about where there is weight and levity. The artist *needs* Lucifer and Ahriman, which mark the two poles of this (and of each?) balance. And finally: Wherever balance is sought, I repeatedly arrive at imbalance...

## The Angle Gestures: a confirmation of Eurythmy as Visible Singing

Bevis Stevens, CH-Dornach

The impulse to write this article came from the interesting discussion in the recent *Newsletters* on the angle-gestures.<sup>1</sup> In the following contribution, I wish to expand on some aspects in the hope of contributing to a deeper understanding and appreciation of the angle-gestures.

### *Two types of angle-gestures*

There are two types of angle-gestures. Firstly, the 30° angle-gestures for the interval degrees of the scale and secondly the angles which take into account the semitones and tones of a scale. I have always considered the former to be archetypal, and will therefore call them the archetypal gestures. As such they stand behind the latter gestures, which I consider to be closer to the physical natures of the *tones* they represent. The latter are therefore also closer—but not identical<sup>2</sup>—to the tones of equal temperament.<sup>3</sup>

### *The archetypal gestures*

The archetypal gestures are felt in the same way as the positions for the meditation ‘I think speech’, *i.e.*, as standing behind you. When forming the gestures, I slip or step into the form felt behind in advance. I could also say that I clothe myself with the form by stepping into it.

The archetypal gestures become less abstract when one differentiates in feeling between them. This can be done in the following way, similarly to how Alan Stott suggests: You can imagine yourself standing in a circle encompassing the

sideways plane, in which the archetypal gestures lie, and making a differentiation between the colour felt in the space between the arms—e.g., yellow—and the colour felt in the periphery—e.g., blue. With the prime the yellow between the arms is smallest and the blue in the periphery the largest. For the second degree of the scale, the yellow between the arms grows and the blue in the periphery between the arms and legs diminishes correspondingly. It is important nowadays to emphasise that the arms are then *moved* and carried by the colour. The (in this case) yellow colour grows and moves the arms with it. With the fifth the colours invert and the yellow is felt between the arms and legs, while the blue is felt between the legs and above the arms. Through the following degrees of the scale the yellow grows until it is in the whole periphery with the octave.

An interesting variation, quite different in feeling, is to feel the gestalt in the same colour as the space between the arms. In the first tetrachord (prime to the fourth) the gestalt is yellow or light and the periphery is dark. In the second tetrachord (fifth to the octave) the gestalt is blue, or dark, and is carried from outside by the light.<sup>4</sup>

#### *The archetypal gestures together with the tone gestures*

When I proceed from the degrees of the scale and take the tones of a key into account, this archetypal scale remains present behind me. When forming the G in G major for example, I do the G-angle and behind me the archetypal prime stands: I step into the archetypal gesture of the prime with the gesture of the G and clothe the G with it. It is essential that I feel it this way around. If I understand him correctly, Alan Stott gets it the wrong way around and it is no wonder that Reinhard Wedemeier has problems trying to imagine or do it as Alan suggests "...with the gesture 'G' in G major, not only prime but also the archetypal 5<sup>th</sup> degree (in C major) is to be experienced" (quoted from Wedemeier's article). It is the prime that has to be felt as the archetype and not the fifth.<sup>5</sup> The gesture for the tone is not the archetype. The tone-gesture is a step closer to the physical; therefore the angles for the tones can also be changed to give expression to the tone/semitone structure of a scale.

#### *Pitch as a level of incarnation*

The archetypal angles are independent of pitch. Their quality can best be described as a level of incarnation, *i.e.*, more in the gestalt (first tetrachord) or more in the periphery (second tetrachord). But when a tone is done together with an archetype, something similar to a pitch feeling arises. For example: with G in G major the gestalt takes on the level of incarnation as for the archetypal prime, or the A in D major is coloured by the level of incarnation of the archetypal fifth. The result is a corresponding change to the space around the eurythmist which can be experienced and described easily and exactly by eurythmist and onlooker alike. A good exercise is to practice doing the tone A, for example, with the feeling of prime, second, third...octave. The angle remains the same, the level of incarnation changes.

#### *Sharps and flats*

In his article 'The three levels of being of musical sound (Part 1)',<sup>6</sup> Heiner Ruland points out that if we add extra tones into the seven-tone diatonic scale, they are experienced as a

chromatic 'colouring' of the tones already present. This is reflected in Rudolf Steiner's indication for doing the sharps and flats: a brightening into a right angle for the sharps and a darkening into a right angle for the flats. The angle remains the same. But what *is* the relationship between, say, C and C#? This can be found by considering the following: The difference between c and C is an octave of seconds (c, d, e, f, g, a, b, C). The difference between C and C# is an 'octave' of fifths (C, G, D, A, E, B, F#, C#)! Through this a justification is given for calling C and C# the same tone! C, an octave of fifths higher is filled with light and becomes C#. Alternately the same applies, for instance, to C and Cb, but becoming darker (C, F, Bb, Eb, Ab, Db, Gb, Cb)! This thought is a beautiful expansion of Goethe's Theory of Music where he says: the tonal monad contracts and expands.

#### *How can the angles be experienced as a reality?*

The difficulty in finding a direct experience in feeling between the relationship of the angle-gestures to the sounding tones and degrees of the scale has often been stated. I am therefore moved to relate the following two experiences in the hope that they will be of help.

Firstly, I often experience when improvising that the arms are moved by the music into an angle-gesture, which, upon looking into the score, I find is correct. I have learned that I can determine the key of a piece through trusting this. A certain feeling in the tone makes the arms want to find the gesture which corresponds to it; a G has a different feeling to an E, a natural a different feeling to a sharp or flat.<sup>7</sup> This tells me that there must be a real connection between the sounding tones or degrees of the scale and the corresponding angle-gestures.

Before relating a further experience, which may help others experience the nature of the relationship between the music and the angles, I need to give a short account of the background which lead up to it: Jacques Lusseyran describes how every object exerts an impression, so that a blind person can 'see' it; the size of a room, a doorway, the form of a chair or the outline of a chain of mountains. He says that this is an ability we all possess; it is only a matter of being attentive. In testing the reality of this, I quickly made the discovery that each form also gives me a definite feeling—a soul-feeling, felt in the body and that this can also be felt through looking with the eye. Over the years, I have practiced looking at form or gesture—whether in painting, nature, architecture or sculpture—and developing my sensitivity for the soul-feeling that it evokes. Through this, for example, I came to the experience that the transition from one form of the capitals in the First Goetheanum to another gives rise to a feeling similar to that experienced when a melody moves from one tone to another, or when the eye moves from colour to colour in a painting.

Secondly, in Dornach a small group of eurythmists, speakers, musicians and scientists meet regularly under the name 'Kairos' to research the etheric foundations of eurythmy. At one such meeting we listened to, and watched, the first three degrees of a scale being played and done in eurythmy (archetypal gestures). We found it too much to have to hear the music and watch the gestures at the same time, so we first listened to the three degrees several times and then watched the archetypal gestures done silently several times. Observing this in the way characterised above, the soul-feeling I experience through hearing the intervals of the scale

was exactly recreated by the form of the eurythmy gesture. I thereby gained a new confirmation for eurythmy as visible singing. The feeling received from hearing the music is the same as that which arises from seeing the form of the angles!

Now, having helped, I hope, to unravel the problem of the angles, I would like to pass on to further questions and things which I believe point to possibilities, and a certain necessity, for further developments.

*Differentiation between different types of the same interval—a further possibility for experiencing the angle and interval gestures more closely. Possibilities for further development?*

Experience has led me to the belief that the tones and angle-gestures can be developed further and a deeper relationship to, and understanding of, eurythmy and music can be achieved, as long as the changes are based on direct perception and not mere theory. I am convinced that the means for developing eurythmy are inherent in the art itself; it is merely a question of attentiveness whether we can develop it or not.

One possibility might be found through differentiating more finely between the tones and intervals of different types of scales. By way of example, I would like to look more closely at the interval of the third in C major. Steiner says that with the major third 'the soul speaks with itself'.<sup>8</sup> Many eurythmy students cannot experience this when they are told to feel how the tone, or interval, sounds from the piano, and they put it down to 'being unmusical'. Why is this so? If, for example, we compare three different thirds with one another, interesting discoveries are made, and we can begin to find answers: Listen to the Apollonian (Pythagorean) third 81:64 and compare it with the just (Dionysian) major third 5:4 and the equal-tempered major third 63:50.<sup>9</sup> Now compare the feeling when doing the interval-gesture of the third as given in Eurythmy as Visible Singing to each of these different degrees of the scale. Further, do the same with the archetypal angle for the third degree and with the gesture for the tone.

I find the most satisfactory correspondence is found: (1) between the interval-gesture for the third as given in *Eurythmy as Visible Singing* and the just major third; (2) between the archetypal angle third and the Apollonian third. Although the brightness of the 81:64 third can be indicated by making the back-space lighter or standing brighter in the space, it cannot be achieved in the interval gesture for the third. This brightness, however, is to be obtained, in space and in the gesture, with the angle. On the other hand, the angle cannot be made intimate enough for the 5:4 third which almost sounds minor, it is so inward; this inwardness is to be found in the interval gesture.

Regarding these intervals there is a helpful indication in the faculty-meeting at the Eurythmeum.<sup>10</sup> Steiner talks about the connection of the musical intervals to the proportions of the bones. The interval which determines the musical system to which he refers is the third, and the third he gives is the just (Dionysian) 5:4 major third. This is the third we found above which fitted best to the interval-gesture of the third connected to the streaming through the bones as given in *Eurythmy as Visible Singing*.

The equal-tempered third poses a problem. With the interval-gesture, a sort of correspondence is achieved when it is done with the arm relatively far outstretched from the gestalt. This is the way most eurythmy students do it when

asked to do the gesture, as they feel it from the sound on the piano. They are then corrected and told 'that is far too far out, do it intimately, "the soul converses with itself"'. The angle-gesture is also unsatisfactory. One approaches it somewhat when the angle is made about half-way between the angles for the tones E and F. In fact, many intervals of the equal-tempered scale do not correspond with either the interval-gestures or the angles and that they sound 'outside' of and without relation to the human being; they simply do not 'fit'. I have no answer, but it is obvious from this that the compromise of the equal-tempered scale is not very suited to eurythmy (assuming that one really wants to achieve a correspondence between the gesture and the feeling of the tone or interval) and that new scales have to be found and instruments made which are capable of playing them.<sup>11</sup>

The tuning method discovered by Maria Renold, which contains Steiner's concert-pitch indications,<sup>12</sup> has a beautiful correspondence to the archetypal gestures. It is therefore a step in the right direction. But a tuning which also includes the just (Dionysian) intervals still needs to be developed.

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- (1) See articles by Alan Stott and Reinhard Wedemeier in Newsletters Nos. 36, 37 and 39.
  - (2) See final section below, which indicates why I consider that many tones and intervals of equal-tempered tuning do not correspond with the eurythmy gestures.
  - (3) See *Ton und Lauteurythmie durch Elena Zuccoli*. Verlag Walter Keller. Dornach 1997. P. 15.
  - (4) It is interesting to note that the human figure on the left motif of the red window in the Second Goetheanum shines from within, whereas that in the right hand motif is lit from without, the gestalt being dark!
  - (5) Perhaps Alan is suggesting doing two archetypes at the same time, but in practice this also proves impossible; although it is possible to imagine both at once, it is not possible for one person to make them visible at the same time. [It is not 'impossible' to do more than one thing at the same time in eurythmy—or when cycling, or even walking. My descriptions report the daily practice and teaching of Dorothea Mier, Friedhelm Gillert, Ursula-Ingrid Gillert, Margarete Proskauer and Maren Stott with whom I have collaborated throughout my working life. My efforts to interpret Steiner always try to avoid 'mere theory'. A.S.]
  - (6) See Newsletter No. 36.
  - (7) Although tones pose a problem for musician and eurythmist alike because Steiner puts emphasis on the inaudible in music—e.g., the interval degree behind a tone—many musicians also have the ability to recognise a tone according to its own individual quality, independent of a degree of the scale. For example, the quality of C I experience to have a certain corny graininess in contrast, for example, to G which has a quality of light-filled breath. Personally, I consider it justified to want to represent tones in eurythmy when it is such qualities which one strives to fill the gesture with. Our consciousness today is still removed from experiencing the quality of a tone as a being. But the fact that we give names to the tones points tentatively to the being living in a tone, especially when the solfeggio names (Do, Re, Me etc.) are considered, which arise from a whole verse.
  - (8) Rudolf Steiner *Eurythmy as Visible Singing*. GA 278. Tr. and commentary by Alan Stott. Anastasi. Weobley, 1998.

- [Lecture 2, p. 19: "The experience of the third is very intimate. You know that what you settle (*abmachen*) with the third you settle with yourself alone." Ed. note]
- (9) Here a longer monochord (c. 90 cm) gives the necessary accuracy and is of invaluable help.
- (10) Rudolf Steiner. *Eurythmy: Its Birth and Development*. GA 277a. Tr. Alan Stott. Anastasi Ltd, Weobley, 2002. Email: enquiries@anastasi.co.uk
- (11) It is obvious that Steiner did not develop the eurythmy gestures from the sounding tone or interval, but from a spiritual reality wanting to come to expression through the tones. Because of this, the quality of the gesture has an effect on the way we hear a tone or interval (e.g., when the interval gesture for the third is done inwardly then we hear the tempered third this way—we recognise this quality in the interval). Through this one may rightfully say that it is not necessary to have tones and intervals that fit to the gestures. But, to use an analogy, is this not like listening to someone giving lecture in a language that is foreign to him? The lecturer is unable to find the words which give full expression to the thought, but because the listener understands the thought, the words then take on the meaning required. An interesting phenomena, but isn't the ideal to find words which give full expression to the thought?
- (12) See *Intervals, Scales, Tones and the Concert Pitch  $c = 128$  Hz* by Maria Renold (and also my contribution in Part 4), forthcoming Temple Lodge Press, London, early 2005.

## The Sounds of the Evolution Sequence as Archetypes of Education from the age 7 to 21 years

Dirk Klose

The two periods to be especially investigated here are the most significant epochs of the school years, also described by Rudolf Steiner as the 2nd and 3rd seven-year periods. We could characterise a difference between these two epochs by looking at the general mental condition of the soul. For the child-soul between 7 and 14 years, the world is the best possible one and it experiences a general harmony. With the onset of puberty, this world is seen through other eyes and this harmony is no longer felt. During the second 7-year period, the child's soul feels at home in its body. It leads a definite relationship of trust to the teacher. Steiner repeatedly indicates how the teacher in these years is the authority-figure. During this time the human 'I' works on the ether-body. Yet completely directed on itself, the 'I' cannot fulfil this work; it needs the archetypal pictures of the astral body. From the curative education lecture-course, we know the educational law which says that a supersensible member of the teacher always influences the next lower of the child. In the case of the ether-body of the child, this is the astral body of the teacher.

This relationship to the teacher changes with the onset of puberty. The teacher is no longer the authority who leads the young people, but he accompanies them on their way to becoming adult. Of course, this still requires from the teacher an authoritative attitude, but it must be built on trust, which the young person has for the teacher and which the latter has first to earn.

With the first seven sounds of the evolutionary sequence, I would like now to establish a link to the second 7-year period. If the authority of the teacher is so important, then one also has to admit that this relationship to the teacher has something unfree about it. The child may not decide what is good or bad, wrong or right. It has to be considered that the child himself does not feel it as unfreedom. The child has no opportunity at all to decide freely, when the questions are moral or academic. Freedom exists only in play.

Steiner describes how, in the second 7-year period, the 'I' works directly on building up the organism, by being active out of the periphery. If the 'I' also would want to work after the 14th year on the organism, the astral body would become completely egoistic. To hinder this, the soul joins in the work. Something similar has to be said for the second 7-year period. If life for the child consisted only of play, then a soul-constitution would come about which has gained an instinctive and practical knowledge about the world, but precisely not an academic ability, like arithmetic. In order to hinder this, the teacher needs imaginative archetypal pictures that work via the astral body on to the etheric body of the child.

The impact sounds at the beginning of the evolutionary sequence (*B, M, D, N*) also possess this 'authoritative element', for the gestures come to a clear end. They have thereby something unfree, but they also give security. They could be seen as archetypal pictures for soul-gestures, which necessarily have to live in the child during these years. They are sought by the child himself, unconsciously practised and placed in a conscious manner by the teacher before the child's soul.

The surrounding, protective nature of *B*, we find in the tendency to build huts, castles and tree-houses, or to hide in cardboard boxes. In stories which are told, pictures repeatedly appear of the bear in his cave, or the princess in her palace. The teacher has to know how to take the whole class along without neglecting any individual. His soul-gesture then corresponds to a *B*.

With the *M*, we can connect the harmony between giving and receiving, and will and perception. It is the harmonious penetration of the individual by the whole, as well as of the seed that before it opens has to take dampness and light out of its environment and be completely penetrated by it. So the soul of the child takes into itself the whole environment without initially differentiating. For him everything is good and brings no danger with it. This is the same innocent condition as in fairy-tales where at the beginning everything is wonderful and beautiful, before the hero goes out into the world in order to seek his adventures. If danger does come through evil, it is always balanced through the good. In relationship to the teacher a relationship of absolute trust rules.

The *D* and the *N* can be seen as tools, which the hero of the story needs in order to succeed in his adventures. These tools he has forged himself, yet under the instruction of the teacher. He can now dare to leave the harmonious wholeness of his home. Is this not a picture, too, for the decisive point in child development in the 9th year? Now it is the hero himself who wants to make himself felt with the *D* and wants to know it is separate from the world [*N*]. These are also the tools, which the human being needs in order to work with the earth or to build a house. Consequently, in the curriculum of the main lessons come farming and house-building.

With the gesture for the *R* we experience rhythmic repetition. For the *R* it needs the controlled impulse, neither too strong nor too weak, but also the faculty of letting go. In eurythmy therapy one can observe the most varying peculiarities with which the *R* is carried out. The opportunity of using the backspace is often missing. This is a sign of the imbalance between will and perception, in favour of the will. It is shown in the weakness to hold the balance. Then the *R* loses its rhythmic roundness and becomes hitting and angular. The *R* is practised by the child himself in playing. Every cartwheel, ball game, skipping with a rope, tumbling about is a playing together of will and perception. After the 9th year it is also important to play games with the children which have clear rules, which despite their limitation do not reduce the joy in playing. We also find the *R* as a gesture in the rhythmic repetitions of the lessons and in the stories which are told.

With regard to the *L*-gesture with an irregular development, it is difficult for the child after the 9th year to carry out this gesture. It can be that the arms become easily heavy, so that after the phase of the unfolding, the arms fall down like stones, or the unfolding is forced, so that the rhythmic flow of the *L* is lost. Whereas with the *R* we are concerned with an impulse proceeding from the will and which makes a controlled letting-go possible, with the *L* we have to do with the harmonious interplay of human being and world. Inner and outer life-processes are one. In the same way as a plant in communion with the elements comes out of the seed and rises stage by stage to the fruit, so the child passes through the stages of the second 7-year period.

In the eurythmical *G*-gesture an archetypal picture for the fruit is given, which starts to form at 14 years and out of which practically a new person results from the transition from the second to the third 7-year period. We can also compare this gesture of pushing apart with the distinguishing between good and evil, right and wrong, beautiful and ugly, *etc.*, which is etherically consolidated and consequently is a basis for the autonomous judgement which has to be developed.

For the third phase of childhood, we have to look at the four breath-sounds, the development ending with *T*. For the *T* it is obvious that archetypally it presents the end of childhood development. Only one sound in the evolutionary sequence comes with its relative. This is the *D*. So it would be a confirmation of the above carefully suggested relationship between the *D* and the decisive point of the 9th year.

The way from the *G* to *T* describes the story-time of puberty and consists in the evolutionary sequence of the four breath-sounds *CH, F, S, H*. The forming sounds have as their quality strictness and unfreedom; the eurythmic gestures for the breath-sounds it is necessary to widen them into the periphery. The quality of freedom belongs to the breath-sounds, the choice out of an unlimited number of possibilities. Puberty means practising our freedom, which as an adult should be established as a faculty of soul, just as the intellectual abilities are at 14 years old. How the young people practise this capacity will be investigated with these 4 breath-sounds.

The drama of puberty comes about because the young person experiences out of the capacity for thinking the separation from the world, whereas the 9-year-old experiences it out of the feelings. Youth discovers autonomous judgement. Just your own judgement out of thinking brings up

doubt concerning hitherto unshakeable values. This doubting of the world and of oneself is a consequence of the new and unknown feeling of loneliness.

In the point of view of the study of man, the third 7-year period is the one in which the 'I' leaves the periphery out of which it hitherto worked, and seeks a centre in the human soul. This period begins immediately with a blast of wind, which is overwhelming. There is no time of preparation. It is comparable to the eurythmical *CH*-gesture. The 'I' breathes in out of the periphery into the human soul and looks for a point of connection. As we know, the 'I' is the youngest member of the human being and, so it is not surprising if this search for an anchor is still chaotic and dramatic. The first step in the search is a negation of everything one knows already and in which, logically for the teenager, it cannot be found. A rebellion against the parental home comes. It is an understandable strategy in the new situation to reject everything one knows and to seek in the opposite direction. The search of the 'I' for a centre in the soul has the gesture of experimenting. How else should the 'I' attempt it, as holding on to something which is offered as a substitute for the old soul-condition?

The experimenting of a path is at the same time an expression of a longing for the early feeling of well-being of the second 7-year period. The young person feels comfortable in a clique which has its own peculiarity that is not understandable by the environment. He or she dresses and behaves now according to an idol or an example that is to be followed. During this phase, this can change several times. A certain group or only one person is chosen, everything else which does not belong to it is rejected. This is a normal process arising out of a crisis of the soul. As eurythmic gesture we find the *F* in this attitude of soul. This *F* has an egoistical colouring, which has temporarily to be described as healthy. The youthful soul rejects what comes towards it. This is a youthful, "Know, that I know!" [see GA 279, Lecture 2]. The adult who is accompanying has to be aware not to take it personally, when he is rejected. The young person cannot do otherwise.

A particular characteristic of the *F* is, that it can be very powerful, which can be shown in swearing, which often contain an *F*. This is a danger of puberty, if this healthy egoism goes over into a feeling of power which can be misused. But in the eurythmical *F*-gesture there is not only a powerful pushing-away of something. After the first strong impulse, a movement follows with a tolerating character. The tolerating of being different arises out of the force of independent reflection, which has formed a judgement. To train this reflection is the task of the educator.

The eurythmical gesture for the *S*, too, can take on an unhealthy oneness. It then has a penetrating, sharp character and can produce a destructive effect. This is expressed through the black 'character' of the eurythmy-figure. Youth means to have an almost unlimited potential with which one can change the whole world, but with which one can also taste everything which life offers of comfort without feeling the consequences on one's health. It is a longing to taste this to the extreme. The black of the *S* expresses this extreme.

Basically, youth has a quality which could be compared to the experience of the vowels in eurythmy. The young person, through the freed astral body, shows directly what is living in

his soul. This can be the capacity for enthusiasm (*A*), egoism (*I*), rejection (*E*), being in love (*O*) or even a remaining-in-oneself in a melancholic mood (*U*). Only the soul moods have an extreme character, which shows that the soul is now inhabited by an 'I', which for the first time can deal on its own with these feelings. The sound *H* is also related to the vowel, or would become such. Out of the vowel nevertheless a consonant emerges, and so out of the innocent feeling either an idealism, a losing oneself by falling in love, or a rejecting hate, and out of sadness a pull towards self-destruction.

From eurythmy therapy we know two exercises which have the *H*-gesture as their main component: *A*-veneration and the eurythmical laughing. When in the young person through the educator, veneration can be rediscovered, then the 'I' can in a different way, cultivate the feeling of well-being. This is a religious element in education that, without a dogmatic agenda, can be introduced through the teacher to the young person. Humour is linked to eurythmical laughter, which certainly has to be present in the attitude of the teacher. Humour is nothing other than the possibility to observe something from another side. In order to be in that position, the 'I' has to be strongly anchored in the soul. This is the case with adults, so that in any given situation, in which the young person is fixed, this can also be illuminated from a comic side. This being-fixed can, for example, come about in rejecting the teacher. If he/she does not react as personally hurt, but stands over the situation full of humour, this makes an impression on a young person. He/she then perceives something like selflessness, which is a virtue of the 'I', which the adult can show as an example in order that the young people the aim towards which he strives.

Just as the poisonous plant turns towards astrality, whereby the mere etheric of the plant receives in the flower an astral aspect, so youth has already turned towards the spiritual element of the 'I'. All the special ways of behaviour of youth have to be seen under the aspect of this co-ordination of soul and spirit.

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## What are Cosmic Forces?

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In Lecture 10 of the lecture-cycle *Eurythmy as Visible Speech* (GA 279, 7th July, 1924) Rudolf Steiner proposes to choose another starting point for eurythmy than the one which develops eurythmy from the sounds of speech. For this he takes "the nature of man himself, as this nature is, and develop[s] from this the various possibilities of form and movement. We may see what manner of form can proceed out of the human organism." He then gives the twelve eurythmical positions, which together form the human being. He says: "Let us now go through these several aspects of the human being." These twelve forms together with the descriptions used by Steiner are shown in the Fig. 1a.

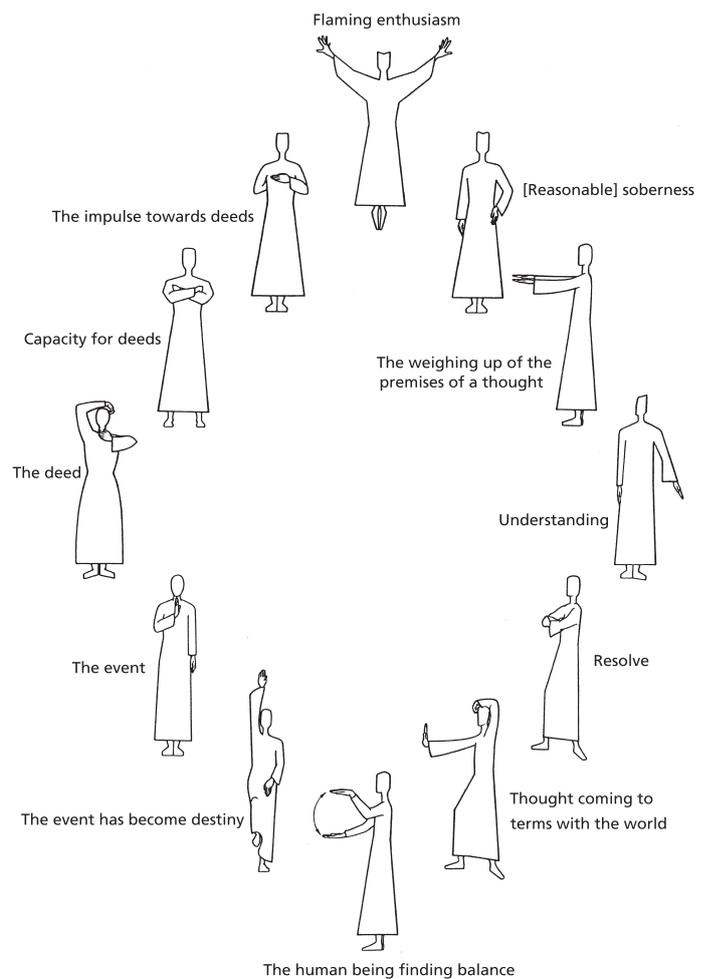


Fig. 1a

During the course of his descriptions, Steiner uses the zodiacal names for these positions. He points out that the whole description relates to the *past* of human development. The language he uses points to the past: ".... people in earlier times..., ... the expression in the Ancient World", etc. These forms, as can doubtlessly be gathered from his account, were created in the far past by cosmic forces and are not phenomena of the present.

The following article is limited to show what Steiner in this connection recommends to be understood by 'cosmic forces', which at one time created the human form. He had already given the anthroposophical basis for understanding this question in 1921, during the lecture of 28th October (GA 208). At the end of this lecture, he says:

We have to take these things absolutely seriously. Then it will be seen that in all this... on the one side lies the possibility of understanding the human form out of the whole universe, and on the other hand there lies that which fills one with great awe before the primordial knowledge of human beings, who, out of their instinctive clairvoyance, in a most magnificent way could use their zodiacal symbols for a true human science.

What was contained in the consciousness of these human beings out of this early clairvoyance as symbolic picture, as their names for the cosmic forces of the universe, has to be looked at, if today any understanding is to be developed for these names and the forces belonging to them.

The forms of the human physical body have been created in ancient times, and since then they are developed in the embryonic stage. Here we recall that these forms are the prerequisite for the human being of soul and spirit to be able to incarnate and develop in them. Our whole life of soul and spirit assumes the existence of the forms of the physical body. For this, the forms are inherited through the parents. Yet, if the soul and 'I' develop in these forms between birth and approximately the 21st year, then it has to be explained by which forces these forms must once have been created before they could be bequeathed, before an 'I' can develop its being in them. For this reason, Steiner initially completely ignores the spirit-and-soul human being. He just wants to mention the preliminary stage for it, and these are the forms of the physical body. For this reason he describes its original formation.

To summarise: These forms are not created *by* the human being of spirit and soul, but *for* this being. If we look in this way at the forms of the physical body, the thought soon suggests itself that this formation has to arise out of an autonomous impulse, independent of the human being embodied in it. Steiner says that the forms of the physical body are forms out of the whole cosmos. The age when they were created lies far back and, to repeat, is not a phenomenon of the present time. The names for the forces that had created the physical forms has arisen out of an early clairvoyance, from a time lying before the Greek cultural epoch.

If we (as anthroposophists) want through thought to find a connection to this, we have first to find the phenomena with which we are dealing. Then we have to order them, in such a way that out of our present-day consciousness an understanding of it can arise. Then, taking the names used for it, we can see through to what the names indicate. Nothing would be more wrong that to take the *Tierkreis*, the 'animal-circle', or the zodiacal names, at face value and to interpret their significance in the way we use concepts today.

Steiner begins his account with the sentence: "The human being is initially coheres with the whole universe, the whole cosmos." What he says about this relates to the pre-birthly existence of the human being which, after birth, moves into the head of his physical body. In its shape, this head is a picture of the sphere of the cosmic universe. Here we should mention that with the word 'head' the upper part of the skull is meant without face and jaw; the geometric form is meant, not the fact that the skull has become boney. The spherical shape is cosmic, and what moves into it after birth is the inner closed-off essence of the human being. Seen in this way, the spherical form of the human head is a geometrical picture of the cosmos. This idea-form is fashioned out of the forces of the cosmos, that is, from outside and not from inside. Out of the sphere of the head, which is a picture of the cosmos, the human being can 'look back' on to his pre-existence. In order to avoid misunderstandings, this 'looking back' is not meant as an act of consciousness, but a turn of direction of the cosmic formative force itself, which previously had created this sphere. As adults, we can think the cosmos, built according to mathematical, geometrical laws. These laws we can experience with our senses when we look back into the sphere of the sky. We experience this geometrical building in perspective, and all outer geometrical conditions in general that comprise our field of vision. That we

are able to recognise and think the spatial laws of geometry is simply due to the fact that we are human beings, or expressed differently, in it is expressed the basis for a capacity we have gained in looking back at the cosmos, into our pre-earthly existence.

'To look back' means here: In carrying his cosmic essence through birth into the picture of the cosmos, into the physical existence of the head, the human being, in a certain way, can look back on to his actual cosmic being, to a time when he was not yet enclosed in such a body. This results in our being able to produce geometry, spatial laws, out of ourselves. That these laws fill the whole universe, we necessarily see when we look out through our eyes. The entire field of vision is ordered in perspective and relates to the observer. Even the eyes themselves are geometrically constructed. Everything we observe spatially has arisen at one time out of cosmic and geometrically-working forces—the universe itself and its microcosmic image, the spherical head. The incarnated human essence originates out of the cosmos. Consequently, the human being can take this universe back into his head. Only the forces which create the picture of the spherical head are meant here, not the fact that the form of the head is filled with substance. This filling-with-substance comes from quite different earthly, not cosmic forces. Fig. 1 shows this pictorially.

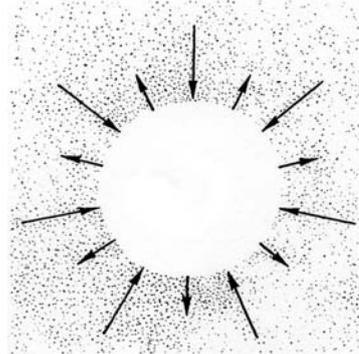


Fig. 1  
Taking in the  
universe, looking  
back

"To look back on yourself" is a term used by Steiner to take into account the connection with the name of the described zodiacal force of the Ram. Instead of 'looking back', other verbs could be used.

Let us go a step further. When a child is born, it quite unconsciously possesses what it has experienced before birth during the time between death and a new birth. After birth what has been experienced before birth begins inwardly to move. What we have described so far occurs during the following stage of development in time, and through this becomes mobile. Looking into the periphery becomes process. The hitherto solely soul-and-spirit existence becomes time, and thereby process. In this condition the newly-born human being is still not quite in himself. In so far as he bears the universe as geometry in himself, he still lives in his periphery. When the child stirs and moves, he imitates the universe out of which he has come and is still living 'outside'. Fig. 2 attempts to illustrate this.

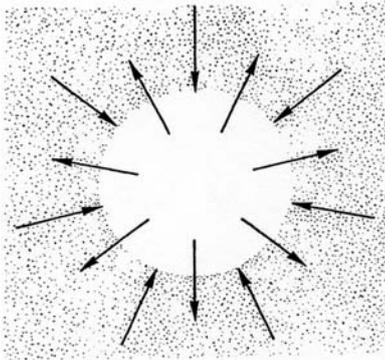


Fig. 2  
Looking into the universe.  
Taking in the mobility of the universe

But how does the human being become inward? That is, how does he lay hold of himself? This happens when he touches himself. When one hand touches the other, he experiences himself. Every becoming-aware of inwardness is based on this touching oneself. It is so even in our looking. When we focus on an object, the axes of sight cross at that fixed point. But even when we touch ourselves, we are still in the outer world and not within our skin. This is shown in Fig. 3.

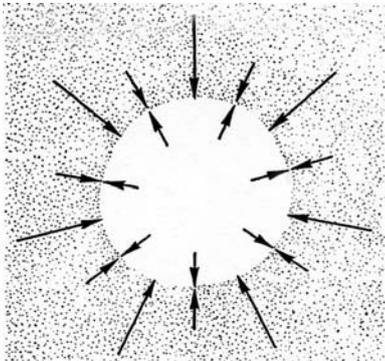


Fig. 3  
Experiencing yourself, touching

Only by touching ourselves and with it experience the point of touch as a border point, can we move through all these border points and experience a surface. This surface is our surface, our bodily covering which closes off what is within. This being-surrounded can be laid hold of, when you feel into this form; this is the form of one's own physical body. This is made clear in Fig. 4.

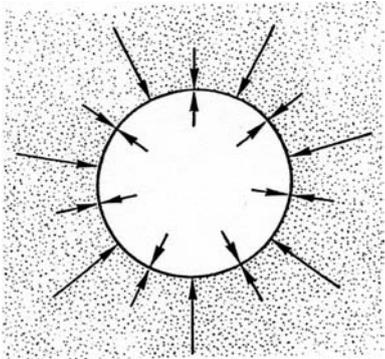


Fig. 4  
Surrounding oneself

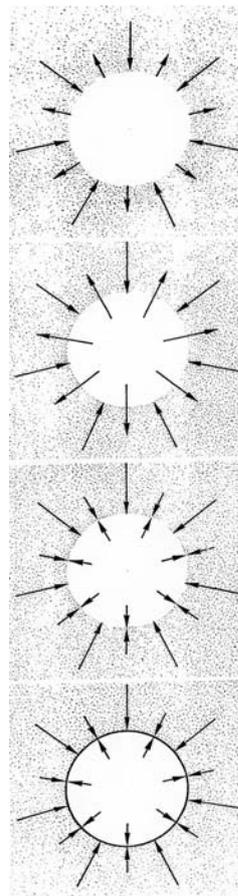
These four operative forces of the cosmos form the human gestalt from outside, that is, as a system of forces fashioning from without this form, which is not yet filled with substance. The human gestalt which is centripetally formed out of the cosmos, is an envelope of forces made up of four forces which imitate the gestalt of the cosmos. Steiner calls these four forces:

1. = Taking in of the universe. Looking back,
2. = Looking into the universe,
3. = Experiencing yourself, touching,
4. = Surrounding oneself.

To summarise: The forces forming the human gestalt centripetally are operative cosmic forces. With this the gradual coming-into-form of the human being from outside inwards can be followed and understood:

- 1<sup>st</sup> stage: The whole universe, where one is out of oneself.
- 2<sup>nd</sup> stage: Imitating the universe, whereby one has not yet arrived within oneself.
- 3<sup>rd</sup> stage: When one touches oneself, one comes from outside to oneself.
- 4<sup>th</sup> stage: In surrounding oneself, one comes from outside to oneself.

Figures 1-4, summarised in Fig. 5 are already labelled with zodiacal symbols, the significance of which are discussed later.



**The forming of the human gestalt out of the four cosmic forces**

Taking in the universe.  
Looking back

Ram ♈

Taking in the mobility of the universe

Bull ♉

Experiencing oneself, touching

Twins ♊

Surrounding oneself

Crab ♋

After the human gestalt has been created 'as operative force out of the cosmos', Steiner describes how this gestalt is now gradually filled out. As a first step through which the body of forces receives something inward, Steiner uses the words 'what waves and weaves through us'. Again there are four phases, including the waving and weaving, through which the substance-forming is created and the form is filled—from being 'waved and woven through' right to the filling with substance, which substance is to be seen as more real and graspable on the human being.

With 'waving and weaving' we would have to think of something airy and watery, through which the human being as a first step arrives in himself. In a second step, that which 'fills out' goes over into a new condition, which Steiner calls a 'ripening'. This is the substance-condition of a fruit when it becomes ripe. This indicates that out of the fluid condition, that is, out of the blood, a colloidal condition comes about, from a saline into a gelatinous substance. He calls this sec-

ond condition a 'ripening'. Then, the condition of the substance which has now become ripe "begins inwardly to decay. We become as it were inwardly dust; we become mineral". If I understand him correctly, Steiner wants to say that the human gestalt goes over into that condition of substance which organisms otherwise have. Only with this does the human being take his place amongst the outer forces of nature. Steiner does not only mean this biochemically but also biophysically. Gravity works on him. The human being has to hold his balance in order to be able to stand upright. Steiner calls this, "Placing oneself in the inorganic world. Seeking the balance".

When the human being has placed himself into nature, he also takes it into himself. We breathe, we drink and we eat. Out of the forces of the cosmos, inner substance reaches its highest condition through the ripening. After this, not only the cosmic forces alone are at work, but all the forces of nature are involved, into which man places himself. Thereby, he takes substances into himself which are not cosmic but are of an earthly origin. This is foreign for man's purely cosmic formation, that leads to the ripening, and from the point of view presented so far, it does not belong to cosmic man. Through the digestion, the organism fights against all earthly substances; it has to overcome the foreign character of food.

Were foreign substance to reach the organism undigested, it would become poisoned. In warding-off the poisoning effect of the foreign substance it receives, that is, digestion, the fourth process consists, which started with the 'filling-in'. Steiner formulates it as follows: "When the outer world enters us, a kind of poison-thorn penetrates us."

With this, the four further effects of forces are presented. Two work purely from the cosmos and two operate from nature outside the human being:

- 1<sup>st</sup> Stage: The filling-in cosmically orientated
- 2<sup>nd</sup> Stage: Ripening cosmically orientated
- 3<sup>rd</sup> Stage: Placing into the inorganic world earthly orientated
- 4<sup>th</sup> Stage: Poison-thorn earthly orientated

Here too the names are taken from the zodiac, which possess these forces:

The filling-in	Lion ♌
Ripening	Virgin with sheath ♍
Placing into the inorganic world; seeking the balance.	Scales ♎
Poison-thorn	Scorpion ♏

With the placing into the inorganic world, we have arrived at the end-point which lies in the earthly realm via the inner forming of the human being out of the cosmos. Now the inner struggles against the outer, which works against him out of the world of objects.

But now the human being also forms his way of life according to his outer activities. At least, that is how it was in early times. In civilisation and in industrial work today this is no longer recognisable. So, here too we have to look into the past if we would perceive the human being as he originally placed himself into his environment. When he was still active with human concerns in the world, then he was no longer placed into the universe. He turns towards outer

nature into which he was placed at the beginning of cultural development. Initially he is a hunter. As hunter he is on his own. He faces the whole of nature as a physical being. On the second stage he rears animals. As herdsman he serves the animal world, and when he tills the land he serves the plant kingdom. And he learns to rule the whole world as merchant, by using the mineral world in the form of products. With this the human being becomes lord of the earth, through his ways of life, through the primal professions.

- 1<sup>st</sup> stage = hunter
- 2<sup>nd</sup> stage = herdsman
- 3<sup>rd</sup> stage = farmer
- 4<sup>th</sup> stage = merchant

So far Steiner has not mentioned how far these four archetypal professions have arisen out of the influence of cosmic forces. In order to understand this, he takes into consideration the earth as a whole gestalt together with the human being who stands on it. From this picture, he describes how all twelve cosmic forces can be thought as operating. Four cosmic forces work directly forming the gestalt: Ram, Bull, Twins and Crab.

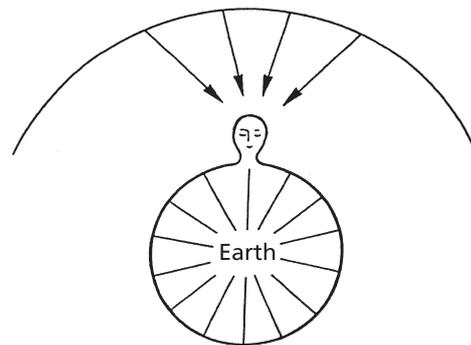


Fig. 6

Polar to this, the earth with the human being standing on it, covers four further cosmic forces: Lion, Virgin, Scales and Scorpion. These four forces enter so far into consideration in so far as they are covered by the earth.

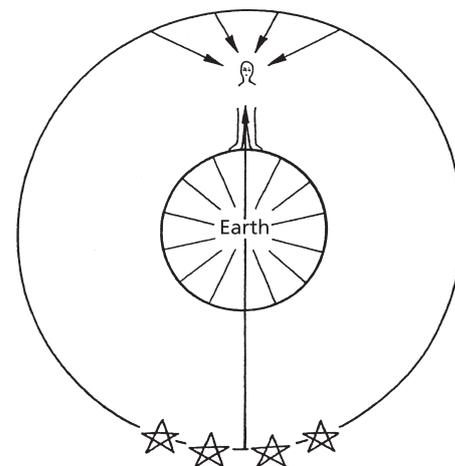


Fig. 7

And with the four active polar forces working between the poles, the forces of the stars and the effect of the earth remain in balance.

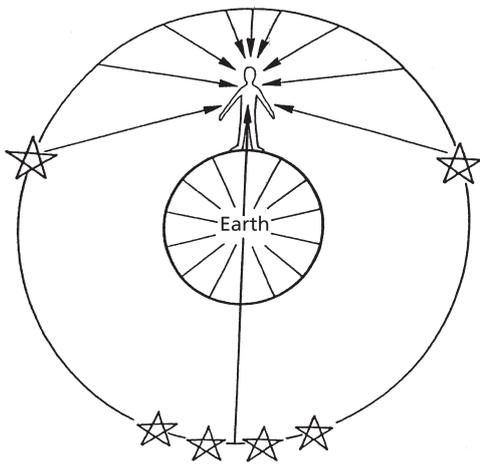


Fig. 8

The earthly forces, however, are those that bring about the system of the metabolism and limbs into the human being. Through the metabolic system, that is the digestion, earthly substance is destroyed and instead human substance is formed which fills the whole gestalt. Through the limbs, especially through his legs and feet, the human being places himself vertically into balance and moves over the earth. He has learned through the four archetypal professions to become lord of this earth.

One can say that, through the four formative forces working directly out of the cosmos, the human being is drawn out into the cosmos. The lower four forces on the other hand lead him on to the earth. Here the stars come into consideration only in so far as they are covered by the earth. With the four middle forces, the cosmic and the earthly effects are held in balance. In this middle, the human being lives his inwardness. With his head he reaches towards the cosmos; with the lower limbs he reaches into the earth.

Here too the names, even if less clearly, are chosen in connection to the zodiac:

Hunter	Archer ⚔
Herdsmen	Goat ⚐
Farmer	Waterman ⚑
Merchant	Fishes ♓

In what follows, Steiner describes how the names of the twelve zodiacal signs have arisen. He points out that the constellations change and that the names are connected to the constellation as they influenced the Greek cultural epoch. To repeat, these names belong to the influence which the human gestalt has received and not, for example, to the origin of these forces out of the cosmos. Consequently, the names can only be understood through a study of man. And so the human being receives through

- the influence of the Ram his 'looking back',
- the influence of the Bull his 'inner mobility',
- the influence of the Twins his 'touching oneself',
- the influence of Crab his 'surrounding oneself'.

Through the stars, which are covered by the earth, the human being receives his existence as hunter through the 'Archer', his herdsman existence by taming goats – 'Goat'; his existence as farmer, by watering plants – 'Waterman'; his merchant existence through voyages – 'Fishes'.

In the middle between cosmic and earthly forces, man receives what waves and weaves inwardly through his inner

being, the blood. This was symbolised by the Lion, perhaps because with the Lion a predominant heart-activity was assumed:

- 'That which fills out', the blood is symbolised through the 'Lion'.
- The 'ripening', the wheat in the field = 'Virgin', the sheaf is the main point.
- The 'placing into the outer world', seeking balance = 'Scales'.
- Feeling the 'feeling the poison-thorn' = 'Scorpion'.

The zodiacal names have developed through these gestures, which are the important thing. These *gestures* will be mentioned once more, for it would be wrong to confuse the zodiacal names with the figures whose names have been used.

The twelve *gesture* which are meant with the zodiacal names are:

Looking back	Ram	turning the head.
Mobility	Bull	looking around oneself and jumping aside.
Touching oneself	Twins	the left hand of the left human being claps the right hand of the right human being.
Closing oneself off	Crab	its pincers surround the object which is grasped. The symbol of the human being who inwardly closes off.
Filling out	Lion	the symbol of the blood. The Lion is seen as the heart-animal.
Ripening	Virgin	the sheaf that the Virgin carries is the symbol of ripening.
Seeking balance	Scales	the symbol of placing into the earthly world.
Poison-thorn	Scorpion	the symbol of poison, especially of all that the human being takes into himself and has to overcome.
Hunter	Archer	Symbol of the centaur, of the human being with bow and arrow who sits upon the body of an animal.
Herdsmen	Goat	the Goat is pictures with a fish tail. This is an artificial symbol.
Farmer	Waterman	Symbol of one who walks, who pour water out of two urns and tends the plants.
Merchant	Fishes	The Phoenician carved dolphin-heads on the prow of their merchant ships (= fishes). Shipping is the symbol of commerce.

From the point of view of the Greek cultural epoch, according to the form of his head the human being is formed according the universe. According to the form of his chest, he is inwardly mobile. The human being below receives his influences from the earth. His activities work towards him. This can be drawn in the figure of a circle, so that the picture of the human embryo arises:

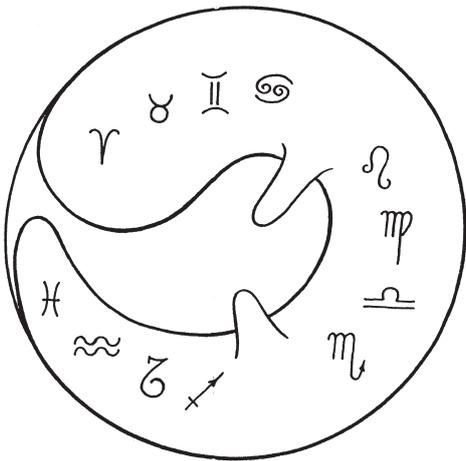


Fig. 9

With this, attention is paid that the system of the metabolism and the limbs (legs and feet) is brought forth by the earthly forces; it is formed through the earth from outside inwards.

The human skeleton, taken as a picture, convincingly shows this threefold concept, because the upper part of the skull is formed symmetrically out of skin-bones through lamellae that have been put on from outside. The bones of the limbs proceed out of cartilage archetypes, which only through the entry of gravity become bone at least in the joints. In the joints the lines of 'push' and 'pull' of the real operative earthly forces are constructed with the minimum material. Here the complete overcoming of the influencing forces is achieved. The chest becomes bone in the rhythm of the ribs, in such a way that towards the head a ball, and towards the trunk the axis as a picture-tendency, is clearly visible.

When the human embryo is taken as a picture (as in Fig. 9), it is formed out of the whole universe; it is a result of the universe. After his birth, however, the human being pulls himself out of this embryonic form for his whole life on earth. He raises his head into the vertical; he comes out of the embryonic form. He goes beyond what has formed him out of the universe; he no longer places himself within the heaven of the fixed stars. Through the form of the head, now no longer dependent on the cosmos, the human being is given the possibility to take up what he brings with him from his previous earthly life. Were the human being not able to raise his head out of the embryonic stage, he would not be able to take his being out of his previous incarnation into the form of his [present] head. He would remain an animal. Likewise the human being lifts his other side, his digestive system and his limbs, out of the forms of the zodiac and places himself into the vertical. Through this he can use his life's work, his will, in such a way that what is taken from the zodiacal, 'animal'-circle orientation can give him the possibility to become a seed for a later earthly life.

In their orientation, animals remains in the 'animal circle', or zodiac. Animals does not have the possibility from a previous earthly life to take in something, or to be a seed for a future existence. That is the reason why, out of an early instinctive knowledge, the word *Tierkreis*, 'animal circle', was used. The human being as a *three-sided being* [past, present and future], three-dimensional, that means, a reincarnating being, does not originate out of the constant repetition of the *same* forces, not only out of the 'animal circle', the zodiac. That is the riddle we give ourselves in order to find the solution.

## The Twelve Forms of the Soul-Body and the Creative Influences of the 'I'

Thomas Göbel, DE-Öschelbronn

The human gestalt is formed by twelve pre-birthly cosmic forces, which up to the birth of the human create the form of the embryo. They do it in such a way that the embryo, imitating the whole of this cosmic gestalt, seems to round itself into a circle. This was described in the previous article 'What are Cosmic Forces?'. There it was shown that the human being would have to become an animal if he could not leave behind this embryo-form. A development in the human direction begins in this foetal period. Yet the full earthly influence of gravity only takes place when the human being after birth leaves the maternal waters. From now on, it is no longer the zodiac which is the formative influence, but gradually the 'I' takes on this task, places the human being into the perpendicular and fashions the form of the soul-body. This too consists of twelve (supersensory) forms, which are fashioned until about the 21st year of life.

Steiner describes the twelve forms of the human soul-body in *Eurythmy as Visible Speech* [GA 279], Lecture 10 (7th July, 1924). He also gives the eurythmy forms, through which the forms of the soul-body can be shown:

Flaming enthusiasm  
 [Reasonable] soberness  
 The weighing up of the premises of a thought  
 Understanding  
 Resolve  
 Thought coming to terms with the world.

So far we have to do with the metamorphosis of form, which serves human consciousness. The following forms are related to the will-side of his being, which they serve:

The impulse towards deeds  
 Capacity for deeds  
 The deed  
 The event  
 The event has become destiny  
 The human being in balance.

In order to make it easier for those who are not trained eurythmists, and generally make it easier, we shall picture these forms as sketches (page 14).

In Lecture 10 (mentioned above), Steiner assumes these twelve forms as given; he does not speak about the way they arise. This gives us the opportunity to look at their connection with the 'I' of the human being and their transformation through the ether-body. In the lecture of the following day, in the same succinct way as he described the twelve forms of the soul-body, Steiner now attributes consonants to the zodiacal names—this time in their sequence in the zodiac. The sequence of the soul-body forms chosen in the lecture of 7<sup>th</sup> July begins with the 'Lion', not with the 'Ram' as the forms of the embryo does.

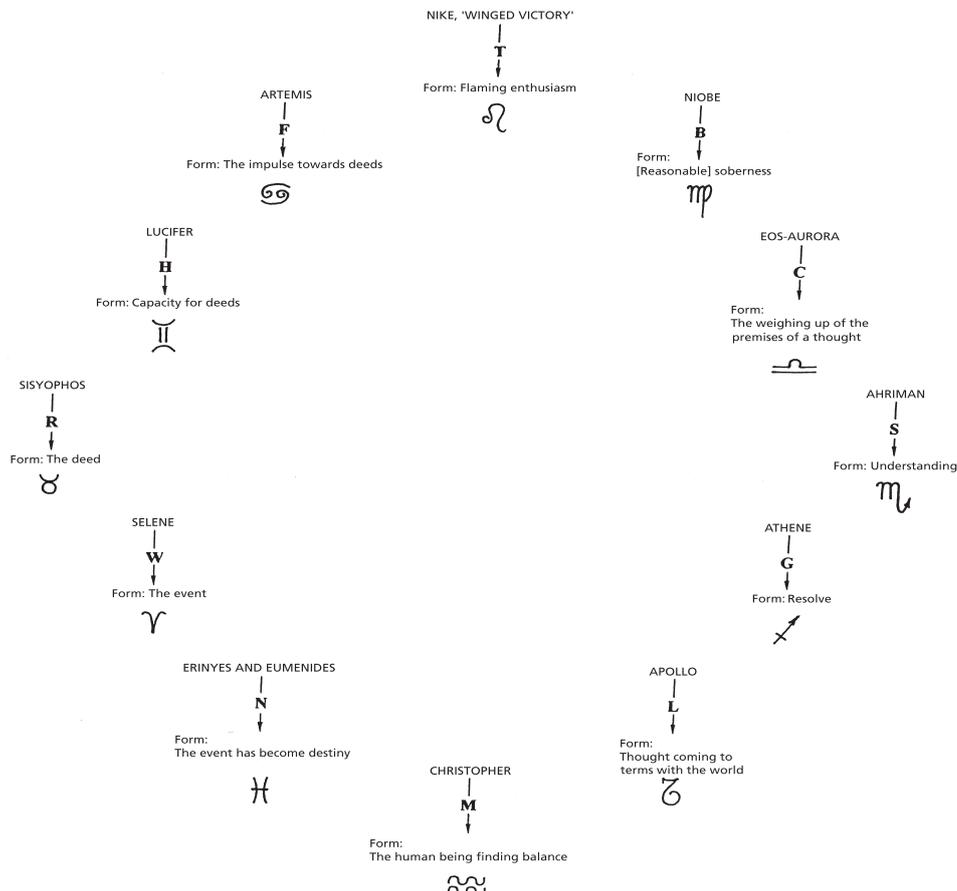
Ram	W (Eng. V)
Bull	R
Twins	H
Crab	V can also be F
Archer	G

Goat	L
Waterman	M
Fishes	N
Lion	T (TAO)
Virgin	B
Scales	C ['ts']
Scorpion	S ['z']

It follows that the twelve forms of the soul-body have to do not only with the zodiacal names but also with the consonants. The whole thing, however, remains a riddle until it is seen how these twelve forms are connected with the whole human being. Here we have to consider that it can only be the 'I' which after birth fashions and engages these twelve forms. Before birth, the cosmos formed the physical body; after birth, however, it is placed by the 'I' on the earth. The 'I' forms the astral body and works with it. The time-processes of the ether-body, which the 'I' engages for this occupation with the forms of the astral body, are the same which the ether-body needs for speaking. They are the processes of the consonants, which the 'I' engages not only for the work with the astral body but also in the creation of speech. The processes creating the consonants can consequently be engaged by the 'I' in two ways. Firstly in speech, whereby the speech-organs are taken hold by the ether-body, and secondly it engages it for creating the twelve forms of the astral body. The latter is a created form independent of the cosmos, something that is only possible after birth. This is connected with human freedom; it is a necessary condition to gain independence from the cosmos. The sketch names the twelve forms of the soul-body and the zodiacal signs, which *for these* are now used by Steiner. At the same time the processes of the consonants are mentioned, and through the added 'names' an attempt is made here to link to mythology.

We emphasise again that the zodiacal signs in this connection alone describe the twelve forms of the human soul-body. How these forms are fashioned by the 'I' will be discussed in what follows. We begin with the form 'flaming enthusiasm'. To the question, "In what relationship does the 'I' stand to this form?", there can only be one answer. The 'I' stands above-behind this form. This is also indicated by the inside of the hands which are turned backwards. Now, the soul-body is a form independent of time (of process). The same holds good for the 'I'. Through this the question arises, how a process-connection can be thinkable between the 'I' as being and the soul-body form. The ether-body produces this connection by carrying out the *T*-movement. Here the 'I'-being, which is behind-above the soul-body form, is moved from there towards the top of the head. Through this the connection between 'I' and soul-body form is transformed into a new relationship between them both. The form of enthusiasm appears in human life in several situations. It is so every morning, when the human being wakes up, and also in daily life when the mood of 'being enthusiastic' fills the form of enthusiasm.

Now, I would like to attempt to symbolise this *T*-movement of the ether-body as the process between the 'I'-being and the soul-body. Symbols for the processes of the ether-body were presented by the early Greeks in sculptures. This came to me in looking at the sculpture, 'The Winged Victory'. How the winged spiritual being of the 'I' has touched the world with the toe, is an eloquent symbol that controlled ancient Olympia, visible from afar. This was the meaning of the Games to make visible through competition the differences of the human beings. That today on the field of the developing human consciousness something quite different belongs in our time, is obvious. So we can say:



Winged Victory — T → Enthusiasm      Lion

What appears as the consequence of this *T*-process, is the rational sobriety which is reached when the *T*-process is completed. The result is the soul-body-form of [reasonable] soberness. Now the form of the soul-body and the approaching 'T', as it were, correspond. This connection, too, between being and form comes about through the ether-body, and for this it requires the *B*-process. The *B*-movement sees to it that the 'T' and the form of [reasonable] soberness more or less correspond. A symbol for the sober contraction of the 'T' from outside, right up to the new form of the soul-body, can be found in the story of Niobe. Niobe, the poetess Sappho writes, was fruitful. She had twelve children, six daughters and six fair youths. Niobe mocked Leto, who had only given birth to two children, Apollo and Artemis. So Apollo killed the six sons of Niobe with his silver bow and Artemis killed the girls in her wrath against Niobe. Then, according to the will of the gods, Niobe froze into a stone in the Siplyos Mountains. This is, plainly, a divine soberness.

Niobe — B → [Reasonable] soberness      Virgin

The 'T', corresponding to the sober form of the soul-body, in a subsequent stage moves into the centre of the head and there becomes the ego which develops its centre-consciousness. This is the moment when the ego opens the eyes and can look through them into the world. Let us concentrate on this looking-out, on this first moment, before the gaze reaches the object and recognises it. This looking out is the prerequisite for all [human] understanding of what is outside. And in this situation a balance is achieved between the being of the centre and the looking-out into the world. The ether-body achieves the time-process of looking out of the centre-being into the world through the gesture of *C*, which very convincingly leads the gaze three times from the centre outwards. A symbol for this first gaze out of the eyes is to be found in Eos, or the Roman Aurora, the goddess of the dawn. She is seen walking or driving in a sun-carriage with four horses before the rising sun-god Helios. She is the approaching day, the female counter-picture of the sun.

Eos-Aurora — C → Premises of a thought      Scales

As soon as the gaze passes through the eyes, it is the destiny of our time that the Eos-situation is hardly still experienced. For as soon as the gaze falls on the object, and the ego faces the object, we already understand it. The subject-object division, which is thereby produced, takes care of the recognition, but only for the formal recognition which brings up the name of the object. When the subject-object-division is intensified, we wake up to the incompleteness of the object. If it is a human being who faces this kind of understanding, then his weaknesses can also be brought into play. The process of the ether-body, which produces this subject-object division, is at work in a sharply spoken *S*. The *S* places the object before the unsympathetic gaze. If one looks here for a symbol, no figure from Greek mythology offers itself, but in the Persian religion of Zarathustra we find Ahriman, the power of darkness and the spirit of evil, which we take here as the symbol.

Ahriman — S → Understanding      Scorpion

With this we seem to have attained an end to this sequence, in which the cynic stands. Yet not to overcome the cynic in oneself would be a human catastrophe. Consciousness has to link to the world again, and want to turn to it. What bars entrance to the world has to be removed, pushed aside, for only then can the decision to turn to the world be taken up. For this reason Hephaistos cleaved the head of Zeus, in order to allow Athene to spring from this head. The virginal quality of decision, which under the hammer-blows is born out of the head of Zeus, is a symbol for the force which cleaves or pushes the head asunder, the time-process of the *G*, which gives birth to the decision.

Athene — G → Resolve      Archer

The resolve comes out of the will, which works in the consciousness, and in this lies the force to be able to turn towards one's social surroundings. The city, like Athens, represents the social world, and not nature. But in order to be able to give the decision a content, the conditions with which one has to deal have to be explored and made clear. The thought which should become deed, has to confront the world in such a way that the consequences of the deed can be gauged. Only when one has developed a feeling, or even a consciousness, for how the surrounding world will receive the deed, is a healing action possible, but the reality of the future effect is correspondingly in no way certain. So it is important that no illusion falsifies the judgement. This is the situation that prevailed in the Temple of Apollo in Delphi. The Pythia was the organ of speech of Apollo, who answered the questions about the conditions of action. The questions were whether it is sound or useful to do this or that, *e.g.*, whether it would be sound and useful to cross the river Halys. To this the Pythia said to Kroisos: "When you cross the river Halys, you will destroy a great kingdom." In questioning which kingdom this is, Kroisos made a mistake. A symbol for an adequate judgement, to judge the possible consequences of the action adequately, is the figure of Apollo, who speaks through the Pythia. The process of the time-organism, which describes this weighing-up in thinking hither and thither also lives in the *L*-movement.

Apollo — L → Thought coming to terms  
with the world      Goat

Before the deed one cannot do more than explore the conditions of the deed. So now the engagement of the will is demanded. The will changes the three dimensions of Euclidean space into rounded forms, which is accomplished in three steps. The impulse towards deeds brings the rounding into the dimension of back-front. The fists before the chest and behind the back emphasise this direction. If the life-organisation is supposed to bring the direction front-back into the form of the soul-body, then the *F*-movement, full of wisdom, makes effective what striving will wants to show towards the outside, to the world. In Greek mythology, this was venerated as the virgin sister of Apollo, as Artemis. In Artemis, the huntress, appears the first impulse to action which the human being can achieve in the world.

Artemis — F → The impulse towards deeds Crab

It is interesting, incidentally, that this symbol for the form of the soul-body 'The impulse towards deeds, or the action' corresponds to the zone of the arms and hands, when the symbol for the Crab is turned through 90°.

The second dimension which the will rounds off, is the left-right. It can be immediately seen in this folding of the arms in front of the chest, that it contains all the capacities before they are put to use. Whoever watches another person, who has practised the capacities which he himself possesses, places himself in this way before he begins, as is shown by this form of the soul-body. Nothing can hold back the use of the capacity, except the human being himself. This holding-back is achieved by the *H*-process, which from the front comes wafting towards one, holding the figure in stillness. The mythological figure which contains everything that is possible, holding it, uniting it with himself and so creating his own world and who is not active towards the outside, is Lucifer, the fallen bringer of light. Lucifer can only be redeemed when he offers his inner light, all his capacities, for the world.

Lucifer — H → Capacity for deeds Twins

The third dimension of Euclidean space, which has still to be rounded, is the above-below. This shows the soul-form of the deed, or action. The head with the larynx is visibly taken into the above-below-rounding of the arms and hands, including the larynx, through which alone thoughts are able to be uttered in speech. The process of the life-organisation, which in the deed/action creates the movement, is the *R*. The mythological figure, who repeatedly rolls the rock up the mountain, is Sisyphos in the Underworld. 'The Underworld', probably because this kind of expending of strength is without meaning. Alone the meaning which work has, leads to a result, to a conclusion. Consequently, the head cannot remain for ever at a distance from the work.

Sisyphos — R → The deed Bull

As soon as the work is ended, the result belongs to the past and thereby the world of necessity. Everything which evolution produced in the past, nature entire, is ruled by laws. And if a law of nature were suddenly no longer valid, it would be a miracle. And of such miracles we know that they do not exist. If the deed becomes such an 'event' like everything past, then nothing more of an original nature could be done. Consequently, one can only look back at the event. And this looking back is the gesture of the soul-form 'Event'. The present light of the sun is reflected by the moon, which is past only. The reflected light of the full moon changes with the new moon, when the moon places itself between sun and earth. And the growing and fading of the moon-goddess Selene causes the time-process of *W* (Eng. *v*), which out of its past works back on the water of the earth, producing low tide and high tide.

Selene — W → The event Ram

Everything as event belonging to the past of the human being, becomes the conditions of destiny in his life. These

conditions meet the human being out of the future, not only as inner but also as outer conditions. They are the talents and the inabilities, as outer helps and as hindrances. In Greek mythology, they are the Erinyes (Furies) and the Eumenides. The oldest gods, that is, the conditions of destiny, so to speak; they are themselves present in the tragedy of Aeschylus, which is entitled 'Eumenides'. They are old women, which instead of hair have snakes growing out of their heads. They revealed themselves to Orestes as the Furies, for they follow him for the murder of his mother. Their skin-colour was black that changed to white when they appeared as benevolent. The time-process, that brings on destiny and concerns the human being, is the *N*. And this touching, the gentle touch of destiny, should be experienced in wakefulness.

Erinyes and — N → The deed has become Eumenides destiny Fishes

Whoever has carefully thought through the conditions of the action and has completed his deed through involving the necessary abilities, and has given himself to his destiny in such a way that he wants to accept it out of his inner strength, this person is in balance. He takes up the burdens and carries the harvest of life in such a way into the future, that this harvest in the social world will produce a healing effect. A Christian figure for the human figure in balance is Christopher, who carried the Saviour of the world through the water. There is no more beautiful sound than the gesture of *M*, which actively brings the past and the future into balance.

Christopher — M → The human being finding balance Waterman

Through twelve intentionalities, which we have presented as the ways of operating of the 'I', the 'I' creates the forms of the soul-body. The human being needs these twelve forms, in order to be active in the social realm. With this, daily life is meant, in which on the one side we come to ourselves and on the other side work in the world. To understand that with these twelve forms the supersensory part of the human being is meant, who is at work in them, what we want and intend as outer sensory experience is an important step in human self-knowledge.

In eurythmy the aspect of the forms of the soul-body can be used as artistic means. Choral eurythmy can make visible in art all the aspects of the supersensory human being. Then to recitation, to audible speech, choral eurythmy can make visible on stage

the visible speech,  
the forms of the soul-body,  
the moods of the soul/mind and  
the states of being of the 'I',

and in such a way as if these supersensory aspects were visible to the senses. The 'how' of the performance depends on the text upon which the performance is based. Up till now it remains only a hope that eurythmy therapy, too, can use all these aspects of the human being therapeutically. But this is connected to the feelings, so that something like this is possible. Whether this can be achieved, will only be shown in the future.

## Two short Reports from the Further Training of Eurythmy Teachers during the Eurythmy Teachers Conference in January 2004, in Dornach

*Report on the Research Work of the Group with Ursula Heusser*

### *Building up the etheric–bodily instrument*

R. Steiner, 11th January, 1912, Munich [GA 143]

*So you see that in life you can absolutely do something to strengthen your ether-body, or life body, and this is extremely important, because it is especially the weakness of the ether-body, or life body, which leads to numerous truly unhealthy conditions in our time. It may even be said..., that certain forms of illnesses... would take quite another course if the ether-body were stronger, than the course they take with a weakened ether-body, which so to speak is a hallmark of the human being today.*

Above all, these two sentences from Steiner's lecture 'Overcoming Nervousness' in connection with training students today have given me new impulses, and the exercises described in the lecture have given me new ideas for planning lessons. Because with each of the seven exercises it is explained how a supersensible member respectively influences another, I also found in it a way to work with the exercises that have been passed down from Lory Maier-Smits [GA 277a].

1<sup>st</sup> exercise: "consciously grasp thoughts and take in pictures".

The core of our being connects with the task—nervousness and forgetfulness recede; and at the same time our ether-body (the carrier of memory) is strengthened.

Against nervousness and oversensitivity – the flooding of sense impressions.

Consciously to stop, and say how one will change an exercise, also to imagine pictorially the difference of an exercise before one carries it out in movement. Or to create a mood:

- Exercise of the bard,
- Introduce the calming sequence with a picture,
- 'Hallelujah'[-exercise] with the sentence, "I purify myself from everything which hinders me from beholding the Highest".
- To look at Greek pictures, *etc.*

2<sup>nd</sup> exercise: To change our writing, consciously draw writing.

To write with our feet – paying attention – again the most inner kernel of our being is challenged in changing the writing, or even learning to write with our feet, and with mirror-picture writing.

3<sup>rd</sup> exercise: To practise thinking through events backwards: "A tremendous strengthening of the ether-body".

If possible from day one onwards with all exercises—even in the artistic realm.

4<sup>th</sup> exercise: To behold at the same time during things which we accomplish: How do I walk, how do I move my hand, my head, pictorially to judge one's own gestures.

- one corrects oneself.
- consolidation of the ether-body, but also control of the ether-body through the astral body.
- this makes it possible later for the one who practises to suppress things. To change habits directly. (Instead of doing things with the right hand, do them also with the left hand.)

5<sup>th</sup> exercise: Against weakness of will: To suppress our wishes brings a surplus of strength of will. Control of the 'I' over the astral body.

6<sup>th</sup> exercise: To think about the 'for' and 'against' of a matter (but not when you are tired). And to decide oneself whether one wants to follow the 'yes' or the 'no'. This tremendously strengthens the 'I' over the astral body.

For example, to be used with the various creations or gestures the students choose, so that their own faculty of judgement can be strengthened.

7<sup>th</sup> exercise: Holding back criticism. 'I' over astral body.

When [I give] criticism, then independent of the position of the other person to me. Only a tenth of the judgement to be said, 9/10 not to be said, *e.g.*, in teachers meetings, observation of students: disregarding oneself.

All these exercises can be used in conversations, practice lessons and during the lessons, and it would be very useful to exchange experiences with each other. For everyone can see that nervousness and weakness of will are increasing everywhere. Here directly out of anthroposophy we are given an area of practice in order to work against this.

The hardening and condensing of the ether-body, as far as sclerotic conditions, and also the over hardening of the physical body, is a sign of our fifth post-Atlantean epoch. The materialistic way of thinking demands this drying-up and makes it possible for Mephisto/Ahriman to enter our souls. The result is to become enchanted, to be put under a spell within our preconceptions. This is mentioned on 20th November in Dornach [GA 158]. But here too, Steiner brings possibilities of healing. On the one side, he places the training through eurythmy against the spell of preconceptions, on the other hand occupation with spiritual science. Through this the ether-body becomes enlivened and pulls itself out of the preconceptions which are too strongly bound to one's 'I'. Especially helpful for this is to practice turning towards objective sensory experiences.

When we walk through the world with the consciousness that with every gaze, with every sound that we hear, spirit and soul impressions stream into us, and at the same time we stream something of our soul into the world, then we have gained the consciousness which humankind needs for the future.

Steiner explains on 30th Nov., 1919 [GA 194], that this soul event is at the same time an objective event in the universe:

When in nature we learn to receive the soul-element in sensory beholding, then we will have achieved the Christ-relationship to outer nature.... We have to become aware that soul penetrates the universe on the wings of the light.

See also: Ursula Zimmermann, *Umkreis-Ich und Zentrum-Ich*. And the teaching of the astral body through the ether body: Faculty meeting of 30th April, 1924 with the tutors of the Eurythmeum, Stuttgart, GA 277a, p. 141 (Brigitte v. Roeder is prepared to work at this). See, too, the Supplement to GA 171 – 4b.

The dried up human being, hardened in him/herself, chained to his/her preconceptions, like the picture of 'damned clever', knowing everything better, like Reinecke in the Fourth Mystery Drama, it can carry on working in a class of the training for a long time. The strengthened concern

with qualities can help, which Steiner appeals on 18th Jan., 1909 [GA 108] in Karlsruhe.

Wanting to fix something too soon, the premature judgement, can be lessened through patiently practising imagining pictures. The astral body is freed from the despotism of the eye, allowing access for the person practising to the world, to the cosmos. Through letting things interpenetrate, that is, become mobile, flowing, in living in-between, the person practising develops suppleness.

To the same extent that we hold ourselves back, to leave completely our arbitrary thinking, by just picturing imaginations of sequential events, in the same way the inner thoughts of the world work in us and are imprinted into our astral body without our knowing it. As we give ourselves into the events of the world through observing the events in the world and take the pictures as clearly as possible into our thoughts and let them work in us, in the same way we become ever more clever in our limbs, which are drawn away from our consciousness.

From this, it appears how important for training is the capacity of concrete, objective looking, experiencing and observing. This would be destroyed by a premature subjective judgement. From my experience, deeper insights open through this, e.g., in sequences of speech sounds or the zodiacal gestures.

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GA 108 *Practical Training in Thinking*, lecture 18th Jan., 1909.

GA 143 *Overcoming Nervousness*, lecture 11th Jan., 1912.

GA 158 *The Balance in the World and Man*, lecture Dornach, 20th Nov. 1914.

GA 171 *Goethe and the Crisis of the Nineteenth Century*, Supplement 4b.

GA 194 *The Mission of Michael*. Lecture of 30th Nov., 1919

GA 277a *Eurythmy; Its Birth and Development*. Faculty Meeting of 30th April, 1924.

Ursula Zimmermann. *Umkreis-Ich und Zentrums-Ich*

#### *Report on the research work of the group with Ursula Zimmermann*

##### *The laying hold and building up of the etheric-bodily instrument*

Through anthroposophy, one comes to the view that the human being is both centre and periphery, that he is 'I' and world. In self-knowledge the 'I' works in the centre, in sensory activity it lives in the periphery, in the world. In speaking, the soul expresses itself from the centre, in listening it lives in the periphery. The physical body is the centre of the external physical space (co-ordinates). As regards its forces, the ether-body is attached to the ether-forces working in from the periphery. In the first edition of *Theosophy*, it was still called "the double-body" because it has two sides—one turned towards the physical body, the other towards the soul. The side turned towards the *physical body*, with the help of the periphery, fashions the physical-material part into a living organism. (In the pastoral-medical lecture-

course, Steiner describes the receiving of the ether-forces of light, sound and life out of the macrocosmos in connection with the bodily organisation.)

The side turned towards the *soul* gives life-forces to it, through the spirit-and-soul periphery as it comes via sense-perception or through the inwardness of the soul. In the lectures on Luke's Gospel, Steiner describes how the words as forms of expression for the thoughts fill etheric space through vibrations in the sound-ether, and how the inner quality of the thoughts, the sense, belongs to the life-ether.

Consequently, the ether-body has other laws than the physical body. It is a time-body. It lives with the cosmic periphery; in the flow of time; in the rhythm between the expansion into the periphery and the contraction towards the centre.

The Greeks had two concepts for time: *Kronos*, time which is independent of the human being which can be measured with a clock, and *KAIROS*, time which is connected to the inwardness of the human being, in which his thinking, speaking and feeling, that is, the life of his soul, takes place. In the narrow sense, *kairos* means the creative moment when the spirit becomes 'I', [and] the 'I' becomes spirit. In the artistic realm, it is also the meeting point of the axis of time and space, where, to be seen and heard, the inner steps out of time into space, out of the periphery of the stream of time and the space of time, through the centre. EURYTHMY is the revelation of the *activity* of the listening human being (*Practical Advice to Teachers*. GA 294. Lecture 4).

In understanding the world, the ether-body continuously carries out movement. The soul follows these movements. In eurythmy the soul-life, in so far as it takes place in the ether-body, comes to expression through the physical body. Consequently, the soul-life dives into the cosmic laws in forming speech, in forming perception, in hearing music and speech. There lives in the eurythmical gesture what the soul, with and through the ether-body, experiences of the laws, of the spiritual element of the world. The physical body is at first a hindrance for this way of movement, which corresponds to the ether-body. But if such movements can freely flow into the physical body, then the movement of the *inner* human being appears (R. Steiner. Introduction. 16th June, 1923. GA 277). The forces forming singing and speaking in the formed air are stimulated in the etheric organisation; the ability to speak does not arise out of the physical organisation but *streams into it* (R. Steiner. Introduction. 24th June, 1923. GA 277).

The student has to be led towards these laws of the etheric as *kairos*, where the 'I' becomes creative in the stream of time and in the space of time, and makes this visible through the instrument of the physical body. He/she has to learn that the will can be activated not only at the centre, but also from the periphery, through the 'I', that the ether-body as regards its forces is connected to the periphery, and that the physical body is only a part of the human corporeality. This corporeality exists out of a "support body", a fluid body, an airy body and a warmth body (R. Steiner. *The Bridge between Universal Spirituality and the Physical Constitution of Man*. GA 202), which for their part are again connected with etheric qualities.

The content of our working-group are exercises to feel centre and periphery, on the one hand in movement, and on the other hand the overcoming of hindrances of the physical body. Getting to know the etheric concretely as the *time-*

*laws in outer movement* is the basis for building up the physical-etheric corporeality. The aims are, to learn to fashion the three steps from 'receiving', 'being filled' to 'release' between periphery and centre; to fashion the feeling of warmth, light and substance out of the etheric experience of music and speech; and in this substance to fashion concentration and release, resistance and free flowing.

## The Seven Stages of Life—linking to the qualities of the senses and the human form

Michael Schlesinger, DE-Lörrach

In the quest for the best and most vital concepts for the seven stages of life, I attempted to approach various descriptions by Rudolf Steiner of this realm bordering the senses. Heft 58/59 from the *Beiträge zur Rudolf Steiner Gesamtausgabe*, Autumn 1977 served me well as a compass.<sup>1</sup> I also consulted *Anthroposophy: A Fragment* (written in 1910<sup>2</sup>); *Man in the Light of Occultism, Theosophy and Philosophy*<sup>3</sup> and *The Riddle of Man*....<sup>4</sup> Furthermore, I could include to this chosen subject of the senses Vol. No. 14 of the *Nachrichten der Rudolf Steiner Nachlassverwaltung* and No. 34 of the *Beiträge*.

In about 1981, I received from Ilona Schubert some 'working material', presumably for eurythmy students—two circular discs made out of strong paper, the first in a twelvefold division and [the other] a circle of seven. The surfaces of these two discs are coloured with the colours Steiner gave for the individual planets.<sup>5</sup> The circular edges are loaded with a richness of non-eurythmical concepts. All concepts foreign to the subject were put on one side, and only those concepts taken up in the context which the eurythmist in his daily practice chooses repeatedly to keep in mind.

*Anthroposophy: a Fragment*, Chapter 2 begins: "The beginning of anthroposophy should commence with an observation of the human senses." In presenting the qualities of the senses in connection with eurythmy, Steiner always proceeds from the human *form*. That is, of the concepts characteristic of the senses and their sequence, he took a *spatial* point of view.

The real difficulty presented itself with forming the *planetary circle*, with which only a circular line with the descriptions of the planetary gestures could be included, so that the question arises, which of the different descriptions in the respective lectures by Steiner could and should be taken; which are the appropriate criteria? Here study of Chapter 2, 'The Life Processes'<sup>2</sup> helps. In the following quotation, a fundamental statement occurs:

The vital-organs themselves are not organs of perception [like the receptive organs of the senses]. Consequently, not only the forces which build up the vital organs remain imperceptible with the senses, but the revelation of these forces in the human being himself, cannot be experienced with the senses, but can only be a feeling-instinctive experience. This revelation is called the 'etheric human body'... So, just as the physical human body is related to the "I"-human being, so does the etheric human body relate to the astral human being.

In *Man in the Light ...*, lecture 5, the concept of twelve of the human form, is developed. At the beginning of lecture 8, a statement sums up the importance of the form: "... the human being as regards his form is an image of the Godhead." (The spiritual pupil is) "to start from this point, because he links to the Godhead; he chooses his starting-point from the image of the Godhead".

In Lecture 9, Steiner moves on to the *stages of life*. This occurs after the preliminary remark:

First Stage: Beginning from the human form.

Second Stage: Beginning preferably from the inner movement of the human being.

"Now let us lead before our souls the inner movement of the human being in the same way as we have led the form of the human being."<sup>6</sup> With the stages of life, which lead to the inner movements, we are dealing with the vowels, whereas the consonants are formed in connection with the various regions of the fixed stars with the concept of twelve of the human form, and the forms of expression or "postures" of the human being. To underline this, another statement by Steiner<sup>7</sup> can be added:

Just as the human being has his etheric body here in the physical world, so the etheric body is not only the life-principle of the human being, but it is at the same time the means of preparation in order to experience in the spiritual world the meaning of the vocalising of the vowels. And the physical body is the means to prepare to experience the consonantism of the spiritual world.

Three of Steiner's different account of the development of concepts for the stages of life are mentioned here at the end for comparison. Reading Steiner's lectures, from which this summary is taken, or rather put together (*Anthroposophy: A Fragment*), is not a substitute for this. Placing together the stages of life, as an extract from the lectures in which Steiner developed them, can give an insight into the differentiated presentations he gave, out of ever new and stimulating points of view.

In the three sequences of planets, we have twice: Moon – Mercury – Venus – Sun..., and once: Moon – Venus – Mercury... The root cause lies in the *change of name* that occurred with the change from the spiritual stary system of Ptolemy to the solar system of Copernicus—which brought with it a narrowing towards the point of view of a purely physical event, lying in the destiny of the times for humankind. When you read the corresponding lectures by Steiner, and compare the sequence of planets with the differing order and naming of the stages of life, a little consciousness of this context is necessary. Where the sequence runs: Moon – Mercury – Venus, this has to do with *the naming* which was normal – and spiritually right – *before* the change of name. Apparently, depending on what he wanted to bring out, what he wanted to develop and in what context he wanted to place it, Steiner sometimes uses the physical-astronomical viewpoint for his descriptions, and sometimes a realistic-spiritual view of knowledge.

Numerous explanations of the change of name exist in what is called the 'Hierarchies Cycle',<sup>8</sup> which are very readable lectures. On his scheme of the stages of life<sup>3</sup> Steiner made the following short remark: "... in this case I do not use the earlier terminology, which was overturned before Kepler, but the terms used in normal astronomy today – consequently, one can call the breathing-movement with Mercury, the movement of the glands with Venus..." ("... *consequently*, one can call...").<sup>9</sup>

<i>Anthroposophy: A Fragment.</i> GA 45 (1910), 1970 Germ. ed., p. 50 ff.		<i>Man in the Light of Occultism, Theosophy and Philosophy.</i> GA 137. 10 lectures, Kristiania 1912. 1973 Germ. ed., p. 171 ff.		<i>The Riddle of Man ...</i> GA 170. 5 lectures. Dornach 1916. 1964 Germ. ed., p. 113ff.	
Life processes – from the text, which does not name the planets:		“Now let us lead this inner movement before our souls, as we have the form of the human being.”		“... through twelve separate there pulses the sevenfold life”	
Breathing	(Saturn)	the upright movement*	Saturn	Saturn	Breathing
Warming	(Jupiter)	the movement of thought	Jupiter	Jupiter	Warming
Nourishment	(Mars)	the movement of speech	Mars	Mars	Nourishment
Excretion	(Sun)	the movement of the blood	Sun	Sun	Excretion
Preservation <i>process</i>	(Venus)	the movement of breathing	Mercury	Venus	Preservation
Growth <i>process</i>	(Mercury)	the movement of the glands	Venus	Mercury	Growth
Producing*	(Moon)	the reproduction movement	Moon	Moon	Reproduction
*not in the sense of a physical producing.		* On p. 171, on the other hand, we read: “...die Aufrichtbewegung [the movement of getting up] is the first that we have to keep in view.”			

- (1) “Aufzeichnungen zu den Sinnesbereichen und Lebensstufen.” Notebook entries by Rudolf Steiner. Introduction and summary by Hendrik Knobel (editor of various works by Rudolf Steiner on his teaching on the senses).
- (2) GA 45.
- (3) GA 137, 1973 Germ. ed.
- (4) GA 171, 1964 Germ. ed.
- (5) Lighting and Costume Indications for Speech Eurythmy, Book III, p. 418f., facsimile notes by Rudolf Steiner to his “Twelve Moods” – Rudolf Steiner Verlag, Dornach 1982.
- (6) GA 137, p. 171
- (7) GA 156, lecture 4 (6th October, 1914) – 1936 Germ. ed., p. 132 f.
- (8) GA 110, lecture 6. 1960 Germ. ed., p. 98ff., till the beginning of the subsequent lecture 7.
- (9) GA 137, p. 174.

## CHI-KUNG

Thomas Poplawski

Chi-Kung is an ancient Chinese approach to sensing and working with the etheric body and etheric forces, a movement art whose origins predate recorded history. For many years, it was only known in the West through one of its applications in the martial art, Tai Chi-Chuan (which translates as the ‘supreme etheric boxing’), but in recent years the original art has gained increasing attention because of its role in healing, as demonstrated in some Chinese hospitals which successfully treat chronically ill patients without any other medical intervention than Chi-Kung. There are also an increasing number of practitioners of the art who are not Chinese. One Chi-Kung practitioner in New England, Collin Rickets, is a former Waldorf class-teacher.

In Georg Kuhlewind’s annual Working Group for psychotherapists this past October, Han, a Chinese Chi-Kung master who has settled in America, was invited to give a demonstration in connection with the conference theme of

‘The Soft Will’. His demonstration of the basics of Chi-Kung suggested just how close a cousin this practice is to the art of eurythmy, something many have long suspected when exposed to the ethereal movements of Tai-Chi.

The demonstration began with all of us standing upright, then collapsing forward. Then we were told to imagine a string attached to the top of our heads with which we would slowly pull ourselves up into the upright. The string would be released, then pulled again, playing with the tension as we slowly experienced the upright dimension in a dynamic, rather than a stiff-as-a-board uprightness.

The second exercise involved putting one’s hands facing the chest, then slowly moving them expanding and contracting with the breath, but never expanding more than one’s experience allowed. Slowly the expansions became larger and assumed the appearance of the eurythmy L-gesture, though this was no doubt prompted from past experience of eurythmy by many of the participants.

In the third exercise one learned to walk in a fashion the opposite to eurythmy. One begins upright, then sinks down, putting the weight on one leg and then letting the other leg glide out before again assuming uprightness. The shape of the movement was described as that of the letter U, where one began upright, sank down and moved, and then returned to the upright. Han explained that in some schools one places the heel down first when stepping, but that in his own method the full foot is placed.

Finally, the last basic principle was demonstrated as involving the spiral, but not in space the way we tend to do it in eurythmy, but on the person, a movement which one workshop participant compared to a ‘corkscrew’. The spiraling would involve moving upward while twisting the body, then twisting and returning down, all in a most delicate and graceful manner.

I explained to the master, or ‘Sifu’, how these can readily be compared to basic eurythmy-exercises and demonstrated for him the exercise for uprightness in feeling the ‘I’ on the gestalt, a contraction and expansion exercise, three-fold walking, and the in-winding and out-winding spiral. He was most fascinated by the higher center of gravity in eurythmy. Chi-Kung moves from a center three inches below the navel, termed ‘the lower tan t’ien’. He equated eurythmic move-

ment more with the middle tan t'ien located at the base of the throat. Han was especially interested because he had wanted to begin teaching his six-year old daughter some Chi-Kung, but she is not at all interested. She does, however, love her eurythmy class at the Great Barrington Waldorf School!

Master Han explained to me that Chi-Kung has myriad movements and arm-gestures, and in fact there are a few hundred different types of Chi-Kung which can be studied in China. It has been around so long, and practiced by millions. Every morning the parks of China are filled with people practicing either Tai-Chi or Chi-Kung exercises (people's apartments are too small), some for health and hygiene, some for the martial arts practice, and some for artistic reasons—all the performers of traditional Chinese drama, dance, and opera are trained in some variant of this etheric discipline.

From the perspective of a eurythmist one might ponder some of the main differences of our art, which was developed in this century for the very incarnated Westerner, with this ancient art first developed for the remnant of Atlantean civilization which held sway for millennia in China in a people who were incarnated very differently. Chi-Kung stresses 'rootedness', a connection to the earth which serves as a foundation and as a source of strength for movement.

Chi-Kung seems to emphasize the etheric force within the realm of a person's own ether body, whereas eurythmy works with the 'sculpting of space' and more expansively.

Chi-Kung seems to embody less 'me'-feeling than often seen in eurythmy. This comment came from Georg Kuhlewind. He went on to explain that in his conversations with some of the original eurythmists, they too shared his concern that there is too often egoistical, luciferically-inspired movement in eurythmy. In Chi-Kung and its allied arts, the etheric movement just 'is'.

Chi-Kung has nature and the animal kingdom as the source of its movements—eurythmy looks also to these but more to the cosmic animal kingdom in the sky [?!], the 'Tierkreis' [the zodiac, lit. 'animal circle'. Tr.], as one of its inspirations. Of course, Chi-Kung is not about the making visible of human speech or singing—this is a very 'modern' concept to place in the context of this ancient art.

Han described how he still teaches many Tai-Chi classes but that he prefers to teach just Chi-Kung because he no longer sees so much relevance to a martial arts practice for the modern human being. He also does consultation work with singers, athletes (especially tennis players), and dancers (his American wife is a professional ballerina), helping them to correct their movement through etheric principles. However, Tai-Chi is the name most people know and thus what they ask for. It makes me wonder about the similar problems of marketing eurythmy to the public especially the hygienic Chi-Kung practice of our movement which bears the unfortunate name—from a marketing perspective—of 'Eurythmy for the Workplace'.

*Source: Eurythmy Newsletter of North America  
Summer 2000*

## The "New-Age" Movement, Energy Centres and Eurythmy

*Sergej O. Prokofieff, CH-Dornach*

*"You will never be able to say anywhere that this eurythmy can link to anything other than to the sources of anthroposophy itself. Here everything is drawn from the sources of anthroposophy."*

Rudolf Steiner, 16th June, 1923

### 1. Two related books

Anne Anne Hildebrandt-Dekker's book "to discover the energetical-meditative-eurythmical spaces and to enliven them in order to broaden the artist's field of artistic activity" (Dornach, 2003)—the title indicates eurythmy as well as the artist, which can only mean a eurythmist—is remarkable, for in the bibliography no single word of Rudolf Steiner on eurythmy is mentioned. Instead we find in the first place a book by the well-known physicist and healer Barbara Ann Brennan "Licht-Arbeit. 'Light work': The standard work on healing with the energy centres" (Munich, 1998).

It is not by chance that this book, which comes out of the 'new-age' movement, is recommended. Anne Hildebrandt-Dekker mentions it and quotes from it several times, and not just in passing but at especially important places in her work. For example, you can read (p. 36f.): "Thanks to the detailed fundamental presentation of the energy-field by Barbara Ann Brennan and her description of the psychological aspects of the energy centres, I achieved a broadening and deepening"; or "... the indications of spatial distances by Barbara Ann Brennan [were] valuable. They helped to convince me... of the validity of my convictions."

The crucial adherence to the method of B.A. Brennan is to be found at the end of Anne Hildebrandt-Dekker's work, where she quotes a long description of the what is called the 'hara exercise', recommending it to the reader. She herself claims that its practice has brought to her the most important discoveries on her path. She describes this: "Through working with an exercise which Barbara Ann Brennan calls the 'hara exercise', the working level of intentional force opened up to me completely... The energetical process in exploring the energy-field received [through this] a fundamental deepening. The eurythmical work was freshly founded... and in this way I now found the level of soul-intentionality as it is expressed in the art of eurythmy" (p. 150). And as a conclusion to what the exercises gave her, Hildebrandt-Dekker writes: "The three points of the hara-line demonstrated in a continued exercising, revealed themselves as the conductor of the energy" (p. 153).<sup>1</sup> According to the author, this discovered inner "conductor" is the source of the intentionality of all here energetical work "out of which the art of eurythmy is led".

First of all, let us establish that Anne Hildebrandt-Dekker largely bases her whole work, and moreover wishes in the results of this practice, to see the impulses for eurythmy confirmed. As we shall see, a much greater similarity exists between these two book than one at first imagines.

### 2. A typical 'new-age' work

Before we look at the exercise itself in more detail, some words have to be said on the book recommended to the reader by Hildebrandt-Dekker. Firstly it is to be noted that

in the titles of both books, the one by A. Hildebrandt-Dekker and the other by B.A. Brennan, in the same way show the link to the 'energetical spaces', that is, the 'energy fields'.<sup>2</sup> The latter form a basic concept for the whole 'new-age' movement.

What are these fields and why does Rudolf Steiner in his comprehensive work never speak about them? The reason is that the energy fields belong to a kind of occult materialism, which extensively penetrates the 'new-age' movement. They come about where certain physical forces and processes hit against the borders of the ether-body and are rejected by it as foreign to it, and are, so to speak, mirrored back. There arises a kind of mirror-surface, mirroring some qualities of the etheric, yet in reality separating the observer precisely from the etheric. Consequently he finds himself outside the etheric world, but at the same time with the illusion that before him he has 'etheric' experiences. Steiner, on the other hand, would lead people on the anthroposophical path of schooling into the real and not the illusionary etheric. That is why he nowhere speaks on the energy-fields.

The fact that these energy-fields have nothing to do either with the etheric world or the human ether body, also results from Brennan's equating the perception of the energy-fields first with the human aura, and further her description of how the latter can be explored and measured in a purely physical way. In Chapter 7, to which in her book (p. 36) Hildebrandt-Dekker especially refers with the title, "The Aura—the human Energy-Field", Brennan describes how the various layers of the human aura differentiate themselves according to ever higher or lower vibrations and frequencies.

Somewhat earlier Brennan describes that in scientific research carried out in California, the colour of this aura could be exactly measured according to the frequency of its vibrations per second (Hertz): "When Bruyère [the scientist] at some side or other of the aura saw blue, the electronic measurement always showed the characteristic wave-form and frequency of blue." For blue there are c. 250-275 Hertz (p. 77). This is a clear demonstration that energy-fields as well as their appearance in the human 'aura' have nothing to do with the etheric. For the latter cannot be measured in frequencies by any physical apparatus. One can say that the difference here is about as great and significant as that between Newton's and Goethe's ideas on the nature of colour.

Despite this obvious materialistic tendency, Anne Hildebrandt-Dekker takes over most of the basic ideas on the energy-fields and the human aura from Brennan's book. In it we find in Chapter 7 two drawings with the title "The seven main chakras on the front and reverse side" and "The seven layers of the aura" (p. 96f.), which together correspond to Hildebrandt-Dekker's drawing which is repeated throughout her book (p. 15 and further on).<sup>3</sup> On the previous page, too, Hildebrandt-Dekker gives the same order of the energy levels, that is, the levels of the aura and chakras, as Brennan does. With this she directly takes over some names and others somewhat changed; the obvious similarity of the two concepts is hardly changed.

This concept of the energy-fields and auras 'measurable' in frequencies leads to the 'mother' of the 'new-age' movement, Alice Bailey, and the still living 'authority' of the 'new-age' scene, David Spangler, the founder of the famous Findhorn Community in Scotland.<sup>4</sup>

### 3. *The fundamental Difference to Anthroposophy*

What is the fundamental difference between Brennan's occult path to the path of schooling of anthroposophy? The former, as of Eastern spirituality in general, follows the path through the chakras from below upwards. Contrary to this, the reverse direction from above downwards is one of the decisive characteristics of the path of Christian initiation, as described by Rudolf Steiner especially in his book *Knowledge of the Higher Worlds—How is it achieved?* According to Steiner the true supersensory organs of perception (lotus-flowers) are to be found in the human *astral* body in contrast to classical yoga where they are placed in the ether-body. In Brennan's account, it is quite different. The chakras sit in the energy-fields, which shows that in reality they have to do only with their reflections. For this reason she always speaks of the double front and back chakras—which Anne Hildebrandt-Dekker also derives from her, as well as the 21 side-chakras, etc. Furthermore, for the quickest opening of the chakras Brennan recommends yoga-exercises (p. 322f.) and especially the purely physical (Hatha-Yoga), which according to Steiner no longer suits Western people and can even be harmful. With this, the Eastern character of her path is once more stated.

The decisive difference between these two paths can be made clear in the description of the nature of what is called the sacral chakra. For Steiner this corresponds to the 6-petalled lotus-flower. To achieve the opening of this supersensory organ on the anthroposophical path of schooling, means the specially high demand on the spiritual pupil, to bring spirit, soul and body into 'a complete harmony with each other'.<sup>5</sup> Because this is very difficult to achieve, Steiner recommends to wait with the development of this lotus-flower 'until the pupil is advanced on the path, through which he can raise his *spirit* into a still higher world [than the soul-world]' (GA 10; emphasis original). This is the situation when you come to the opening of the chakras at the end of the long path from above downwards.

Yet if one takes the reversed path and quickly opens these chakras in the energy-field, as on the Eastern path and with Brennan, then we are dealing with sexuality and its disturbances (see Brennan, Chapter 9, p. 142ff.). Here too Anne Hildebrandt-Dekker faithfully follows Brennan's account and herself begins the description of dealing with the sacral chakra on her energetical path with the words: 'My signpost is called "*Sexus*"' (p. 48, emphasis original). Consequently on p. 36 she especially emphasises Chapter 9 of Brennan's book, but herself goes even further with indications which I do not wish to quote here, because for me they do not belong to preparing the physical instrument for eurythmy but for preparations for Walpurgis Night (see further Hildebrandt-Dekker, p. 48). This too in itself is not at all new. In the various Tantra schools this has been practised for a long time.

Following immediately on Brennan's account, Hildebrandt-Dekker taken on this Eastern direction of development which 'opens' the chakras from below upwards, and she follows her resolutely from chapter to chapter through the first half of her book. She writes: "The energetical path leads from below upwards..." (p. 39). Her whole procedure belongs to the Eastern and not to the Christian path of schooling.

#### 4. Relationship to the 'new-age' movement

Brennan's relationship to the 'new-age' movement is clearly and unmistakably documented in her book. She writes: "This information, which earlier on I ascribed to my intuition, I now recognize as coming from a higher intelligence. This process meanwhile is generally called *channelling* of energies" (p. 26, emphasis original). But from where does this 'higher intelligence' come? This too Brennan does not hide. It comes from the spiritual being inspiring her, which further on she inwardly leads and which helps her in all her activities as a therapist (e.g., in establishing diagnoses it always gives her the necessary information).

In the initial conversation with this being, Brennan reports (p. 292):

- Who speaks? ...
- My name is Heyoan, your spiritual guide.
- Was does Heyoan mean?
- The wind, which whispers the truth through the centuries.
- From where do you come?
- Kenya".

The reference to Kenya at this point is also no coincidence, as we shall see later.

Further on, Brennan describes how this spirit from Kenya leads her through its meditation to an experience which she describes: "I and Heyoan are one", and continues, "I felt in every cell of my body that I am truth which whispers through the centuries" (p. 312). In collaboration with this spiritual being Brennan carries out the treatment of her patients: "When I work with a person, then Heyoan mostly speaks first and I am a passive receiving apparatus" (p. 293). This passive attitude also shows that we are dealing here with a medium.<sup>6</sup>

#### 5. The "hara exercise"

After these introductory remarks we can now look at the 'hara exercise' itself, which Brennan, probably invented on the basis of the whisperings of her leading spiritual being. This exercise deserves our special attention, because for Hildebrandt-Dekker's development and in her relationship to eurhythm, it has played such a decisive role (see her words above).

The word 'hara' comes from Japanese and means 'belly'. But in the West in connection to another word it has become famous: 'hara-kiri' (Kiri means 'cut'), a ritual suicide practised in Medieval Japan. I do not wish to imply that Anne Hildebrandt-Dekker and her main source, Brennan, are aware of what needs to be said here. As an anthroposophist, however, if one does not want to move blindly in the field of occultism, one has to pay attention to the following:

Hara-kiri suicide was carried out after a ritual preparation, mostly in the temple, by the person concerned. First the belly was opened with a sharp dagger from left to right, then the dagger was brought into the middle, turned, and was led along the hara-line upwards.

Brennan rightly describes and Hildebrandt-Dekker follows suit, that the hara-line connected the human being with the centre of the earth, that is, with its depths.<sup>7</sup> This is not to be confused with the Kundalini line. In yoga, the latter is imagined as a snake that sleeps coiled up in the lowest chakra, and can be awoken with corresponding exercises. From below upwards it rises through all the chakras, awakening them, and in reaching the highest chakra, brings the pupil into ecstasy (Samadhi). But in order to reach this aim, the Yogi has to separate himself precisely from all the forces coming from

the depths of the earth. Consequently, in meditating, he places himself in what is called the pose of the lotus-flower, which represents the separation from the earth through the folded legs with the soles of the feet turned upwards.

On the other hand, the work with the forces which originate out of the depths of the earth also belongs to the eastern paths of schooling, though not to traditional Yoga but to Shamanism. Consequently you find the use of the hara-line in the most varying shamanic practitioners. The Japanese hara-kiri is but a later remnant of it. Especially in the Mysteries of Middle America and Mexico the hara-line was used with human sacrifice, where along the hara-line, the stomach was cut out of the victim in order to take possession of the forces arising out of the depths of the earth.

Consequently, the answer of the spirit Heyoan, that he comes from Kenya, is not insignificant. It points to a country in middle East Africa where a living tradition of shamanism still exists. The starting position, too, of the body-position for the hara exercise described by Hildebrandt-Dekker on page 151 of her book is typical for shamanic practice .

At this point, it has to be said that in occultism there is nothing harmless and before one uses the word 'hara' one has to find out what this connection signifies and what real occult forces stand behind it. Otherwise one gropes blindly in an area that is full of dangers, which become greater the more one enters without reflection. But when, as in the case of Brennan, false exercises are given in relation to this, which are then quoted by Anne Hildebrandt-Dekker in her book, and recommended to the anthroposophical reader and especially to eurhythmists, then a strong duty exists to inform people about the true nature of such exercises.

In Brennan's exercise, quoted by Hildebrandt-Dekker (p. 150f.), 3 points on the hara-line are discussed. The lower one is called Tan Tien. It more or less corresponds to the fulcrum of the physical body and is found about 4 cm under the navel. (It is not to be confused with the solar plexus, which is above the navel.) Brennan speaks about this point (quoted by Hildebrandt-Dekker): "Feel the connection between the centre of the earth and the Tan Tien..." (p. 150). The second point lies in the middle of the body above the heart,<sup>8</sup> and the third about one metre beyond the body above the head. All these three points have to do with the hara-line and through it are brought into a specific connection to each other and with the energy-fields.

Anne Hildebrandt-Dekker identifies these three points as those of the will, the feelings and thinking. That this, anthroposophically seen, is wrong, becomes clear from Hildebrandt-Dekker's attempt to relate these three points with the first three parts of Steiner's Foundation-Stone Verse (p. 153). Yet, in the Foundation-Stone Verse, thinking is connected with the head-nerve system as a whole, and a corresponding concentration-point for this is to be found behind the eyebrows. In no way is this far above the head, where the consciousness dissolves in an ecstatic condition. Feeling is revealed through the whole rhythmic system, localised in the heart and not above it. The will is connected with the whole metabolic system right into the limbs and has nothing to do with the point under the navel. Moreover, that these three points, which Hildebrandt-Dekker also calls the 'life organs' (*Nachrichtenblatt* Nr. 31/32, 2003, p. 2), lie in the energy-field and consequently have nothing to do with the etheric. Through the effect of the hara-line, that is, with the

forces coming out of the depths of the earth, they are shifted false centres which at most have their rightful place in shamanic practices. Obviously, you find on three centres not a single word in Steiner's path of schooling.

The attempts, too, of Anne Hildebrandt-Dekker to connect the human 'I' ('I'-line', in her vocabulary) with the hara-line, as well as to discover "as the octave to the hara-'I'-line" the "essential human kernel" and all this in connection with her "preparation for eurythmy", leads in view of the above-described background to the dangerous confusions.

Anne Hildebrandt-Dekker writes on her own experiences with Brennan's exercise, that with her "progressive practice" of the three points of the Hara-Linie has become the "conductor of the energy centres" (p. 153). Hereby this "conductor" found on the hara-line slowly becomes the ruler of all the chakra as well as of the "level of soul intentions, out of which the art of eurythmy is carried out" (p. 150).

In this way the whole of the "art of eurythmy" is connected to the hara-line and consequently with the forces of the depths of the earth, which are basically polar to the being of eurythmy. And when Anne Hildebrandt-Dekker asks: "But how as a eurythmist do I find the instrument for ensouled intentionality which enables an artistic fashioning and expression?" (*Nachrichtenblatt* 31/32, 2003, p. 2), then with full conviction one has to answer, that one never can reach this goal out of the forces connected to the hara-line.

#### 6. Separation of the soul-forces

A further more problematic aspect of the energetical path should also be mentioned here. In her book Anne Hildebrandt-Dekker writes, "With the hara-exercise I enter a level of energetical work on which consciously a loosening between the three soul-activities is the aim" (p. 151). With this are meant the three centres on the hara-line describes in the previous section, from Brennan's exercise, which Hildebrandt-Dekker brings into connection with thinking, feeling and will. *This* path, however, of 'loosening' the soul-forces goes in the opposite direction to Steiner's path of spiritual schooling. Because with Hildebrandt-Dekker the starting point of the process is the energy-field, but which has nothing to do with the etheric, but as we have seen only with the refined forces of the physical world.

On the other hand the gradual separation of the soul-forces in the anthroposophical spiritual schooling takes place initially in the astral body, where from the beginning this process is connected with the most intensive work of the inner transformation of the whole soul, which gradually leads towards the birth of the Higher 'I' in the human being.<sup>9</sup> For without the leading strength of the higher 'I' the separation of thinking, feeling and will cannot be mastered.

Only when the division of the soul-forces on the astral plane is successfully withstood, can the path be continued with great care in the direction of the similar separation on the level of the etheric body, and finally even of the physical body.<sup>10</sup> According to Steiner, an error in this development can even lead to madness.<sup>11</sup> For this reason the schooling which does not lead from 'above' (from the astral body) but, as here from 'below', *i.e.*, out of the area of the 'energy-fields' of the physical body, can become dangerous, not only for eurythmy but for the entire health of soul of the human being.

There is much more to be said here on the differences of the two irreconcilable paths, but this would exceed the limits of this article.<sup>12</sup>

#### 7. Conclusion and a personal remark

One hardly needs to re-emphasise that the energetical point of departure examined here, which is rooted in shamanic practices of the African/Asiatic East has nothing to do with the true nature of eurythmy, in the same way as all the exercises with the energy-fields has no relationship to the ether-world from whence eurythmy comes and from which it has continually has to draw its impulses.

I hope that the reader of these lines will understand my concern better, because, after I tried to show in my article how eurythmy, founded by Rudolf Steiner, can lead to an experience of the etheric and moreover to an experience the etheric Christ,<sup>13</sup> I read how Anne Hildebrandt-Dekker claimed that her occult path with all that I have presented above, will "practically-artistically" reach this goal (*Nachrichtenblatt* Nr. 31/32, 2003, p. 1).

By distancing myself from Anne Hildebrandt-Dekker's occult path with the indication to the "New-Age" movement and the book by Brennan,<sup>14</sup> I owed the reader the reasons for my judgement. This is now supplied with the present contribution.

#### Bibliography:

- Rudolf Steiner. *Eurythmie – die Offenbarung der sprechenden Seele*, GA 277  
 Rudolf Steiner. *Eurythmy: Its Birth and Development*. GA 277a  
 Rudolf Steiner. *Eurythmy as Visible Singing*. GA 278  
 Rudolf Steiner. *Eurythmy as Visible Speech*. GA 279

In connection to the study of these sources of eurythmy, I would like to ask whether all the advice and impulses contained here is so completely understood and actually carried out, that people need to look far and wide elsewhere? Or whether, faced with the actual aims and tasks of eurythmy, have we denied them to such an extent that, without being aware of it, we are seeking other sources?

The true source of eurythmy lies in anthroposophy. And this is as unlimited as the spiritual world. Out of this eurythmy can always be renewed and enlivened.

1. Under "energy centres" Anne Hildebrandt-Dekker understands the seven chakras (p. 14). The word "centre" in this context also comes from the book by Brennan (p. 141).
2. Anne Hildebrandt-Dekker sees the seven energy spaces as the levels of energy of the general field of energy (p. 14).
3. Consequently it appears to me impossible, when Anne Hildebrandt-Dekker, with the slightly altered sketch from Brennan, directly links this to Rudolf Steiner's study-of-man, which with an illustration, is recorded in her article (*Nachrichtenblatt* 31/32, 2003, p. 2). Also the division of the sketch by Brennan into Body, Soul (feelings) and Spirit and its relationship to the 7 chakras is exactly taken over (*ibid.*).
4. See Sergej O. Prokofieff. *The East in the Light of the West*, Part II "The teaching of Alice Bailey out of the insight of Christian esotericism", Chapter 5 and Chapter 7. In this book the reader can also find many basic remarks concerning the teachings of the 'new-age' movement.
5. R. Steiner. *Knowledge of the Higher Worlds*. GA 10. Chapter: 'Some results of initiation', Tb. P. 96. AP 1947, p. 158ff. R. Steiner. *How to Know Higher Worlds*. AP 1994. P. 128ff.

6. With these examples from Brennan's book, I do not wish to imply that Anne Hildebrandt-Dekker works with the same mediumistic methods, even though she frequently relates to the content of the book.
7. In her: "Preparation' for eurythmy. Making concrete the energetical way of working." (*Nachrichtenblatt* Nr. 41, 2003, p. 4) Anne Hildebrandt-Dekker writes on a "tremendous body up-building stream of force right through the middle of the body, which arises from the earth, which I call the hara-line".
8. The centre, which Anne Hildebrandt-Dekker, following Brennan's description, identifies "about 8 centimetres below the beginning of the breastbone" and identifies as the centre of feeling or as the as the "seat of the soul" (*Nachrichtenblatt* Nr. 31/32, 2003, p. 2), has also anatomically nothing to do with what is called the "eurythmical point of departure", as she claims.
9. See Endnote 5
10. These two levels of separation result in the corresponding meetings with the Lesser and then the Greater Guardian of the Threshold. See GA 10, Chapter "The Guardian of the Threshold".
11. GA 10, Chapter 'The Spitting of the [Human] Personality during Spiritual Training'.
12. For further important points, see the article by Marek B. Majorek. "Zum <energetischen> Arbeitsansatz für die Eurythmie von Anne Anne Hildebrandt-Dekker". *Der Europäer*. No. 2/3, 2003/4.
13. "Eurythmy as a Christian Art". *Newsletter* 39, Michaelmas 2003. Pp. 6-9.
14. *Nachrichtenblatt* Nr. 35, 2003. Dornach.

## Frédéric Chopin

### 24 Préludes pour le pianoforte

#### *Third party views on the dispute between Alan Stott and Robert Kolben*

*Julian Clarke, DE-Stuttgart*

Chopin's 24 *Préludes* undoubtedly constitute a unified cycle for actual performance. 24 Preludes-and-Fugues by Bach form a highly impressive cycle in a conceptual sense, but are clearly too long to be performed at one go, whereas the Chopin *Préludes* realize the key structure in a very carefully constructed sequence within the dimensions of, say, a sonata by Beethoven or Chopin himself. An important aspect is of course that the order is the circle of fifths rather than the chromatic scale, so that the pieces are linked by related keys rather than separated by the repeated shift to a distant one. The alternation of major and minor provides the contrast necessary to prevent the repeated close relationship from becoming monotonous – as could easily happen in a cycle consisting of so many numbers. Contrast and a grouping of the pieces into larger units are further effected by style and character, in particular by the tempi: *Prélude* I (C Major) fast, 2 (A Minor) slow; 3 (G Major) fast, 4 (E Minor) slow; 5 (D Major) fast, 6 (B Minor) slow. This leads initially to the grouping in pairs on which Alan places great emphasis.

A continuation of this alternation of quick major-key pieces with slow minor-key ones would however be hopelessly mechanical. Fortunately there is also such a thing as a medium tempo, which Chopin uses either between a slow piece and a quick one or as contrast between two quick ones. 7 (A Major) is an example of medium tempo (*Andantino*), followed by 8 (F# Minor) fast and 9 (E Major) slow. No. 9 has a broad, weighty conclusion, whereas No. 10 is a genuine prelude in character – short, volatile, inconclusive (ending piano without *ritenuto*). The result is that 9 + 10 do *not* in practice form a real pair, and instead 7 + 8 + 9 form a group of three. (It may be relevant that whilst No. 8 is in the relative minor key of No. 7 according to our 'Aeolian' concept of minor it is in the relative minor of No. 9 according to the older 'Dorian' concept which long prevailed in France.) Hereafter Chopin avoids the rather static grouping in pairs: No. 11 is another short volatile piece with real prelude character ending *diminuendo* without *ritenuto*, so that 10 + 11 form a double prelude to the substantial No. 12. (Only here do three fast pieces come in succession.) 14 again does not form a real pair with 13, but leads on to 15. The group of three 13 + 14 + 15 (slow – short quick transition – slow) can easily be felt to be the emotional centre of the work, after which there is rising excitement of the end due to the many substantial quick dramatic numbers (16, 18, 22, 24) with only one – short – slow piece and three in medium tempo. 16 + 17 + 18 form another group of three (very fast, medium, very fast), with 17 ending indeterminately on the mediant and 18 continuing with the same notes and ending so emphatically that it could almost be the end of the whole work. 19 is further separated from 18 by also being in very quick tempo. Chopin repeats the use of a medium tempo in No. 21 to avoid an alternating pattern of fast and slow. (In fact he gives no tempo indication for the piece, but it must indubitably lie between the broad *Largo* of No. 20 and the *Molto Agitato* of No. 22.) The last six numbers can again best be grouped in threes: 21 ends fairly broadly and conclusively, whilst 22 + 23 + 24 (fast and dramatic – *moderato intermezzo* – fast, dramatic and substantial) make a very definite and impressive conclusion to the whole. It should at all events be clear that Chopin crafted the sequence with great care to a convincing cycle, even before we consider the questions of style which I raised or the motif-relationships for which Alan and Robert are looking.

On the basis of recurring motifs they try to construct a 'thematic development'. We should indeed practise the honest scepticism that Alan recommends! Recurring characteristic turns of phrase are by no means the same thing as a development; the same elements may just as well recur in other works by the same or other composers. Amongst these motifs they count on the one hand repeated notes, on the other melodic figures with a second and a third in opposite directions. The first 'example' quoted for this pattern from No. 1 is however not actually a motif, as the notes in question are taken not merely from two different motifs but even from two different 4-bar phrases. Robert also describes all larger intervals as a 'heightening' or 'enlargement' of seconds and thirds. The result could be that every repetition of a note, regardless of musical qualities (harmony change or not, rhythmic pattern etc.), is classed as Motif X and every other interval pair as Motif Y – then X and Y can be guaranteed to recur extremely frequently! A third 'motif' is the 'dotted rhythm', for which Nrs. 1 and 2 are cited irrespective of

the nature of the music that is thus notated. In No. 2 it is actually a double dot, meaning the length relationship 7:1 rather than the 3:1 which is normal modern usage for a single dot. In No. 1 Chopin does not use the dot in this modern sense, and the relationship is 2:1, 4:1 or 5:1. Here we are in danger of calling *all* notes of equal length Motif X and *all* notes of unequal length Motif Y! Let us instead consider the musical qualities expressed in the two pieces. They are polar opposites. No. 2 is cumbersome, heavy, awkward, rough, earthy. No. 1 is buoyant, ebullient, elegant, polished, airy-to-fiery. In No. 1 the notes of the melody are largely off the beat, the short notes fly into the void instead of falling into the weight of the stressed beat. This is the rhythm of the French language, without real syllabic stress and with frequent 'feminine endings' (silent 'e'); it is a piece of French sophistication. Chopin was however not only French but also Polish; the remarkably modern No. 2 is dedicated without concession to the Polish earth, and has a primitive peasant quality with the short notes after the dot always falling into earth-bound heaviness – a heavily accented Polish musical language. These two contrasting languages are the real 'Leti-motives' which run through the cycle. Of course! The genuine dotted rhythms of Nos. 7 and 10 are, as Alan says, mazurka rhythms, Polish dance rhythms. If one compares these Préludes with the Mazurkas of Chopin or Szymanowski one finds considerably more dotted rhythms and ostinati in the Mazurkas. If, on the other hand, one compares the Préludes with the eminently French Nocturnes of Fauré (beautiful music, very suitable for eurythmy!) one will find far fewer dotted rhythms and ostinati in the Nocturnes, which however – to a far greater extent than Chopin's Préludes – are full of smoothly gliding melodic phrases with many small intervals, see-sawing seconds and thirds, and indeed Bb-A-C-B sequences (German B-A-C-H). Where Fauré writes this sequence – literally, without Alan's re-interpretation of Cb as B – it is most unlikely to have any significance beyond a French melodic spinning-on. As a Frenchman he has no reason to play with German names.

To the cyclic structures we have already sketched we can thus add those arising from Chopin's most personal characteristic: the alternation (and combination, as in No. 4) of French and Polish elements. This alternation is just as carefully planned as the previously discussed aspects. Just as in the question of tempo there is a mediating element between slow and fast, so there is a third element between the French and the Polish, namely the Italian (which played a major role in Parisian musical life). No. 6 (between the entirely French No. 5 and the mazurka-like No. 7) imitates an Italian Baroque cello sonata movement; No. 9 is an Italian bass aria with trills and little colorature – combined with such a noteworthy Polish right-hand part that the aria often gets overlooked; No. 15 (beginning and end) combines French elements with Belcanto in the style of the Nocturnes; No. 21 ('Cantabile' = Italian singing style) derives closely from Italian aria.

These were my first purely musical views. If one wants to associate number or motif constructions with this music, it would be desirable to offer some reason to think that Chopin was interested in such things. Bach's interest in numbers in his compositions is historically and textually well documented (with important autograph bar numbers and so on), whereas such considerations look just as irrelevant in con-

nection with Chopin as with, for example, the Fauré Nocturnes, where Alan could easily be even more successful with number games. In contrast, the significance of Chopin's Frenchness, his Polishness and his Italian Belcanto connections (particularly to the works of his friend Bellini) is beyond all doubt. Questions of proportion, such as the position of a dynamic climax in a piece, are however not the same thing as number games. A climax necessarily divides a piece into a 'length before' and a 'length after', and the proportion between the two naturally has a musical effect which is as important to Chopin as to any other composer of the 19th century. Short pieces by many composers – for example, the eighth Fauré Nocturne – have a climax at the (larger) Golden Section, which lies at end of bar 62 in a piece of 100 bars. This leaves the right amount of time for the composer to effect a subsequent calming rounding-off of the piece. Pieces with introductory rather than concluding character accordingly often have a *later* climax, so that the feeling of rounding-off is *avoided* (Préludes 5, 11, 14), whereas pieces with the climax at the Golden Section more often end a group (Préludes 4, 9 – where Robert thought he saw a different proportion –, middle section of 15). No. 1 (as Robert observes) and No. 8 are however also fairly accurate examples of the Golden Section. If Chopin had approached the matter by calculation instead of musical sensibility, the proportions might have been even more accurate and the music less convincing! The present considerations of style and character are surely much nearer to the substance of this work than number and motif constructions are. Robert tries to see Chopin in the service of the German Folk Soul, Alan in the service of not so much the English as the Irish-Celtic Folk Soul. Far more relevant would be a serious study of his services for the French and Polish Folk Souls.

## The 14<sup>th</sup> Fugue of Bach's The Art of Fugue A study on the four notes: B - A - C - H

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Inspired by Alan Stott's articles "Chopin's Hommage to Bach" (*Newsletters*, Easter and Michaelmas, 2003), I would like to contribute some thoughts and experiences out of my work in eurythmy and music.

Johann Sebastian Bach (1683–1750) at end of his life entered his name in the 14th Fugue of *The Art of Fugue*—as a symbol of his being. In bar 193 this name sounds in an austere chromatic passage while all three other voices pause, in a moment of surprising stillness. After the four bars b – a – c – h [= Bb – A – C – B], the next voice enters in the upper fifth. After the four notes there always follows a rhythmical phrase (corona), which leads the theme to the respective basic key; it possesses a rising tendency. The theme sounds nine times, twice inverted. In b. 139 the fugue stops and, shortly after this, the name sounds once more.

The master, going blind, still dictated to his son-in-law a four-part hymn: *Vor Deinem Thron tret ich hiermit*. Before Thy throne forthwith I stand". Joseph Müller-Blattau writes in his work on the history of the fugue: "He imprinted his name as his 'stone-mason's sign' in the last and most lofty of

his creations.”

The name of a human being lives with his destiny; we link our personality with our name, we listen for our name; with every signature the link to the essence is sealed. The signing of a name, the symbolical or typological introduction of a formula, “*res significantes*”, the pictorial and symbolic form of intervals and note-sequences was the inheritance of polyphony from the age before Bach.

The allegory of numbers, the significance of mensuration, the measuring of musical ratio was part of mensural notation of the 14th and 15th centuries. To fashion musical relationships was the secret of the stonemasons. Rudolf Steiner spoke on the teaching material of the newly-founded Universities of the Middle Ages, about the Seven Liberal Art, the seven free arts; he also speaks of their re-enlivening in our time.

The *Quadrivium* was the path from arithmetic, to geometry, to music, rising to astronomy; all this lives in music. In the seven notes, the 12 keys, in the circle of fifths, in the whole and half-tone steps at first in the modes, then in the major and minor keys, in all this there lived and still lives archetypal images, veiled through pictures and numbers.

The measurements of Noah’s Ark given in Genesis, the exact description of Solomon’s Temple worked as a sacred legacy and was connected with the empirical art of Pythagoras. How often can one see his sculpture on a pillar on an early Gothic capital bent over the monochord, listening and measuring? Tracts and writings of scholars and masons were translated, and from 1500 also printed, and they found a strange connection mixing with the works of music theory of the people of the baroque age, who behaved and thought completely differently.

What is called the “*Affektenlehre*” [doctrine of emotional states] lives completely in the soul. The significance of rising melodic sequences, of chromatically descending intervals, the intervals and their soul-content are described. The symbols and numerical ratios become internalised. They fill the soul-space and in performance and listening become deeply experienced and known. It becomes something of one’s own. Yet it is not only incarnated, sunk into the human being. The music is incarnated; the general bass, the basis has become important. The bass—in baroque it is still *Melos*, melody—carries new harmonies, carrying on its shoulders the third-sixth chord, carrying the fourth-sixth chord on towards a new sound. Baroque music sounds in a twofold manner in experience: the *Melos* remains in time, moves on [horizontally], and the chord, played at first on the harpsichord or other keyboard instruments, calls on the player and listener to experience the vertical dimension. Through this cross in the music, the centre is found in the human being and is experienced. All the traditional symbols change, the sounding archetypal picture has come near. There is no word, no situation which one cannot now express in music. One thinks of the powerful experience of the oratorios and passions of baroque times, and of Bach. With a generous inner gesture, the personality of the musician connects his archetypal destiny and his consciousness with what he finds in the world. Through this merging, the tonal world is changed and with it the human being to his foundations. We hear and know that the development of the human being can be read from the development of music; how deep and ardent has the effect of the personality become in the classical period.—

As eurythmists we stand today before and in the secret of

the sound-ether, whose outer appearances are precisely number, geometrical measure and measurable relationships, a bundle of richness of various worlds. The sound-ether, or chemical ether is an alchemist, who binds, dissolves, gathers together and is effective in the inaudible. And our business to make the inaudible visible, to sing “visible singing”, is no longer symbolic, is no *Sinn-Bild* [sensory image], but is (when we are fortunate!) the human being.

The four notes of Bach’s name were a crossing point in music at the beginning of the age of the consciousness-soul, a tough place of unrest in the new order of music in the C12-C15th. The diatonic scale in use today was only fashioned at that time. The Greek scales were known from the description of their effects. The Greek names were used, although they are names for tribes. The pythagorean interval-ratios were venerated, known through Plato’s translations, and the educated clerics and monks also found the theoretical dispute of Aristoxenos—but there existed only vague ideas of how they really sounded. Through the later works of the Neo-Platonists and of the mediator Boethius, quite different, related, more understandable ideas lived in the souls of the educated monks. The germinating force of early Christianity connected to the miracles of the traditional and newly-experienced picture world, the world of number and allegories, for example, the Seven Liberal Arts. In this disquieting richness of traditional wisdom and new faculties to discover new things, attempts arose to learn about music—everything became connected with the ungraspable miracle of the incarnation of Christ.

Around 1100, six notes were taken as the basis, ascending, not descending as with the Greek scales, which came from the gods. These 6 notes were named with the letters of the alphabet:

A – B – C – D – E – F. As a help for learning, Guido von Arezzo (c. 1050) drew what is called the Guidonic hand. If you pointed to a place on the hand, the singer knew which note to sing. The bass note, or rather the first note, was A. As a eurythmist, you feel the hand becoming sensitive, and the fingers; the first carrying out of church music was connected with a becoming-conscious of the hand. The notes were connected, sounding and singing, with a part of the human body. *Musica mundana* [cosmic music] becomes *musica humana* [human music] and then with an instrument *musica terrestris* [earthly music]. Even for the famous Hymn to John the Baptist:

ut queant laxis  
resonare fibris  
mira gestorum  
famuli tuorum *etc.*,

the solmisation syllables [ut, re, mi, fa...] were written on the hand.

The note A remains as the supporting note, as the first bass note of the human being—the note we tune to, A, is the basis for playing music together, the strings of the string instruments are tuned to the fifth A – D. The A kept its importance; the uncertainty of the intonation is still a debatable area. The note in itself carries the responsibility of the tuning, having in itself the character of opening—also the destiny that it wants to be preserved in its past sounding. Despite all the unrest around the note A, nothing is more sublime and fills human beings with the mood of “expectation” than at the beginning of the concert. The leader plays his A and all the wind and

strings unite socially with the same wonderful note A.

A next tonal position was the note B. With the use of the modes—on each note an ascending scale without flats and sharps—a further deeply influencing argument appears. The note B was not Bb. Amongst the modes, the Lydian mode on F had in itself as the fourth note what is called a tritone, carrying the name “*diabolus in musica*”, the Devil in music—in the 12th and 13th centuries an unbearable discord. The attempt was made to transform or change this note, so in the end there were two notes in use:

- the B *durum* [‘hard’ = major] or *quadratum* (the natural sign of today still looks like a squared),
- and the B *molle* [‘soft’ = minor], B<sup>b</sup>.

And now there follows a debate on this note, which lasted up to the first printing of music in 1501—an uncertainty: it is a B *durum* or a B *molle*. (For 5 years I transcribed polyphonic music of the C14th and C15th from the early handwriting into modern notation: Masses by Ockeghem, Pipelare, Obrecht und Josquin. The writer hardly ever indicated whether it was a B *durum* or B *molle*. At first it was confusing, then thoroughly delightful, to transcribe the right note.)

The next note, C, was initially not significant, it carried the Ionian scale and also experienced difficulties with the B *quadratum*, which finally received its new name [in German], H. It was changed into our C major and with the help of the all-embracing fifth. The new number riddle of the circle of fifth was constructed.

#### BACH

In these four notes, levels of consciousness are mirrored and cross; the becoming of a new age and the incisive incarnation of the consciousness-soul. Two descending chromatic seconds, in between a minor third as a connecting link; the effect of the descending chromatic with its harsh pain is felt strongly. As a practising eurythmist, through the gesture of the minor second, the feeling is carried very close to the body; it is not an experience of gravity for the second wants to move on—a bitterness comes about. Strangely enough, this descending chromaticism is not personally meant; it is like a complaint with and about the world. (Descending thirds, e.g., with Schubert, are much more personal. Rudolf Steiner says in *Eurythmy as Visible Singing*: “*Hand aufs Herz*”, “with the hand indicating the heart” [also a saying, meaning ‘I’m telling the truth’. Tr. note].) It is not surprising, then, if, in the writings of music theorists around 1600, we find the descending semitone step was called “a pain-second”, and the note which is reached was called the “*beklagter Ton*”, “the note about which it was complained”. Everything chromatic, closely descending, is connected with *passio* or also *compassio*, the relieving of suffering.

The chromatic descending fourth in sustained notes was always a recurring formula. The fourth has the ratio 3:4, the Trinity in relationship to the earthly world. This line was called *passus duriuscu-*

*lus*, the hard suffering of *deus humanus*, the God-man—an impressive sequence, e.g., as a bass of a Chaconne, not only the one [for solo violin] by Bach. Yet the 4 notes, full of tension, of Bach’s name contain only one note of “complaining about”: the note A, the 2nd second: C – H (=B) has a completely different nature. In it already lies a beginning of the rhythmic ascending line with the light-filled cadence in the note H (=B). Every ascending melody (*ordo naturalis*) are connected to the resurrection or the ascension, with the *homo divinus*, the divine man.

Bach’s *Matthew-Passion* in E-minor (with one *Kreuz* (cross), one sharp, as key-signature!), in the opening chorus: “Come ye daughters, help our complaining/lamenting” for a long time has the organ-point on the note E, unrelentingly long., and over this the wind and strings play in 12/8 time: Seconds, rising and falling seconds in a fugato style sound on and on, till with the entrance of the choir, rising minor thirds, now sung by human beings, not as a symbol of an entity.

In *Musik-Konzepten* 1950/51 Heinrich Poos writes: “All keys of the three levels are Christ-keys:

E minor – the *deus humanus*, the human God, the Incarnation and Passion

E<sup>b</sup>-minor – the dying Christ

E major – the Judge of the world

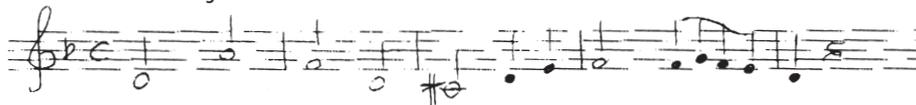
E<sup>b</sup> major – Christ, the *homo divinus*, the divine man.”

Yet the key of *The Art of Fugue*, D minor, is based on the second notes—a key of archetypal strictness, a key of the last works of the great master. In nearly all the fugues and canons of *The Art of Fugue*, the archaic theme undergoes variation, is brought into movement. The large intervals are filled with running, or moving-on tonal sequences. Handschin calls the second the daily bread of music, it is also often compared to salt.

As a conclusion, I would like to say, that I have approached this theme initially in a naive manner. I understood the 14th Fugue completely out of Bach’s personality, as a testament. With deeper insight and in daily practice it suddenly became clear that Bach does not only mean himself with his name, he connects himself in his last days with something much bigger. He prepares his name—or his being—for the imitation of Christ’s passion, the *compassio Christi*.

All this became clear to me when I perceived the opening theme of the 14th Fugue. It is a mirrored theme. The melodic notes are the same whether I begin at the beginning, or proceeding backwards begin at the end.

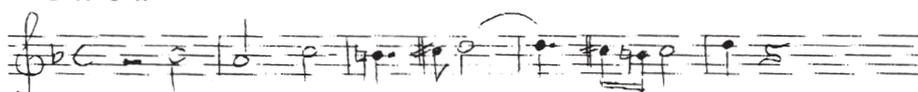
Basic theme Fugue 1



Mirrored theme Fugue 14



B A C H



Keynote—descending seconds—F—ascending second—keynote  
 Fifth Fifth

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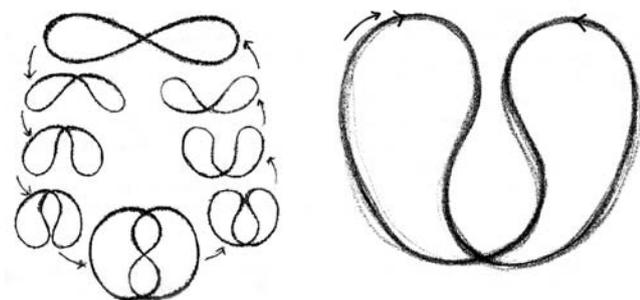
## Development and use of form-giving powers in drawing therapy

Elke Frieling, Art Therapist, DE-Herdecke

In the Epiphany 2000 issue (*Circular Letter Medical Section* No. 39), the use of drawn forms was described with reference to breathing. A further exercise is considered below.

Correctly used, this exercise No. 5 can deepen the breathing and generally relax it. It is only rarely possible to meet patients' desire to learn to draw the form for themselves.

First of all it is important to give the form sufficient fullness and weight, above all also drawing it in the right rhythm. Healthy people will only be able to do this after some practice, sick people hardly ever. The 'harmonious 8' figure was therefore taken from the lemniscate transformation sequence (Fig. 7). Eurythmists are familiar with this, people versed in form drawing know it as a transformation exercise given in the work of Rudolf Kutzli. Again the form is first of

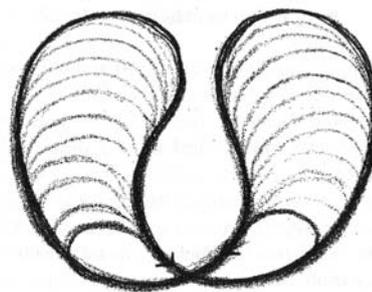


all drawn in front of the patient, but it is easier to learn and patients find it easier to follow it inwardly.

It is drawn so that the patient has it before him or her like this (Fig. 8). The size is about DIN A1 or A2. It is an *enveloping* form or movement. The patient is instructed to look at the movement as one of setting outer limits. The movement, taken up from outside, takes one into an inner space, creat-

ing form and alternating between left and right. The patient, who initially just observes, does not follow the movement in detail but concentrates on the inner space which is being created on the paper, perceiving the movement as coming from the periphery and creating an inner space.

The enveloping effect changes if drawing the form becomes a transformation process, i.e. with the horizontal lemniscate as its starting point. Seen from the patient's side it slowly rises, goes through a slightly swelling building-up process and thus encloses an imaginary inner space (Fig. 9). In the end one has the same form again, and one continues to draw this, without changing it, for some time. The process

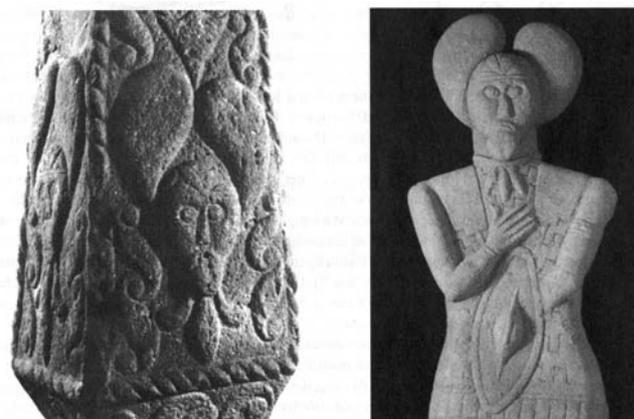


is initially one of 'coming into existence' and only then one of giving form.

Patients who were asked said they had a feeling of protection mainly around the head and shoulders. They felt shielded, in a positive way. A patient with breast cancer who had had repeated radiotherapy and found the radiotherapy rooms difficult to bear told me that she was able to make herself sit in this form, and if she succeeded with this, she felt protected in it.

In the light of such statements we worked with other patients who were too open in their nerves and senses, with good results.

Then an archaeological journal brought a report on a recently discovered statue of a Celtic 'warrior'. I was familiar with similar figures, but now, following my experiences with the above-mentioned patients, I realized something important. Archaeologists speak of a 'mistletoe leaf form' or even 'Mickey Mouse ears'. It seems to be a configuration found



especially in the central European and Celtic areas, also as an 'ornament' on valuable art or ritual objects.

Very different ways are used in different cultures to identify individuals who have gone through long training and education to gain or keep the faculties of higher insight. Again and again one sees special forms connected with the head. It seems that the harmonious eight shown here was

the Celtic way of identifying such individuals in c. 500.

It is interesting how many things 'pass through' the senses without our being fully aware of them. And it is interesting to realize how much of it gains meaning, makes 'sense', when the thought of someone having a sensory perception comes together with the creative thought which may be present in such works of art. These are very special experiences that will often go deep.

The situation described here, where we were working with such a gesture or configuration in form drawing and then also found it in the history of human evolution, was a special experience of this kind. The feeling that one has in simple activity been feeling one's way towards what may well be one of the great archetypes, makes us feel certain that even now we are not alone, but that a link still exists with the world from which we have come. I am sure that knowing about such things which form the background to our work also influences the therapy, without our having to talk about it.

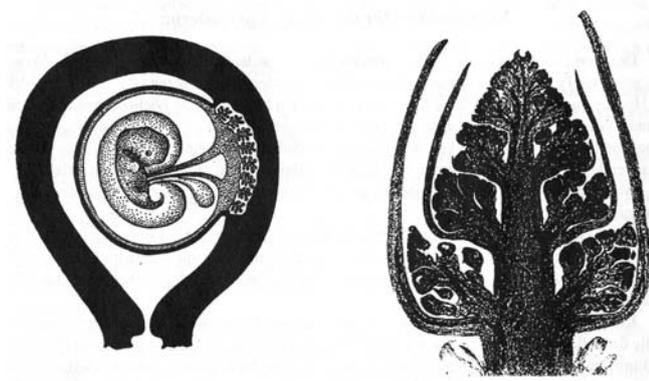
A protective etheric form is created. In the history of art, it indicates that those who wear it preserve special access to 'other powers' (like the falcon of Egypt's pharaohs, huge helmets, native American feathered head dresses, horns as in the case of Moses, haloes in medieval times, the Celtic hart, and so on, expressed in a different way in every culture).

The way in which the inner space is created in this form process is both interesting and important.

Inversion means that a part of external space actively imprints itself on an inner space, assuming the laws of this inner world as it enters into it.

Impressive astral powers change into powers that radiate outwards in the organism.

This does not happen when an inner space is created in the way we have described here. In this case etheric powers are creative above all, enclosing an outer space in a plant-



like growth process, but making it an inner space in so doing. It is exactly then, I believe, that we have special efficacy.

Source: *Circular Letter Medical Section* No. 39

Translation: Anna Meuss

## Sound Formation (Part 2)

*according to geometrical-static laws with vowels  
and physical-dynamic laws with consonants  
(Indo-European realm of language)*

*Now the whole world had one language and a common speech  
Genesis 11:1*

*Siegfried Meier, DE-Bad Dürrenheim*

The title indicates that these laws of the sounds of speech are valid for the Indo-germanic, or Indo-european area of language. This needs to be supplemented, for if the whole world up to Babel still had one language and tongue, up to the confusion of languages, then our laws for the sounds of speech should also be valid for the sounds of those days. Now, the researches and discussions on speech, words and speech sounds are legion. It is remarkable that whoever says that speech sounds and words have developed progressively by chance and agreeably between the Darwinian monkey, the Neanderthals and Homo Sapiens, arrives at confused viewpoints bereft of logic and meaning. But whoever, childlike, follows the biblical accounts from the creation of Adam up to the Babylonian unity of language and the following confusion of tongues, arrives at subtle, conclusive and suggestive conclusions. Many researchers have followed this account and have gathered building stone upon building stone.

Dr Arnold Wadler wrote a book with the title "*Der Turm von Babel*" (1935) ['The tower of Babel'] and another with the title "*Germanische Urzeit*" (1936) ['Germanic in prehistory'], which are initially concerned with the roots of language since Babel, and then with the Indo-germanic language. All the languages of the world are compared with each other. And behold, it became evident that the primal community of languages was a new-old sensational discovery. Let's read and listen: What is called '*Weg-Bahn*' ('path' - 'track') in the oldest languages of the world - in Hebrew? = *Dereg*; in Sumerian = *Dirig*; in Assyrian = *Durugu* and in Slavic = *Daroga*. Furthermore, the German = *Sack*; Hebrew = *Sak*; Greek = *sakkos*; Latin = *Saccus*!

In this way, these two books contain thousands of correspondences in language, so that the intuition becomes a certainty: In the structure of the consonants D-r-g + S-k-s, the skeleton of the word exhibits a general sameness; the vowels are inserted between, in the Hebrew through little dots to signify a-e-i-o-u, in our case with the respective letters a-e-i-o-u.

What does this signify for our laws of the sounds of speech? That, in principle, in all languages the vowels fulfil their geometrical, static, passive and feminine functions and the consonants their physical-dynamic, active-masculine functions. On this, the following word-sound-example:

The letters 'ST' stand for something that stands: standing, statue, standstill. There is a fine, old song about something which stands: "*Weißt du wieviel Sternlein stehen, an dem blauen Himmelszelt*—Do you know how many stars stand in the blue dome of heaven?" And now the word *Ostern*? English 'Ea-ster'; the germanic goddess is called 'O-ster' and with the Anglo-Saxons the spring goddess is called 'Eostra' and that was the wandering-star 'Venus' with the Romans

and with us the goddess of fertility 'Freya' (Friday); in the Basque language Friday is called 'Ostirala'; with the Assyrian 'Istar'; with the Phoenicians 'Astarte'; in Hebrew = 'Astoret'; with the Egyptians = 'Hathor' and the name of 'Hadassa' (Hebrew = star) we know from the [biblical] book of Esther, which in Persian means 'star', [she] who became the wife of the King of the the Medes and Persians Ahasveros.

'M' signifies the middle and also lies in the middle of the alphabet as the 13th letter. Before and after come 12 letters, by rule of thumb; the German alphabet consists of 26 letters, others consist of more or less.

In the 'middle' the 'iii' [ee] signifies the point which is the middle of the middle; the word is to be found in all Indo-germanic languages (*c.f.*, the etymological Duden [reference book]). From where does the double 'tt-tt' come from? It reminds us of 'Tritt' ('step'), *i.e.*, in the middle of the middle is that place firmly trodden in through the ('Tritte') steps of many two-legged people or the front legs of many animals. Grass grew there no longer. We also say, 'step into the middle!'. The first people were nomads, on the search for the best land to make it their home. Their houses were initially caves. In the middle of the cave was the fireplace which was surrounded by everyone, standing or at night lying down. Here they stepped on each others' feet. And the 1000's of concentrated steps on the ground marked the middle – the 'eee' [ay] stands for the straight rays which from the middle (like the sun) reach, stretch or move themselves imaginatively in all directions. In the middle (*Mitte*) there are the most steps (*Tritte*) and where the most steps are, there is the middle. This also applies for the wigwams of the native Americans, for the igloos of the Eskimos and for the kitchens and eating places of our old farm houses.

'Matte': initially a green place, a green space covered with grass. And over this space ('Matte', *aaa*) the steps ('Tritte' *tt-tt*) of the cattle, which graze there during the summer and far into the winter.

'Messe' derives from the Latin word 'mittere' (to send, *c.f.*, mission) and earlier meant: To dismiss the unbelievers from out of the *midst* the believers, before the 'mysterium' (the Sacred Act, the Communion, the Lord's Supper) is celebrated in the Churches with bread and wine. In the ancient saying 'Christ-Mette' the word 'mittere' – to send out of the *midst* still appears.

'Motte – moth': according to the etymological Duden, the source remains unclear. But if we imagine a *Woll-Matte* [a woolen mat], in which holes (*o-o-o*) have been eaten out, then it could be that these creatures 'eating holes in the mats' were called 'Motten – moths', similar to how one used to call a carpenter a 'Holzwurm – wood-worm'.

'Mutter – mother' is the person who was the centre in the dark middle of the cave, the tent or the kitchen. Whoever has seen in the 'Folk Museum' the smoke-blackened kitchen in which people cooked, smoked meat and ate, can understand that in the word 'Mutter' the dark 'uuu' has to exist, for she was mostly occupied in the dark enclosed space with preparing food, whereas the men were mostly out hunting and the children played in the sunshine. In the Allemannic dialect, one speaks of the 'Müüedr', where the 'üüü' expresses more the twilight mood.

We could relate in feeling to word-formations, yet the thoughts of our predecessors, what they actually thought, has not been recorded in writing.

'Mörser – mortar', known in the pharmacy and the household, brings before our eyes the validity in an apposite way. A saying of Solomon (Prov 27:22) runs: "You may pound a fool in a mortar with a pestle, but his folly will never be knocked out of him." In a mortar the preparer of salves and the natives ground down their grain in order to open them up, break them down, so that what is being ground down can cook better. Initially, the grain collects at the middle on the floor of the mortar—which shows the 'MMM' at the beginning of the word—in order to be squashed there. This grain is destroyed, it is dead and can no longer be used as seed; it is no longer capable to fall as corn into the earth in order to bring forth new fruit. Even today, seeds are partly gained with a hand-thresher because seeds suffer damage in the threshing machine. No stalk and sheath of grain can come out of it, because they have been destroyed.

'Mord – death' (closely related to *Mörser*): The MMM at the beginning of the word expresses the middle in which the human being, as in a mortar – without the possibility to free himself – is brought to his death through throttling, being cut to pieces or squashed. The murderer can take his victim in a headlock ('Schwitzkasten' – literally, 'sweat-box') and actually squash him. He can squash him to death in a corner of the cellar, or in a box can slowly kill him through suffocation. The Indo-germanic root is 'mer-e', 'sterben – to die', or better, 'to ground down' as in a mortar. It is found in the Russian-Slavic word: 'u-mer' = having died = being dead. The 'ooo' in 'Mord' and 'Mörser' signifies that it is 'von oben offen' – open from above' (*c.f.*, 'Tonne – barrel'), the 'rrr', that the grain *rolls* into the middle at the bottom of the mortar in order to be stamped 'zu Tode – to death' by the 'Stämpfel' – the pestle. This word very suitably demonstrates the laws of the sounds. The 'St' stands for 'St-ehen-Stecken-Stab' – standing-sticking-staff'; the 'äää' as plural of 'aaa' (ah) of the 'fla-chen – level' ground of the mortar and expresses the frequent beating with the pestle. The 'mmm' expresses that the pestle goes into the middle of the mortar, and the 'ppp' stands for the p-ressing of the grain, in that the fingers (fff) beat the *Stämpfel*, the pestle, against the grain on the floor of the mortar, so that they are 'ground up, hacked, worn down, murdered'. This 'mürbe – brittle' comes once again from the Indo-germanic root-word 'mer-e' = to die = 'grind / destroy' = 'mürbe machen – make brittle'. The 'eee' in *Stämpfel* expresses a *Ge-rad-e*, a straightness, *i.e.*, the 'Weg', path or way, of the pestle, when it 'bewegt wird', is moved, and the 'lll' (see the symbolic presentation on the consonants) shows that the pestle is lifted into the *Luft*, the air.

Imagine a native who, on television grinds grain in a mortar. She does this quicker than I can explain with many words. The sound and word formation occurs in milli-seconds. SCHILLER rightly understood this. A picture presents a living working event in *one* 'Augenblick', in one moment in *Bilde*, in a picture; the *Wort* – word, or language, can describe a *Bild* – a picture in many words in a sequence only slowly and laboriously, as he, Schiller, described it with the Greek memorial to Laokoon (a father tries to save his sons from the snakes), and, as I have been at pains to explain above, how this takes place in the *sounds*, when a woman pounds and squashes grain to death in a mortar (*zerstämpfelt* = *zermalmt* = *zermordet*), which is why I beg for the reader's sympathetic understanding!

'Mörtel – mortar/plaster' is related to 'Mörser – mortar' as the description of a tub-like tray in which water, sand and lime-cement was mixed with a horizontally led trowel – today with a mortar-concrete mixer, whereas the pestle is led from above downwards, pushed into the mortar and withdrawn. One thinks with the mortar-tray and trowel of an aeroplane, which at a right-angle to gravity leisurely flies along horizontally, and with the mortar and pestle on an aeroplane which drops a bomb in the direction of gravity towards the earth, which then explodes on the earth, squashing and killing everything.

'Morsch-morbid—rotten-morbid' also belong to 'mürbe-zermalmt—frail-squashed' in the primal significance of 'in der Mitte zerbrechend, zerstört, zerfallend und sterbend' – in the middle breaking, destroyed, decomposing and dying'. One does measuring with a measuring stick and always from the middle. One thinks of the trigometrical point on the middle points, the centres, of the mountain top, from where in all directions the land is measured. On the summit of the 'Kandel' near Freiburg, 1246 metres high, there stands the summit pyramid with a little roof over the round, bronze map, which shows raying out all the distances to far-off places in kilometres. Where since Adam's creation have the measures been taken? From himself. Even today the Angli-Saxon world uses the yard, the foot, the inch and hand-breadth for measurements and it was not different with pre-historic man.

The 'Mensch (Mann) – human being, man', was, and felt himself to be, the 'Mittelpunkt', the centre of creation and his home was in Paradise-Eden, where the Tree of Life and of the Knowledge of Good and Evil stood in the *middle* as symbol for God, who is the Life and Who knows about good and evil. From this Tree he should not eat, in order not to lose himself as the centre of the earth. In the universe God was the 'Mittelpunkt', the centre to Whom he stood in relationship as his son. In Greece a famous citizen declared that man is the *Mass*, the measure, of all things. He was judged in Athens and drowned on the voyage to Sicily, which the Greeks saw as a divine judgement. No—the human being, it is true, is the

aim of the goodness of God; yet when he misses the divine word, measure and aim, he relinquishes the middle position. After this, let us continue following up the sound 'MMM'.

'Machen – do'? Why is 'M' at the beginning, signalling the middle? Very simple, when we look up the etymological reference book Duden. Here it is noticed that this word goes back to the Indo-germanic root: 'Mag – kneeding' (Gk. *massein* = kneed). 'Magis' is the dough kneaded out of flour and water. This takes place in a bowl, or, in earlier times, in a wooden baking trough. As with the mortar as a receiving vessel for grain, and the mortar-tray as a vessel for water, and and cement, so the baking trough serves as the vessel to receive flour, water, salt and yeast and the hands of the arms of the housewife as pestle and trowel, in order to kneed the dough in the *Mitte*, the middle of the bowl or bakng trough by pushing and rolling the dough on the bottom that it becomes thoroughly mixed and then in order to give the pieces the loaf-form and to bake them. For this reason the word 'machen—to kneed' has the 'm' at the beginning, showing the *Mitte*, the middle.of the kneeding vessel.

'Mahlen – to grind' also begins with 'mmm', which indicates the middle. Why? It means to grind meal out of grain in order to bake bread. In the old days great floor-mills did not exist, but those did, about which one sings: 'Es klappert die Mühle am rauschenden Bach: *Klipp-Klapp-klipp-klapp-klipp-klapp!* – The mill rattles by the rushing stream, clip-clap!' The original form of the mill was not this sort, but those hand-mills with the lower and upper circular stones. You were not allowed to pawn them, because it would rob the debtor of his daily bread. In Russian prison camps in the mountains of Armenia, I saw the women sitting and still grinding the grain with such mills—as a gift they gave me a flat loaf that was baked on dried cow-dung.. The upper stone had a hole in the *Mitte*, the middle, into which the woman's left hand poured the grain, which slithered into the grooves and was ground there, 'zermalmt, zermörsert und zermordet—squashed, mortared and murdered'.

The upper and lower surfaces of the two stones were flat, which is why there is the '

## REPORTS

### In Honour of Catherine Carmack

Last year after the third and final conference, cellist Catherine Carmack managed to describe in an article just how central she was to the development of the Cambridge Music Conference on «Music and the Word». On her death, in honour of her memory, the recital she was invited to perform within the Cambridge Summer Music Festival is now going to be played by two close friends, cellist Leslie Shrigley Jones and pianist Carolyn Roberts Finlay. This summer's concert programme included works from Catherine's last professional appearance in Cambridge «Voice of the Spirit».

Excerpts from Catherine Carmack's article are printed below!

«Cambridge Calling» by Catherine Carmack (Oct 2003)

It's a strange feeling to be the inspiration for a conference! I looked on with a fair amount of ambivalence. What would happen? Who would come? Where would it be? Why me? Ironically the last question was the easiest to answer. I had cancer and my sister wanted to give me a reason to live! Her idea was to hold a conference on all aspects of music and healing. The result is as follows.

The first conference arose out of Elizabeth's wish to create an avenue for dialogue on music and healing. She said on more than one occasion that she chose music as her subject because I am a musician. If I had been a farmer she would have run an agriculture course! She is not a musician. The

idea was to take the subject and make it a healing venue. The conference was

developed under the quote from Novalis (1772-1801): "Every illness is a musical problem — its cure a musical solution!"

In August 2003 Vancouver duo Catherine Carmack, cello and Dr. Carolyn Roberts Finlay, piano brought the conferences full circle with their closing recital «Voice of the Spirit». Both performers are cancer survivors and are living proof of music as a healing art! The programme was chosen to reflect the inner theme of all of the conferences, music as spiritual substance and sustenance. Highlights from this concert included "Spiegel im Spiegel" by Arvo Pärt, Max Bruch's "Kol Nidre" and Canadian composer Srul Irving Glick's "Prayer and Dance". The heat during the performance was incredible, with record breaking temperatures next day. Historical highs for England. A number of the audience had assumed that we would not complete the concert

due to the heat, but as always "The show must go on!" From this performance we were invited to play the programme two more times, once in Ely Cathedral and again at Michaelhouse Cambridge. These extra concerts were given as benefit performances for Nigel Osborne's music therapy camps in the Balkans for children suffering from violence and post-traumatic stress syndrome from

exposure to war.

As with most conferences contacts are made, new friends are found and professional engagements follow. We have been invited to play next year in the Cambridge Summer Music Festival, which is one of the leading summer recital series in England. We look forward to receiving new works written for us by Howard Skempton and Kate Waring. And I am left with the question,

Would I have met all of these people if I had not got cancer? The answer is probably no. "Every illness is a musical problem — its cure a musical solution" and it still feels strange to be the inspiration for a conference.

## Texas: High-School Eurythmy Festival 2004

Maren Stott, GB-Stourbridge

Coming from England as a guest artist to join the *International High School Eurythmy Festival* in Austin, Texas was a very special uplifting, hope-engendering experience. It took place in the middle of March, usually a cold, weather-wise uncertain time in England. But there the balmy spring was like our middle of June, with crickets chirping through the long evenings. The friendly Waldorf School outside Austin, nestling in a 'forestry' environment, has achieved to support the performing arts of music, drama and especially eurythmy. This means that they can not only operate in a newly purpose-built, useful arts complex with a beautiful spacious stage, but the eurythmists there are able to keep striving as artists—consequently they are also able to be inspiring teachers. Andrea and Markus Weder with Jolanda Frischknecht and Annette Heinze in their public evening

performance 'Voices of the Hereafter' showed that the Austin Eurythmy Ensemble consists of serious, innovative and courageous artists. These four people also teach from kindergarten to 12th Grade, sharing two full-time teaching posts. They have also built up a high-school troupe, consisting of committed pupils looking for more intensive artistic eurythmy work. The troupe has been on successful tours, including dance festivals, and so on.

And now, after a time of tremendously hard preparatory work, the Festival began, the first of its kind in America. Seven High-School Troupes arrived, Garden City, New York; San Francisco; Green Meadow, New York; East Bay; Summerfield, Santa Rosa, California; Sao Paulo, Brazil; Austin, Texas.

The air was charged with excitement and energy—there was no time to hang around or be shy. A tight schedule kept everyone busy, ironing, lighting rehearsal, dress rehearsal. Throughout the three festival days each troupe gave a full-sized performance, the substantial programmes included dramatic ballads, a Grimms' fairy-tale, humoresques, modern lyrics including moving poems by their fellow student Kirsten Savitri Bergh who recently was killed in a car accident. There were compositions by Chopin, Shostakovitch, Vivaldi, and Villa Lobos. And, yes, they performed well, giving everything they had. This was the moment; this was it! At times goose-pimples ran down my back and tears filled my eyes. Yet even more impressive was how the young people received each other's efforts. We could only feel warmth, openness and indiscriminating enthusiasm towards each contribution.

As a 'critical' onlooker, it was fascinating to see the 'style', the 'fingerprint' of each teacher which of course coloured each presentation. Perhaps because of it, but maybe also despite it, I could see more than in any other professional performance the unlimited possibilities of this art, carried out by these young, untrained, raw yet incredibly tender soul-filled instruments.

The forum discussion with over 120 pupils was another confirmation how *real* these young people are. Questions such as why they joined their eurythmy troupe, what they gained from it, and so on, were answered with a serious simplicity and profundity which deeply impressed.

At the end of these three intensive days of performing, watching performances, work-shopping, discussing, playing, eating (hospitality was first class) and working together, the questions which resounded in the final forum-discussion about the further possibilities of eurythmy and its future gave me the sense that there is no doubt that eurythmy is alive as a *new art* for today and the future.

My greatest respect goes to the devoted high-school eurythmy teachers who, with their hard work, love and understanding of these young adults, managed to ignite the spark of the artist. It is up to us, who are older, in our work and attitude not to disillusion or quench this fire as the new generation look into the world and at the situation of eurythmy today.

## “I did not know that eurythmy can be so many-sided!”

*Eurythmy Forum from 19th to 23rd May, 2004, at Annener Berg, Witten*

*Marion Körner, DE-Witten*

Three intensive days of eurythmy—rehearsals in the mornings and performances in the afternoons and evenings. 286 participants could be seen during these days. In addition to the pupils from Bochum, Dortmund and Witten, pupils came from Stade and Zeist (Holland), students from Witten/Annen, the Alanus College, from Järna (Sweden) and from Budapest (Hungary), as well as the stage-ensembles from Järna, The Hague and Witten. Over 60 choreographies for groups as well as numerous solos were to be seen.

“I did not know that eurythmy can be so many-sided!” said an astonished Class-11 pupil. For the students, amongst others from Witten/Annen, the meeting and working together with students from other training centres was especially important. But important, too, was the meeting with the pupils and their engagement in practising, especially when the other group of pupils experienced this and were convinced that they too had to practice once more intensively. We are not good enough yet! “Eurythmy was right in life!” said a student looking back on the FORUM EURYTHMIE. “But this was also because at the same time at the Institute

for Waldorf Education the capture-pupils and students conference took place!”, to which about 180 pupils and students devoted themselves to the question “How should the school of tomorrow look?”

“In the daily work training students we often feel lonely and no longer know whether our work has to do with reality. But when we experience something like this, how eurythmy lives in the schools through the pupils, and thinking further, that daily in hundreds of Steiner Schools thousands of pupils and young people do eurythmy, this gives an incredible strength!”

Openness for meeting each other, feeling you are accepted by the other, to find a real space for meeting—all this, was possible in the atmosphere during FORUM EURYTHMIE. A pupil of Class 12 of the Waldorf School, Stade, documented the event.

Special thanks to Arnold Pröll, who had the initiative, and to the Blotevogel-School because through their open architecture they made an ideal frame around the performances, and to the pupils of Class 12 who not only took part on stage but looked after all the catering. “We will come again!” could be heard everywhere amongst the farewells.

It will go on! Many new ideas have already arisen out of the experiences. Because—so, one of the participating teachers said—for us and our pupils are invaluable! And it is also good that stage-eurythmists begin more and more to become interested in the eurythmy of pupils.”

## O B I T U A R I E S

### Ellena Prütz

**21<sup>st</sup> Dec. 1913 – 19<sup>th</sup> March 2003**

*Hjördis Marsch-Prütz, DE-Allmesbach i. T.*

Ellena Prütz was born in Berlin on 21st December 1913 as the second daughter of the master engineer Erich Waßermann and his wife Margarethe. Her father fell in 1915 in Russia. Ellena's mother attended many lectures by a certain Dr Rudolf Steiner, very much to the sorrow of her young daughter who would much rather her mother had stayed at home.

Yet this interest of Margarethe Waßermann in anthroposophy led for the small Ellena to a short meeting with Rudolf Steiner himself. She was attending a eurythmy course for small children when Rudolf Steiner entered and shook hands with every child. She remembered all her life those loving, very beautiful eyes looking at them.

Since Steiner did not approve of early schooling for children, her mother prolonged the time before the young girl entered school. From autumn 1921 to autumn 1926, Ellena attended a school in Berlin-Zehlendorf. In autumn 1926 Margarethe Waßermann moved with her daughters Gisela and Ellena to Stuttgart, so that they could attend the Waldorf school. Ellena remained there till Easter 1933, in order in the same year to sit her finals at a state high school. In order to stand on her own legs as soon as possible she took a business-course in Berlin and was employed until summer 1935 as foreign secretary with Alliance Insurance. In the same year Ellena studied at Berlin University sport, theatre and

film studies and journalism. During the half-yearly exam for her scholarship she kept meeting Helmut von Kugelgen, who later became her brother-in-law.

For the Olympic Games 1936 Ellena had to write reports on some of the events. One was an evening of Indian dancing, and the special thing was that here temple dances were shown outside the temples. Ellena was deeply moved by the event, so deeply that she decided to learn Indian temple-dancing. Now, Ellena had always been interesting in dancing (she was also encouraged to pursue modern dance) yet she was never impressed in the same way by dance as during that evening. Shortly afterwards she dreamed about eurythmy as a ‘temple dance of the future’. Ellena took up this hint and began to concentrate on eurythmy with all her heart. During her studies, as planned, she daily practised eurythmy for herself. In 1937 she began in Stuttgart the first two years of her eurythmy training. In March 1940 Ellena Waßermann married the scientist Dr Gerhard Prütz and moved with him to Hamburg, where he worked at the University. In 1941 their daughter Hjördis was born, in 1943 her daughter Senta. 1943 was also the year of the great air-raids on Hamburg. Ellena protected herself during a raid by lying with her two children in a roadside ditch. After this they decided to leave Hamburg.



The family moved for two years (1944–46) to Stadthagen near Hannover. Here a large house with fruit trees and a garden still remained from Ellena Prütz's grandfather. Squeezing together many relatives found refuge there towards the end of the war. The garden had to be put in order, fruit harvested, for the children a goat was procured which only allowed Ellena to milk her. In the outer world Ellena Prütz during these two years worked as a Red-Cross helper and translator. It was the time of the English occupation.

The death of her husband – he fell in summer 1944 in France – deeply shocked Ellena Prütz. This relationship that brought her joy in life and strength was suddenly interrupted. Despite her faith in the spirit and in anthroposophy she never quite overcame this blow of destiny. In order to finish her eurythmy training, she moved with her daughters to Stuttgart and was awarded her diploma from Else Klink in Köngen in 1948. During the following two years she gave eurythmy courses in Stuttgart. It became clear that she needed a regular income because of her children, and Hans Georg Schweppenhäuser convinced her to go to Rendsburg, where he started in 1950 a new Waldorf School. Here during the first years she gave eurythmy classes and eurythmy therapy. Alongside she gave adult classes in Kiel and eurythmy therapy in Hamburg. Regular artistic work came about during those years because Ellena Prütz was convinced that the art of eurythmy can only be passed on in a convincing way whether in education or also more inwardly in therapy through regular artistic work. During her time in Rendsburg, Ellena Prütz worked in Hamburg (with Samislowa), with the people in Bremen (Lisa Raymann) and with other eurythmists from Rendsburg (Erdmuth Grosse). And ever and again tours came about in North Germany. In the summer holidays in Dornach she took part in large symphonies which took place in those days during summer conferences. At this point I would like to mention a remark from a festive publication for the 50th anniversary of the Rendsburg Waldorf School by a former pupil (Elsabe Barfod-Martens) on Ellena Prütz: "The artistic subjects were loved very much, especially eurythmy with Frau Prütz. We loved the precision and discipline in the movement, the challenge of presence of mind and the beauty of the movement." These words show how much she was able to convey eurythmy to her pupils.

In 1956 at the request of her brother-in-law Dr Helmut von Kügelgen, she went to the Waldorf School, Stuttgart (Uhlandshöhe). Here a new impulse for eurythmy was necessary. Together with two other new colleagues, this task was achieved within four years. Of course, here too she established artistic work and performances with the local eurythmists. In summer 1960 Ellena Prütz went to the Munich Rudolf Steiner School in Schwabing. A good friend who was a teacher there for years, invited her. Again, she joyfully took up work. In this school she taught for 19 years and had the possibility to accompany some classes from 1 to 12. She enjoyed this. And with these classes especially one could see what she wanted to achieve with her pupils. A presence of movement streaming right down to the tips of their feet, an inner strength of uprightness and an ability developed out of this to be able to stand in one's presentation. Here one can also understand that pupils that had to be sometimes published she never released without some encouraging words. With its many cultural attractions Munich was a very interesting city for Ellena Prütz. Of course she joined the euryth-

my group there.

Ellena Prütz always thought that eurythmy is a great art, but that it is only at its beginning and has slowly to develop. In the 70's it was increasingly her impression that the development of eurythmy stagnated, or even went backwards. This caused her pain, and she planned after her retirement to look for the cause. Yet in 1979 when her work in the school ended, another task came towards her. Her youngest daughter, a single mother, had two little boys. Ellena Prütz helped and adjusted immediately to this new family situation. She nevertheless still once a week gave eurythmy in Augsburg (adult class and eurythmy therapy). And a eurythmy adult course in the local college was offered to her. This work took place for twelve years, and she enjoyed it very much. For professional reasons her daughter Senta with her children moved in 1990 to Stuttgart. Ellena Prütz now took on the task of grandmother at 77 years old.

When she was well over 80, her eyes and her memory began to leave her. Slowly she began to need assistance. A broken thighbone needed an operation in December 2002. Shortly after a stomach ulcer needed a second operation. She recovered badly from this and needed completely looking after. Her daughters and grandchildren did everything to look after her in her own home. And she showed how grateful she was with an unbelievably fine charm in the last months of her life. On the evening of 19th March, 2003, Ellena Prütz left the earthly plane.

## Marcus Michael Bäuerle 20th Oct. 1926 – 27th May 2004

*Rosemaria Bock, DE-Stuttgart*

Between Ascension and Pentecost, Marcus Michael Bäuerle ended his earthly path. As a strong champion for eurythmy and many central concerns of anthroposophy he took his leave step by step from his many activities over a number of years. His retirement and the death of his wife (1993) and then of his sister Anna-Sophia (2000) were stations on this difficult path, till – in need of care during the final years – he lovingly smiled at people almost only with his bright blue eyes. In the time between the move to Cusanus-Haus in Stuttgart took place with his sister (1997), where also his older sister Ursula joined. There he still joined in work on spiritual science.

Marcus Bäuerle was born into an anthroposophical family and attended in Stuttgart the Waldorf Kindergarten and the first two classes of the Waldorf School. Well known personalities like Friedrich Hiebel and Rudolf Treichler were his teachers. When the family moved to Berlin, Dr Spiegel was his class teacher and later Ernst Weißert.

At 17 years old, he was called up for war service, only returning two years after the end of the war after an adventurous escape out of captivity.



After this he began immediately with the eurythmy training with Else Klink and Otto Wiener, whom he both venerated. At first he was in the I-course, and after a pause in the M-course. His classmate in the Berlin school Christa-Ursula Wittig he met again in Köngen, and they married after the training. In Munich Marcus Bäuerle completed a state teacher training, whilst his wife was teaching eurythmy at the Munich Waldorf School. There followed twelve years in Kassel as class teacher, eurythmy teacher and religion teacher until the call came to start a school in Essen. The couple were active there till 1993. With his sister Anna-Sophia, Marcus Bäuerle supported the founding of a few schools in Nordrhein-Westfalen, in Thüringen and Chekoslovakia.

Anthroposophical work everywhere was an important concern for Marcus Bäuerle, including being a reader of the First Class of Spiritual Science. Teachers conferences, religion-teachers conferences and eurythmy brought him regularly to Stuttgart and Dornach. In the summer on the other hand he took the whole family to Greece.

Marcus Bäuerle's active part with a group of eurythmy teachers, to root eurythmy after the war more strongly in the school movement, remains unforgettable. After intensive preparation there came about a great Teachers Conference (1967) completely devoted to eurythmy. And with Lola Jaerschky – our old master from Berlin – Marcus Bäuerle held the introductory lecture, which dismissed the assumption that eurythmists cannot speak. For many eurythmists this Conference, which succeeded brilliantly, was a landmark.

The artistic penetration of teaching and the proper position of eurythmy and artistic speech were the themes with which Marcus Bäuerle intensively engaged. Full of humour, sometimes eager or even accusing, always with a choleric pressure he engaged untiringly in the school. His Swabian manner and even quick-wittedness helped him over many abysses. Always the capacity for enthusiasm lit up again. With this he could influence his pupils and in some awaken the love for the profession of eurythmy. Ever and again he brought eurythmy performances to the school, so that the pupils could experience the ideal.

Marcus' second Christian name Michael was absolutely evident in him. He drew strength out of the sphere from which his name originates.

## Catherine Carmack 12th Oct. 1957 – 12th Dez. 2003

*Patricia Graham*

Professional cellist, composer, conductor and teacher Catherine Carmack has passed away.

Catherine obtained her bachelor of music degree from the University of British Columbia, Canada, then studied with Jacqueline du Pre in England. For the past 20 years she performed, taught and conducted in western Canada, with several of her high school ensembles taking first place in international competitions.

Catherine, who lived in North Vancouver, was an early advocate of the influence of music on the brain, which led to a year of post-graduate research at Cambridge University in 1993.

Catherine died at the age of 46 in Lions Gate Hospital 12th December, 2003, from complications of an infection contracted during treatment for cancer.

At a celebration of her life held in Vancouver on Sunday 21st December 2003, Catherine's friend and colleague, pianist Carolyn Roberts Finlay, said that if there was one word to sum up Catherine's commitment to music, it would be 'passion'. "She was passionate about playing music, teaching music, discussing music, listening to music and going to concerts, arguing about music, and everything associated with music." Catherine believed in the ability of music to give voice to the inner workings of the soul, Carolyn Roberts Finlay said, and

was convinced that music was "absolutely essential to everyone's spiritual well-being. Catherine had an extraordinary talent for not only giving people the craft of their art, but also inspiring them to create."

Given Catherine's interest in music and its effects on both the brain and the soul her sister, Elizabeth Carmack, conceived the idea of holding a conference on music and healing. Inspired by Catherine's spiritual values and practical knowledge of music's inner nature, the Cambridge Music Conference was born. The three-year initiative 'Music and the Word' held annual events at Trinity Hall, Cambridge University from 2001 to 2003.

The conference theme was developed from a quote from Novalis (1772–1801): 'Every illness is a musical problem – its cure a musical solution.' Contributors included Nigel Osborne, professor of music at Edinburgh University, Paul Hillier, director of the Early Music Institute at Indiana University and founding member of the Hilliard Ensemble, Paul Robertson, leader of the Medici String Quartet and Dr Heinz Zimmermann, head of the Anthroposophical Society's education section from 1989–2001.

In an article Catherine wrote she noted that topics covered at the conferences included: 'The Esoteric Importance of Music: Educating and Healing the Spirit through Music' (2001); 'The Harp: Music and the Oral Tradition' (2002); and 'Sacred Music and the Sacrificial Self' (2003).

Some of the highlights from the third and final conference, which celebrated the sacred in music and philosophy, included the premiere of Nigel Osborne's piece 'Dialogue' for harp and oboe, as well as Howard Skempton's 'Song-cycle of Emerson's Poems: Music, Brahma, Pan and Xenophanes', and Elena Firsova's 'Beauty Will Save the World', based on the quotation from Dostoyevsky. Mary Berry, founder of Schola Gregoriana at Cambridge, lectured on 'The Unveiling of Revelation', the origins of chant as nourishment for the spirit.

Auditors and performers attended the conference from around the world, Catherine wrote, and included amateurs and top musicians. Paul Hillier and his group 'Theater of Voices' opened the first conference. Paul Robertson and the Medici Quartet performed in Trinity College Chapel, Cambridge, and 'Okeanos', a new music collective, performed both in 2002 and 2003, premiering new works composed for them by Judith Weir, Nigel Osborne and Howard Skempton.

In August of last year Catherine and Carolyn Roberts Finlay, her accompanist, brought the conferences full circle with their closing recital 'Voice of the Spirit'. Catherine described how "the programme was chosen to reflect the inner theme of all three co

# EVENTS ORGANISED BY THE SECTION

JANUARY TIL SUMMER 2005

## Eurythmy

- 2/3 Jan. Eurythmy course with Werner Barfod, Den Haag
- 2/3 Jan. Music Eurythmy course with Dorothea Mier, Goetheanum Dornach
- 4- 6 Jan. Eurythmy Tutors Conference
- 6/7 Jan. Eurythmy Tutors/Representatives Conference
- 28-30 Jan. Eurythmy Research: Thomas Göbel and Werner Barfod in The Hague
- 4-6 Feb. Eurythmy Course and Class Work, led by Werner Barfod in Heidelberg
- 11-13 Mar Work on Aesthetics with Thomas Göbel?
- 28-30 Mar Eurythmy course and Class work with Werner Barfod in Weimar
- 8./9 April Eurythmy work with Werner Barfod in Berlin
- 11 April Eurythmy Tutors and Advice for the Trainings, Stuttgart
- 22-24 April Working weekend on Aesthetics in Dornach
- 20-22 May Working weekend on Aesthetics in Dornach
- 27- 30 June Meeting of the 4th-year graduates of the Eurythmy Trainings
- 1 July Eurythmy Tutors/Representatives Meeting
- 9-11 Sept. Eurythmy work with Werner Barfod in Zeist
- 16-18 Sept. Eurythmy work with Werner Barfod in Göttingen
- 23- 25 Sept. Eurythmy work with Werner Barfod in Stourbridge
- 21-23 Oct. Eurythmical Study-of-Man in Oeschelbronn?
- 27-30 Oct. Eurythmy in Education Conference in Stuttgart
- 11-13 Nov. Eurythmy seminar, Eurythmy and the Class, Munich

## Eurythmy-Project “Meetings”

- 18/19 Feb. Eurythmy-Project “Meetings”
- 18/19 Nov. Eurythmy-Project “Meetings”

## Further training for Tutors

- 15-17 April Further training for eurythmy tutors in Witten - music eurythmy with Hans-Ulrich Kretschmer
- 14-16 Oct. Further training for eurythmy tutors

## Group of advisors responsible for the eurythmy trainings

- 20/21 Feb. meeting of the advisory group responsible for the eurythmy trainings
- 2- 4 April meeting of the advisory group responsible for the eurythmy trainings
- 2/3 Oct. meeting of the advisory group responsible for the eurythmy trainings

- 20/21 Nov. meeting of the advisory group responsible for the eurythmy trainings

## General Anthroposophy Section Eurythmy and Class work

- 14/15 Jan. Eurythmy and Class Lessons
- 22/23 April Eurythmy and Artistic Speech and Class work
- 1/2 July Eurythmy and Class lessons

## Mandate groups

- 13/14 Feb. Meeting of the mandate group Eurythmy
- 17 Oct. Meeting of the mandate group Eurythmy
- 6/7 March Meeting of eurythmy-education mandate group
- 9/10 Oct. Meeting of eurythmy-education mandate group

## Speech / Acting

- 10 Feb. Meeting of Artistic Speech tutors in Alfter
- 11/12 Feb. Meeting of working groups for artistic speakers and actors
- 27/28 May Working group artistic speech
- 25 Nov. Meeting of artistic speech tutors

## Music

- 7 Feb. Section Day for Musicians
- 9 Feb. Section Group for Musicians
- 23-27 Feb. “Technology and Music” in U.S.A.
- 25-27 Feb. Musicians Conference
- 6-8 May Music Conference “Towards inner listening” in Söcking near Munich
- 11 June Section Group for Musicians
- 13 June Section Conference for Musicians

## Puppetry

- 21- 23 Jan. Puppetry Section Conference
- 24 Jan. or
- 5 March Puppetry steering group

# ANNOUNCEMENTS

## Announcements

Each respective organizer is responsible for the events listed here.

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

## EURYTHMY

### Swiss Eurythmists Association

*Further training courses for qualified eurythmists*

*Course 6: Questions of Ansatz in speech eurythmy*

Leader: Roswitha Schumm

Friday, 12<sup>th</sup> Nov., 7.00 pm, till Sunday, 14<sup>th</sup> Nov. 2004, 12.30 pm  
195 Sw. Fr. / for members 170 Sw. Fr.

*On the search for 'visible speech' we shall be concerned with the eurythmic point of departure for forming and working on the musical elements in declamation.*

*Course 7: Eurythmy as the future – how do I present it?*

Leader: Elisabeth Anderegg (St. Gallen), course leader, consultant for the team and the organisation

Eurythmy: Johannes Starke

Friday, 14<sup>th</sup> Jan., 7.30 pm, till Saturday, 15<sup>th</sup> Jan. 2005, 5.30 pm  
170 Sw. Fr. / for Members 145 Sw. Fr. (incl. 15 Fr. for lunch)

*How can the power of eurythmy be presented? Its place in the whole school and in the 'outside world'. Discussing and standing for eurythmy with other teachers and in the collegium.*

*Course 8: Questions of Ansatz in music eurythmy*

Leader: Roswitha Schumm

Friday, 4<sup>th</sup> March, 7.30 pm, till Sunday, 6<sup>th</sup> March 2005, 12.30 pm

195 Sw. Fr. / for members 170 Sw. Fr.

*Course 9: Eurythmy in Education*

Leader: Prosper Nebel

Wednesday, 4<sup>th</sup> May, 7.30 pm till Saturday, 7<sup>th</sup> May 2005, 5.00 pm

250 Sw. Fr. / for members 210 Sw. Fr.

*Music Eurythmy Classes 3 – 6*

*All courses take place in the Akademie für Eurythmische Kunst BL, CH-Aesch.*

*Lodging can be arranged at registration:*

*Schweiz. Eurythmistenverband*

*Postfach 63, CH-4143 Dornach 1*

*Tel. +41-(0)79-483 52 55*

*siconolfi@freesurf.ch*

*www.eurythmie-verband.ch*

## Cosmic Dance of Eurythmy

### *Planets in the Signs*

Seminars by Robert Powell

In order to express in eurythmy the seven planets in the twelve zodiacal signs, 84 cosmic dances are to be developed. In the seminars of the Choreocosmos-School for Astrosophy we shall get to know the 84 variations, whereby for every constellation of planetens (e.g. Jupiter in Lion) a suitable music has to be found.

The eurythmical work is supplemented through discussions and talks on the theme.

22<sup>th</sup> – 24<sup>th</sup> Oct. 2004 in DE-Pforzheim

'COSMIC DANCE OF EURYTHMY: PLANETS IN THE SIGNS – LION'

5<sup>th</sup> – 7<sup>th</sup> Nov. 2004 in DE-Trier

'COSMIC DANCE OF EURYTHMY: PLANETS IN THE SIGNS – VIRGIN'

16<sup>th</sup> – 21<sup>st</sup> Jan. 2005 in DE-Kinsau, Oberbayern

'COSMIC DANCE OF EURYTHMY: PLANETS IN THE SIGNS – GOAT, WATERMAN, FISHES'

*Information and registration for all three seminars:*

*Frau Gisela Storto-Lanfer*

*Am Irscherhof 35, DE-54294 Trier*

*Tel +49-(0)651-34053*

## Courses with Annemarie Ehrlich 2004/2005

*1st – 3rd Oct. NL-Den Haag: 'How can we school ourselves that those who have died might like to form a link to us.'*

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

*15th – 17th Oct. UK-Bristol: 'The 7 rhythms of the Foundation Stone Verse by Rudolf Steiner'*

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

*22nd – 24th Oct. UK-Aberdeen: 'The 7 rhythms of the Foundation Stone Verse by Rudolf Steiner'*

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

*29th Oct. – 3rd Nov. CZ-Prag: 'Renewing Education'*

Registration: Karoline Kubesoova, Mendelova 543, CZ-14900 Praha 4, Tel: +42-06-06 33 95 52, E-mail: [karolina.kubesoova@centrum.cz](mailto:karolina.kubesoova@centrum.cz)

*5th – 7th Nov. AT-Wien: 'Transitions, free play, free space'*

Registration: Uta Guist, Wöbergasse 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 that those who have died might like to form a link to us.'*

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

8th/9th and 22nd/23rd Jan. CH-Bern: *'How can we school ourselves that those who have died might like to form a link to us.'*

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

14th – 16th Jan. CH-Basel: *'The 7 Rhythms of the Foundation Stone Verse by Rudolf Steiner'*

Registration: Tatjana von Toenges, Hinterfeldstr. 21, CH-4242 Laufen, Tel: +41-61-761 61 59

5th/6th March, FI-Helsinki: *'Planets, vowels, notes; human types'*

Registration: Riitta Niskanen, Vanha Hämeenlinnanti 11a, FI-06100 Porvoo, E-mail: [riitta.niskanen@arinna.com](mailto:riitta.niskanen@arinna.com)

11th/12th March, DK-Kopenhagen: *'Working together'*

12th/13th March, DK-Kopenhagen: *'How can we school ourselves that those who have died might like to form a link to us.'*

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

18th/19th March, SE-Järna: *'The human being between cosmos and computer'*

19th/20th March: SE-Järna: *'How can we school ourselves that those who have died might like to form a link to us.'*

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

## Eurythmy Further training courses 2005 with Annemarie Bäschlin and Alois Winter

8<sup>th</sup> – 12<sup>th</sup> July

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

Venue: CH-Aesch bei Dornach

14<sup>th</sup> – 23<sup>rd</sup> July

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

Venue: CH-Ringoldingen

4<sup>th</sup> – 8<sup>th</sup> October

*Music eurythmy therapy* for eurythmy therapists, eurythmy therapy students, doctors and medical students, leader A. Bäschlin

Venue: CH-Ringoldingen

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

## Choriambe

*Formation d'Eurythmie Thérapeutique en langue française*

Ouverture du prochain cycle de formation d'eurythmie thérapeutique en langue française, Pâques 2005:

Formation en cours d'emploi

Durée: trois ans (2 semaines à Pâques, 5 semaines en été)

Lieu: Ecole R. Steiner, Bois Genoud, Crissier/Lausanne

1ère année Santé et maladie, Bases en eurythmie hygiénique et thérapeutique en lien avec l'étude de la nature humaine, Soins

2ème et

3ème années Diagnostic et thérapie

Diplôme En lien avec la Section médicale du Goetheanum, Dornach

*Informations:*

*Choriambe Chemin de Pernassy 4  
CH-1052 Le Mont, Tel: +41-(0)21-652 84 52*

## INTERNATIONAL EURYTHMY THERAPY FURTHER TRAINING

for interested doctors and qualified eurythmy therapists

with Christine Hebert and Titia Jonkmans (both responsible for many years for the eurythmy therapy training in Peredur-Centre, GB-East Grinstead)

Lessons mainly in English!

*Time:* Arrival on 24<sup>th</sup> Oct. 2004, social evening (many artistic contributions please!)

Begins on 25<sup>th</sup> Oct. 8.45 am

Ends 31<sup>st</sup> Oct. at midday

*Venue:* Heimsonderschule Föhrenbühl

DE- 88633 Heiligenberg-Steigen

*Coure fees:* 200 euros (incl. visit to Georgs-Kirche on the island Reichenau on Thursday afternoon)

*Accommodation and board* in Heimsonderschule: 170 euros (board alone: 110 euros)

*Timetable:*

8.45 – 10.15 am Titia Jonkmans: Basic exercises

10.45 am – 12.15 pm Christine Hebert: The realm of digestion and soul-exercises

4.00 – 5.30 pm Titia Jonkmans: Eurythmy therapy in curative education and social therapy

7.30 pm Work on 'Curative Education' and 'Curative Eurythmy', discussion of questions and experiences (prepare the first 6 lectures respectively)

*The further training can accept 36 students recognised by the Association  
Registration: Ulrike Cornish  
Heimsonderschule Föhrenbühl  
DE- 88633 Heiligenberg-Steigen  
Tel. +49 (0)7554-80 01-143*

or: Edith Halsmayer  
Dorfstrasse 13  
CH-8585 Mattwil  
Tel: +41-(0)71-648 33 47  
halsmayer@gmx.ch

Reservation and information  
Adelheid Petri, Edeltraut Zwiauer  
Bildungsstätte für Eurythmie Wien  
Tilgnerstr. 3, AT-1040 Wien  
Tel/Fax: +43-(0)1-504 83 52

## Further training at the Eurythmy Training, Nuremberg

29<sup>th</sup>/30<sup>th</sup> Oct. 2004 'Eurythmy in public institutions'. Seminar with Sabine Graupner

20<sup>th</sup> Nov. 2004 'Finding the balance'. Seminar for eurythmy students, eurythmists and interested amateurs: Beate Lukas, Nuremberg

20<sup>th</sup> Feb. 2005 Student performance of the graduating 4<sup>th</sup> year. Venue: Rudolf Steiner Haus, Nuremberg, 4.00 pm.

*Eurythmie-Ausbildung Nürnberg*  
Heimerichstr. 9, DE-90419 Nürnberg  
Tel./Fax: +49-(0)911-33 75 33

### *Eurythmy Stage Nuremberg*

'The Foundation Stone Verse in eurythmy as the key to anthroposophical Christology',

Working weekend with Sergej O. Prokofieff, CH-Dornach, 9<sup>th</sup>/10<sup>th</sup> Oct. 2004.

Lectures, eurythmical demonstrations and eurythmy performance

Venue: Rudolf Steiner Haus Nürnberg, Tel: +49-(0)911-33 86 78

27<sup>th</sup> Oct. 2004, 2.00 pm 'The four artistic brothers' Fairy-tale by the Brothers Grimm

Venue: Kinder-Kultur-Zentrum Quibble, Nürnberg

4<sup>th</sup> Dec. 2004, 3.30 pm 'Allerleihrauh' Fairy-tale by the Brothers Grimm

Venue: Rudolf Steiner Haus, Nürnberg

12<sup>th</sup> Dec. 2004, 4.00 pm 'The four artistic brothers' Fairy-tale by the Brothers Grimm

Venue: Johannes Haus, DE-Öschelbron

## Training Centre for Eurythmy, Vienna

### *Training in Speech Eurythmy and Music Eurythmy*

In September 2004 we begin a new project:

Part-time course weekly Thursdays from 4.00 till Saturdays 12.30 pm.

### *Further training course*

1<sup>st</sup> October – mid-December 2004

Speech eurythmy: work on the cultural epochs. A performance is planned for the end of the term.

Music eurythmy: artistic work on a chosen piece.

From January 2005 the work in speech eurythmy will continue with the emphasis on: cultural epochs in education (study-of-man and work on the curriculum), rehearsal of a fairy-tale.

Music eurythmy: participation in the Easter performance.

## Educational Seminars

### *of the North-German Eurythmy Teacher Training*

After we have trained approximately 150 eurythmists during the past 11 years, we plan a hopefully creative pause for 2004/2005. On the one hand it is necessary to re-think the concept (contents, duration, diploma questions) and on the other this is also a reaction to the diminished number of eurythmy graduates. This means no intake of full-time candidates and the reduction of the seminars to three week-courses: lower, middle and upper school (can be accounted as completed courses for 2005/06).

We hope in Autumn 2005 to begin again with many new offers in a more strengthened way. Up to the editors deadline, we were working with several institutions on a concept for a countrywide Eurythmy-Educational-Degree with a Bachelor from The Hague as an internationally recognised qualification. The earliest start would be 2005.

Now in autumn we hope to show the eurythmy public the results.

In its proven way, we will work through during the academic year 2004/2005 in the following seminars die 'Method and teaching Eurythmy' (with exercises) and 'Anthroposophical study of man as the basis of the Curriculum' (subject to change!):

17<sup>th</sup> – 22<sup>nd</sup> Oct. 2004 Lower School  
Renate Barth (Berlin), Helga Daniel (The Hague), Lothar Steinmann (Berlin)  
Venue: Berlin

8<sup>th</sup> – 14<sup>th</sup> Jan. 2005 Middle School  
Doris Bürgener (Augsburg), Helmut Eller (Hamburg), Donat Südhof (Mannheim)  
Venue: Berlin

2<sup>nd</sup> – 11<sup>th</sup> March 2005 Upper School  
Andreas Borrmann, Jan Drewes, Edith Peter, Reinhard Wedemeier (all from Berlin)  
Venue: Berlin

Course fees:  
Weekend courses 115 euros  
Lower & Middle School: 250 euros  
Upper School: 280 euros  
(board and lodging extra)

*Information:*  
Verein zur Förderung der Ausbildung im pädagogischen  
Eurythmie-Bereich  
Käppelemattweg 81, DE-79650 Schopfheim  
Tel. +49-(0)7622-66 75 15, Fax: +49-(0)7622-66 75 25  
Email: PtrElsen@aol.com

## Eurythmie Paris-Chatou

### *Eurythmy training:*

Beginning of a new cycle of study: 1<sup>st</sup> October 2004

Beginning 3<sup>rd</sup> year of study: 13<sup>th</sup> September 2004

*Introduction to eurythmy therapy for students of the third year with Sophia Hablützel*

22<sup>nd</sup> – 26<sup>th</sup> Nov. 2004 / 6<sup>th</sup> – 8<sup>th</sup> Jan. 2005 / 21<sup>st</sup> – 23<sup>rd</sup> March 2005

*Further training course with Annemarie Bäschlin*

5<sup>th</sup> – 7<sup>th</sup> November 2004, colour eurythmy (eurythmy figures) and painting (basis of Goethe's Theory of Colour)

*Further training course with Werner Barfod*

12<sup>th</sup> – 15<sup>th</sup> May 2005

Planetary gestures, zodiacal gestures

*Choral singing: 2 intensive courses with Eric Noyer*

10<sup>th</sup> – 20<sup>th</sup> November 2004 (working on a German Christmas Cantata of the C18th, anon.)

31<sup>st</sup> March – 2<sup>nd</sup> April 2005 (from Mozart's 'Magic Flute')

Each block concludes with a public concert in the Eurythmeum. All who would like to sing are warmly invited.

### *Weekend course for adults*

Introduction in music eurythmy and speech eurythmy 2004:

15<sup>th</sup> – 17<sup>th</sup> Oct. / 12<sup>th</sup> – 14<sup>th</sup> Nov. / 10<sup>th</sup> – 12<sup>th</sup> Dec.

2005:

21<sup>st</sup> – 23<sup>rd</sup> Jan. / 11<sup>th</sup> – 13<sup>th</sup> Feb. / 18<sup>th</sup> – 20<sup>th</sup> March / 15<sup>th</sup> – 17<sup>th</sup> April / 20<sup>th</sup> – 22<sup>nd</sup> May / 17<sup>th</sup> – 19<sup>th</sup> June

each Friday, 6.30 pm, till Sunday, 1.00 pm. Lodging in the Eurythmeum is possible.

### *Registration and information:*

*L'Eurythmie*

*Ecole d'Art de formation professionnelle*

*1, rue François Laubeuf, F-78400 Chatou*

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

## Music Eurythmy Course with Carina Schmid (Dornach)

*6th - 7th November 2004*

Venue: Rudolf Steiner Haus, Meyerstr. 10, Weimar

Begins: Saturday 9 a.m.

Ends: Sunday 12 noon

Course fee: 75 euros / conc. 55 euros

Lodging: Single room 15 euros / dormitory 3 euros per night

Intended for: eurythmists / eurythmy students

Pieces: Bach, B minor Prelude (Dr form); György Kurtág, "Glockenblume"

In this course the following themes and questions will be worked on with the participants by means of the two named pieces:

- in approaching the "Dr forms", how do I move a eurythmy-form for Bach?
- how do I come to musically inclusive forms?
- how are the decisions made regarding colour (dress and lighting)?

Furthermore, it is possible (if wished for) on Saturday evening to show a few pieces with corrections by Frau Schmid and the participants. Please notify beforehand and send scores.

### *Registration:*

*ZwischenRaum, Am Weinberg 42, 99425 Taubach*

*Tel./Fax: +49-(0)36453-74 811*

## ARTISTIC SPEECH

### Artemis

#### *School of Speech and Drama*

A four-year full-time training in the Speech Arts, Storytelling, Poetry Recitation and Acting offers a one-year acting course: September 2004 – July 2005

This course is designed for people seeking a fresh, holistic approach to theatre that acknowledges body, soul and spirit. Beginning September 2004, Artemis opens its doors to all who are seeking a one-year foundation in acting. We offer you the opportunity to test your vocation for the stage by joining this new one-year drama course.

We have invited Gino Paccagnella, talented actor and director, to lead this new course, assisted by Artemis teachers, Christopher Garvey and Janis Mackay, together with other visiting professionals.

### Course Outline

The course will concentrate on the exploration and development of the creative potential of each student, through a programme incorporating acting, speech and movement. The main objective of the actor's training is to encourage the development of individual skills. In this course, particular attention will be given to how those skills contribute to the whole group.

Students will work with improvisation; devising; neutral mask; Commedia Del Arte, body work, movement skills, Michael Chekhov technique, and text study. Complementing the acting classes, students will have creative speech sessions based on Rudolf Steiner's speech exercises and the language of Shakespeare. Additional classes will include Bothmer gymnastics, the Greek pentathlon and eurythmy. Students will take part in the life of the school, joining speech chorus, study group, festivals and celebrations.

Throughout the year students will perform monologues, duologues and scenes before an audience. The summer term will culminate in the production of a full-length play.

### *Artemis*

*Peredur Centre for the Arts*

*West Hoathly Rd, East Grinstead*

*West Sussex, RH19 4NF*

*England*

*Tel/Fax: +44-(0)1342-32 13 30*

*E-mail: office@ArtemisSpeechandDrama.org.uk*

*www.ArtemisSpeechandDrama.org.uk*

**theatron***the stuttgart stage*

*schau – spiel – seminar*  
(*watch – play – seminar*)

Year of study and experience  
Autumn 2004 – Summer 2005  
10 weekend seminars  
– part-time attendance possible –

**Aim of the Seminar work**

The acting seminar is for people who would like to gain practical abilities for life and their professions through the themes listed below and the exercises in acting, speech and movement connected with therewith.

The transformation into the various roles as well as the possible self-transformation through artistic exercises and those in training consciousness can strongly affect our personality.

A specialist training is not intended in a sense of gaining perfection, but a work as Goethe meant, “The human being knows early and practices late”. The Seminar work in Stuttgart is organised in such a way that each intensive weekend works on mutually separate themes.

For the participation no previous knowledge is necessary (Theatre, acting experience, etc.).

Age, too, is no issue for the participants.

Speech/Rhetoric (8<sup>th</sup>– 10<sup>th</sup> Oct. 2004)  
Work on roles (12<sup>th</sup>– 14<sup>th</sup> Nov. 2004)  
Fairy-tales / Myths (10<sup>th</sup>– 12<sup>th</sup> Dec. 2004)  
Educational Theatre (21<sup>st</sup>– 23<sup>rd</sup> Jan. 2005)  
Friedrich Schiller (18<sup>th</sup>– 20<sup>th</sup> Feb. 2005)  
The Little Prince (18<sup>th</sup>– 20<sup>th</sup> March 2005)  
The forces of the zodiac (15<sup>th</sup>– 17<sup>th</sup> April 2005)  
The Senses (27<sup>th</sup>– 29<sup>th</sup> May 2005)  
Temperaments/Elements (17<sup>th</sup>– 19<sup>th</sup> June 2005)  
Biography/the play of our life (8<sup>th</sup>– 10<sup>th</sup> July 2005)

Each time Fridays, 6.30 pm, till Sunday, 1.00 pm

*Registration and information:*  
*theatron die bühne stuttgart, Frank Schneider*  
*Silberwaldstr. 1 A, DE-70619 Stuttgart*  
*Tel: +49-(0)711-8 82 74 38, Fax: +49-(0)711-8 82 74 42*  
*E-mail: theatron-schneider@gmx.de*  
*www.theatron-schneider.de*

**Further training for speech artists**

*October 2004 – July 2005*

Therapeutic speech practice according to Christa Slezak-Schindler®

9<sup>th</sup> / 10<sup>th</sup> Oct. 2004  
The gesture accompanying speech and the speech supports  
13<sup>th</sup> / 14<sup>th</sup> Nov 2004  
The healing space of sound and breath  
11<sup>th</sup> – 12<sup>th</sup> Dec. 2004  
Ethereic life in speech

15<sup>th</sup> / 16<sup>th</sup> Jan. 2005  
Exercising the tools of speech, voice training  
12<sup>th</sup> / 13<sup>th</sup> Feb. 2005  
The path of schooling of the therapeutic speech practitioner  
12<sup>th</sup> / 13<sup>th</sup> March 2005  
Study of the supersensible members of man in therapeutic speech practice  
9<sup>th</sup> / 10<sup>th</sup> April 2005  
The force of memory and speech  
12<sup>th</sup> – 16<sup>th</sup> May 2005  
Digestion, kidneys and the heart in reference to artistic speech therapy  
11<sup>th</sup> / 12<sup>th</sup> June 2005  
Blood and Nerve in poetry and therapy  
9<sup>th</sup> / 10<sup>th</sup> July 2005  
Possibilities and limits of therapeutic speech practice

Seminar venue: Johannes-Kepler-Str. 57, DE-75378 Bad Liebenzell, Unterlengenhart

*Information and registration:*  
*Institut für Sprachgestaltung*  
*Max-Ackermann-Str. 5, DE-75378 Bad Liebenzell*  
*Tel: +49-(0)7052-93 30 42, Fax: +49-(0)7052-93 44 23*

**Further training for artistic speakers**

*Recitation – Declamation on the basis of Steiner's lectures on this theme*

The aim is a conscious ability of the corresponding method of speech.

Tutors: Beatrice Albrecht, Heinz Zimmermann.

15<sup>th</sup> – 17<sup>th</sup> Oct. 2004  
21<sup>st</sup> – 23<sup>rd</sup> Jan. 2005  
18<sup>th</sup> – 20<sup>th</sup> Feb. 2005  
11<sup>th</sup> – 13<sup>th</sup> March 2005  
15<sup>th</sup> – 17<sup>th</sup> April 2005  
20<sup>th</sup> – 22<sup>nd</sup> May 2005  
17<sup>th</sup> – 19<sup>th</sup> June 2005  
each occasion Friday, 7.30 pm, till Sunday, 1.00 pm

*Information:*  
*Marc Cousquer, Herzentalstr. 35, CH-4143 Dornach*  
*Tel: +41-(0)61-701 20 68*  
*Friederike Lögters, Tel: +41-(0)61-701 54 55*  
*Dagobert Kanzler, Tel: +41-(0)33-681 16 11*

**Events at the Dora Gutbrod School for the Art of Speech**

*Further training in techniques of speaking and breathing for professional speech artists, actors and actresses*

After the artistic training in artistic speech come the challenges in the practice and further training. A personal style comes about. Further training in the foundation work and in

the artistic technique are prerequisites for this. In this context the courses are planned; they are for all speech artists and actors who work professionally.

#### *Lyrical speaking*

The lyrical 'I' and the inner human being. The vowels and concordances – voice control – rhythm.

7<sup>th</sup> and 8<sup>th</sup> January 2005

#### *Dramatic Speaking*

The real you. Dialogue and monologue. The tone in voice and gesture.

6<sup>th</sup> and 7<sup>th</sup> May 2005.

Duration: each course Friday from 5.00 pm till Saturday 9.30 pm.

Fees: 180 Sw. Fr. / 120 euros per course

Course leader: *Ursula Ostermai*

#### *Course in speech technique and voice training*

You speak daily for several hours in kindergartens and schools in courses and seminars, you hold lectures, and so on. You know the power and effect of human speech and its various possibilities. But you also experience that speech does not always reach the other person, that it is not heard, has a tiring effect and awakens antipathy, so that hoarseness can arise, that speaking can be an effort, that one cannot find the right words at the right moment... Each voice is unique. It expresses the individuality, the human 'I'. You want to retain this value and – for example, as a lecturer – not have to rely on technical aids.

Course leader: *Ursula Ostermai and other tutors of the Dora Gutbrod School*

Course dates and fees are not yet finalised, enquiries welcome after August 2004.

#### *Information and registration:*

*Dora Gutbrod-Schule für Sprachkunst  
Dornacherstrasse 192, CH-4053 Basel*

*Tel: +41-(0)61-701 51 64; Fax: +41-(0)61-331 41 77; E-mail:  
info@doragutbrodschule.ch*

## MUSIC

### Music of the Heart

#### *Conference at Cambridge*

*Elizabeth Carmack, Paulamaria Blaxland-de Lange, Dr Philip Kilner*

Clare College Cambridge

Sunday 17 July to Thursday 21 July 2005

An appreciation of the heart through music, scientific inquiry and creative participation.

This conference aims to bring together participants from diverse backgrounds, including music, the performing arts, education and the sciences. It is to be an inclusive, enriching experience.

The nature of the heart can be interpreted in different ways. In everyday language the heart tends to be referred to as mediator of love, individuality or courage ('heart-broken', 'heartfelt', 'warm hearted', 'heart-to-heart', 'take heart'). In religious and mystical traditions, the heart has been accorded a key place in relation to spirituality (Sacred Heart, the heart chakra, and the Sufic Eye of the Heart). To a biologist, cardiologist or heart surgeon, heart function is understood in terms of a valved muscular pump that circulates the blood. To what extent are these metaphors, models or realities? In exploring them, can we discover something more about what it is to be human?

This conference aims to foster openness, questioning and receptive exchange through a combination of creative and scientific approaches. Three initiatives lie behind this conference:

Cambridge Music Conference 'Music and the Word', the initiative of Elizabeth Carmack addressing the hazardous threat technology has made on the performing arts and advocates 'music as a source of spiritual renewal'. The ethos of healing at the heart of the Cambridge Music Conference on 'Music and Healing' in 2001, 'Music and Oral Tradition' in 2002, and 'Music and Philosophy' in 2003, lives on in this new collaboration. The upcoming heart conference in July 2005 pays tribute to Elizabeth's late sister, cellist Catherine Carmack (12 October 1957–12 December 2003), the inspiration behind the Cambridge Music Conference. The heart conference opens within the context of the Cambridge Summer Music Festival with the Hilliard Ensemble performing at Trinity College Chapel. The Hilliard Ensemble's concert of sacred music includes the premiere of a new work by Nigel Osborne, Reid Professor of Music at Edinburgh University, whose new commission and opening lecture will explore the subtle relation of music and the heart. Elizabeth Carmack will lecture on 'The Heart as Metaphor for the Spirit in Western Thought'.

Paulamaria Blaxland-de Lange's contribution draws on the experience of a series of conferences on the heart arranged through the Medical Section of the Anthroposophical Society in Great Britain that have been informed by the work of Rudolf Steiner. Doctors and therapists have been meeting regularly over the last few years. Paulamaria Blaxland-de Lange established Pericles Theatre Company, which brings together highly skilled professionals, trained amateurs, and people with learning difficulties and mental health problems often unemployed and homeless. With her background in theatre and storytelling, she has recently been involved in setting up workshops in art, craft and the theatre for people with different needs. Paulamaria thinks we not only need highly skilled professionals in our world, but also those who, while ill, homeless, imprisoned or mentally impaired, have heart forces most of us lack. Her intention is to involve people from as many diverse backgrounds as possible.

The final full day of this conference will focus on the 'work in progress' of a creative collaboration between Sir John Tavener, composer, Wayne McGregor, choreographer, and Dr Philip Kilner, a heart imaging specialist at the Royal Brompton. John Tavener has been commissioned, and the collaboration funded, through a Wellcome Trust 'Sciart' Production Grant. The new work, the first that Sir John has created specifically for performance with dance, is on the

theme of the heart and will have its world premiere at Sadler's Wells in London in September 2005. Presentation in the context of this conference and the Cambridge Summer Music Festival will be as part of the build-up towards the London premiere.

*Please see for complete details:*

*www.musicoftheheart.co.uk*

*or Tel: +44-(0)1342- 810133*

*enquires@pericles.org.uk; elizabeth.carmack@kcl.ac.uk*

## PUPPETRY

### Study year for Puppeteers

*at the Goetheanum, CH-Dornach*

Part-time basic studies for everyone interested in this stage art. Overall director: Monika Lüthi

Out of the anthroposophical image of man and artistic understanding, special stage points of view arise leading towards a deepened understanding, especially of the art of puppetry. With this background, the study year is to give an insight into the various possibilities of puppetry and stimuli for one's own studies; exercises in gymnastics, acting and eurythmy are to serve for the schooling of the body and spatial consciousness; furthermore, a sound basis is to be given in improvisation, in controlling puppets and in their construction. A special emphasis is fairy-tale productions.

The course of study is conceived as a whole, but consists of individual, self-contained courses that can be attended individually. By attending all the courses, the course can be concluded with an individual project.

## PUBLICATIONS

### Annelies Rhebergen, NL-Warnsveld, and her Compositions for Piano

Over the last three years, four volumes of piano music written by me have appeared.

- Cycle of the year "Een ander Besef van Tijd ("A different experience of time")
- Facets
- Elements
- Esperienza Medioevale

The conviction that music can be experienced well, if every note and every interval is able to be heard, played a primary role in composing this music. The individual notes and intervals come towards me. I do not use any tonal system at all. An intuitive process begins, I wait and am open. As soon as the tone-colour is found, the whole composition unfolds itself before me.

A really deep inner feeling is necessary for this, and also the opening of all the senses and inner relaxation.

The music is played in Waldorf Schools, in the Christian Community, for an artistic eurythmy group and for solo-eurythmy, in courses for accompanying those who are dying and in piano lessons.

1<sup>st</sup> – 7<sup>th</sup> May 2005

The Puppeteer

2<sup>nd</sup> – 5<sup>th</sup> June 2005

The essence of puppetry I

7<sup>th</sup> – 10<sup>th</sup> July 2005

The essence of puppetry II

4<sup>th</sup> – 7<sup>th</sup> Aug. 2005

Figure plays – a stage art

1<sup>st</sup>. – 4<sup>th</sup> Sept. 2005

Puppetry for infants I

29<sup>th</sup> Sept. – 2<sup>nd</sup> Oct. 2005

Puppetry for infants II

3<sup>rd</sup> – 6<sup>th</sup> November 2005

Kasper, the comic figure

1<sup>st</sup> – 4<sup>th</sup> Dec. 2005

Coloured transparency puppetry

8<sup>th</sup> – 14<sup>th</sup> Jan. 2006

The marionette – the marionette play

2<sup>nd</sup> – 5<sup>th</sup> Feb. 2006

Rod and stick figure plays I

2<sup>nd</sup> – 5<sup>th</sup> March 2006

Rod and stick figure plays II

2<sup>nd</sup> – 8<sup>th</sup> April 2006

The art of figure plays

Course fee: 950 Sw. Fr. Week course

380 Sw. Fr. Weekend courses

5,900 Sw. Fr. the whole course

Registration by: 31<sup>st</sup> March 2005

*Further information:*

*Goetheanum, Puppenspiel, M. Lüthi*

*Postfach, CH-4143 Dornach 1*

*Tel: +41-(0)61-706-43 49, Fax: +41-(0)61-706 42 51*

*E-mail: puppenspiel@goetheanum.ch*

#### 1. The cycle of the year "Een ander besef van Tijd"

The cycle of the year contains seventeen short pieces with a composition, a trilogy, for a friend who died.

In some Waldorf Schools this music is used in the lower school for eurythmy lessons, at festival celebrations and in piano lessons. Chantal Heijdemans, on her experiences as a eurythmist:

"When I first heard this composition, I was surprised at the diversity of moods which moved me. The 'Michael' composition made a special impression on me, although I noticed that no tone-eurythmic elements came towards me spontaneously, for the artistic interpretation there remained strength and truthfulness of the piece. Colourful soul-gestures showed themselves as a fruitful entrance to interpret this piece."

In Holland the trilogy was played in a Seminar on how to communicate with those who have died. Jan van der Weck on his experience of this Trilogy:

"The trilogy helped us in the seminar towards a deepening. It was played every day at the beginning and at the end and also in between when we experienced a deepening moment."

**15. Michael**      **Annelies Rhebergen**

*Con forza e rigoroso*

## 2. Facets

In this music experiences from my biography are involved. In the first piece ten aspects out of my life changed into music can be heard: Harmony – Destruction – Paralysis – Fixation – Fear and Pain – Character – Enduring – Courage – Forgiveness – Freeing. “Meetings” and “Moods” are made musically audible.

## 3. “Elements”

During a visit in Montalto Ligure, Italy, I composed “The four Elements”. Nature is so open that one can almost take the music out of the air. Fragments of music came towards me: Hardness and beauty of the mountains, the little mountain brooks that flow so lovely, and the heavy autumn rain falling on to the roofs of a medieval village, the wonderful autumn air, as well as a burning mountain, Il Monte Faudo.

## 4. “Esperienza Medioevale”

Here an intensive meditative experience is changed into music.

## Marie Steiner Publishers, Bad Liebenzell

*Otto Ph. Sponsel, DE-Bad Liebenzell*

‘Marie-Steiner Verlag’, founded on 10<sup>th</sup> September 2001, arose out of the work in artistic speech as it is fostered at the Institute for Artistic Speech in Bad Liebenzell-Unterlengenhart.

This publishing house would like to be a forum for publications for therapeutic speech practice. It is for everyone

who is active the the profession, but also wants to serve the further development of artistic speech and the transmission of the art of speech and poetry connected with this beyond anthroposophical circles.

A publishing house bearing the name ‘Marie Steiner’ feels at the same time obliged to strengthen the consciousness for the necessity of a creative speech as prerequisite and aim of a creative thinking and doing. To presents aspects of artistic speech, both written and orally, is the concern of the Marie-Steiner Verlag.

Further publications are in preparation: monographs on sound, specific studies on Rudolf Steiner’s speech exercises, manuals for therapeutic speech practice according to Christa Slezak-Schindler®, memoirs of famous speech artists, guidelines on the art of mantric speaking, and so on.

### *Gedenkblatt für Marie Steiner*

‘Der Marie Steiner Verlag – sein Gründungsimpul‘  
 (‘Memorial for Marie Steiner. The founding impulse of Marie Steiner Publications’)

c. 72-page brochure, c. 12 euros (ISBN 3-9808022-4-8), to appear beginning of April 2004

The significance of Marie Steiners for the whole anthroposophical movement is for the most part underestimated. And yet it was her in particular who anchored the spoken word of the spiritual researcher Dr Rudolf Steiner on the wings of tireless artistic fashioning into our still foreign breathing, etheric spheres. The living spiritual word is not bound to the letter, but is to be looked for in strongly moving forces where the human being learns self-transformation through speech itself.

‘Marie von Sivers [later Frau Dr Steiner] and I’, so writes Rudolf Steiner in his autobiography *The Course of my Life*, ‘soon became close friends. And on the basis of this friendship collaborated in the most various spiritual areas in the widest sense. To foster anthroposophy, together with the art of poetry and recitation, soon became our life’s task. In this spiritual life fostered together could alone be the centre from which anthroposophy [...] was carried into the world.’

More than half a century after Marie Steiner’s death, the impressive picture of her life has developed a strong ray of light which deeply penetrates into the whole culture of speech and of speaking. A mighty speech gesture rises out of the inner sense of the seekers for the forces of the divine logos. The anthroposophical art of artistic speech is rooted in an eternal silence. Its apparent disappearance still seems to cover up a tremendous deepening in its archetypal being. Consequently concentrations in expression change places with deviations, which are transcendences of a story approaching the future.

The founding impulse of the ‘Marie-Steiner Verlag’ is a spiritual impulse. Even a publishing concept has to take on a form, wants to take on an image; it can take on ever new facial expressions and eventually become a living being. The ‘Marie Steiner Verlag’ is a young undertaking, which leaning on seeming-past events dares to go forth into all sorts of new lands, wanting to serve that to which Marie Steiner fully gave her tremendous artistic forces to the word of Rudolf Steiner, to the word of anthroposophy, to the creative Christ-Word.

## Friedrich Benesch

*„Schöpfungswort – Menschensprache – Zukunftswort“*

(‘The word of creation – human speech – the word of the future’)

The loss of and the regaining of the living source of speech  
c. 40–page brochure, c. 9 euros (ISBN 3-9808022-5-6),  
appears early April 2004

Dr Friedrich Benesch developed Rudolf Steiner’s communications on speech and on human speaking out of his priestly and scientific service to the Word. He made the significance of fostering the arts of *eurythmy* and *artistic speech* right into difficult circumstances immediately understandable, laying it on to the hearts of people.

Whoever heard him knows that on the strength of his personality he created a strong bridge for the contents of spiritual science, a secure spiritual bridge that can carry firm steps.

## M I S C E L L A N E O U S

### Gut Strings on String Instruments and the Soul

*Magnus Schlichtig*

Gut strings are very sensitive. They react to the slightest change in the atmosphere, in moisture in the air, in air-pressure and in the temperature. This makes the instrument with gut strings react in such a way that the player (unprepared) within a few moments can hardly recognise it. This can make you feel insecure! Yet in reality through the gut strings, the player grows soul-feelers which transmit perceptions that are seldom noticeable to the average day-consciousness. They can lead the soul to deeper perceptions of the seasons and time of the day, leading it through landscapes shaped by various elements—how in the heights of the mountains the tone unfolds more tenderly, or more dreaming in the valley near the babbling brook, how spring and autumn can be, the salt-content, the dampness of the air and many other things can season the unfolding of the tone in various ways, can be experienced by the listener with an intuitive listening to the sound of a gut-stringed violin.

On the other hand the fine material reacts to the expression of the player, who also finds in himself stones, plants, clouds and thunderstorms and out of this finds intensities of tone.

With this the gut string contributes to the primal experience, to the inner soul-experience of the body.

Through the sensitive material of the string, the vibrations of nature are passed on to the life-feeling and are woven together with the musical vibrations, which means an intensification of the harmony, that is, harmonies which contain discords as do the circle of stars where harmonies and discords alternate, though harmony is the over-riding archetypal principle. Kepler says about this: “A certain picture of the zodiac and of the whole firmament is imprinted by God into the soul of the earth. This is the bond between the heavenly and earthly realms, the reason for the sympathy between heaven and earth, the archetypal pictures of all its movements and accomplishments are implanted into it by God the Creator.”

## Helge Philipp

*Die Strophengestalt der „Zwölf Stimmungen“*

(‘The verse form of Steiner’s ‘The Twelve Moods’)

In this book the attempt is made to raise into consciousness the movement of thought which every thinker goes through unconsciously, normally not noticed, in concerning himself with the ‘Twelve Moods’. The book consists of 12 illustrations, each time accompanied by two pages of text accompanying each verse. The general aspect of the ‘verse form’ is the constant sequence of the planetary influence in all twelve verses of this composition, the individual aspect is the (almost) always different working together of the planets.

60 pp., A4-format, 17 euros / 25 Sw. Fr., plus p & p.

*Order from the author, Bahnhofstr. 10, CH-4542 Luterbach,  
Tel/Fax: +41-(0)32-682 12 28, E-mail:  
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### Celebrate my 75th Birthday?

*The Course of Life’s Development and the Course of the Fixed Stars*

*Michael Schlesinger, DE-Lörrach*

To celebrate your 75<sup>th</sup> birthday as a decisive event in one’s life, e.g., in order once more to gather ‘one’s loved ones’ around one—is not cosmically grounded and is necessarily doomed to land in the cul-de-sac of the ‘personal’... At this point of time, nature has ‘nothing to offer’ and the time of events which could have made him raise the gaze of consciousness has probably passed unnoticed.

This is probably the reason for the wish to celebrate my 75<sup>th</sup> birthday, that the (inner) ‘clash of cymbals’, if this is allowed to be expressed in a picture quantitatively, which occurs around my 72<sup>nd</sup> year, was not noticed. The echo of this omission is expressed in the longing for a ‘mighty’ celebration—at the wrong time. The ‘72 elders’ were pushed away—which is significant for the ‘measure’ of human life is 72 years. Hermann von Baravalle coined the spirited remark, that through its movement the heaven of fixed stars has annulled the course of the sun at the day of the birth of a human being (1°) after 72 years. The fixed stars move forward a minimal amount, 0°00’50 in one *year*, whereas the movement of the sun in one *day* is almost 72 times as quick. If you want to know the average movement of a day in the cycle of the year, you have to divide the 360° of the circle by 365.25. The average daily movement of the sun is then 0°59’08.25».

In order to reach the point of time of the ‘annulling’ of the moment of the dome of fixed stars needs 71 years, 10 months and 11 3/4 days (in a leap year, after the 29<sup>th</sup> Feb., because of the extra day, there are nominally 10 3/4 days). This event does happen. If it is not consciously prepared, then it is difficult to bring the capacity of perception to it.

The way of the (previous) standing in earthly life is now somewhat loosened; it is another stage—the human being

does not stand in the same way in life as before this moment. Speaking pictorially, he sees himself no longer on this side and not yet on the other side of the riverbank; he stands on the bridge. Above him are the stars. They seem to be more benign to him.

This is not to be understood pedantically, for life does not stop! And if somebody achieves to be 90 or 100 years old, or a similar biblical age, then maybe he wants to change himself by taking on such a resigned maturity. Perhaps it is his task to reconcile somewhat this side and yonder.

For our fallen sensory consciousness, the 'fixed stars move along' and need for *that* time in which the earth through the tilted movement of its axis mirrors to us the apparent movements of the sun during the course of one year, what is called the 50 arcs-second (per annum) in the direction of the sun.

The human being takes 18 breaths per minute x 60 = 1080 breaths. In 2 hours (= 1/12 of the circle) there are 2160 breaths x 12 (double hours) = 25,920 breaths in 24 hours. These are expressions of the microcosm, man. Likewise a microcosmic dimension has 25,920 *days*, in which the human being lives in approx. 72 years. The macrocosmic dimension on the other hand has the 'Platonic world year'; one orbit of the dome of fixed stars around (to name one fixed point) '0° Aries point', the exact East point of the time of the Spring Equinox, occurs every 25,920 *years*.

To supplement what has been said, and in order to win a more exact overview, we need here a 'looking back' on how human life proceeds in connection with the planets:

63 years	Spirit-Man	
56 years	Life-Spirit	spiritual development
49 years	Spirit-Self	
42 years	consciousness soul	
	mind-soul	soul-development
	sentient soul	
21 years	maturity of the personaliy – so-called 'birth of the "I"' ('I'-sheath with the sentient soul)	
14 years	around the 14 <sup>th</sup> year – the awaking of the 'soul-body'	
7 years	development of the ether-body – the change of teeth signals the beginning of the qualifying age for school and the beginning of the development towards sexual maturity	
0 years	development of the physical body	

After the birth and development of the bodily human being up to 21 years (in four stages) and the following development of the threefold soul in the same period of time, there joins (only possible step by step) the unfolding of the human spirit. In the first raising of the head of the infant there lives not only the 'power to stand upright', it is also like a gesture of the (listening) streaming out to the angels. 'Child and (guardian-)angel', with which the day-consciousness is hardly concerned.

An aspect of human development which hitherto has been little observed, is the step by step 'overcomign oneself' or, gaining the spheres of the angel. In the same way as the

human being in the generations turns towards the 'older ones' (initially the mother), he also 'knows' about his spiritual 'Father and Mother', without their witness he could not exist.

Within the first 21 years we are dealing with belonging to the Third Hierarchy, which (unnoticed) he earns for his earthly existence. The Angels (in the sphere of the Moon as far as the Earth) have experienced their human stage on ancient Moon – a *long* time before the human being becomes an 'I'-endowed being. The Archangels (in the sphere from Mercury as far as the Earth) had their human stage on ancient Sun, and the Archai (Spirits of Personality, whose sphere stretches from Venus as far as the Earth) were already on ancient Saturn 'I'-endowed beings, there they experienced their human stage. We are dealing with *very many* 'elder brothers', whom the human being 'meets' already in his first phases of development.

In the time of his 'I'-development, he remains (apart from that fact that he is an earthly human being in the physical world) from 21 to 42 in 'the influencing realm' and the sphere of the *sun*. He works in this time on his three soul-members. After 'completing' the development of his consciousness-soul, the time of his development in the realm of the planets the further side of the sun begins. The Mars-sphere 'supports' the fashioning of his Spirit-Self, the sphere of Jupiter (till 56) that of his Life-Spirit. And in the Saturn time – from his 57<sup>th</sup> to the completing 63<sup>rd</sup> year – he adds a further 'little piece' to his future Spirit-Man.

That we are only able to take small steps in such realisations of what is already laid down, is probably also to protect the human being. And we have already seen that even the details, like the 50 arc-second per annum, brings about big results. With the steps that we take, it depends less that we go on our way 'in a big way', more that our stepping is *true*, that is humanly penetrated and taken with inner engagement.

With his birth the human being steps in his outwardly visible form on to the earth – he 'steps forward' (sense of touch/Fishes). If he has, as it were, reached the other end of his body-bound development, then according to his nature it is in a certain sense possible for him to have now a body-free consciousness. Against this there stand all the hindrances which we have created for ourselves, the insufficient or the missing preparation and finally the problem factors of civilisation.

Since Saturn is the planet next to the fixed stars (Steiner), the way to the fixted stars (after 63) is not 'far'. The human being is released from its forces of form towards the end of his 72nd year. *That* birthday which we celebrate is deeply grounded in the human being and the course of his development.

Of the then-ruling mood, let us allow the third weekly verse from the *Anthroposophical Calendar of the Soul* tell us:

Waxing in strength, forgetful of itself  
and mindful of the soil from whence it grew  
the 'I' of Man accosts the Universe:  
'Unfastening my chains  
of private joys and pains  
my true Existence now strikes root in You.'

(Tr. Owen Barfield. *The Year Participated*. RSP. 1985)

### Bibliography

Wherever one looks in Steiner's works we find the things which have found entry into this short 'Birthday Presentation, in a special way'. Here is an attempt at least to note literature of the main points:

– *The Education of the Child* (1907) RSP, London 1965/81.  
 – In Lecture 6 of the *3rd Natural Science Lecture-Course* (GA 323), last 3 pages, the relationship 'breathing and time' in the microcosm and in the macrocosm are briefly described. This description which can be found in other of Steiner's lectures, H. von Baravalle takes up in his *Die Erscheinungen am Sternenhimmel*, with one significant error that related to our article. H.v. B. oversaw that the 360 deg. of the movement of the sun in the year have to be recalculated into the 365.25 days of the year, if one wants to use the days of the year. If one proceeds from 1° sun movement per day, then the circle with its 360° is always meant. That is,

the sun moves in a yearly circle of 360°, but needs for this 365.25 days. It follows that the average sun movement per year is *less than* 1°. H. von Baravalle apparently counts 1° per day x the number of days in the year, and comes to a statement which makes the dome of fixed stars one year faster (in the cited text we read: 71 years. I have allowed myself to correct his apparent oversight).

– *Study of Man*, GA 293. Lecture 4. 25<sup>th</sup> Aug., 1919.  
 – on the themes 'spiritual beings' and 'hierarchies': GA 102, Berlin 1908; GA 110, Düsseldorf, April 1909; GA 121, Kristiana (Oslo) June 1910; GA 136, Helsingfors, April 1912.

Dionysius the Areopagite *The Angelic Hierarchies...* with a comprehensive introduction from the work of Hugo Balls on Byzatanism – if one sees beyond his partly nervous, disjointed attitude to gnosis (Otto-Wilhelm-Barth-Verlag 1955).

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