The background features abstract, layered shapes in shades of blue and yellow. A large, irregular yellow shape is positioned in the center, overlapping a blue shape on the left and another on the right. The overall composition is clean and modern.

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

Easter 2005

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Dear Readers,

Our week in January, “Science in Spirituality – Spirituality in Life”, for young people studying and in training, is just coming to an end. Students from many countries came with open, questioning minds, actively participating in working-groups and conversations. Serious and relaxed, they live with existential questions, placing themselves without preconceptions into the whole situation. This seems to be a generation who know themselves, young people who have taken on a task....

In the just-ended Christmas Conference, the audience in the full auditorium saw for the last time the present production of Steiner’s four ‘Mystery Dramas’. This, the climax and special achievement of the Goetheanum Stage, made a strong final chord. We were most grateful that it was made possible. Schiller’s “The Bride of Messina” has been already performed, and “Maria Stuart” is beginning to be rehearsed. Schiller’s Centenary has arrived with the directors Johannes Peyer and Jobst Langhans. The new leaders of the Stage, Sarah Kane and Torsten Blanke, take up preparatory work conversing with members of the Ensemble, in order to form a smaller permanent Ensemble. For each production the budget has to be made anew. These are new demands consequent on the tightening financial situation.

The Eurythmy Ensemble starts soon the rehearsals of Schütz’s “The Seven Words from the Cross” and works by Sofia Gubaidulina.

As each year, the Eurythmy Trainers from all over the world met once again in practical exchange with regard to the training tasks today. An intensive working conference, with the latest reports, facing tasks for the process of transformation of the trainings showed us that we are progressing with

recognised professional qualifications, and with an intensification of the manner of working with students. This, however, may not yet be visible through an increase of student numbers. A Eurythmy Committee has taken up its work as an organ for assessing the trainings for a financing through the Waldorf-Steiner Schools Fellowship in Germany (the *Bund*). More details and further activities and initiatives through the Section are described in the report in this issue.

Silent eurythmical compositions were a new initiative at the ‘Festival for those who have Died’, in November 2004 at the Goetheanum, and is to be integrated into the Class Conference for Class members at the beginning of July 2005.

The Speech Trainers meetings have intensified with regard to the topical questions. The Section’s working-group for speech formation and acting has begun its regular work of advising. Some participants of the drama colloquium are looking in a working-process at the manner of performing the Mystery Dramas with regard to the various levels of performing movement, and will be invited early this year to an evening devoted to study this question.

This year the musicians met for Section work in Dornach and Stuttgart, and for conferences at the Goetheanum, in Hamburg and in the U.S.A.

In the realm of puppetry, the 70th anniversary of the Puppet Theatre Felicia (Dornach) was celebrated with great success and with many events. From 2005 a study year is offered in block courses.

In this Easter *Newsletter* we would like to include two brochures: Section Information and Section Dates 2005. Please make use of them.

Yours
January 2005



TOPICAL QUESTIONS FORUM

*Die Wüste starrt. In ihrer grauen Blösse
Erscheint sie gross und kraftvoll wie das Böse,
Wo es sich kosmisch wirksam vorbereitet.
[The desert stares. In its grey nakedness
it appears big and strong like Evil,
where it prepares itself to be cosmically effective.]*
Alfred Meebold

Michael Schlesinger, DE-Lörrach

Some time ago I met a small child, a boy, perhaps just five years old. He stopped in front of me, and said accusingly, “You are a very old ‘Ogie!’” I did not let the child go. “Stop, stop, stop! Stay here for a bit. Do you know who you are? You are a very young ‘Oogie!’” The child felt probably a little awkward, looked around uncertainly, and ran off in the direction of his mother, who, from a distance, had watched this little scene with amusement.

In the time since then I read the *Newsletter*, and recently too in a magazine with a pretentious name, that “eurythmy is at an end”. (The tenor was, ‘We must rebuild it—according to our ideas.’) With the statement that a certain thing is at its end, we steer away from ourselves and project *our* problems on to the matter.

How does such a thing come about? If somebody has come to an end of something—perhaps it never was *his* thing—then he projects (assuming some non-presence of consciousness arising out of lack of insight) his/her inner condition on to the matter, and concludes: “*It* is at its end!” He/she possibly missed a training which suited him/her, and his/her professional path, and met in eurythmy something which only for a time could give him/her professional satisfaction.

The statement that something is at its end can also be compared to the Fox of the famous fable who, seeing the shining grapes, says they are sour. Not everything which is so high that we cannot quite reach it is really sour. And espe-

cially not, when we have to lose a lot of sweat before we are able to reach the grapes. What we do not understand we cannot love. And, before love, the gods have placed effort—if we do not make the effort, ‘the world’ remains for us hidden, closed. Eurythmy is as little ‘at its end’ as the little boaster, the little “Ogie”.

Whether or not projection, in the present situation we should be aware that Ahriman’s incarnation casts its shadow before! Amongst the many signs which point towards it, for example, is the disappearance of the sense for poetry. This is noticeable since the middle of the ‘80’s. In Waldorf Schools as well as in its mother movement it did not appear so crass, and is only noticeable slowly with delays.

Under the impression of the shadow which falls on our souls, we have to double our awareness and efforts, or at least increase the strength. The crisis here lies clearly in the human beings who are becoming sickened from the coming events. We have to break through the barriers of being one-sidedly harnessed into the physical-material conditions. Rudolf Steiner gave such a path in a clear and followable way in his last public lectures, given after the First Goetheanum had burnt down: “What did the Goetheanum intend and what does Anthroposophy intend?”, GA 84, lectures of 9 April – 29 September 1923. (We should not dismiss the public character of the lectures, since also *Knowledge of the Higher Worlds ...* and Steiner’s other writings possesses a public character and address the public.)

Some Observations on Eurythmy at the Turn of the Century

Marianne Ruof

[In memory of Marianne Ruof, we reprint an article from *Erziehungskunst*, Heft 6, «Eurythmie», Stuttgart 1975]

Eurythmy, the art of movement, was born at a time in which the readiness for new, deeper artistic impulses was living in many people—if often unconsciously. In the realm of the dance we sense an expectation for a renewal, through which, in his own inner being, the human being can again become one with laws transcending the personal. This is shown in an exemplary way through the accounts of three personalities, whose human and artistic struggles were rooted in the time before and around the turn of the century in very different life-circumstances.

In the “*Memoiren einer Idealistin—Memories of an Idealist*” of Malvida von MEYSENBURG (1816–1903), we meet a personality who felt deep responsibility towards the spiritual striving of her time. Meeting with important personalities from all walks of life, the artistic, social, scientific and religious realms, stimulated in her the question, reaching beyond the present time, for the continuity of human development into the future. A strong soul looks towards a comprehensive renewal of all levels of human life which was to come. In education through ideals and beauty she sees the root of all human progress. The child’s body, the awakening soul, shall receive the noble and the beautiful into its growing, in order later to be able undividedly to realise ideals and

deeds. In the house of Richard Wagner in Bayreuth, she follows with admiration the dance creations of a dancer. Afterwards Malvida von Meysenbug writes on the art of the dance, as follows:

“How this reminded me of thoughts with which I am often concerned and to which shortly before a spiritually-minded friend told me in a loving way her experience with her children, namely the effect of the dance in education! In the same way as the dance has certainly been one of the first expressions of deep inner, sacred religious feelings, so it is natural for the child, and should be applied by understanding educators, to develop an understanding of rhythm, the grace of movement, and ceremonial rhythmical walking, as an expression of reverence in the vicinity of something sublime. It is obvious that we cannot speak here of modern dance, but only of a meaningful moving with light, graceful skipping and jumping as the expression of joy, also in preparation for a noble community in beautifully ordered, slowly and ceremonial-moving round-dances...”

In chapter 8 of Robert HAMERLING’s (1830–89) novel *Aspasia*, we are led into the house of a dancer. After the dancer Theodota has performed the wooing of the three goddesses for the apple of Paris, a conversation occurred amongst those present—Pericles, Socrates, Aspasia and Alcamenes:

“When Theodota had ended, Pericles praised the grace and expressive art with which she had accomplished her task. ‘The task which you all had given to the beautiful Theodota, was not over-difficult’, said Alcamenes; ‘she would have accomplished greater tasks to your greater astonishment. She is able not only to imitate the tenderness of a dove and the wildness of a lion, but if it has to be also the soft flow of the water and the flaming of the fire, or the souging trembling of the tree.’

‘I do not doubt,’ said Pericles, ‘that, like that dancer whom I have seen recently, she also understands how to express even the letters of the alphabet one after the other, through the mimicry of her wonderfully supple, agile body.’

‘And what do you have to say about Theodota?’ asked Alcamenes, touching the shoulder of Socrates, who during the dance had kept his gaze on the dancer, and now stood there as it seemed sunk in deep thought,

‘*I will learn to dance!*’, he replied, seriously. ‘So far I knew only a wisdom of the head and of thoughts. Now I also know that a wisdom of the hands and feet exist.’

The listeners laughed, thinking the contemplator spoke with his usual irony. But Socrates answered:

‘Rhythm is measure, and measure is morality. Such a beautiful rhythm of the body, as Theodota has shown must of necessity fill the whole human being with the meaning and love of beautiful measure. If you have seen this once, you are compelled to despise everything crude, uncouth, raw and clumsy. I envy you, Theodota, for the beautiful rhythm which you possess in your body and soul!’”

Isadora DUNCAN (1878–1927), the great dancer at the beginning of the C20th, is led through special circumstances through her development with instinctive certainty to everything which still remained from what was left of Greek art. It is like a description of a *meeting again*, when she describes her first meeting with Greek plastic art and vase paintings,

and when she travels to Greece in order to re-establish the ancient training of the muses. With concern one accompanies the later decline of her work and the tragic end of her life.

In her memoirs, Isadora Duncan describes how she spent days and nights to find a dance through the divine in the human being, through movements of the body that could be expressed to the highest perfection.

“The ballet schools teach that the centre of movement is in the middle of the back, at the lower end of the spine. From this axis, arms, legs and trunk have to move freely, like a puppet. But this system only produces artificial, purely mechanical movements, which are never able to express the motions of the soul.

“In contrast to this, I looked for the place of inner expression from where the soul experiences can be conveyed to the body and shall give it living illumination. Only several months later, when I had learnt to concentrate, did I find that the vibrations of the music flowed towards me as if from an inner source of light and were reflected in me like an inner vision, a reflex of the soul, giving me the ability to express them in the dance.”

Elsewhere she writes:

“An explanation in words seems initially extremely difficult. But when I stood before my pupils it was always possible to make myself understood to the smallest and poorest of the children. I spoke to them somewhat in the following way: ‘Do try to hear the music with your soul! In listening, do you not feel within a deeper self awakens? This force makes you lift head, arms and legs, and leads you slowly towards the light.’

“Light moves in waves; the musical sound, the force moves in waves. An unceasing wave-movement traverses nature. Each movement of the dance already existed in her (nature). It is initially shown in all the movements of the cosmic bodies, then it lays hold of the life of the animals: fishes, birds, crawling creatures, four-footed beasts move in unconscious reflex-movements of the universe. The same occurs in primitive man. Each free and natural movement submits itself to the wave-laws of the universe. The true dance is the revelation of the earth-energy through the medium of the human body. It is the most wonderful medium that exists.

“What then shall the movement of the body be? That movement which is able in the best way to perceive the pulsing life of the universe and pass it on. What do we have to do in order to lead Terpsichore back to us again? We have to regain the beauty of the human form and its movement, which is the expression of this form. In order to discover the rhythm of the dance, we have to feel the pulsation of the earth. The great composers—Bach, Beethoven and Wagner—have in absolute perfection united in their works the rhythm of the earth with that of the human being. So I let myself be led by the rhythms of these great masters, not because I believe I can express the beauty of their works, but because by giving my body without resistance to their rhythms, I hope to refind the natural cadences of human movements which for centuries have been lost. Documents also exist in which the ideal beauty of movement is preserved and passed on to us in perfected form—Greek sculpture in museum collections. In the thousands and thousands of figures which I have studied on these vessels, I always found a wavy line as the beginning of the movement. Even the position of rest contains the seed of a movement and the force to produce it.

“It is the greatest error of modern dance that it believes it has to discover itself. Whereas it should be satisfied with the fact that it has already found. Man cannot invent (*erfinden*). He can only discover (*finden*).” (Tr. from the German)

The demand and longing, which live in the above quotation, lead towards the aim to free the creative forces which are active in the human being, so that, with full feeling and experience, they can go beyond the personal element into a “higher” order. Longings, thoughts and personal talent in individual realms is no longer enough today to fulfil these generally valid demands. Even the looking-back to the weak remnants of the early mystery wisdom, as we meet them in the still-remaining pieces of Greek art, does not help the human being with presence of mind to cross the threshold into the realm out of which it is possible to allow the spiritual to flash up within the personal. The course of Isadora Duncan’s work and life shows this in tragic clarity.

Still in her lifetime, created out of new sources, the movement art of eurythmy was born. If one follows the course of the first instructions by Rudolf Steiner, reported by Lory Maier-Smits,* one soon notices that this is not about building up a system of movement which one can then “apply”. Nor is it that a world-view is placed before the pupil. The exercises of movement which are given rather lead the pupil into perceiving and experiencing certain laws of his/her own gestalt. He/she also experiences something of the relationship of the movement coming out of his gestalt to the surrounding world, at the same time spatially and of the soul. All the preparatory exercises described lead one to understand and feel the outer gestalt as a “House of Speech”, of the Word. All the exercises bring into an awake experience what lies potentially in the human being as the sleeping gesture of speech—the consonantal gestures as expression of the outer elemental world, the gestures of the vowels as expression of the inner human world. The richness of creating with them followed. To the reader of these indications, the laws of “moved speech” is revealed through this course of exercises, the sensory-supersensory forces of human nature and their connection with the universe. You follow the dawn of an art of movement, which with presence of mind can be creatively developed further into the future.

* Contained in: Rudolf Steiner. *Eurythmy: Its Birth and Development* [GA 277a]. Weobley 2004.

A basis for a conversation in educational eurythmy

during the Conference for Eurythmy Trainers, Dornach Jan. 2005, on improving the capacities of a Eurythmy Teacher:

In what follows you will find letters from pupils of Class 12 in a Steiner-Waldorf School. I asked the pupils to formulate what a teacher needs in order to succeed in their school. In the conversation that took place beforehand, I informed them of the meeting of those training eurythmists and we tried to find initial aspects that could be formulated into a letter. The young people were interested in this work and gave me their letters. Have joy in reading them!

Martina Christmann

Dear Trainers

We were asked what important capacities we thought a eurythmy teacher should possess.

Now, a eurythmy teacher should, I think, be competent in his subject and be able to answer questions, have fun teaching, be creative and be able full of joy to teach eurythmy. It depends what age of children he teaches. Smaller children do not understand eurythmy as such, but much rather as a lesson in which you move. There should be a lot of work with music and it should be fun so that enjoyment for eurythmy can be discovered early. With young people it is difficult to awaken enthusiasm for eurythmy and to keep it. For between about 14 and 18 the questions arise what it is about, what it is for and why should we do it. The teacher must be able to answer these questions, so that he and his subject can be taken seriously. He mustn't lose contact to 'normal life' and must stand on the ground.

I wish you lots of luck and fun in your work,

Best wishes Linda

Dear Trainers

After our many years of eurythmy lessons I arrive at some conclusions about a eurythmy teacher. A eurythmy teacher should be able to convey to the pupils joy in his teaching, because at a certain age the pupil interest in eurythmy recedes. He should integrate into his lessons a lot of patience, humour and tactful feeling, so that they understand what they are doing and trust themselves to join in. A eurythmy teacher who sits at the piano and only gives directions is much less sympathetic than someone who works with the pupils on a theme. The teacher should not be too elevated especially for the older pupils, but be close to reality. In this way the lesson is to be formed partly very rich in changes, in order to retain the joyful activity of the pupils. Especially in the upper school it is recommendable that some background to eurythmy is explained, so that one knows what one is doing in the exercises, which are often repeated; knows why we do them. This counteracts loss of interest, because one understands. In this way the teacher can bring to the pupils the understanding for what they have practiced for years.

I wish you a successful and eurythmically full time; perhaps my conclusions could be of some further help.

Best wishes, Lisa

Dear Trainers

I can only write something about eurythmy from Class 8, since I did not attend a Waldorf School before this, and didn't experience eurythmy lessons. I think that it is important, to teach the small, young pupils with a lot of patience and joy. I find it very important that a eurythmy teacher also speaks sometimes about eurythmy to the higher classes, for what good is it for me to do 'threefold walking' without knowing what it is good for? So it is important for the teacher to identify himself with eurythmy and works on the background with the pupils.

Best wishes, Mirjam

Dear Trainers

From a eurythmy teacher we wish of course especially joy in eurythmy, but also that he can transmit his own enthusiasm to the pupils, who themselves are perhaps not yet open

fully to eurythmy. At the same time, a teacher must have a clear aim and yet be open for many creative paths in eurythmy. The teacher should not raise himself above normal life, so that the pupils can relate to him. It should be possible to follow what he does.

Kind regards from Eva, Nora Marie and Jelena

Dear Trainers

A eurythmy teacher should be able completely to identify with his subject, he should be able to convey that eurythmy is such good fun. But he should not work without pressure, for that would clearly make the teaching situation more difficult. The eurythmist should identify with his subject so that later he can also motivate interested pupils. The teacher should be creative so that the eurythmical forms and gestures can be varied and the pupils can master them. And a certain down-to-earth quality is important, for when teachers act strangely no pupil can take them seriously.

Best wishes, Beate and Janina

Dear Trainers

A eurythmy teacher should transmit to his pupils a certain enthusiasm for his theme and under pressure be able to do without it. It would be good to communicate the meaning of eurythmy.

Greetings from Julian

Dear Trainers

How should a eurythmy teacher be, we were asked, what competencies should he convey mentally, that is, humanly, as well as his abilities?

A eurythmy teacher must be fully and completely convinced in what he does; only when the pupils notice the enthusiasm and the engagement of the teacher can they too develop enthusiasm. But please, with all the enthusiasm a eurythmy teacher should not appear remote. How should normal 15 – 18 year old pupils take seriously a teacher who already with threefold walking, wafts through the room dressed in bright, natural colours? In the first classes the pupils simply imitate. They shouldn't get heavy, if a few pupils in the upper classes don't want to do eurythmy. Sometimes this work with oneself is simply not pleasant, and the teacher has tactfully to respect that. Try then to teach eurythmy rather in an artistic manner with stage-work. In any case a teacher should be very flexible in what he does with the pupils. It is always very nice to vary music and rods. Show that you stand behind what you are doing, but don't forget that eurythmy is not such a fulfillment for everyone.

With best wishes, Freja

From Martin and Malte

A eurythmy teacher should:

- be able to enthuse all age groups for eurythmy
- not be too eurythmically remote
- be prepared to give an good answer to the question "what is eurythmy good for?"
- have an open (trustworthy) relationship to his pupils, like other subject teachers
- be creative
- exercise a lot of patience with those who are not so interested in eurythmy

A eurythmy teacher should be able to take pleasure in eurythmy and be well able to transmit this joy.

What changes in the constitution do Students in the Eurythmy Training experience?

Evaluation of the questionnaire for eurythmy students

Arnold Pröll, at the request of the mandate group eurythmy therapy in the Section, in collaboration with Dr Wilburg Keller-Roth

In the new year 2004 in the eurythmy trainings in The Hague, Witten, Stuttgart and Dornach an investigation was carried out, to look at the bodily constitution of the students but especially the changes which are possibly connected with the study of eurythmy.

The questionnaire was written and anonymously distributed. The questions concerning bodily, *e.g.*, sleeping problems, illnesses, circulation, digestion, pain in head, muscles, back and joints could be answered with "never / seldom / often"; answers to the questions concerning changes could be freely composed.

Starting points

Of the 130 students of these 4 trainings 48 questionnaires were returned (37%). 40 students are women, 8 men (83% to 17%). The average age when they began studying was 26.3 years (women 25.9 years, male 28.5 years). 39% attended a Steiner-Waldorf School (37% w, 50% m). 69% study in the first & second year, 31 % in the 3rd or 4th year. 67% are under, 33% over 30 years old.

Questions for the bodily well-being (in %):

seldom or never ill	84
sleeping problems	19
tiredness	33 (w. 40)
cold hands or feet	33 (w. 40)
problems with circulation	10
headaches	10
back pains	6
pains in the joints	6
muscle pains	8

Noticeable changes since the beginning of the eurythmy training (in %):

awareness of space	31
sense of time	41
recollection and memory	58
- became better (1st/2nd years)	24
- became worse (3rd/4th yrs)	14
- the way of memory changed	18
temperament	64
(has become stronger, and/or has changed)	
consciousness	75
- became more awake, brighter	55
- different	18
- duller	2
sleep and dreams	58
- more intensive dreams	31
- changed dreams	27

Difficulty of evaluation

Some questions were not answered, some with yes or no and some in detail. The given percentage relate to the overall number of the received questionnaires. The questions on recollection, memory, dreams, etc., can only be answered on many levels demanding trust and an intimate space and the purely statistical evaluation has little value.

Furthermore, 48 participants is a very small number, yet some tendencies can be read.

Evaluation

With the bodily condition, it is noticeable that more than 4/5 of the participants experience that they are seldom or never ill, although at the same time they report of a strengthened experience of their own presence.

Astonishingly little is reported on problems of muscles, joints, and the circulation, which would seem to be expected from a training in movement. Cold hands and feet is noticeable and the phenomenon of tiredness, only appeared with the female students.

The most noted changes concern recollection and memory, the temperament, the state of consciousness and dreams.

These are all areas borne by the etheric body and an indication how astonishingly quickly through eurythmy the connection between the physical and etheric body can be influenced.

With the question of the memory, it appears that the students who notice an improvement in the memory are as a rule in the first two years of the training, whereas a decline in the memory is reported predominantly only from the students of the third and fourth years. Several also report of a decline which is followed by an improvement and a change.

Throughout a strengthening of the temperaments is experienced, or a change, or a harmonising.

39 % of the participants report that as a child or otherwise in later life, they had or have supersensory experiences. Over half of them have also supersensory perception with eurythmy.

About a fifth were disturbed by the perceived changes and had consulted friends, doctors or therapists.

One female participant points out that an anonymous, statistic assessed questionnaire of such intimate matters is not appropriate and has suggested to carry out a kind of personal questioning.

This is to be an initial report on this questionnaire. Already now certain symptoms are becoming clear. The questionnaire will continue in May 2005 and worked on further. We hope that more students will take part. A further task will be, to compare the changes with the students of eurythmy with the changes of the physical and etheric bodies which a spirital training produces and which Steiner discusses in the lectures in The Hague (GA 145). We hope, at a later date to be able to continue the investigation with structured personal interviews.

Warm thanks to all the students in The Hague, Dornach, Stuttgart and Witten, who have so far collaborated, and for their trusting participation!

Some thoughts on eurythmy today, with a 'thank-you' to Virginia Sease and Sergej Prokofieff

Cara Groot, CH-Dornach

Standing still is recognised as a step backwards, in the realm of art, too, and so the search for new impulses in the field of eurythmy is surely justified. It is hoped that new ways will be discovered, which will give to eurythmy again increased inner strength and outer brilliance, and so once again be able to lead to a more convincing effect in the outer world. Much is attempted and tried out. Many [of Steiner's] exercises which begin with "I am searching...", and "We are searching..." shows that active searching is a task, which is laid especially on the heart of the eurythmist.

One has today nevertheless to ask where some of the experimenting is leading. Of course we should be interested in new tendencies and achievements which are produced by the cultural life of the present day in various areas, and there are some things one can admire. Eurythmy, however, has its own laws and will not be mixed and certainly not be improved with elements out of areas foreign to its nature. When such things do occur, quite questionable compromises come about which have no longer to do with visible speech and visible singing.

Trust in the forces of renewal inherent in the being of eurythmy itself is dwindling, which also shows the confusion which could arise in the search for new inspiring inner points of departure. All the more worthy of thanks in this-connection is to be able to recognise two valuable sources of help for us: Firstly, the brilliant article "The 'New Age' Movement, Energy Centres and Eurythmy" by Sergej Prokofieff, which is so grounded it leaves nothing to be desired (*Newsletter*, Michaelmas 2004. Pp. 27-31). And secondly, the text- and discussion on the theme "Rudolf Steiner's teaching on the development and work of the lotus-flowers", which likewise also brought a very clarifying and ordering bases, thanks to an initiative of Dr Virginia Sease, took place between Michaelmas and Christmas 2004 at the Goetheanum.*

At this point, I—surely also in the name of many other colleagues—would like warmly to thank the two personalities named above, for their active support for the cause of eurythmy!

As a senior citizen, who was allowed for 60 years to experience the development of eurythmy, I may be allowed to add a personal word.

I note with joy that the first exercises which Lory Maier-Smits received from Rudolf Steiner, like: writing with the feet, walking alliteration, jumping into the various positions of "I think speech", I A O, *etc.*, are today here and there taken up again. If these exercises, as the basic exercises in general, were to be practised so intensively that they so to speak "become flesh and blood", we could hope that thereby more ground would be created and that the art of eurythmy could be 'earthed'.

We should trust ourselves to stand convinced again in the world with eurythmy as *we ourselves*. Then we shall be able really to cut a figure and be distinguished from all the rest. We should not forget that eurythmy, despite being over 90 years old, compared to the other, more mature arts, still

stands there in children's shoes. We can but hope, and make our contribution as much as possible, that the spiritual essence of eurythmy, which spiritually can never die, will in future be able fully to develop, also in our world, which needs it so urgently, despite the hindrances which repeatedly stand in the way.

* Below are listed some basic texts by Rudolf Steiner:

- Letter to Wilhelm Hübbe-Schleiden of 16th Aug., 1902, *Briefe II*, Dornach 1953
- *Aufsätze 1917-1918*, Die Chymische Hochzeit des Christian Rosenkreutz Anno 1459. GA 35 [concerning light and love].
- *The Portal of Initiation*, Scene 7, "Des Lichtes webend Wesen..." [concerning light and love].
- Meditation 1906: "In den reinen Strahlen des Lichtes..." GA 245. P. 35.
- Notebook entry from 1906, *Beiträge zur Rudolf Steiner Gesamtausgabe*, Nr. 51/52, Michaeli 1975.
- GA 262. P. 7 [concerning evolution and involution].
- Beiträge Nr. 67/68, Michaelmas 1979.
- Lecture of 9th July, 1906. GA 94.
- Lecture of 17th March 1908, GA 98.
- Lecture of 17th Sept, 1909. GA 114 [The Eightfold Path].
- Lecture of 6th June, 1906. GA 94 [The Eightfold Path].
- Lecture of 2nd Sept., 1906. GA 95 [Lotus-flowers].
- Lecture of 29th March, 1910. GA 119.
- Lecture notes of 28th October, 1904, *Sonderveröffentlichung der Nachlassverwaltung*
- "Anweisungen für eine esoterische Schulung". GA 245.
- Lecture of 12th March, 1918. GA 181.
- Lecture of 26th August, 1913. GA 147.
- Lecture of 2nd May, 1923. GA 224.
- Lecture of 12th January, 1924. GA 233a.
- *Knowledge of the Higher Worlds: How is it obtained?*, especially 'Some effects of initiation', GA 10.

ARTICLES

A Statement for Orientation:

What initiatives to improve the situation in the professional fields in eurythmy are undertaken by the Section?

Werner Barfod, Autumn 2004

Introduction—present-day cultural tendencies and their consequences

The cultural tendencies are sufficiently known. The uncertainty in civilisation, in professional expectation, in life-style and the needs for security make *students* wait till the last minute to decide on their profession. The financial possibilities of a non-state funded training are existentially threatened. The expectation of students on such a training have changed. Although spiritual-substantial experiences and expectations exist in the younger generation, they are often covered by pragmatic demands about the length of the training, its aim and the chance to earn a reasonable living, and the obvious professional qualification and status. These justified demands could not yet be fully met by the development and restructuring of the eurythmy trainings.

The changes of the student generation right into the bodily constitution demand a different way of working in the training than the one hitherto, which comes strongly out of the tradition, often working strongly out of imitation, and where ability is achieved through unceasing practice. A path has to take its place able to deal independently with the artistic methods, to experience the basic elements through a deepening experience of the study-of-man out of which an intentional practice can be carried out. More in detail on this below, under the theme 'Restructuring the Training'.

The Situation of Stage Eurythmy

The *Eurythmy Stage Groups* show a similar picture. The larger professional Eurythmy Stage Groups in an increasing measure have been reduced at the turn of the millennium. After a short wave of many smaller Ensembles, most of them also disappeared. Only some, which are still financially supported, work on in a modest way. The two larger—still financed—Ensembles joined for a large Symphony project, which meets a great demand and also requests. Symphonically-moved larger groups work as a refreshing, freeing and enlivening influence on the audience, allowing the human begin to dive into an inner musical soul-world, where he can experience himself on a higher level.

Something equivalent in size were the 17 complete performances of Goethe's *Faust*. Both initiatives offered opportunities for young eurythmists to work into a rich artistic field. Yet this is subject to a time limit; after this most of them—excepting the core-groups—are left to their own resources once again.

Through various experiments in the process of performing less classical eurythmical productions, the audience is often unsure about eurythmy. Eurythmists are often at sea in the changed times. Here too we need courageous impulses for a deepening of eurythmy as a stage-art out of Rudolf Steiner's impulse for art.

Stage eurythmist as a profession demands stage training

The trainings nowadays gives the basis for eurythmy and establishes the ability to be able to deal with the elements of eurythmy in adult courses. Some trainings offer integrated or extra trainings for eurythmy teachers. The Eurythmy Therapy Training takes place as an extra training lasting one and a half years. For stage eurythmy there were attempts in the past year to offer a 1-year training. This could not be continued.

At present there is no stage training for the up-and-coming generation. We need one or two places where *stage ensembles that are fully artistically active*, that can also take in young people and train them. Besides the Goetheanum, some possibilities could be recommend (e.g. Stuttgart, Hamburg, Oslo, The Hague), but here too this is not realisable without extra effort.

Various models for further eurythmy stage training are planned at the Goetheanum for Autumn 2005, and looked at for their practical application:

Model 1

A part-time study year for young eurythmists after the basic training at the Goetheanum Stage, with a stage eurythmist as mentor. Rehearsing an upper school programme for Steiner-Waldorf Schools with a tour at the end of the year. Autonomously prepared demonstrations for pupils and interested audience with a one-hour programme is the idea.

Model 2

At present research work is being carried out on the various qualities of movement for the elemental beings—the soul and spiritual levels—which then will be eurythmically applied for the relevant scenes of the spiritual worlds in Steiner's Mystery Dramas for the new productions 2005–2010. For this young eurythmists are invited who can work further and research the relevant scenes, working them out under some professional guidance. This is a thematically concrete task with an aim, but has to be financed.

Model 3

After the basic training, in connection with the stage, understudying for talented young eurythmists as a training and further training. The chance should be given for young eurythmists to become autonomous, themselves active and to join wherever possible and to receive help.

Models 1 and 3 can only be followed consecutively, not at the same time. Model 2 has an independent project-character, which has to be fulfilled. Models 1 and 3 demand at least one fully financed teacher in order to achieve the support for the work and co-ordination of the whole thing. The financial means has still to be found.

It should also be possible to offer *master courses* with certain themes. This has so far only be possible during some professional conferences, yet it absolutely belongs to the aims.

Core tasks of the Section for the Stage Art

A series of returning patterns of events at various places and at the Goetheanum has been carried through for some years: *For example*

1. Research on the artistic methods of eurhythm

Deepening and extending the artistic methods are worked on and are passed on to eurhythmists in many courses and made fruitful for the practical artistic work.

2. *Eurhythmy Meetings*

In order mutually to perceive the smaller stage groups working out of anthroposophy with their concern arising out of the present time, two Ensembles are invited twice a year during a weekend, that they can present themselves, discuss, perceive what each are doing and mutually give impulses. To this event interested persons are invited. This is a form to accompany the development of eurhythm in the work and to find a common language.

3. *Work on aesthetics*

Collaboration takes place on the questions today of the study of man and aesthetics between different Sections (Natural Science Section, Humanities Section, Section for the Performing Arts) with working conferences and written documentation.

4. *Working conferences*

During recent years there were, and in coming years will be *Conferences* on eurhythm, to include the Steiner-Waldorf Schools and their circles; it is planned to include the parents, teachers, artists, students, children of all the grades/classes. A series of initiatives for eurhythmical meetings of upper-school pupils, eurhythm students, and eurhythmists at various venues.

The group within the Section responsible for the Eurhythm Trainings

The *Section advisory and responsible group* is the Initiative Group for all the Eurhythm Trainings included in the Section and the *Eurhythm Schools Conference Fellowship*. All the initiatives to do with eurhythm trainings world-wide are here discussed and advised. This Advisory Group works in five to six annual meetings on the development of the trainings. At present the reforming process of the trainings on the basis of the published professional picture for the eurhythm teacher is the focus. The way of working is developing in the direction of delegations.

The area of activity of the group responsible

The starting point is the *picture of the training*, as they should become within the next 5 years. A few motives can be described:

- The autonomous dealing with the artistic methods of the study of man, grasped as expression of the supersensible members of the complete human being in eurhythm, has to become the basis in the trainings;
- the artistic mastery of the instrument for eurhythm demands a new way of working;
- the ability to adjust what has been learned to various professional situations is expected today
- a professional qualification as a bridge to general culture will soon become a condition also for eurhythm.
- So we need to attain a state-recognised professional qualification at the level of Bachelors (BA) and Masters (MA). At present this *process of transformation process* is worked

internationally in the trainings. Some trainings have integrated the Eurhythm Teacher Training into the 4-year basic training (Oslo, The Hague, Cape Town, Järna). The Kunsthochschule, Alfter, works with state-recognised Diplomas.

Many individual questions have to be consciously taken up by the trainers and be described, so that criteria and ways of working, tasks and aims can be realised.

Developments of the collaboration of the responsible group

At present a *collaboration with the Bund der Waldorfschulen in Deutschland* (Steiner-Waldorf Schools Fellowship in Germany), the eurhythm trainings, the Section and the advisory group takes place. The aim is to improve the trainings with regard to the eurhythm teachers of the future. Main points and criteria are described which arise out of the professional field of the eurhythm teacher, and amongst other things forms the basis for a judgement of the corresponding financing through the Bund (Fellowship).

A *Eurhythm Council* of representatives of the Section, the Trainings and the School movement will be the discussion partners for the trainings in Germany, after the financing of the Eurhythm Trainings in Germany was decided in October 2004.

The common tasks for all Eurhythm Trainings are discussed and decided in *two annual Conferences of the International Council of Eurhythm Trainings of the Section*.

As an initiative for the further development of the trainings two further training weekends per annum are offered. A one-year *Training for young trainers* carried out in two training centres began in Autumn 2004 as a pioneer year.

Two Mandates groups of the Section take pains to improve the two bridging points between the basic training and the professional training on the one hand, and after the professional qualification for the person beginning in the profession on the other hand:

- the eurhythmical and educational mandate group
- the eurhythm therapy mandate group

Outlook

In this process of development in overall quality and structure has to do with the raising the niveau of artistic eurhythm in a contemporary form. It has to be seen how far in the course of the process beyond *the collaboration of the Eurhythm Trainings with the anthroposophical Seminars* also can take place a further *co-operation between the Eurhythm Trainings*. It is absolutely possible that a *differentiated professional qualification* of the individual trainings comes about, *e.g.*, the eurhythm teacher, the eurhythm therapist, the stage eurhythmist, the teacher of adult classes eurhythmist in social life and the work-place. Through such a picture of future co-operation professional accents with corresponding qualifications are possible with a smaller number of trainings. In Germany this process with the Steiner-Waldorf Schools Fellowship will possibly also lead to a reduction of the number of trainings, with hopefully raised professional qualifications.

The strategic plan 2001–05, in which the essential steps in the work are listed, is the leading-thread for all those involved (written, Nov. 2004).

Speech and Drama

The process for artistic speech and acting is of another kind: a regular collaboration of the trainings with similar questions as for eurythmy takes place in the German-speaking countries:

- For drama at the Goetheanum the prerequisites for a new beginning are being found. From January 2005 a new leadership of the actors will work with a new, smaller Ensemble.
- A working group of the Section, for artistic speech and acting meets regularly to discuss the acute questions on the subject and the profession.
- Furthermore, a drama group meets on questions of acting and the tasks which present themselves on the way of performing Mystery Drama today.

An assessment of the present situation of Educational Eurythmy in the German Waldorf Schools.

A report out of the collaboration of the eurythmical and educational mandate group of both Sections with the Bund der Waldorfschulen (Steiner-Waldorf Schools Fellowship in Germany)

Karin Unterborn, Christof Wiechert

The Practice of Teaching

An unpublished text by Karl König on 'Joy and Smiling'¹ begins: *Joy is one of the basic colours of our soul and is maintained, raised and lowered by the sense of movement. The sense of our own movement is the mother of joy. Joy is not an expression for an aim finally reached, but for the freeing from a bondage hitherto carried or endured. In joy is fulfilled, not a 'to have' but a 'to be'. If a wish is granted me, then I am happy, and this feeling is close to but not the same as joy. I can experience joy without there being something fulfilled, because joy is a kind of freeing, a releasing.*

Here we meet an unexpected linking of a soul-activity with the sense of movement, or one's own movement. It is not difficult to understand this as a motto for eurythmy in education. For the task of eurythmy as a teaching instrument is precisely this, to expression the soul in movement—to express it (in the words of Karl König) in order to produce joy.

There is the subtle difference between the joy of 'having' or of 'being'. Let's say, in the grammar lesson in a Fourth or Fifth Class/Grade we achieve an important step; the pupils have understood something and are able to do something, then joy arises. We are able to do something, our being has been enriched. Every practising educator knows such moments of educational happiness. Here, too, movement plays a role, but it has been internalised into a movement of thought. Experienced teachers know how they can aim towards such moments—by practising intensively a movement of thought in such a way that it is raised into a free faculty available for the imagination.

The process is similar in educational eurythmy though more comprehensive. Eurythmists do not only have to internalise this movement of thought, they need their whole strength of soul in order, through the word *and* through their way they form movement, to express this and to communi-

cate it. The teacher moves and through this becomes the expression of the activity of his soul and spirit. We shall try to look at this in more detail.

When he presents the spirit and soul as a streaming in the human being, Rudolf Steiner speaks of a cosmic process.² This streams through the human being and through the child in such a way that, from the digestive system, the physical element is sent into the limbs. But the limbs themselves are of a spiritual nature. Thanks to this fact, the limbs oppose the building up of matter in the body; by consuming the materialisation they create the balance between spirit and body. Consequently, in bodily activity we are spiritual and in intellectual activity we are engaged with the physical element. In eurythmy, however (different, for example, from gym), this *double activity* arises out of the *middle*, out of the soul-element. The teacher of eurythmy, then, works at the same time out of three realms.

Yet another activity is involved. Because the eurythmist with his pupils finds himself mostly in a large, empty room, he also has to be an organiser of what goes on. Quite simply, he has to find the right words in order to bring about what he inwardly imagines. It is like a musician who plays and composes at the same time.

This in fact applies to all lessons. But in lessons appealing more to the head, or where the physical activity is limited (for example, in painting), then for this fully human activity possibilities to get round it exist which do not immediately disturb the whole lesson. The eurythmy lesson, however, cannot be arranged like this. It either works or it does not.

In this factual world, the basis for the right decision certainly rests on the fact that the eurythmy teacher is required to do less number of lessons than other activities in education. It is a recognised fact that with the pupils' body-and-soul condition, eurythmy today is more in demand than previously, but can also be more difficult than before. This fact leads to the conclusion that Steiner-Waldorf Schools are increasingly on demand as a *necessity* today.

The situation of Eurythmy in Schools

The training council of Steiner-Waldorf Schools Fellowship in Germany, in collaboration with the Education and Eurythmy Mandate Group, in 2003 made a statistical survey of nearly all the schools in Germany. This was carried out between November 2002 and the end of the school year 2003. Some results of the survey are presented here. It includes neither kindergartens nor therapeutic eurythmy, and also says nothing about the quality of eurythmy at the venues.

The situation shows for the *present* quite a positive picture. No school in Germany is without eurythmy lessons (which is not the case in all countries where Steiner-Waldorf Schools exist). Depending on the size of the school, one to seven colleagues are employed. In most schools there are experienced colleagues (5 years or more in teaching), who can offer help and advice to new colleagues. The situation is not quite so positive in the new German provinces [former East Germany]. Nearly everywhere it could be established how the collegium of teachers are conscious of the value of eurythmy for educational quality, even when they are not always able to support this subject intentionally or practically in ways they might wish.

In all the schools together there are 2313 classes. Of these 105 have no eurythmy (4.5%). There are many reasons. It is worth noting that through outer pressures some colleagues find they are compelled to cancel eurythmy lessons in Class/Grade 12 (preparations for 'O' levels, GCSE, 'A' levels are mentioned), or to reduce them (voluntary). All together 22 Class 12's are affected. To continue with eurythmy in Class 12 has a special meaning for a school community and for the eurythmy teaching of all the classes, for the end-of-year performance of a Class 12 can be a specially festive event—on the one side for the young people themselves, who experience a much more significant engagement with eurythmy, and on the other side with a successful performance a positive impact goes through the classes below. It does happen that in a school there are 'extra hours' of eurythmy which do not amount to a salaried post, or simply an (extra) eurythmist is not available.

The awareness of the significance of eurythmy lessons is shown in the *status of the post*, for it means an extra (financial) effort for the school (not to mention the musical accompaniment for eurythmy). Here too quite a positive picture emerges. The full-time posts throughout the country gives on average 18.5 lessons a week. A great achievement for the schools!

The province of Nordrhein Westfalen is exempt from this average. Here the re-financing of the teaching posts on the basis of lessons takes place, which leads to large financial difficulties. This again affects the size of the post of eurythmy teacher. In this province there are schools which are still able to limit the post to 18 or 20 lessons. But there are also situations where the post consists of 25 or 27.5 weekly lessons. So it is not surprising that of the 105 classes *without* eurythmy 46 are in this province (44%). The fact is that none of the colleagues give more than 21 eurythmy lessons. Noticeably, many colleagues are not fully employed, or they fill up their post with other tasks (class supervision, and so on), which in other schools might belong to the activities besides the lessons. The picture that arises is most varied.

A shadow is cast from the fact that many beginners in the profession in eurythmy see they are unable to continue after a year. Between 1995 and 2000 25-27% of new teachers were not able to continue their work for whatever reason. Those beginners with an educational training, the picture is more favourable.

At the beginning we attempted to sketch the special conditions which confront the eurythmist in school. Besides the professional qualification, he is to a high degree dependent on an environment that will support his (new) activity. A beginner in this profession can be lonely; a beginner in eurythmy more so. Even if this fact is not necessarily new, the responsibility the teachers have for the new colleague becomes evident. How is he included? how is he supported? As a beginner in his profession, can he still learn what he could not learn in his training, that is, the concrete dealing with pupils? Is it accessed? Is he accompanied through the initial pains and joys? Some things have been initiated. Collegial accompaniment and beginners posts do exist, lessons are visited within the school and between schools. And there are colleagues who feel responsible for the success of the work of the new teacher. Despite all this, the question for the professional qualification arises, and with it the question of the *future* of eurythmy in Steiner-Waldorf Schools.

Situation of the Eurythmy Training

In 1987, 470 students studied in the German eurythmy schools. In 2004 there were 142 full-time students. Many training centres are living close to subsistence level.

As these facts and their significance was grasped, a group was formed analogous to the Training Advisory Committee of the Fellowship. After initial difficulties were overcome, this Advisory Committee—Werner Barfod (Section Leader, Dornach), Hartwig Schiller (Steiner/Waldorf Schools Fellowship), Sabine Brüggemann (eurythmist in Berlin), Karin Unterborn (trainings advisor) and Marcel Sorge (financial advisor to the eurythmy schools)—could start its work and visit eurythmy schools. The visits took place in autumn and winter 2001.

After the Advisory Committee had visited the *eight* training centres (Alfter, Berlin, Hamburg, Hannover, Munich, Stuttgart, and Witten) and had established a basic picture of the situation on the ground, a report was made.³ Out of this, conclusions and recommendations arose, which we would like to repeat here:

If eurythmy and eurythmy lessons are to continue to exist—in view of the educational and therapeutic needs of eurythmy—then preventive measures to save the eurythmy trainings are necessary. Possible initiatives could arise from the following suggestions:

To create awareness for the essence and task of eurythmy.

To improve the training situation of eurythmists (e.g., in collaborations with other training centres/ teacher trainings

To improve the contact between Steiner-Waldorf Schools and Eurythmy Schools

To anchor eurythmy better in schools.

Possibilities were mentioned [in the report] which could then make this practicable. Workshops with upper school pupils were discussed, conferences with pupils with and towards eurythmy, projects with the eurythmy schools, eurythmy performances at the school, and similar things.

Many of these things will indeed lead to an enlivening. Much is already practised. Here one meets to be worked further: *Eurythmy is better than its reputation.*

All this will not bear fruit unless the *future* of the situation of the trainings is not cleared up. In the report there is one postscript: *The financial support through the Steiner-Waldorf Schools is more necessary than ever. In the near future, this support should above all be achieved to strengthen the situation of the trainings and to acknowledge the initiatives (...).*

(First appeared in *Erziehungskunst*, Stuttgart, Michaelmas 2004)

1. According to a written report by a co-worker with Karl König. Reported by Marianne Gorge (GB). Tr. from the German.
2. Rudolf Steiner. *Study of Man*. GA 293. Lecture 13. Stuttgart 4th September, 1919.
3. October 2002, W. Barfod, S. Brüggemann, H. Schiller, M. Sorge, K. Unterborn.

Eurythmy as a Visible Speech

Thomas Göbel, DE-Öschelbronn

Speech alone makes us human, for through speech we reveal our being to the world. Only through this can our inner being be perceived by other people. Speech shows itself as the mediator between the spirit and soul of persons. This soul and spirit, however, is the human essence which, through speech, is experienced in the sensory world by other people as our most inner being. Speech is the universal means for understanding between people. The human being incarnated in the body stands before other people only through the experience of objects and of the senses in which he is fully conscious—*i.e.*, in space and time. In this he often hides his being, even so far that conventional human existence is taken *as* his being. The wish to reveal itself comes only if the awareness has been developed that speech is what communicates between the beings of people and their appearance as ‘objects’.

To the revelation of the human soul there belongs the gesture accompanying speech; this can gain an expressive life if it is carried out through the arms and hands. Expressed artistically, it can be more expressive than speech itself. So a relationship must exist between speech and the gestures of hands and arms. We become aware of the fact that speech is also something gesture-like when we observe the activity of the speech organs that, through the speech organisation, forms the air for each sound differently. Only we are not aware of this, because speech is taken alone as an expression of conceptual content. This applies especially to scientific language but also for everyday communication. The air-gesture formed through the speech organs is formed through them by the will, in the same way as the will also brings forth the accompanying arm and hand movements. If what the will creates in the speech organs is raised into an art and is carried out by hands and arms, then there arises visibly the same that the will effects in speech. The human being who carries out these movements merely through hands and arms, brings about visible speech, *i.e.*, eurythmy.

In order to develop an adequate understanding for this fact, we all have to overcome the abstract character of our speech today. This abstract character arises when one pursues alone the thought and intellectual content when one speaks. The intellectual content is something general, understandable—in principle—to everyone. It is not to be coloured by anything individual, otherwise we could not understand each other. If we are only awake to the general element of the intellectual content, then our human wakefulness is not connected to the activity of speech itself. But speech is brought forth out of the whole human being. And if, instead of paying attention to the intellectual content, we observe *how* the human being through his spiritual organs fashions the stream of air, then we can also direct our attention to what from our own human nature as a soul-element is contained in the individual sound-formations, or better put, what is expressed and revealed in them. Only from this side can we understand the sound-gestures as revelation of the human being.

We can distinguish two kinds of sounds: the vowels and the consonants. The vowels express what the feeling soul itself experiences in its entire surroundings. Observation of

the consonantal speech gestures shows that they imitate what the soul experiences in its surroundings. Two tasks appear. We can research how the speech organs form the sound-gestures; we can research what feeling-soul content lies at the basis of the individual vowels, and what contents of the surrounding world are imitated through the individual consonants.

Beginning with the first task, we describe the organisation and the forming processes of the human speech organisation. Through its construction, this organisation shows that it serves the human soul, because it is threefold. It is organised to serve the will, the feelings and mental imaging (thinking). The will part of the speech organisation consists of the trunk muscles and the diaphragm. This works on the lungs from the outside and the inside in such a way that the stream of air coming from it, rising through the air-pipe, is produced in such differentiation that the formation of each sound is possible. Above the will part of the speech organisation lies the larynx, which brings into speech the sound and with it the feelings. Through the complicated larynx the speech stream of air becomes so modified that it forms especially the sounding vowels, and adds a feeling content for the consonants. Above the larynx lies the organisation for articulation consisting of palate, tongue lips, teeth, and the nose which, for each sound and especially for the consonants, forms the specific air-gesture determining the final form of each sound, when the stream of air leaves the mouth.

Forming the vowels out of the soul moods

Turning to the second task, out of its inner nature the soul can utter its moods in the sounds of speech. Through the vowel ‘Ah’ the soul expresses what lives in wonder. That wonder can become the starting point of knowledge is a fact which Socrates discovered. Through his questioning way of converse, he kindled wonder in the souls of his pupils. At that time wonder was systematically produced for the first time in the soul of the pupil from outside by the teacher. Before the time of Socrates, wonder was something produced in the human being by the spiritual world. Socrates marks the turning point because today wonder is stirred by the ego in the soul. ‘Ah’ as the expression of wondering has two sources: on the one hand through the oneness which the ego discovers in its soul, and on the other hand through the wonders brought before human perception.

We can ask whether the vowels should be taken in the order they take in the alphabet, or whether the vowels do not take an order coming out of the soul itself. This calls for some remarks. As we have seen, in wonder there exists a duality. Wondering can be produced from the outside through the world. From this it follows that in wondering we can look further into the world as well as deeper into the soul. This leads to the question: Which moods follow wondering in both direction, so that they can be expressed through the vowels? Here we should be conscious that wondering, as well as all the other moods, can be observed by the soul. So we have to differentiate between an observing instance as well as a soul-content which is to be observed. The observing instance is the human ego, which out of the centre of the soul looks at its contents.

What is valued for the relationship between ‘I’, or ego, and soul in wonder is also valid for the soul-moods bordering on the ‘Ah’, which are the ‘O’ and the ‘Ei’. We can describe a soul-

mood which embraces a world-content, *e.g.*, a child, or it takes something else lovingly into itself. This can appear in many variations, from joyful meetings to compassion. This is expressed through the vowel 'O', which can be varied through an exclamation mark, or as a polar opposite, through adding an 'h' ('Oh'). The border between soul and world widens, so that the soul embraces a world-content.

The opposite occurs with the 'Ei'-mood, which occurs when a world-content—let's take a child here—who presses against his/her mother. This soul-mood (of the mother) we can call 'comforting'. 'Ah', 'O', and 'Ei' are vowels which have in common that the ego and soul melt into each other forming a wholeness.

These three soul-moods stand opposite as such, where the ego can be clearly differentiated from the soul-content. The middle soul-mood comes about when the ego looks on to the soul-content with equanimity, establishing in the soul a stable balance between soul and world. This soul-mood can be called presence of mind in all situations of life. The AU is the speech expression for this, inwardly clearly experienced but usually not uttered in speech—this being a consequence of the presence of mind. The AU is uttered when pain is felt. Here too the ego is awake in perceiving the pain.

If the balance between 'I', or ego, and world is wanting and the force of the ego prevails when it presents itself to the world, we call this self-consciousness. This is the way the human being steps before the world, presenting him- or herself. The vowel expression for this is the I ('ee'). When the polar opposite occurs, the world penetrates the soul so that the ego withdraws, fear comes about with its vowel-expression in the U ('oo'). These are the three soul-moods, with which the ego can become conscious of its soul-contents.

There remains the soul-mood whose vowel-expression is the E ('ay'). This soul-mood arises when on the one hand the ego is awake in the soul, and on the other hand, the world opposes it with a hindrance. The ego and its soul experience themselves by resisting what the world offers. This is the cause, for example, when in a dialogue an opinion is offered, why the partner says 'No' to it. It remains open whether in such a moment the E ('ay') is actually spoken. According to my experience, this leads to a position of the speech organs corresponding to the E, and it corresponds to holding one's breath. It is easy to observe if you are awake to it.

The vowels utter a soul-mood, making it perceptible to the world. The soul stands facing the appearances of the world when it imitates the world-contents. The consonants are the forms of expression for these perceptions and experiences. The speech apparatus is used in a different way than for speaking the vowels. All the vowels arise through a continuous stream of air producing the sounding in the larynx. The sound increases and decreases, the durations depending on the soul-moods. The consonants on the other hand are formed mostly through the organs of articulation, as will be shown in what follows.

The forming of consonants out of imitating nature

The vowels we have ordered according to the relationship which the ego and the human soul enjoy with the world. The consonants on the other hand can be ordered according to the use of the speech apparatus, that is, according to the process forming the consonants. Like all time-processes, this is an activity of the ether-body. The morphological form

of the speech-organs serves this activity. The order lying at the basis of the consonants can be found in the way the speech processes lay hold of the speech organs.

One can begin by describing where the places of articulation are placed, where the consonants are formed. These, from the front to the back in the area of the mouth, are: lips, teeth, palate, and the nose. Researching how the dynamic works coming out of the speech-will, you can distinguish between a dynamic that flows continuously, *e.g.*, with the F, and a dynamic where a constriction at the place of articulation has to be overcome, *e.g.*, with the K. The initial ones are called breath sounds, the later ones impact sounds. Thirdly, there are sounds mediating between both. These mediating consonants are initially the 'L', synchronistically formed between the tongue closing off the middle of the palate and the blowing beside the tongue on both sides. With the R closing and blowing interchange in a quick rhythm. Nasal sounds, too, belong to the mediating sounds. Here the mouth is closed and synchronistically the breath passes through the nose. From this description, the order of all the consonants can be found if we still distinguish between a soft and a hard forming possibility.

The ordering of the consonants:

<i>Places of articulation:</i>	<i>Lips</i>	<i>Teeth</i>	<i>Palate</i>	
dynamic preponderates, breath sounds	F-W	C, S-Z, SCH (SH)	CH-H	= 5
constriction preponderates, constriction or impact sounds	P-B	T-D	K-G	= 3
mediating sounds: constriction and dynamic synchronise		L		= 1
constriction and dynamic in rhythm		R		= 1
nasal sounds	M	N	(NG)	= 2 12

Together there are twelve consonants, if they are arranged in the above way. Breath and impact sounds can be spoken in two ways, either soft or hard. The breath sounds contain (in the middle of the place of articulation) at the teeth three positions of the tongue, right in front C, then S and Z (tz), and somewhat behind this SCH (sh). All the mediating sounds are formed not only through construction but also through blowing; in the forming process itself they are of a double nature.

We face the task to find out what world-content is imitated through the consonants in space or in time. So we begin with the last line of our diagram with the nasal sounds, because they also mediate between the consonants and the vowels. Observing the formation of the M, we see through its sounding a soul-element is expressed. Consonants are the nasal sounds because they are stimulated mostly in the world, for example, when you enjoy something that tastes good. The articulation of the M is the soul-expression of this pleasing tasting. So we can also call the M as somewhat 'tinged towards a vowel'.

The N is the expression of a jerk or pull back after a touch that has a certain character of testing. This, too, is a soul reaction, even if also a negative one, so that here too a 'soul tinge'

would be the adequate concept. The NG distances itself from an object perceived with some antipathy before one gets near to it. This can go so far as pushing the object away. In this way the nasal sounds become 'soul-tinged consonants', ranging from the sympathetic (M) to the antipathetic (NG) reaction. To the NG has to added, that it has to be taken as a double sound; it is not seen as an individual sound and not counted as such.

Looking in the diagram further up, the R-sound formed through the rhythm of blowing and restriction, imitates anything that rolls. The object which is rolled needs the strength of the human being. The rolling of the wheel (*Rad*) sounds well in German but it remains more passive and does not fully represent the character of the R because the effort of the rolling force belongs to the R but not necessarily to the wheel.

The L-sound, which is formed out of the synchronised mediation between blowing and restriction, imitates the pulling up and the mixing of a tactile mass whereby substances are mixed. The kneading of dough, or pulling the washing through water from below upwards, imitates the L.

The restricted, or impact, sounds: The 'P' is directly perceived when a bubble bursts and the contents spray everywhere. The softer 'B' is imitated when, for example, something rounded, made out of a sculpturable substance, clay or dough, falls to the floor and becomes flattened. The 'B' holds its mass together and hinders its dissipation.

The 'T' is perceived when the passive falling-down of the B becomes a gestures that pushes actively down, which pierces an object, for example, when you pierce a hot potato with a fork. The 'D' is much more hesitant; it does not pierce the object but indicates where it is. The object (the potato) is at the most touched, but not quite. The 'D' points towards the object that is to be noticed.

The 'K' as probably the strongest impact sound, in imitation of the corners when a surface is bent from one direction into another. The *kantigen Knicke*—'kinky corners'—of oak branches graphically shows this K. The softer G is experienced when sticky substance is laboriously separated or pushed apart, somewhat like a panel door, or a large mass, or whole mountains. The G frees the view, when the hindrances are pushed aside.

The most impressive impact sound is well observed with the K, how the formation of the sound lies in the moments before it sounds. Forming the K, the dynamic swells up before the closure of the palate, and at the moment of the opening the K sound diminishes. One can observe this well in practising. Formation and sounding follow consecutively here. This is different with the breath sounds. Formation and sounding sound synchronistically framed by the increase and decrease of the dynamic itself. Comparing the formation of the impact- and the breath-sounds, you discover this polarity of the consecutive and the synchronistic pattern.

With the breath sounds we begin with the F, formed on the lips. The F blows over the lower lip diagonally upwards. The most beautiful natural image for F can be seen in the southern Andes of Patagonia. Here the west wind drives the clouds, formed on the Pacific side of the Andes, over the ridge over which they stream and fall down in order to dissolve again at a certain altitude. You can even experience the F in the flowing down of the liquid when a vessel is emptied. The softer 'V' lives in the waves of the water, whether we are dealing with running waves in the sea or still waves when a

brook is flowing over a hindrance.

The 'S' is experienced in the sighing of the wind when the tress sway. But the S also lives in the curls of the moving snake. The sharper 'Z' (tz) rages in the storm, which breaks against the edges of buildings and in the swishing of the wing-beats of the falcon when he *stürzt*—pounces, on his prey.

The 'Sch' (sh) can shock when the rustling in the dead leaves hides what moves here; is it a mouse, or a hedgehog? Whoever stops to explore shoos the shy being away. Apart from the 'S' and the 'Z', 'C' (ts) is also spoken on the teeth. Amongst the breath sounds it forms an exception because it is spoken very short, indeed as short as an impact sound and can be repeated several times if its character is to be completely revealed, that is, Ce-Ce-Ce. Whatever flies up weightless is a C.

In the swaying of the long hanging branches of the birch tree, when a mild burst of wind ebbs away, a 'CH' appears and the hanging branches swing with the next 'CH' of the wind.

The 'H' has two gestures, with the out-breathing all soul mood is extinguished and stillness appears. This can also be experienced when an animal dies without any drama. The opposite of this is the 'H' bound to the in-breathing. It ends with an A and becomes a 'HA'. Waking up and also a pleasant surprise lives it, when something unexpected suddenly appears.

With this we have found examples for all the sounds of human speech for the vowels in the soul and for the consonants in the world. These, of course, are only examples, for which others and possible better ones can be found.

These examples are there to indicate the different processes which respectively bring forth the sounds through the threefold speech organisation. This process of formation is active time, using the spatial speech organs. But all the processes are activities of the ether-body, which leads the will when the spatial organs are laid hold of. But in this there already lies a metamorphosis whose origin is to be found in early childhood. Consequently, it is shown that the arms and hands of the human being have nothing to do with the animal kingdom because they do not serve our moving about, as do the front legs of animals. The little child, especially after it has practised standing and walking, uses its arms and hands for playing, and so practises purely human movement. You can observe that the activity of play is interrupted when the child turns to somebody to speak. You can see how its attention leaves the hands and turns towards speaking. The processes of the ether-body turn away from the hands and work in the speech organs. The movements of the hands are more or less held back, and are concentrated on to the speech organs, which carry out what was expressed before by the arms and hands.

The ether-body does not primarily speak with the mouth; it always speaks with the arms and hands. And in speaking with the mouth this process is carried over into the speech organs. This is an unconscious bodily process which lies in the nature of the human supersensible members. If this process through art is brought back again into the hands and arms, then the unconscious eurythmy of speech becomes conscious art, becomes visible speech, that is, eurythmy.

In the same way as the speech process is threefold, consisting of dynamic, sounding and articulation, so eurythmy

too—the sound eurythmically brought into visibility—has to be threefold. Instead of the dynamic, the ‘movement’ of eurythmy appears. As in speech the sounding ensouls the dynamic, in eurythmy this is expressed in eurythmy through the veil, through the way it relates to the movement. This in eurythmy becomes visible as the ‘feeling’. The articulation of speech lives in what in eurythmy is called the ‘character’. The character of each sound, expressed visibly through eurythmy, is made visible in the muscle tensions which structure the movement—this is how Steiner expresses it. The ‘character’ does not always have to be expressed through muscle tension, it is enough to make conscious the position of these places through the sense of place [on the body]. This makes the structuring articulation of the character in eurythmy quicker and more precise than the muscle tensions.

We have shown how far eurythmy is a visible speech, explaining that this is meant realistically and not in a metaphorical sense. The subsequent question is how the sounds in eurythmy can be used artistically. The visible sounds are only the means which are to be used artistically in eurythmy. This question will be addressed in a subsequent article.

How do we develop a eurythmic gesture?

Thomas Göbel, DE-Öschelbronn

Rudolf Steiner wants therapy, education, and all social activities understood as ‘art’. In order to understand what is meant here, we need a concept of art which enlightens us on the common factor lying at the basis of all art. We shall attempt to present such a concept, with the example of eurythmy and eurythmy therapy.

Like any art, a specific material is employed in eurythmy. But the common factor of all art is *how* the arts employ the materials. The special thing about eurythmy lies in the material through which it presents itself. The material, or the elements, with which eurythmy works are not taken from the world of objects but from the supersensory elements of the human being—his life-organisation, his soul and his spirit. In this sense poetry, eurythmy and the social arts are distinguished from those which take their material from the world of objects. But as soon as the materials are brought into a meaningful sequence, the transition of the materials shows itself, from the objects to the element of soul and spirit in its necessity:

- Architecture: makes visible the actual physical forces, in such a way that they would carry and bear.
- Sculpture: works with the surfaces of the material, as if it were living.
- Painting: works with colour, as though these were moods of the soul or the mind.
- Music: works with the notes and intervals, as though an ‘I’ were fashioning the soul.
- Poetry: works with human speech, as though a Spirit-Self were forming the words.
- Eurythmy: works as if a Life-Spirit were moving the human gestalt.

Social arts: therapy, education, and the fashioning social relationships all work as if a Spirit-Man cares for the life-organisation, educating the soul and developing the ‘I’.

In our society, the consciousness of what is expressed through the material of the arts has become lost. The material itself is being mistaken for art. The consciousness has become lost that art creates a world of the ‘as if’, which does not belong to the world of objects. So we face the question, What is this world of the ‘as if’, and how it is distinguished from the world of objects?

As long as art works with the qualities of the world of objects—that means, from architecture to music—one can indeed take the material for the essential element, because, right up to birdsong, notes and intervals appear in nature, *i.e.*, in the world of objects. What makes the results of these activities in the world of objects into an art, is only the way one deals with the material. If this is disregarded, then the world of the ‘as if’ does not exist. The object does not become transparent for the worlds which can be revealed through it. If a judgement on the language of art is missing, then human dignity can suffer. Perceiving modern drama, one can experience that what can be found below human dignity is brought as such on to the stage. It is not said that this should not be a theme for drama—it may of course be taken. But if it is to be art, what is essential is *how* it is presented so that something higher can be shown.

In the context of what is seen as art today, eurythmy takes up a lost position. This is also the case since a human and anthroposophical awareness is not fully shown that eurythmy in reality is human artistic speech made visible, that is, the revelation of Life-Spirit. Already the costume of the eurythmist is not understood and appears antiquated. The gestures and the movements are taken as part of the world of objects. They appear as a dogma that one is not allowed to waive because their meaning is not understood, so they cause unfreedom. Why? Because that which is essential is not seen and no longer experienced, since the world of the ‘as-if’ world does not appear. This also applies to eurythmists.

When it is forgotten what art, what the world of the ‘as if’ in general is, this in the first place concerns eurythmy, for here, when it becomes art, nothing can be taken as bourgeois—that is, as coming from the world of objects. We only save eurythmy from its decline and disappearance from the public scene when we save art as such. This, it seems to me, is a basic problem of our present-day civilisation. Everything is prefabricated and can be called up whenever one likes, but always without any degree of freedom. In our present time nothing new appears, except impulses which, like all art, are effective from the future. Here we should not forget that eurythmy would have quite a different standing if anthroposophy were an established cultural factor that is taken seriously.

We have not only forgotten what art is; we have also forgotten what are the forces effective from the future. The present does not exist, but only a prolonging of the past. Audience passivity, behaviour according to rules (delivered by the computer programme) including the predictable, and with it the manipulatable reaction of the individual, have for a long time have been forcibly insistent. This is

political correctness. Who has fashioned this world; who wants to make art part of the world of objects; who actually rules here? Definitely not a free personality, who decides for himself! The basic problem—when we, as I do, want another world—is one of self-education: How do I educate myself to become a free, self-directed personality who is responsible for himself?

If this is not to be formulated in general but specifically for eurythmy, that is for a person who on his/her own account intends to be a eurythmist—or out of his own initiative wants to become one afresh—then the task can be put in the following way: Through what path of practising can a concrete content as visible speech be presented in such a way that the eurythmic gesture becomes transparent for the experience of Life-Spirit? How does the gesture have to be fashioned so that the expression (symbol) of the concrete content of the Life-Spirit be made visible through gesture, *i.e.*, become speech through movement? And, How do I gain the faculty to develop the eurythmic artistic means out of my own forces in order to work with them artistically? This of course is independent of what I have learnt what this or that gesture should mean and have learnt to present this meaning. In what follows, we attempt to build up step by step this conscious path of practice out of one's own forces in a way that can be followed.

The relationship of the 'I' to the soul and to the Life-Spirit

Already Aristotle in his ten categories distinguished between being and having.

An 'I' is 'being'; one is an 'I'; one 'has' a soul. The 'I' is the authority which can see and can look on the soul, and in general on everything that the 'I' and the world has. It follows that the 'I' cannot confront itself. The 'I' cannot observe itself. But neither can the Life-Spirit because it is a part of (my) being.

Steiner describes the higher members of the human being—I, Spirit-Self, Life-Spirit and Spirit-Man—describing them in time, in such a way that those supersensible members standing above the 'I' are seeds which, though the process began ages ago, will only fully develop in the future. They are called 'seeds' because they are not a conscious content of the 'central being'. The present 'I' as a central being is so far what we call 'ego', and with this alone can I observe the soul. Only the ego is fully conscious, only in the ego are we awake during the day and intentionally active.

What we call the higher 'I' is the Spirit-Self, which works out of the spiritual periphery and works from incarnation to incarnation. So the Life-Spirit has to be the first differentiation within the higher ego, and it has to be differentiated and express itself through different 'conditions of being'. Steiner describes seven such 'conditions of being' in eurythmy.

Neither in the Spirit-Self nor in Life-Spirit are we already awake, centred beings—for this reason they are seeds. Only when they move into the centre—or into the centre that extends itself—can they become conscious and so intentionally active. Only then are they born. Yet they are already at work out of the spiritual periphery, at least as far as they have been developed. Of all the 'conditions of being' it is only the ego that in this sense is born. For this reason it has to be one, though the lowest, of the seven conditions of being of the 'I'. All the others (discussed in what follows) are only

experienced through their effects, which unfold in the whole human being, but not yet in the 'I'. They are to be experienced in their effects and thus also are made into artistic means of eurythmy.

On the theme 'what is art', we have to expand a little. The classical modern artists (Monet and Braque / Picasso) discovered that naturalism in art can only be overcome by the fact that nature, which in itself is a wholeness, needing nothing, is destroyed in its individual aspects. This also applies to eurythmy. The working together of all the human supersensory members is an appearance in the everyday world of objects—what we should call its 'nature'. Everything working together as the supersensory side of his supersensory members has to be distinguished in its aspects. Only then are they presentable in eurythmy, as if that which the eurythmist shows were the supersensory aspect. The details are as follows:

The ether-body is given two possibilities to unfold an influence on the human soul. On the one hand, turning to the world, it can imitate those forms of nature which are placed before its eyes by the sensory world. There are twelve such forms, which are imitated in the speech process (see the article "Eurythmy as a Visible Speech", in the present issue). Human beings are given a threefold speech organisation, so that the ether-body can freely follow the time-processes of speech. They are the tool of the human being who speaks. Our whole human nature is dependent on our spirit and soul through speech being able to make audible the sensory impression.

The ether-body imitates in speech, firstly, the consonants coming to sound through the speech process. Secondly, the ether-body can imitate the pure feeling or feeling-content that comes about in the soul—the seven vowels. In the speech process the activity of the etheric-body consequently comes to sensory appearance when it speaks by moving the speech apparatus. This speech process that moves the speech organs, taken as an aspect for itself, freed from the activity of the physical speech organisation and released from the soul, can so fashion eurythmy through gestures and movements as if this speech process were to appear pure. Consequently, of the sounding speech, eurythmy can make visible the process of the ether-body, which in speaking moves the speech apparatus. Then, to audible speech, in the visible movement there appears the supersensory activity of the speaking ether-body.

The astral or soul-body. We have to distinguish the astral body as soul metamorphosis of the gestalt, which can appear in it. These contents are felt in it as the moods of the soul. The soul moods correlate with the respective manner through which the human being can turn towards his social surroundings. Together they form a round-dance of twelve such moods, each of comes about in a unique form of the astral body. Or in other words, the metamorphosis of the forms of the soul-body, through which it turns itself to the social world, produce in it each time a mood of soul which the ego experiences in feeling. This feeling of the soul-moods is only the half-conscious content in a process of becoming of the soul-body that otherwise remains unconscious. Because that is so, Steiner gave these twelve forms for eurythmy (GA 279, lecture of 7th July 1924). They

form—as will be shown—a round-dance of meaningful figures that transform themselves, a round-dance complete in itself, one completely understandable and that can be followed.

Eurythmy can also so present these aspects of the supersensory human being, as if through the circle-dance of forms and through the soul-moods felt in them, the whole astral body were to appear. This aspect of the human being can also be presented in chorus to sounding speech, so that the speaking ether-body, sounding together with the forms and contents of the soul-body, are seen in eurythmy through the eurythmical forms and gestures. The soul-moods contains an intrinsic duality. Apart from those which come about through one's turning towards the world, there are also those which are produced in the soul through the 'I' and those that come about through an inner soul-experience. The latter is the case, for example, when the whole content of a poem stimulates a mood in the mind, which, as this aspect, can be presented in eurythmy. For this, too, Steiner gives examples (GA 279. Lecture 5, 30th June, 1924), which (certainly) all relate to texts, which at that time were carried out in eurythmy.

There still remains to present those moods of the soul, which are produced through one's own 'I' in the soul. The seed of Life-Spirit in the human 'I', through seven 'conditions of being' can arrive at 'being', or 'existence', one has to say, or become effective through seven intended situations. For use as artistic means of eurythmy, they have nevertheless still to be researched—a task to be taken up. For this there exists a threefold membering of the mental conditions, or moods of soul:

- Soul-moods released through sense perception.
- Soul-moods appearing originally in the astral body.
- Soul-moods produced from the 'conditions of being' of the 'I'.

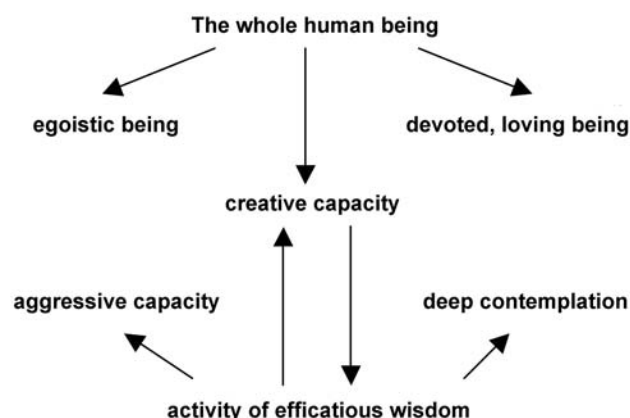
With this eurythmy has to it service a further supersensory aspect, that of the astral body, which it can make into an artistic means. This aspect, too, can be added through choral eurythmy to language sounding in the sensory world and be made visible. In such a eurythmy performance the speech process of the ether-body become the forms of the astral body. The moods of the soul will appear, as if they were these supersensory aspects of the sensory sounding speech. If through the artistic means of eurythmy, one still takes the seven conditions of being of the 'I' as a separate aspect into the choral presentation, then there will appear on the stage a complete human being differentiation into his aspects:

- The meaning-content sounds in the language of a specific poem.
- The language sounds out of the condition of being which the 'I' needs for it.
- The condition of being of the 'I' is governed by the form of the soul-body belonging to it.
- In the soul-body, the soul-moods which fill it become visible.
- The speech process makes visible what the ether-body achieves.

The whole human being appears articulated in all its aspects visibly on stage, as if he were present as a single and complete human being.

The conditions of being of the 'I'

Rudolf Steiner (lectures 10 & 11, GA 279) names seven conditions of being of the I:



With this sevenfold arrangement Steiner means two things. On the one hand the conscious, awake ego; on the other hand the higher human being at work in the will, his true 'I'. The three conditions of being of the conscious 'I' in the centre are the 'whole human being' between two poles of this 'whole human being'. On the one hand he can confront the world, presenting himself, then he is 'egoistic being'. Or, he can connect himself with an object of the world in such a way that he becomes one with it. Then he is 'devoted, loving being'.

The higher human 'I', at work in the will, can be 'activity of efficacious wisdom', when the conscious, whole human being with the faculties he has gained, achieves a fruitful work in the world. If, on the other hand, it is self-will laying hold of the person, then it works as the 'aggressive capacity'. If your own will is directed towards your own soul or even your own inner organs, then they begin to awaken out of their sleep and dream, and a melancholic mood of deep contemplation can produce inner pictures and imaginations. This will directed towards one's own soul, Steiner calls '*Tief-sinn*—deep contemplation'.

Between the whole, awake human being and the 'I' at work in the will, there comes about a connection when the human being practices. Practice-instruction arises out of the whole human being, giving a direct instruction for the practising application of will. From the working together of the two sides of the conditions of being, 'creative capacity' comes about. Here both sides of the 'I' work synchronistically. Yet this, unconsciously to a large extent, determines our everyday existence—which is why this everyday existence should be more closely observed. A simple example is how one sits on a chair. The gaze falls on a chair mostly unconsciously, and this gaze directs the will in sitting down. Contemplating this connection shows that the largest part of day-to-day life is determined by this interplay. When we walk and move in general, this conduct is based on the interplay of perception and intention of will. Our condition of being in daily life, when we do not pursue a certain intention, is 'creative activity'.

We have introduced and distinguished the seven conditions of being of the 'I'. They are those aspects of the human being which, as eurythmical gestures, possibly embrace the greatest content, compared to all the other aspects that can

be made visible through eurythmy. One condition of being of the 'I' includes a series of forms of the soul-body and each form of the soul-body contains a sequence of soul-moods, but each soul-mood embraces one or several sentences when someone speaks.

We have described all the eurythmical artistic means as aspects of the supersensory human being. Yet the main work is still before us. We have to present and describe the artistic means of each aspect to clarify its coming about.

A second side of eurythmy is the application of each artistic means in therapy. The following come into consideration. If the whole supersensory human being, distinguished in all its aspects, can be made visible in eurythmy, then, taken together, these are the forces which also produce the human being as he appears in the sensory world. And this is done in such a way that in their natural working together, the human being is produced, healthy in his body. He can grow and is kept whole through the entire process. An illness or a disposition to illness is present when one of the aspects—which, when working harmonically together means health—is either too strong, too weak, or active in the wrong place. If that is so, then the individual aspects are also suited to work therapeutically. Consequently they are applied in order to counteract illness or the disposition towards illness, in order to restore health. To achieve this, the artistic means of eurythmy have certainly to be engaged in such a way that they work on the body and not artistically. They work on the body when used individually and not in chorus—as in artistic eurythmy—and are constantly repeated. Repeated constantly and over a long period, they work reductively on the organism, as does any other work. That stimulates the ether-body during the night to unfold the corresponding restorative activity that leads again to health. To research this connection in all its details as a task of a study of man is there to be taken up. In occasional following articles, eurythmy and eurythmy therapy should be thought of aspect for aspect in their anthroposophical study-of-man foundations.

Number and Rhythm

The Number Three

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On the one hand, the number three is the first number to suggest a spatial concept; it can form a geometrical figure. Through this the three-dimensions of space is included. On the other hand, three is also a key in the sense of time; it forms and opens rhythm, the structuring of time. In itself three links both space and time. If we first orientate ourselves through images, we find transitions that point from form to movement, changing trinity into triple spirals.



With the *Dreipass* one can still divine some movement. If this *Dreischwung* starts to spiral, then liveliness, swinging mobility, arises. Through the quality of indivisibility [three is a prime number. *Tr*] three also expresses the threefold concept, or trinity, that contains harmony but also life and movement. All regular figures built on three are harmonious. It is worth noting, too, that the expression “all” can be used for the first time with the number three.

Yet does not harmony have to come about through being striven for? If you follow the impulse of movement of the three, the process, then another picture or sign arises, the cross, which does not seem to move. But taking the cross as movement, as a crossing, the trinity always come about—two lines meet; with the third, the point, the actual cross is created. The endlessness of two lines, of two curved lines, too (archetypally to be seen *e.g.* in Yin and Yang), is led to a decision, to a Here and Now. The point is without time, and spatially a nothing. And yet something new comes about—creating out of nothing. The trinity includes in it the possibility of intensification—the creation of something new, when understood as movement.

“The three is the link of the divine with what is revealed”, Rudolf Steiner¹ said in 1907, at a time when he still spoke relatively frequently on signs, symbols and the secrets of number.

Every heartbeat show it. It beats there and back, and tarries—a rhythm of three. In the same way as the beat of three beats and pulses life, it has also originally ordered the beat in music, *tempus perfectum*. Out of rhythmic feeling, it forms a structure which through emphasizing lightness not only balances the weight, but adds to it a still more dissolved lightness that lends wings to the breathing space for the new heaviness, the new stressed beat.

Tempus imperfectum, the division into four or two—developed in the Renaissance—followed the beat of three, only when music leads to a general densification. (This consolidation into chords and polyphony cannot be followed up here). Today, four-in-a-bar has won a widespread victory, increasingly distancing itself from a rhythmic feeling, and has also contributed to the possibility of the mechanisation of music. Compared to this, the three-in-a-bar remains alive and keeps its close relationship to rhythm. It is the mover in dancing, allowing a feeling of breathing. A beat of two- or four-in-a-bar stimulates the march, places the human being into the earthly relationship of gravity.

In eurythmy a large group of exercises could be shown, built on the number and rhythm of three. From threefold walking, the many groups of sounds, like I A O, I U A *etc.*, even to some elements of form; all this is “daily bread” of practise. The leading of movement as the purely eurythmical basic element leads still another step nearer to the riddle of three, which does not simply count 1-2-3, but rather arises as the increase or surpassing of the number two. Much has been thought and written on this question. Although this indicated aspect needs further clarification, it will simply be mentioned here.

The trinity in the fashioning of space—surrounding form, spatial form, and human form—also belongs to this theme. It is described elsewhere.²

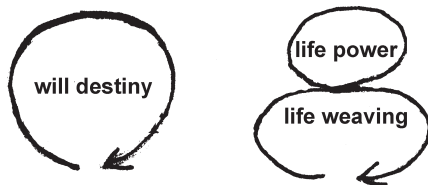
The three lies completely open, it has only to come to light in many simple forms: the Staff of Mercury³, the harmonious

eight, the form for the Crab, *etc.* These forms allow not only the middle line but also the middle point and the middle space to appear out of the element of two. Here the three can reach fulfilment.

The trinity, or triad, in Steiner's poetic creations

Do we still sufficiently perceive the word-creations in Steiner's work? Perhaps they present in the first instance the really new element, as distinct from the trinities of sentence construction and division of the verse. In his "thought lyrics" the—frequently unusual—combinations of words open up a creative principle. This possibility was offered only by the German language; in translating into other languages this creative force fades, despite all the attempts of the translator. Words like "*Lebenswillenskraft*—life-will-power" and "*Lebensschicksalsweben*—life-destiny's-weaving" could obviously also be expressed and understood as "power of life's will", "will-power of life" and "life in destiny's weaving". But immediately it becomes an explaining, intellectual sequence of words, which in no way expresses the same as the triune words. The poetic sound of these triadic forms rays an inner dynamic through the rhythm, through the emphasis on the middle part of the word "*willens*—will" and through the raising which binds this will-power into life, into an embracing wholeness.

In "*Lebensschicksal*—life's destiny" the course of earthly



life is indicated, in "*Schicksalsweben*—destiny's weaving" more the leading of higher beings. Only the trinity gives destiny in life and in weaving a comprehensive characteristic and meaning.

Another word out of Steiner's *The Soul's Calendar* makes this clear, the "*Sommersonnengabe*—summer-sun-gift". The dual "*Sommersonne*—summer-sun" as "*Sommersonnengabe*" becomes a present, which goes beyond the joy of the warming light of summer and in the human being develops a seed, as urging force. Likewise with "*Winternacht*—winter night", an everyday experience of the days becoming shorter. When it becomes "*Weltenwinternacht*—world winter night", a cosmic experience beyond time seems to speak, which is able to perceive the sounding "*Gotteswort im Sinesdunkel*—divine Word in sense's darkness".

In early summer the human self is drawn out mightily by the "*Weltenlicht*—world/cosmic light". In contrast to this, how eloquent the "*Weltengeisteslicht*—world/cosmic-spirit-light"! Something infinitely much higher appears, the

Christ-being appears in "*den irdischen Wesensstrom*—the earthly stream of being".

The double word gives us the contours of a concept, a specialisation wanting to make something clear. A more direct linear connection appears. It has to open towards something new, which, with the third part of the word, leads to an extension and embracing.

Even in the construction of many *Wahrspruchworte*—truth-verse-words, there are still many secrets to be discovered; often a three-step construction is chosen. (The "Grace", "*Weltenseelengeister*—World-soul-spirits", "*Finsternis, Licht, Liebe*—Darkness, Light, Love"). The effect here is directly experienced.

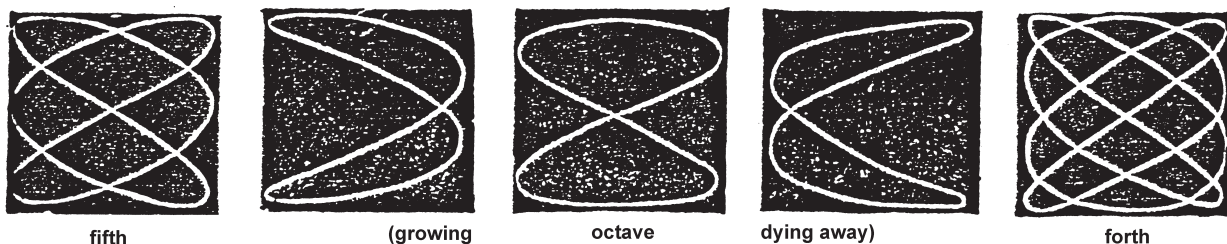
Much more mysterious, however, is the composition Steiner creates with the play between duality and trinity—especially in the meditative verses. Examples can make this clear. Being so well known, they do not need to be reproduced here.

The search for your own soul-forces is set into motion in a threefold manner, in order to experience and realise the threefold speech out of the world. This is experienced in the *Meditation for Eurythmists*. It is not enough simply to dive into one's own inner being. The "*schaffenden Kräfte Wirken*—the working of creative forces" is one thing that is found on this path. But the "*schaffenden Mächte Leben*—life of creative powers" demands a still deeper recognition, a knowledge of higher powers who create life. This duality has to sink into the trinity in order to lay hold and fashion in the human gestalt "*Schweremacht, Formgewalt und Lichteskraft*—powerful weight, forming might, force of the light" through "*das 'Wort', das 'Singen', das 'Sinnen'*—the word, the singing, and the thinking".

In the *Foundation Stone Verse of the Waldorf School*, the duality in the work of the teacher is addressed, who recognises and educates children as threefold human beings. In this verse an oscillation between two and three takes place, leading to a unified sounding in the closing words. The three so to speak arises out of the two.

The fourth part of the *Foundation-Stone Verse* speaks of both activities in human soul-life, as is also the case in the two previously-mentioned verses. Now they become the streams of Shepherds and Kings. Their place in the trinity is less obvious. We find it in the stream of time, not in the words themselves—past-present-future in the ongoing movement takes up the duality into the stream of the will, of transformation. This stream gives the [experience] beyond time, pointing beyond the unique Christmas event, and after the turning-point embraces the whole of humankind.

Thus in many variations the two is brought into relationship with the three. It merges into a sound that opens up a free way when human beings hear it. It leads us again into the musical element. Acoustically speaking, it is the interval of the fifth that sounds towards us.



fifth

(growing

octave

dying away)

forth

The Fifth

The fifth brings the two and the three into a relationship which is neither additional nor confrontational. An inner connection comes about that they become *one* sound framed by two notes. *One* musical space opens up, in which the human being feels especially well, yet also can live quite freely.

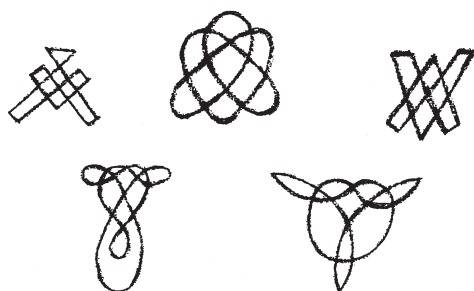
Again, a movement picture shall be our point of departure. This is a pattern produced in physics.⁴ Two pendulums, of which the one moves in a rhythm of three, swing through the same space and produce, surprisingly, *one* continuous, closed line—a picture of the fifth. Compare the pendulum figures of fourth and octave.

This pattern appears to us as a shadow out of the world of sound. It becomes an ornament of the musical element, as Novalis describes in his 'Fragments':

Die eigentliche sichtbare Musik sind die Arabesken, Ornamente usw.

(The actual visible music are the arabesques, ornaments, etc.)

In the world of musical forms, in the Irish-Celtic book illustrations [e.g., The Book of Kells. *Tr.*], ornamental patterns can be found that appear to arise out of the pendulum figures for the intervals. The simplest of these forms show surprising similarity to the formation of the fifth.



The line, enclosed in itself, conveys in variations the feeling of vitality resting in itself, an active life in thinking and feeling. And in the surrounding lie paths which radiate a stimulation of the will.

All these ornaments in various ways mysteriously contain a fifth character. They are often connected to a figure of a human being; but especially the lovingly-painted writing is especially enriched and enlivened through it. In all the splendour and abundance, the lines remain connected—none goes off on its own. The character of the fifth, the life in moving enclosure that leaves one completely free, remains intact.

In conclusion, this fifth character may be shown through a picture out of the same period, yet with a different motif. This is the Romanesque period in the history of art, in which music, sculpture, architecture and painting still belong together in a unified style. The ecclesiastical modes are completely penetrated by the mood of the fifth, architecture still dominated by the round arch. The major and minor moods as the personally human means of expression was not yet developed.

We see this Madonna figure⁵ as almost monumental, resting in itself and in an impersonal manner radiating protec-

tion and warmth. Completely enclosed and yet free, the wisely-gazing Jesus-child can look into the world, and at the same time can live in the open gesture of the Mother and imitate it. On the outside there shines the blue garment, and on the outside the red. The hands, in a wonderful repetition, hold the border between outside and inside. The picture gives an inkling of the *archetypal fifth*: It contains the upright posture, the free inner space—often experienced as a “hollow space”—the main expression in the hands. The hands still hold the fingers closed, which only in the sixth are freed. The palms of the hands, however, sense each other and hold what is precious between them, held through the power of their radiance that does not touch it. Both pairs of feet are turned towards the earth in such a way that they can feel a conversation through the whole sole of the foot.

In the above-described simultaneity of pictorial art and the musical world of the mood of the fifth a developmental stage of humankind is shown which is repeated in the early age of childhood. A childlike, objective world is revealed, too, in the artistic creations of the Middle Ages. Today this unified gesture of the two with the three lives again in Rudolf Steiner's poetic creations and in the eurythmical experience of the interval, asking to be taken up.



1. R. Steiner. *Occult Signs and Symbols*. Lecture 3. 15 September 1907. Anthroposophic Press, 1972.
2. R. Bock. *Newsletter*. Michaelmas 2001.
3. R. Bock in der *Medizinisch-Pädagogischen Konferenz*, Heft 25.
4. Lissajoussche Figuren. After the physicist Jules Lissajous, 1822–80.
5. FR-43300 Saint Julien de Chazes: Notre Dame de Chazes – Romanesque Virgin.

The Angle-Gestures revisited

an exercise in appropriation

Alan Stott, GB-Stourbridge

“What always remains is the freedom to carry out each individual movement beautifully.”

Rudolf Steiner. GA 278, lecture 5.

It would seem sensible not to reject things from a reliable source without first understanding them. Many musical artists believe that we might get further with ‘the Goetheanum impulse’ when we understand and practice what we have been given. They point out that advocating a ‘freedom from principles’, when made absolute, invariably turns into its opposite. Anti-intellectualism is self-defeating. Clarity, in particular about three things, cannot fail to help *artistic method* and consequently the situation of art itself:

- the nature of our tonal system,
- some important aspects of the musical event, and
- the relationship of the empirical and the musical realms.

What is ‘theory’?

In the tradition of Goethe–Steiner–Pfrogner, music theory is *formally* a distinct discipline. Just as we all live our *lives*, yet there exists a theory of life (‘spiritual science’), so we live and work in *music*, yet the means to talk about it also exists (what we call ‘theory of music’, called by Goethe ‘*Tonlehre*—instruction in music’; Steiner prefers ‘*Kunsterkenntnis*—knowledge of art’).

If perception and thinking lead to knowledge,¹ we need thinking—perception alone (RB 41, p. 11) is insufficient. In *Eurythmy as Visible Singing*, Steiner proposes (lecture 4+5) to get beyond mere naturalism in music, and beyond a merely abstract mysticism in music—the atonal concept. Steiner even says that “the essential thing” is “the inner movement”, rather than the mere information people find in the account. Steiner devotedly *and scientifically* describes the redeemed human body (lecture 7) for a completely human art (lecture 8, summarising the aim of the lecture-course). All this strongly suggests how in eurythmy ‘mere theory’ is overcome. It might almost be the most important thing about it!

Art, we know, has to be concrete; moreover, it *transforms* the sensory component.² Music “lives and pulses here and now, on earth, in its own soul-spirit nature”, as Steiner³ puts it; again,⁴ the soul of the artist “should work not *behind* the technique” but “must be active *in* the technique”. That points to, and in fact is, a practical, bifocal, sacramental philosophy (*c.f.*, the Goethean “open secret”).

‘Theory of music’ and ‘spiritual science’ are two pursuits with which people research the same divine-human nature. This divine-human nature is *expressed* in the art of music through the artist’s identification with his instrument, in “simultaneous devotion”.⁵ This divine-human nature can be *glimpsed*, incarnated in and through the modern art of eurythmy.⁶ All three pursuits (theory of music, spiritual science and eurythmy) are comprehensive, with nothing ‘mere’ about any of them. The moment of expression is both spontaneous and eternal, a shining into this world of the radiant world of Being beyond our temporal existence.

The system of angle-gestures

In 1915, 30° angles were given for the arms (with angles also for the legs for three degrees) of the diatonic scale (*degrees*: Prima, Secunda... *etc.*).⁷ The system of angles combines the 7 (or 8) degrees of the scale and the 12 tonal positions. *Modifications* to show semitones, sharps and flats, decided “after the end of the [1915-]course”,⁸ do not affect the system of 7 (or 8) degrees and 12 tonal positions. Consequently, corresponding to our *one* tonal system, *one* system of angle-gestures was given—above the horizontal for the major zone; below for the minor zone. Simple diatonic children’s songs were practised in the early days, at first with children themselves. More to the point, the human being and his music can both grow towards maturity. ‘Twinkle, twinkle little star’ is beautiful; so is Beethoven’s *Ninth Symphony*—and both use the same musical system. The tune is diatonic, the symphony is diatonic-chromatic.

Since pieces of music—*e.g.*, even hymn-tunes—modulate, the chromatic modifications to the eurythmical angles are a justified development. A new *level* within the one tonal system finds a corresponding modification in the one system of angles. The whole story of music, Pfrogner points out,⁹ shows less the earthly preoccupations of humanity, more the human *protest* against materialism. In this context, *the modifications of the angles are not a compromise to our fallen nature. On the contrary, the angle-system, following the ongoing incarnation of music, provides an artistic method to reveal our redeemed nature.*

We do not know that Steiner ever hinted at a doubt or a wish to retract the semitone angles and the 90° angles at the elbow to show sharps *and* flats. The angles are taken by Lea van der Pals and Annemarie Bäschlin¹⁰ as *the most spiritual-ly objective part of music*. This corresponds to Pfrogner’s explanations of our single tonal system with its diatonic, chromatic and enharmonic levels.¹¹

People who would cut the Gordian knot and do without any system at all, do not know the meaning of the words they use. For example, ‘improvisation’—certainly a useful stage in practising—always relies on known patterns.¹² Sadly, those who dismiss the angles have apparently never experienced the unfathomed expressive possibilities. Clearly, in order to get further than “repose”, you have to wake up. The consciousness-soul is to be consciously developed.

Demonstration is called for, nevertheless in the age of the consciousness-soul the matter can be, and has to be, thought through. Eurythmy, including the angle-gestures, celebrates sovereign freedom. It is no different, says Steiner,¹³ than the freedom employed in speaking a language. The more exact and suggestive our communication, the more clear and free it becomes. Similarly, in connection with the gestures in music eurythmy, the author of *The Philosophy of Freedom* speaks¹⁴ of “intrinsic necessity”:

This is no infringement of freedom, although it does not open the door for purely arbitrary ideas. What always remains is the freedom to carry out each movement beautifully.

Owen Barfield (1898–1997), who thought deeply on the subject, writes:¹⁵

Eurythmy should not be thought of as re-expressing what the music or words are expressing in another way[;]... it fashions a fresh work of art altogether. It is creative art at one remove, not an executive art.

My reports (RB 37, 38 & 39) are based on over 25 years practical work with prominent, indeed great eurythmists. The solar image (RB 36) that links folk art; commercial art; urban, agricultural, industrial, domestic, entertainment, and other settings,¹⁶ in addition to esoteric tradition, came to me, yet I can claim no ‘originality’. The angle-gestures link to the most widely-used motif—the sun itself—in our whole human environment, earthly and cosmic. That entire environment seems to be saying, quite literally, “Let the sovereign, spiritual Sun, the Light of the World, sing anew from human hearts!” The curious opinion that the angles are ‘an abstract system’ would make it into its opposite—precisely what it was intended to counteract!

The whole human being

Our music developed from monophonic chants and simple diatonic songs. Music eurythmy started similarly with children’s songs for actual children.¹⁷ So, naturally with adults who enjoy music that modulates, the question soon arose: What about our present-day keys? The modified angle-system, showing them all, at the same time shows all the aspects of the comprehensive meditation—or 12 x 7 meditations—for musicians.¹⁸ You can start the scale beginning, let’s say, on the fifth degree, G (‘fifth degree’ in prime—horizontal arms = threshold fifth. This halfway position can hardly be denied). In G major/G minor your consciousness of prime lives in the collar-bone and arm-socket, while at the same time the arms are on the fifth degree—the soul, we recall, lives “not *behind* but *in* the technique”. You proceed to the second (‘sixth degree in second’, *at the same time* ‘second on the sixth degree’—awareness in the upper arm). This is a different second than the second on the second degree, D. And so on. With each angle you feel the *Ansatz*, the point of departure in the arm for the particular degree of the scale you are practising. You pour “all the *subtle* possibilities of movement... this feeling into your arms”.¹⁹ You pour feeling into your bones; “the dead material, mineral element... is permeable for the spirit”²⁰—releasing, or, we could say “defreezing”, the earthly instrument by invoking the dynamic, cosmic music that once formed it.

We sing with the arms; we never show ‘mere’ arms. Our fallen nature can be counteracted by our taking hold of it. The Redeemer, who once “came down from heaven”—the realm of cosmic life and cosmic music²¹—and moreover, *as human being* returned thither is reappearing from within humanity.²² In Britain, in perhaps the most profound passage on the future of music, Steiner gives a specific sequence of musical intervals for “the possibility” to produce “the musical experience... of the Incarnation” and “the ‘Hallelujah’ of Christ”.²³ Moreover, He has redeemed/ is redeeming the whole of our nature. In *musical* terms—“the scale is the human being”²⁴—, there is not, for example, one G, or rather fifth degree. There are as many G-fifths as there are keys (G-fifth in prime, in second, in third, *etc.*). The circle of fifths portrays the complete human being. With this, I am reporting in my words the eurythmy tradition, practised daily by the eurythmists with whom I have worked: Margarete Proskauer, Friedhelm Gillert, Ursula-Ingrid Gillert, Dorothea Mier, Maren Stott, and several others.

The melodic-interval “rhythms”—often called ‘interval forms’ though they are not spatial—were given during a lecture for musicians.²⁵ The eurythmical gestures for melodic

intervals²⁶ enrich the expressive possibilities. An ‘either/or’ mentality not only arbitrarily limits expression in art, for example, ‘either tones *or* intervals’, or ‘either degrees *or* melodic intervals’, but also the mistake of looking for a consecutive ‘order’ in simultaneous musical events. A dualist mentality also denies the wholeness of *life*—summed up as ‘not only but also’. The categories and elements of any occupation must be studied separately, yet they obviously belong together. To hum, for example, ‘Three Blind Mice’ or to carry out the TAO eurythmy-exercise, I need somehow to establish the keynote—the tune begins on the third and the TAO-exercise on the seventh—in other words, I need to be *centred*. To walk, and to ride a bicycle, I need to control my balance. In these and other related activities the ‘I’ is involved.

Why should doing eurythmy be any less difficult (Steiner asks) than playing the piano?²⁷ Piano-players practice hands separately, in various tempi and rhythms, and so on, and then synthesise all the preparatory work—head, heart and limbs working together. (Van de Pals and Bäschlin²⁸ even suggest that *patients* should carry out an exercise to show pitch, rhythm and beat at the same time.) And, by whistling or humming we show, by definition, that we really do *hear* the degrees and intervals of any and *every* simple tune, whether we initially recognise them or not—consequently, there has inevitably to be a way in visible singing to *show* them together.

What can I do?

Speaking of the degrees of any scale in their relation to the primal scale, it is claimed:²⁹ “It is not possible for one person to make them visible at the same time.” We could recall the fifth Supplementary (or better, Basic) Exercise for impartiality.³⁰ “I don’t believe it; it contradicts my present opinions” is the attitude from which most of us *start*. Applying the Fifth Exercise here, the claimed denial does seem less than fair. A worked example (Mozart, Thema *Andante grazioso*, K. 331) has been described.³¹ The eurythmists mentioned above and the writers of the article are not without experience and teach according to their lights. Eurythmy students practice daily this very technique (degrees of the scale in relation to the primal scale—correctly *not* called C major by Steiner, yet coinciding with it). A few minutes’ demonstration decades ago convinced me. I soon became aware that *more than half the eurythmy world has never considered the possibility. The description no doubt sounds intellectual, but by trying it you discover how the angle-gestures reveal a whole new life.*

Of course, you don’t have to *create* the angles each time—after about a year of practise you can surely feel that the angles are there. The artist does not show a system; he/she attempts to *sing*—either audibly or visibly. In speech, says Steiner,³² we relate to the outer world; in music we relate to *ourselves*. The point of departure for free singing gesture situated between the shoulder-blades opens into all directions. “[W]e really have to feel... how music [brings us] into a relationship with ourselves; how... the gestures of music have to flow back into the human being.” This expression from the introductory lecture of *Eurythmy as Visible Singing* makes you consider. The lecturer is explaining the basic differences, and relationship between, speech and music. The categories are “outer world” and “human being”. The earthly human being can release enchanted nature (in artistic speech and speech eurythmy).³³ The human being, moreover, is to

become an instrument; the gestures in *music* “flow back” in *time*. Much, indeed very much confusion arises when eurythmy, a time-art, is conceived as a spatial art. Steiner’s statement is eschatological; he is viewing the matter *from the end*. Nevertheless, the redeemed visible world can be *glimpsed* here and now through *this* present bodily instrument.³⁴ This bodily organism moves in (external) space that is transformed by revealing the (inner) time-processes.

Second chapter of eurythmy

In a passage about the *Schwung*, or the ‘breath’, and bar-lines, Steiner³⁵ emphasises that the essential thing is to show “the spirit”. “Everything else” in music eurythmy, Steiner admits, is “more or less an illustrative element”. Shattering words! Some critical people are getting bored with what they call “old-fashioned”, or “classical” attempts. These categories, however, do not fit at all; the attempts are *simplistic* and *simplified*. Encouraged, however, to show “the spirit”, which is throughout human-divine—emphatically not a theory, but a life—eurythmists old and young can aim at the opposite of boredom. Yet the *new life* of “the musical arts” (speech, drama, music, eurythmy...) arises out of a death situation.³⁶ At the end of lecture 4, too, at the very centre of the lecture-cycle *Eurythmy as Visible Singing*, crude nature is thrust out: “Out you go!”—for these movements are solely human and have nothing of nature about them. The musical element belongs only to man, not to nature.” The ultimate reference here is to the Mystery of Golgotha. We are already living the redeemed life.

“The second chapter of eurythmy” (already attempted in 1915)³⁷ is asking to be realised in music eurythmy, too. It is becoming increasingly more difficult to avoid facing this crucial subject. Either “It is not possible”, or “I can wake up, and by the grace of God I shall”. The possible development of eurythmy demands more than merely a question of ‘attentiveness’; here we first *begin*. If we aim for completion, then both perceiving and thinking are involved—thinking with “the whole human being... as is the case with *The Philosophy of Freedom*”.³⁸ In eurythmy we do not see continuous arm-gesticulation and much floor travel. *The musician’s soul and the eurythmist’s soul in dialogue* “in the technique” become the vehicle expressing instrumental music. Ralph Kux:³⁹ (1903–65), the first male eurythmist, explains:

The practising artist in music eurythmy retraces as it were the path which music has doubly [both as an art and in each present instance] taken. That is, he has first of all to release instrumental music into purely inwardly sounding singing. And that is just what the eurythmical artist does in music eurythmy. Instrumental music is perceived through the ear and straight away transformed [better, perhaps, ‘restored’. Tr.] into an inwardly heard singing, and this singing is fashioned into visible movement. Consequently, we can speak of a ‘visible singing’ and not of a ‘visible music’.

Far from spinning words in order to overcomplicate a situation, Kux is accurately describing spiritual recreation, an event (to repeat) that takes place spontaneously. Interpretative artists (*i.e.*, both performers) are no less ‘original’ than creative artists (*i.e.*, composers).⁴⁰

Artists, curiously uncertain of Steiner’s musicality, may be interested in certain confirming thoughts of the harpsichordist Ralph Kirkpatrick⁴¹ (1911–84):

If a harpsichord or any other instrument has to be made to ‘sing’, it is because the notes have been put into a context that makes them sound as if they really were being sung. What passes for a singing tone is the relationship of that tone with other tones and the rightness and meaningfulness of its context... [E]xamine questions of articulation and phrasing. It is not notes themselves but the intervals between them that constitute a melody... Great playing plays the right notes, but it also plays what connects those notes, what gives those notes meaning.

Of course, instrumental timbre and tone-colour is not ignored in eurythmy. Harpsichordists, pianists, double-bass players, *et al.*, however, are all trying to transcend instrumental limitations. Which eurythmist would *illustrate limitations* (for example, ‘play the plucking and percussive harpsichord/piano/ harp/ lyre, in the air’—jabbing at the poor notes, or picking them out like flies)? Sadly, such misconceptions do occur. More important for eurythmy, however, is the possibility that you can show, for example, as many different thirds as you like—indeed, *all* the nuances and subtleties you care to mention—but always experienced as *singing*, which of course involves active listening.⁴² ‘Mere theory’, as suggested above, does not exist as something separate in a ‘hands-on’ art. The problem, for example, is less tempered tuning *in itself* (the ear constantly adjusts), but what it enabled to happen—the *abstract* twelfold division of the octave. That abstract, so to speak ‘uninhabited’ (Reubke), 12-tone system is answered by Steiner in *Eurythmy as Visible Singing*, lecture 5—in short, by the creation of a complete system, the divine-human angle-gestures of the complete diatonic-chromatic-enharmonic system. We cannot ask for more.

Musicians already know the subtle tunings of the scales of the future sixth and seventh post-Atlantean epochs. Expanding tonal awareness today involves preparatory practice in listening. Pfrogner himself always counselled patience to musicians, whose art is to reveal “the laws of the T”. The advance comes “not from *instrumental* reasons but only from *spiritual-musical* reasons. We should not take the second step before the first...”⁴³ Though a beginning has to be made, he points out, we are not yet *citizens* of the sixth and seventh epochs. Have the followers of tuning practices come to terms with Pfrogner’s⁴⁴ reservations? If I understand him, Renold’s ‘scale of twelve fifths’ is an “irregular medley” that can “never ever” advance our musical system. This system will be developed, not superseded, right into the seventh epoch. He explains how and why. Meanwhile, certainly during the fifth post-Atlantean epoch today but on into the seventh epoch, too, Steiner is clear that in eurythmy “the feeling must never arise that we are dealing with anything other than visible singing”.⁴⁵

AP = Anthroposophic Press, New York

RB = *Rundbrief*: “Newsletter of the Section for the Arts of Eurythmy, Speech and Music”. Biannual. Goetheanum, CH-Dornach.

RSL = Rudolf Steiner Library, London: <rsh-library@anth.org.uk>

RSLG = Rudolf Steiner Library, Ghent NY 12075: <rsteinerlibrary@tactonic.net>

RSP = Rudolf Steiner Press, London

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- GA 103 *The Gospel of St John*. RSP 1978.
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- GA 279 *Eurythmy as Visible Speech*. RSP 1955/84. New tr. & commentary by A.S. and others. Anastasi (forthcoming 2005).
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- GA 293 *Study of Man*. RSP 1966: *Foundations of Human Experience* AP 1996.
- GA 294 *Practical Advice to Teachers*. RSP 1976
- 1 GA 4.
- 2 R. Steiner. ‘Goethe as Founder of a new Science of Aesthetics.’ The first recorded lecture, Vienna 9th November, 1888. (In GA 271.) E.T. Botton (ND) and in R. Steiner. *Art as Spiritual Activity*. Ed. M. Howard. AP 1998.
- 3 GA 276. Lecture 3. Dornach, 2nd June, 1923.
- 4 News Sheet 20th July, 1924. In GA 279 (1955/84). P. 10. New tr. forthcoming
- 5 GA 278. Lecture 8. Dornach, 27th February, 1924.
- 6 GA 277a. Faculty Meeting, 30th April, 1924. P. 141. R. Steiner said: “Actually, when you see eurythmy you should carry the question in your heart: ‘Are all these people angels?’”
- 7 GA 277a. P. 71.
- 8 Kisseleff. P. 79.
- 9 H. Pfrogner. ‘Der zerrissene Orpheus’. *Zeitwende*. P. 192f.
- 10 Lea van der Pals & Annemarie Bäschlin. Pp. 26-32.
- 11 These levels correlate with the levels of “the etheric, the astral and the ‘I’ in the tonal system” (Pfrogner’s emphases). With the enharmonic level and, with his term “Tonort—tonal position, or tonal region”, Pfrogner (1911–88) supplies the necessary “spiritual-musical correspondence” to the “empirical, well-tempered keyboard notes”. With this third and ultimate level, the enharmonic, he meets the “onslaught” of the 12-note/-tone system, which makes redundant the diatonic level of 7. The essential basis, too, is thereby laid for dealing with such questions as ‘whether and how’ a eurythmical interpretation of 12-note music is at all possible. A naive, lyrical approach here is hardly adequate. See GA 278 Companion, Appendix 3.
- 12 ‘Improvisation’ covers meanings ranging from spontaneous artistry to instrumental virtuosity. Bach, it is reported, could improvise strict 5-part fugues—which is spontaneous composition. The classical concerto cadenza was originally an invitation for the soloist to improvise on the themes of the movement and to include elements of instrumental virtuosity. The heart of jazz, improvisation, is almost synonymous for instrumental virtuosity; this music does not ‘develop’. Eurythmy is a spontaneous performing art, yet not an art of improvisation. Frau Proskauer could ‘improvise’ whole pieces, which shows that her ear was acute and that she had practised eurythmy for a lifetime.
- 13 Lecture. Penmaenmawr 26th August, 1923. In GA 279.
- 14 GA 278. Lecture 5. Dornach, 23rd February, 1924.
- 15 Owen Barfield. ‘The Art of Eurhythmy.’ *The Golden Blade* 1954. Sheffield. Pp. 53-62. See further GA 279 commentary, 2005.
- 16 For further illustrations, see Brian Rice & Tony Evans. *The English Sunrise*. London 1977.
- 17 GA 277a. P. 121ff.
- 18 GA 283. Lecture Dornach, December 2nd, 1922.
- 19 GA 278. Lecture 7. Dornach, 26th February, 1924. Emphasis added.
- 20 GA 293. Lecture 13. Stuttgart, 4th September, 1919.
- 21 GA 155. Lecture 4. Norrköping, 16th July, 1914.
- 22 GA 233. Lecture 5. Dornach, 12th January, 1924
- 23 GA 243. Lecture 11. Torquay, 22nd August, 1924. These two processes (leading theologians point out) belong together. In the sentence in the text, the conjunction “and” is actually redundant, as it is in “death-resurrection”. In this unique event, which Steiner terms “the Mystery of Golgotha”, the Cry of Abandonment on Good Friday (Mk 15:34) already marks the complete victory. C.G. Jung (*Answer to Job*. Routledge. London 1954. Chap. VII. P. 74): “Here his human nature attains divinity.”
- 24 GA 278. Lectures 3 & 8. Dornach, 21st & 27th February, 1924.
- 25 GA 283. Lecture. Stuttgart, 8th March, 1923.
- 26 Given on 19th, 20th & 25th February, 1924. GA 278.
- 27 For a discussion on Steiner and the piano, see Robert Kolben. “Klavierunterricht – rechtzeitig?” *Erziehungskunst*. Stuttgart. August 1992. Jg. 56, Heft 8. Pp. 794-803.

- 28 Lea van der Pals. *Tonheileurythmie*. P. 55f.
 29 RB 41. P. 11.
 30 GA 10. Chapter 5.
 31 RB 39.
 32 GA 278. Lecture 1. Dornach, 19th February, 1924. P.10. Cf. the earlier form of the liturgical blessing “The Lord be with you” and the modern use “Christ in you (pl.)”.
 33 C.f., GA 277. Dornach, 28th December, 1923.
 34 C.f., Grimms’ fairy-tale ‘Allerleirauh’, or ‘All-kinds-of fur’. This princess (the human soul) keeps in a nutshell three dresses (the spiritual members of the human being). The Prince (the higher Self) finally sees through her disguise, catching sight of the starry dress beneath her covering of animal skins (the physical body).
 35 GA 278. Lecture 4. Dornach, 22nd February, 1924.
 36 GA 293. Lecture 10. Stuttgart, 1st September, 1919.
 37 See GA 277a. P. 159.
 38 GA 233. Lecture. Dornach, 12th January, 1924.
 39 Ralph Kux. *Erinnerungen*. P. 52. Tr. A.S.
 40 C.f., Barfield, FN 17.
 41 Ralph Kirkpatrick. P. 61.
 42 GA 294. Lecture 4. Stuttgart, 25th August, 1919.
 43 H. Pfrogner. ‘The first step in training more expanded listening’ (1985) in *Zeitwende*. P. 339. Emphases original. Tr. A.S.
 44 *Resonanz* Nr. 5. Dürnau 1987. Pp. 8-13.
 45 GA 278. Lecture 8. Dornach 27th February, 1924. This phrase, felt (RB 41. P. 2) as a “dogma” in the strictly technical sense, i.e., as an authoritative pronouncement, is, of course, the opposite of ‘dogmatic’ in the colloquial sense. The shallow, half-educated person, who thinks he knows all there is to be known about everything can give us plenty of dogmatism. Steiner’s phrases about his own creations are clearly meant as descriptions. Though I cannot play the violin, I do not deny that it is played.

Eurythmy and the Energetical Fields

An extended review

Klaus Bracker, DE-

In the discussion about eurythmy, the young art of movement founded out of anthroposophy—visible speech and visible singing—, the burning question comes up ever again why eurythmy as a stage art does not make a breakthrough in a big way. Compared to the general cultural life, why does it still lead a shadowy existence, as many people feel? In this situation, the various strivings to make a step through rejuvenated and more qualified approaches, to give answers through deeds, are generally to be welcomed. But these attempts also require seriously testing, because in eurythmy we are dealing with completely new spiritual realities that have been placed into the world out of a contemporary Mystery-impulse that looks towards the future. Anyone who wants adequately to judge eurythmy and out of its genuine substance possibly wants to develop it further, should first of all be able to characterise its spiritual context in an understandable manner, in order to communicate efficiently in a eurythmical forum. And especially if the approach comes from other, e.g., Eastern sources, then these should be clear-

ly named and their significance shown as relevant to the original eurythmy.

Facing the wish to understand eurythmy, especially in the dimension that is penetrated by the esoteric element of anthroposophy out of which it has come, people like to mention that Rudolf Steiner did say that eurythmy is quite a worldly art. On that occasion he was concerned with a very limited historical relationship, with a specific question concerning eurythmy and possible cultic ceremonies. This unique statement by Steiner is completely over-stretched when it is used against attempts to understand deep spiritual things. To evaluate the recently published work of Anne Hildebrandt-Dekker, demands just such a spiritual approach to an understanding, since in it eurythmical, meditative and energetical points of view are to be opened.

The energetical approach

The work of Anne Hildebrandt-Dekker, especially her ‘energetical’ research and practice, which she wants to link to eurythmy in general, is based on several years of experience with her own movement, her own movement-gestalt, with intentionality, as well as the awareness of movement and space. Meant here are mainly experiences with the ‘energetical’ qualities which can be felt in these realms, which for the author—let this be mentioned at the beginning—occurred during a biographical phase when she paused completely from doing eurythmy. In systematic, surveyable accounts in her book, Hildebrandt-Dekker shows her discoveries and exercises that arise, which should make it possible for the reader to gain similar experiences. The author’s emphasis clearly lies on the ‘energetical path’. The ‘meditative path’, the ‘eurythmical path’ as well as ‘a eurythmical excursus’ (earlier date) given in the Appendix make up the second half of the book. In the present article discussing Hildebrandt-Dekker’s book, especially the ‘energetical path’ will be considered, with a glance at the other parts.

Important stations of the energetical work of Hildebrandt-Dekker as well as the discoveries, through which she gained impulses, began with her spontaneously experiencing a loosening of the physical breathing from the life-stream usually connected to it, consisting in the discovery of soul-intentional spaces opened up through this, at first the “front” and then the “back”-space and the space of the “middle”, as well as the placing and relating of these spaces on

to her own movement-gestalt, on to certain “energetical centres”. Some of these or similar centres were already known to Hildebrandt-Dekker from eurythmical work. The author’s research received a decisive direction beyond this though reading two publications of the American spiritual healer Barbara Ann Brennan (‘Light-work’ and ‘Light-healing’). Proceeding from Wilhelm Reich’s bio-energetical ‘orgon’ work with what are called ‘core energetics’ and the adapted Eastern traditions concerning the human chakras, this author has worked in depth (‘scientific’) on the presentation of the seven-layered human aura as seven energy-centres enclosed in each other, as well as the seven energetical centres, the chakras, which are related to the seven energy fields.

Hildebrandt-Dekker has researched in detail the seven centres, the seven fields and their relationship according to Brennan, and—with with some changed names—has taken

them into her work, research and practice. The various, consequential, constructive and differentiatedly presented exercises, composing the energetical path she shows, contain as their content the opening of the energetical centres. The energetical path, Hildebrandt-Dekker says, “leads from below upwards and from inside outwards”. Consequently the work begins—preferably outdoors—at the “root-centre” and the “life-space” as the “I” (‘ee’). energetical level. It is described how the pelvis becomes upright, the lowest point of the vertebra is felt (where the life-stream is “laid aside”), how the root-centre opens up, and between the legs near to the body (similar to a vortex) begins to revolve, then, how the perception of the earth becomes stronger and from there the person practising receives a “stream of strength” which is taken up and rises upwards through the spine and disperses into the whole body, and finally can be specially felt at the bodily border from within.

As a deep communication with the earth takes place here, with that which rises from within [the earth], so too the person practising communicates through the corresponding centre through specific, *e.g.*, natural or soul-and-spiritual qualities of the surroundings which have their home in the corresponding levels or spaces. The seven centres are called by Hildebrandt-Dekker with in the normal terms of Western-adapted Yoga-literature: root-centre, sacral-centre, navel-centre, heart-centre, throat-centre, forehead-centre and crown-centre. The author characterises them as “the same phenomena” as the chakras, or the soul and spiritual organs, which in his descriptions of the anthroposophical path of schooling Rudolf Steiner calls the lotus-flowers, only regarded from a different side.

In the second part of her book Hildebrandt-Dekker says that the meditative path—in contrast to the energetical path—does not rise, but descends from above downwards. For the meditative path she takes up an exercise by Steiner from his Esoteric School, which through mantric words is to stimulate the two-petalled, the sixteen-petalled, the twelve-petalled and the ten-petalled lotus-flower in the descending direction. And yet in her sequence of exercises—as it seems—, in order to be able to start at all on the anthroposophical path, initially with the two-petalled corresponding in the VIth aura level (the second from the outside), she does use at first a kundalini-activation, an energy-stream which rises from the earth via the root-centre up the spine in the direction of the crown. With this path of practice Hildebrandt-Dekker hopes to have found a synthesis of a pre-Christian and a Christian path of practice. Yet at this point it simply becomes clear that her work with the chakras or lotus-flowers is highly influenced by the energetical forms of working.

With regard to eurythmy, some of her basic elements—threefold walking, contraction and expansion, the threefold artistic method of feeling, character, individual aspects of vowel formation and consonant formation, as well as the intervals in music eurythmy—are mentioned in the light of the various energetical centres and spaces, or levels. The author points out how much enlivened and intensified the earlier-learned elements have now become, with the help of the energetical work, and they show that they are authentic. Here too a considerable influence is shown of the energetical exercises on to the genuine field—the field of eurythmy.

The seven energetical spaces or levels are called by Hilde-

brandt-Dekker: life-space, emotional-level, front space, space of the middle, initial-level, space of light and divine space. According to her, they correspond, though in a sequence that is not quite clear, to the supersensory human members, as Steiner describes them from ether-body to Spirit-Man.

With regard to the question, ‘Who directs and leads the events on the various levels, who is the “conductor”?’ the author introduces a further exercise, appropriated from the second-mentioned book by Barbara Ann Brennan, known as the “Hara exercise”. Through this she intends to open up as a further centre, the “home of the concept”, by Brennan called the ID-point, “identity point” (above the crown-point, just reachable with stretched arms and fingers). In this exercise through the initial heating-up of the centre near the navel, the “Tan Tien”, an energetical axis is produced from this centre (point of incarnation) via the centre near to the heart, the “seat of the soul” (soul-point) towards the ID-point, whose use should make it possible for the person practising always to remain the conductor him-/herself of the many-layered, and not always harmless, processes during practising. For, as Hildebrandt-Dekker also admits, an “independence between thinking, feeling and will, coming about through a schooling, can only be safely dealt with when all three soul-forces are healthily developed and are held together by the human ‘I’ on a conscious level”. The Hara-exercise also mentions this, which connects the point of incarnation (will), the soul-point (feeling) and the identity-point (thinking) on the Hara-line, the vertical manifestation of the ‘I’ in the gestalt.” (151)

Enquiry

Here only a few motifs as examples can be taken out of the whole very complex build-up and formulated throughout by Hildebrandt-Dekker with devoted dedication to the above-mentioned elements. Nevertheless, we shall attempt here to describe the new connection of the energetical, meditative and eurythmical characteristics. We embark on a still more complex field with the question where and with what status eurythmy, according to its spiritual reality, is placed in the spiritual stream of the development of humanity, and how this can be understood out of anthroposophy (the ‘mother’ of eurythmy) in all the diverse layers and individual evolutionary lines. The necessity to characterise other approaches, *e.g.*, pre-Christian, in their effective gestures with the same clarity as practised in anthroposophy, also belongs here. With this background it is easy to understand that within the framework of the present discussion, only examples of questions towards Hildebrandt-Dekker’s energetical initiative can be formulated. These enquiries are meant constructively, considering—as far as possible—anthroposophical spiritual science, and to arrive at some suggestions for work.

The above-mentioned “Hara-exercise” can be questioned alone on the level of terminology. And reading Barbara Ann Brennan’s “Light Healing” could perhaps help. “Hara” is a concept out of Japanese Zen Buddhism and appears with Hildebrandt-Dekker as such a concept only in the title of the exercise. The equivalent centre actually meant comes from what is called “Tao Yoga” (the taoist form-circle of Chi Kung, Tai Chi and Kung Fu) known as Tan Tien, it is the source or the lesser chi- or energy-circulation which is important for

a whole sequence of life extending taoist exercises. Since Richard Wilhelm and C. G. Jung published *The Secret of the Golden Flower* 75 years ago, there has hardly been any anthroposophically-inspired attempts thoroughly to understand these esoteric practices. A decisive question, however, to everyone working with the taoist Chi-circulation and the Tan Tien would be: Is the Tan Tien (“higher cinnabar field”, is meant, the “lesser of three cinnabar fields”) identical with the ten-petalled lotus-flower or with the solar plexus? Can one simply take it over from the Taoist system as the “incarnation-point” without first understanding? Which aspect of the etheric is called “Chi”? Is it taken into consideration that practice of the “Golden Flower”, towards which the Tan-Tien work is directed in a traditional sense, is equivalent to the successive forming of a “spiritual embryo” or an “immortal body”, and that this forming from the viewpoint an anthroposophical study-of-man can be most closely understood as the energetical “crystallisation of the ether-body” stretching far beyond death? This suggestion before every practical application of Tan Tien and lesser energy-circulation thoroughly to work on what effect these taoistic practices have on the physical, etheric astral level and on the various soul and spiritual levels of development.

How is the description arrived at that the point c. 40-50 cm above the crown-point, the so-called “identity-point”, is called the “home of the concept”? Why does Hildebrandt-Dekker ascribe “thinking” to it—and to the two other centres “feeling” and “will”? Is it not evident, from the anthroposophical image of the human being, that the conceptual initiative coincides with the point of the forehead, and that human thinking and the ability to form concepts belongs to the realm of the incarnated human abilities (*c.f.*, GA 317, 26th June, 1924)? Yet how could one relate Brennan’s ID-point, perhaps nevertheless in an adequate manner, to contents of anthroposophical esotericism, because similar appearing ID-points outside the body are quite well-known in anthroposophical esotericism?

With regard to the energetical work in its application to spiritual connections—in the realms of meditation—, but especially in its relation to eurythmy, the question can arise: Why has not Hildebrandt-Dekker attempted—not even begun—to clarify the relationship between the etheric, especially of the human ether-body on the one hand, and the energetic fields so differentiatedly developed by her? As a basic quality, from her point of view, the energetical penetrates the entire supersensory levels of human existence, from the life-bodily up to Spirit-Man. Her example here, Barbara Ann Brennan, speaks of different vibrating levels, with ever higher “frequencies”. This in itself, already a conceivable mixing together of the etheric and astral with the energetical, has to be critically tested. What, however, could make it justifiable to approach the purely spiritual manifestations of human existence—Spirit-Self, Life-Spirit and Spirit-Man—from the point of view of the energetical concept, as described by Hildebrandt-Dekker? The next suggestion is to work thoroughly on these questions.

Do we not understand eurythmy as a kind of birth and revelation of the Logos-forces of macrocosmic origin within the human microcosmic etheric organisation? Does not the important soul-part—thinking, feeling and will—of eurythmical exercising only become possible, through the fact that the soul-and-spiritually led intention can lay hold of the

etheric nature of the practitioner, precisely and only in an authentic way when, by himself, from the soul and spirit level, the Logos-nature of this etheric element is addressed, laid hold of and brought into sensory visibility (*c.f.*, GA 279, 24th June, 1924)? The word-nature of the human etheric body remains unaddressed in the book under question.

On her energetical path of practice, Hildebrandt-Dekker at several points arrives at merging experiences between the energetical (etheric-astral?) field of practice and the natural outer world. If one takes these working indications, even selectively, only on to the etheric field, then the question arises about the compatibility of human etheric and non-human etheric. Is not the great task of the human being to bring the Logos-nature, to which he belongs, into the world, especially with the help of eurythmy? Is not the natural environment in its becoming completely bereft of this Logos-content? Is not the non-human nature in its etheric element, according to Steiner, dying, whereas the human being in his earthly activity, led by moral intuition, has to produce new etheric sources of life and seeds of life, indeed all the four kinds of ether out of himself, in order to regenerate the natural processes (*c.f.*, GA 202, 18th Dec., 1920)? The question arises in the face of this, what would the etheric-energetical merging signify, as for example in Tai Chi—as it were, on the same level, to commune “like with like” with the forces of nature?

The questioning becomes even more serious with regard to the preferred direction of work rising from below upwards, not only with the energetical ideas, but (see above) also with the first step, the meditative exercises. Taking up from the earth, rising from the very centre of the earth, energetical streams via the root-centre, let them rise along the kundalini along the spine, *etc.*, Barbara Ann Brennan speaks in this connection even of a “merging with the melting kernel of the earth”. Do we really need an energetical kundalini ‘push’, in order to be able in anthroposophical meditation of the “I am” to commence free of the body? Did not Steiner in this regard rather show a path to the body-free condition of meditation on a path of pure consciousness? Without doubt this is the anthroposophical path.

Does the author—in good faith—conceive a world-picture which corresponds to paradisaical conditions, and which does *not* contain those forces and beings which go against positive human development? According to Rudolf Steiner, connected to the interior of the earth, forces exist which, arising out of various strata, influence human life, for example, activities that threaten life, turn right into wrong, or splinter things (*c.f.*, GA 95, 4th Sept., 1906). In a different intensity in each continent, electromagnetic forces from the earth lay hold of the human being in such a way that out of them a being is formed in his organisation, which could be called an electromagnetic double (*c.f.*, GA 178, 16th Nov., 1917). How could one avoid, in practising earthly-energetical exercises, as Hildebrandt-Dekker suggests, actively opening oneself to such forces?

In the face of “elemental”, as opposed to soul and spiritual, ways of working that lay hold of the lotus-flowers, or the chakras, in the direction from below upwards, Steiner clearly showed how far lies the effect of those ways of working. With certain exercises Luciferic and Ahrimanic beings, that is, spiritual beings opposed to positive human development, would attempt, from the elemental level, to lay hold of the

tender soul and spirit substance of the developing lotus-flowers and bind it on to themselves with negative consequences. Only a spiritual path, which from the consciousness, consistently practising morality, lays hold of the spiritual organs from above, could save us from counter-activities (*c.f.*, GA 147, 26th August, 1913). Should one not first consider the various questions considered here before one begins with such exercises to renew the activity of eurythmy, as Hildebrandt-Dekker suggests, which in their essence more or less have lain hitherto outside anthroposophical reflections?

Fruitful new beginnings – Light-soul process

Anne Hildebrandt-Dekker found through a spontaneous discovery the energetical path, which characteristically was connected with the loosening of the physical breathing from the life stream. Through a loosening between the supersensible members, a human being can soon manage to change his field of perception. For Hildebrandt-Dekker, the three-dimensional space of experience, initially naively experienced, opened up towards further qualitatively distinguishable spaces, with which—in further development, also with eurythmy—she entered into an intensive communication. The work experiences, especially, too, of Barbara Ann Brennan, encouraged Hildebrandt-Dekker actively to continue her own research of the realm of experience, which at first opened up individually with the help of the exercises given in Brennan's books.

To assess what actually concerned Hildebrandt-Dekker, it can appear most important to look at the autonomous parts of her research and practice of what she took from Brennan. Yet being entwined with Brennan, we are dealing here with a complex phenomenon. Focussing on the individual discoveries which are presented differently from Brennan's light-work, an unequal starting position with a broad view would come about offering interesting discussion points. And these could begin especially with Hildebrandt-Dekker's primary experiences. It would then be worthwhile to research the basic experiences with the life-streams becoming independent, especially with the background of what Steiner suggested as the "new Yoga-will", or as the "light-soul process". Here again we are dealing with specific and individual paths of experience. In his lectures on *The Mission of the Archangel Michael* Steiner shows that the isolation of individual human being from the spiritual, in the surrounding world, which is so typical for the present day, can be overcome according to a pattern that, in contrast to the forms connecting to the world possible for earlier ages, is completely new. This has not to do with a rhythm of consciousness between inner-outer and outer-inner, which correlated with the physical breathing (as in the "earlier Yoga"), but with a rhythm of consciousness that was never possible in earlier times, one based on a kind of sensory- or light-breathing. With "light" the spiritual researcher understands something fundamentally cosmic, upon which all sensory experiences are based, and by which they are carried. This light-soul rhythm, which is basically inherent in every human being is experienced since the 20th century, when the person practising extends his awareness beyond all the perceptible, sense-perceptible processes that are carried by light out towards the phenomena, which as afterimages and 'after-auditions'—called up by sense-impressions

echoing etheric resonances—swing back from his organisation of life-forces into the cosmic ether. In contrast to the inner soul-experience which corresponds to the breathing of the air, one arrives in connecting the light-soul rhythm to a formation of a kind of soul-middle between the weaving of light radiating-in and the out-streaming life of will, swinging not within but without. This rhythm-formation and middle-formation is no longer a mere microcosmic one; it swings far more in the mediating etheric-astral field between microcosmos and macrocosm.

This is probably why, with regard to the light-soul processes, Steiner also speaks of a meeting of "cosmic thoughts" and "will of humanity" (not the individual human will; *c.f.*, GA 194, 30th Nov., 1919). Whoever participates in it lives in an element of soul and spirit, in which subjectivity as it is always connected with the experience of the inner, microcosmic middle, is contained in the space of a previously unimagined soul-width. If one wants to speak of 'objectivity' here, then one would remain stuck in the traditional way of thinking of dividing subject and object. It is rather obvious to understand eurythmic "feeling" in connection with this sphere. Especially in the realm of eurythmy therapy and Steiner's descriptions at its inception, an important reference points to this, that both eurythmy as well as eurythmy therapy can be viewed as a concrete fashioning of the light-soul process. Because of the profundity of the concern expressed through Hildebrandt-Dekker's work, some aspects shall now be added, touching on the esoteric realm.

All conscious practise to with the light-soul process leads not only into the "outer etheric world", but has a specific effect back on the etheric and astral of the person practising and indeed of every person. This resonance once more "to the inside" takes place at night during sleep when the soul and spirit element of the human being is outside the body. The spiritual researcher describes it as a nightly warming flowing towards one, shining and sounding, waving and fluctuating, proceeding from the sense organs streaming through the inner aspect of the bodily nature. In this etheric event there live light-, sound- and Logos-qualities, which once again are like inwardly active afterimages and 'after-auditions' *etc.*, of what the human being during the day carried out as activities of the senses.

This inner activity culminates especially in the individualising fashioning of the word- or Logos-nature of the etheric human being—of that which in its etheric nature does without outer nature. Under the influence of sublime spiritual beings, this same activity—according to the quality of the human being in his day-consciousness—becomes ordered and is led towards the great sun-like etheric centre near the heart. This is formed during the course of the spiritual schooling, from where the intended movements are active altogether on the fashioning of the human lotos-flowers, the chakras. Through them, the being of soul and spirit can re-find the connection to the outer astral and cosmic world, from whence it originated. Here we can see in detail, in what connection the human etheric in its Logos-structure, which stands with the astral spiritual organs known as lotus-flowers, and the eurythmical element.

It is not possible with the normal human "I" to follow such an activity of the nocturnal condition of sleep. So, as Rudolf Steiner describes, sublime spiritual beings are at work in this activity, those of Form, Movement and Wisdom (*c.f.*, GA 224,

2nd May, 1924). Here especially for eurythmists—who in their art, in the first place work out of the word-nature of the etheric organisation, in order to arrive at an authentic language of gesture—there lie fields of research which for a long time yet are unexhausted. Certainly, the whole realm in which eurythmy, the light-soul process, the individualising of the Logos-structures of the ether-organisation and the development of the lotus-flowers play together, in future have increasingly to be taken up into the consciousness of the practitioners. Consequently, the ever-more conscious work in this opened-up field is important.

With this sketched background, it is quite understandable that the recent attempts of Hildebrandt-Dekker evoked a lively, indeed hefty discussion mainly carried out in the internal forum and will continue, especially since these attempts received strong support from important people—for practising eurythmists world-wide. Werner Barfod, himself a eurythmist and the Leader of the Section for the Performing Arts of the School for Spiritual Science at Goetheanum, Dornach, wrote the Foreword to the book in question, in which he recommends practical work, and with Hildebrandt-Dekker's introductory exercises.

It is to be wished that this lively discussion is continued in the necessary breadth and that other—and also critically-distanced—qualitative points of view are taken up with the necessary calm, which should lie in the direction of what more can be contributed out of the wealth of anthroposophical spiritual science. The present extended review would at the same time like to be taken as an example of such contributions.

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Anne Hildebrandt-Dekker, *Energetische – meditative – eurythmische Räume entdecken und beleben.*

Zur Dimensionserweiterung im Arbeitsfeld des Künstlers.

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New Music

What are the main questions in new music?

Holger Arden

The creative musician who concerns himself in his art with what Rudolf Steiner said about it, finds himself today in a doubly difficult situation. He lives in a musical world in which the tonal order and forms of the past has been dissolved. At the same time everything appears possible through the individualisation and lawlessness of the last thirty years. Where do we stand today; what questions are put today; what answers can one give? Holger Arden, the Norwegian conductor, violinist and composer writes on this also in anticipation of the Musicians Conference 2003. Arden has concerned himself extensively with the well-known symphonist and father of the modern Danish composer Vagn Holmboe (1906–96). Holmboe, who also was in touch with anthroposophy, composed in a special, perhaps one could say in a Nordic, Scandinavian manner. By creating melody and form out of the motive in ever new metamorphoses, he is related to late Sibelius.

Recently, several big musical events took place at the Goetheanum, to which world-famous composers were invited, like the one a few years ago: Sofia Gubaidulina (Russia) and Toshio Hosokawa (Japan). Their concerts caused quite a stir; some people also expressed their disgust that discordant music—for them an expression of destruction and evil—was performed at the Goetheanum.¹ Probably the jump from a classical musical ideal to the reality of music today was too great, and the path between was not familiar. The shock, too, through the unprepared aural experience might have blocked the real process of listening to the works. For one could have discovered how the artist treated his chosen material, and one could be able to judge whether it was fashioned into a work of art.

The conditions and stimulus of modern music

A significant characteristic of our culture since the 15th century is the confrontation of the human being with evil, and the resulting beginning of a transformation. This is mirrored in all the arts, even in music. Yet in music this meeting is especially uncomfortable, because we cannot close ourselves off from the musical impressions in the same way as we can facing a modern painting or object. We are given up to the aural experience in the positive and the negative sense, since we are in the midst of the stream of sound. And so new music occupies a special place amongst the arts; it has not become as popular as, for example, architecture—although it stems from the same spiritual sources.

Modern composers often avail themselves of quite harsh means—after all, nowadays, the whole spectrum between musical sound and noise is accepted as musical material. Yet this fact cannot form a basis of judgement for a work. One should really listen for how the composer deals with this material during the course of the work. Does it contain seeds which he can bring into an ordered development? Do transformations occur that lead to an important, perhaps redeeming, change of the built-up tension, or are the elements mutually destructive?

Music of the 20th century was governed by arguments concerning tonality, and this question—atonality and twelve-tone technique versus various ways of playing tonality—still occupies the minds of creative musicians and the musicologists today. Also during musicians conferences at the Goetheanum expanding the tonal system, quarter-tones, planetary scales, and so on—that is, the question of the structure of the scale-system—has been a recurring theme. Steiner, it is true, knew Schlesinger's research into scales with the early Greek aulos instruments. He held it to be very important and in this connection had also made some remarks on the possibility of expanding the tonal system.² But for me it is a question, whether these remarks should be taken as 'indications' on the scale formation of the future, or rather as advice on how musical feeling can be developed in the future. The latter appears to me to be the case. For the need to expand the tonal system should be rooted in an inner feeling, in the composer being tuned in—not as the universal truth which only has to be discovered and established by the professionals. The composer, feeling it, can express his music through the notes that he inwardly hears, and only afterwards will one come by-and-by to notice whether, out of the variety created in such a way, something universal will unfold.

The discussion about the tonal system, in my opinion, has pushed into the background a question of composition that has arisen with the 20th century: How does the composer in post-modern times deal further with theme and motif? And in connection with this, how is the form of the work organically fashioned? In modern art tremendous attempts were made to get free from the theme—and that was good. During the course of the first half of the 20th century it was apparent that the old major-minor system was exhausted and used up. Composers increasingly experienced that the traditional relationships between the individual notes were given more through the harmonic rather than the melodic element, out of the code of classical harmonic theory and its extensions. The melody only swam as it were over the harmonic undercurrents and increasingly became the weak slave of an accepted harmonic convention. At many Academies of Music the students still learnt to harmonise chorales in this style, as if this was simply the sacred truth of primal musical laws. Yet this only put difficulties in the way of young creative musicians.

Schönberg and his school, Hauer, and others sought a new musical realm, and on the way to it accomplished the necessary steps to destroy the unnecessary 'harmonic' glue clinging on the single note. But which of them or their followers has completely dared to enter the new space, where no post-Pythagorean scale-mechanism—more as a picture of a divine-cosmic order—binds note to note? Perhaps Josef Matthias Hauer? Steiner followed his development with interest.³ But even Hauer was not able to tear himself from the old preference of the spirit. He was disgusted by the incarnation of the notes into the physically sounding material and lived in great fear of touching the material. For him, music should have as little as possible to do with physical sensuality; it belongs to a spiritual region, free from passions and evil which colours the musical sound in meeting course matter. But just in this place Steiner saw the possibility for a deepened experience of the single note. For here a form-creating movement—form-creating because the melodic-motif element influences formal structure—can find its germination. In so far, Steiner's suggestions on "the melody in the single note" are, for me, his actual 'indications' for music. They are spoken, as it were, at the same time as in modern music was clearly accentuated.⁴ I think that the ebbing away of thematic composition of melodies in the classical-romantic sense at the same time appears for this reason to come to an end. The single note can become a new possible source towards melody and towards form.

Melodic, Rhythmic and Harmonic Elements in Theme and Motif

In the classical and romantic tradition the theme played a main role, as did shape and line in painting of the same period. A theme is always something intellectual, something on to which the thought, the aural idea can hold; it transmits a recognition upon its repetition. The theme also gives borders and structure, and determines the form. The chord and rhythm on the other hand do not possess this form-creating force—they appear more or less as enlivening accompanying elements. The forms from the classical tradition have increasingly become a fixed pattern, in which the content with thematic material, with a leading tonal thread, was poured. But when motif and theme are left out, what is to

give a meaningful content to the form? Out of what seeds of development can the work in its time-organism develop, which in the end produces a form? And in what relationship do these seeds stand to the final form?

It is to be noted that motif and theme are two different things. The theme has a linear character, whereas the motif tends towards the point, towards the single note. That means, a theme is a longer section of a structured sequence, whereas the motif only consists of a few tones, perhaps only of one single note, or out of a phenomenon of sound. I think that Steiner's statements on the melody in the single note play a decisive role here, especially seen against the background of the question about a music without an actual theme as the starting point of composing.

In the meeting with the physically produced sound, however, not only is a melodic starting point released, but also a rhythmic impulse, and moreover an harmonic one. A motif, its rhythmic structure, and so on, arise out of the forces of the audible musical sound, they are not arbitrarily arranged notes. The single note—and possibly only this—possesses this quality. It can lead directly into the element of will—as an acoustic everyday example can show. When a car unexpectedly hoots behind you, you jump. The senses perceive something which immediately stimulates a reaction in the will. Here lies the beginning for something melodic and rhythmic, and the imagination of the composer knows how to transform this into a motif-seed which can then trigger off a longer musical "time organism". A motif, of course, can also arise directly out of an experience of movement, for example, taking a walk—we know that Beethoven and others received their inspirations then.

It is different with the chord. To a certain extent it is a condensation of something which was once a melodic movement. It is a "recollection" of this movement transformed into space. A chord in this way can become quite a useful motif, but then one gives to it life and movement, *e.g.*, in Brahms's "Tragic Overture". Through the freeing of the melodic element out of the chord, the chord, in the new music and in that of the last century, has become the most individualised musical element, even compared with the clever classical and romantic harmony

Motif seeds and sound-pictures

A complete theme is, in the process of composition, is rather the result than a starting point. Thus the exact analysis of a theme shows that as a rule it consists of a sequence of more or less related seed-cells for motifs. And here the single note, unclothed of all its harmonic and melodic applications, is the new primal beginning. Out of this, two ways lead: one towards the motif-seed cell, the other to the sound-picture, to the imagination of the completely personal sound. The first path leads within; with the second the note is regarded from outside. Precisely in the music of the 20th century, can one not see in this division, a schism which has split the entire musical culture? Is there a way to solve this contradiction?

To make this clear, we may direct our gaze to an art form related to music, to architecture, especially to Steiner's impulse in architecture. We like to call architecture 'frozen music', and Steiner has repeatedly expressed that the musical element should increasingly weave through an 'organic' style of architecture. Looking at buildings, we could say in a

simplified manner, that there are two possibilities to conceive a building. The one takes its start from within the building, from the fashioning of the inner space, and then creates the outer form as its envelope. The other, coming from the outside, sees the outer form in connection with the surroundings and arranges the rooms that are possible in this form.

Comparing a musical composition with this, one can take the element of the motif as the starting point and then let the outer form arise as the effect of the inner forces of the motif. Or starting with a certain sound or form-concept, the facade first arises, which has to be filled out with a motif-substance like a puzzle. With the latter point of departure, of course, one can produce great aesthetic works, but they will not touch the involved listening in the same way as a music which grows out of the inner motif-element. This will involve more the element of ethics, the will, the human element out of the inner connections of the material. The aesthetic element is secondary.

The aesthetic qualities of classical music do not relate to the outer notes—for example, is a Beethoven cello sonata pleasing to the ear?—it is the beauty of the outer form, the harmonic fashioning of the themes and so on, whereas the ethical element comes about through breaking with the harmonies, in asymmetrical and unexpected things—if it is at all possible to express this in words

This classical aesthetic element has lost its role in contemporary art. The potential in strength of the motif seems now only to depend on the substance of the sound, and this is drawn out of the realm of recollected sensuality, no longer out of the feeling of a supersensory, harmonically beautiful form. The freeing from the aesthetic values of antiquity is one of the greatest achievements of new music! But in music today conceived purely out of sound, the feeling-aesthetics of antiquity remains in the background and plays into it. It is only forgotten that this aesthetic is not anchored in the sensory element. In this way the old supersensory element is now projected into the sensory realm. The feeling for beauty of antiquity had its roots in an inner etheric realm, in the same way as the laws of mathematics. In its aesthetic foundation this one-sided sound-music consequently repeats something of the past, but only on a purely sensory, material level.

Musical Sound as Seed and Musical Symbol

Composing in the future could increasingly become a creating on the basis of a feeling for the 'material nature' of the note—without a given form-pattern or scale-principle as an aesthetic *a priori*. The material will not have to develop out of a dynamic that lies in the seed of the note itself. If one looks in this respect at the development of inner forms of the capitals and architraves of the First Goetheanum, then a motif element can be seen which condenses into something like a spiritual symbol—which again dissolves into streaming movement, in order once again to condense in the next pillar into a metamorphosed form. Steiner emphasises that in the First Goetheanum not a single "symbol" exists in an intellectual sense. I do not mean by 'symbol' something in this sense, but something that presents in amusical sense something comparable to the capital motifs.

Is not the symbol comparable with a musical theme? Probably. In music there existed for a long time more or less clear-

ly expressed symbols. In the baroque period in particular, certain sequences of notes, especially in the *Affektenlehre*, the teaching of emotional states, expressed a conceptual content. But who would not claim that Bach's music, through the numerous symbolic forms, is inartistic? If you know their meaning you can in analysing follow it, but it is almost better not to do this, because they move the listener in any case. It is a matter of 'how', how they arise in the motif, condensed at certain climaxes, again to disappear in the stream.

The music of Sofia Gubaidulina also speaks in symbols, in a modern tonal language. But here too a judgement of the artistic craft depends on the 'how' and not on the 'what'. The symbol can arise out of tensions in the motivic background, as if condensed out of the strictest musical logic. Analysis can show whether it happens, but a listening free of preconceptions can feel whether an organically connected, created stream exists, or whether the symbol is only illustratively applied as something extra-musical.

Is there a reason why one should distance oneself from the use of new musical means when an artist able to use them with strength and geniality, even when the musical experience of its own beauty is thereby questioned? In the end it remains the active task of the listener in a co-creative listening, to follow the paths of music free of preconceptions and in a process of co-creating recognition to complete that which outwardly appears as yet incomplete. Then a new beauty appears on the etheric level. Modern music demands this act.

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- 1 See Ingo Hoppe. "Zeitgenössische Musik – Brücke über oder Gang durch den Abgrund" in *Das Goetheanum* Nr. 17/2002.
- 2 Rudolf Steiner. *Soul Economy and Waldorf Education* (GA 303). Germ. ed. p. 349.
- 3 Rudolf Steiner. *Eurythmy as Visible Singing* (GA 278). Lecture 5.
- 4 Another Steiner's remarks throws a special light on this change: "Those forces of humanity's development, which have unconsciously accompanied the human being so that he could move on, are exhausted and will completely exhaust themselves by the middle of the [20th] century, speaking approximatively. New forces have to be drawn out of the depths of souls. The human being has to see how, in the depths of his soul, he is connected with the roots of spiritual life" (in *The Mission of the Archangel Michael*. GA 194).

Sculptural Form as Visible Speech

The Biography of an Artistic research Study

Michael Howard

In the Fall of 1971, I read Theodor Schwenk's book, *Sensitive Chaos* [RSP. London 1965]. Towards the end of the book I came upon the following:

With the use of many examples we have attempted to show how forms arise out of the gaseous elements, but

above all how it is to movement that we must ascribe these forms...

We have as yet only spoken in general about many possibilities of movement, but we will now call them by their true names. In the abundance of possible movements in the organ of speech, certain ever-repeated characteristic archetypal movements, which we know as the vowels and consonants, can be singled out... it is these archetypal movements of the vowels and consonants that give birth to all manner of forms.

Schwenk concludes with a quote from Rudolf Steiner in the first lecture of *Eurythmy as Visible Speech* (GA 279) June 24, 1924 (forthcoming tr.):

The human being as we see him is a completed form. But the completed form has been created out of movement. It has arisen from primeval forms which were continually taking shape and passing away. Movement does not proceed from rest; on the contrary, what is in a state of rest originates in movement. In eurythmy we are really going back to primordial movement.

What does my Creator, working out of primeval, cosmic being, do in me as a human being? If you would give an answer to this question you must make eurythmy movements. God eurythmises, and as the result of His eurythmy there arises the human form...

Clearly this Imagination from Steiner was a source of inspiration to Schwenk as a scientist, as it surely is to eurythmists. It also fired my imagination and creative will as a sculptor. In 1971 I had no way of knowing that the door to a major aspect of my life's work was opening through these words.

In a relatively naive way I asked myself, 'If the human form arises through the harmonious inter-weaving of the movements of all the vowels and consonants, then is it not likely that all other forms arise through one or more speech gesture?' This struck me as a task for a sculptor. Of course, I could not have embarked on this artistic adventure without meeting anthroposophy and eurythmy.

I began sculpting on my own initiative in 1961, at the age of 15. I attended the Ontario College of Art in Toronto, majoring in sculpture, between 1964-66. I was totally in my element at Art College but I left after two years because questions were stirring in me that no one around me seemed to share or offer answers. I could hardly formulate my questions at the time, I experienced them only as feeling a void. I was not content to practice my art just because it was fulfilling to me; I sought some larger perspective that would give meaning and direction to my creative capacities.

I met anthroposophy in the fall of 1969 and two weeks later arrived at Emerson College. Very soon, I realized that I was encountering a world-view that offered a meaningful direction for my life as a whole which, at the same time, opened a new path for the artist in me. Everything I met at Emerson—the people as much as the content of the courses—spoke deeply to me, though eurythmy stands out as having exercised a special influence. I formed an immediate affinity with eurythmy and even seriously considered pursuing a training. But instead, eurythmy and painting stimulated me to see and explore new directions for sculpture.

One of the first things to strike me was that both eurythmy and painting began with cultivating a gesture of listening rather than speaking. I was invited to paint a page in

blue, in contrast to a page of red or yellow. Even without form the color spoke of warmth or coolness, of stimulating activity or quieting calmness. Instead of expressing myself, I felt the color speaking to me, nourishing me in a way I had not known before. I was struck by the fact that this experience was simultaneously very intimate and personal, while at the same, very objective and universal.

I discovered something quite similar in eurythmy. I learned to move my arms upwards and downwards, to move forward and backward, to move in straight lines or curves, in zigzags or waves. This approach to movement, as with painting simple patches of color, did not offend my creative nature, but just because the movements were so simple I was able to feel the quality of the movement more fully, more consciously than I had in any art before, including sculpture. I remember one day in particular, following [the teacher] Elizabeth Edmunds as faithfully as I could moving the vowels, when as I spread my arms out to imitate the gesture for 'Ah', I was spontaneously filled with the feeling of wonder, of awe. This was my first conscious experience that a sound and gesture could evoke a specific and objective inner feeling. It gave me confidence that I could trust that an objective experience could be had with all spoken sounds and gestures if I was only patient enough to let it dawn in me in due course.

These experiences in painting and eurythmy suggested the possibility of cultivating a listening gesture towards sculptural form. What were the elements of form equivalent to the spectrum of colors or of human movement? What qualities of feeling might they evoke? And so I awoke to the obvious that had not been obvious at all, namely to roundness and angularity, convex and concave. I began to model over and over again simple convex domes, concave bowls, transforming a dome into an angular ridge and back again to the dome. The outer results were nothing to exhibit or sell, but sculptural form began to speak and sing in me. We take for granted that music evokes feelings of joy or sorrow, stimulates us to dance or to be quietly calmed. Now something similar to musical feeling was possible with natural and sculptural form. I felt like a musician who has heard and can play music but who had never before *felt* the music; I was a sculptor who had seen and made sculptures but who had not consciously felt form.

In retrospect, it is clear that without the initial influence of painting and eurythmy at Emerson College and the sculptural exercises they led me to pursue, the above thoughts quoted from Schwenk and Steiner would surely have washed over me as mere poetic imagery. As it was, my creative will was fired to form lumps of clay in an effort to make visible the quality of the sounds and movements of individual vowels and consonants.

I was never inspired to make sculptures of human figures making eurythmic gestures of the sounds of speech, although this is a valid possibility. Instead, I tried to inwardly visualize and feel as vividly as possible the gesture, say of 'B', and let that quality of movement flow into and become visible as form in the clay. The finished form of course was static, but aided by the malleability of the moist clay, it was living movement that I imagined and let flow into the forming process. If eurythmy is visible speech through qualities of human movement, sculptural form could likewise be visible speech through imaginative qualities of movement

coming to rest or being arrested in matter. It is the inner activity of the sculptor preceding the finished form which arises out of movement and which can also be experienced by the inwardly active viewer of form.

APPRECIATION AND CRITICISM

Before proceeding to describe my efforts in relation to a few particular consonantal qualities, I would like to acknowledge my gratitude to the eurythmists and speech artists who over the years have helped me assess the forms I created and who made constructive suggestions that helped me create forms truer to the spiritual archetypes of the consonants. In particular, I wish to mention Marguerite Lundgren who was the first eurythmist with whom I dared share my efforts and who was most generous in her interest and support.

Only one person, also a eurythmist, has directly criticized my endeavor. I choose to mention this because, in spite of its discouraging impact initially, over time I have come to see it in a positive light. The criticism was not of any specific forms, but rather challenged the legitimacy of the entire enterprise.

This eurythmist expressed her criticism in a letter as follows: *'I can honestly feel with you that the sounds ought to be reproduced in solid, three-dimensional form. They are not physical in that sense, but rather totally etheric.'*

As this was someone I deeply respected and hoped would be a friend and teacher, I took her view to heart. For years, I agonized over the possibility that I was *"riding a hobbyhorse that has caught your fancy but makes no appeal or sense to anyone else"*, as she put it. I always have and I expect I always will remain open to the possibility that I will see quite other, if not better, ways to make the sounds of speech visible in form. But as for trying to create sculptural forms that reveal the qualities of the sounds of speech, my conviction has only grown with time.

Through years of soul-searching and with all respect I have come to the conclusion that this criticism is founded on a mistaken understanding of sculpture. The task of sculpture is quite specifically to make the invisible or spiritual visible in solid three-dimensional form. More exactly, sculptural form makes the living dynamic forces of the etheric world visible to our senses through embodiment in a material substance.

'... we find in sculpture the natural laws of our etheric body; we simply transfer this inner order into our works of sculpture.' R. Steiner, Dec. 29, 1914

'So if one takes the consonants out of the human being, the art of sculpture arises.' R. Steiner, Dec. 2, 1922.

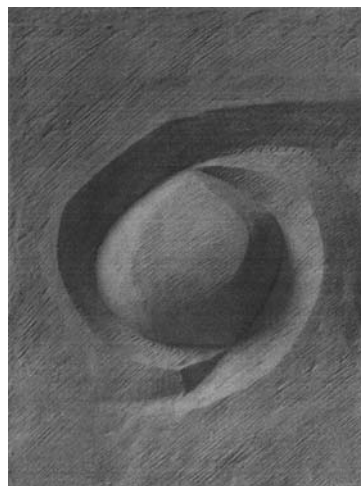
The movements of the sounds of speech do in truth live in the etheric, but the challenge for the eurythmist is to transform the movement of the physical body in order that the living qualities of the etheric can be made visible. Likewise the sculptor has the task to form the physical clay in such a way that its physicality is transcended in order that the living forces of the etheric are released from the enchantment imposed by matter bound human consciousness. I feel it is an over-estimation of eurythmy and an under-estimation of sculpture to presume that human movement is less physical and therefore more able to make the etheric visible, and that sculpture is less able to do this because it is more physical. The eurythmist and the sculptor are equally challenged with

spiritualizing matter in order that the living gesture of the etheric world is made visible to human eyes.

THE GESTURE OF 'B'

I would now like to describe in some detail how I came to certain forms in relation to particular consonantal sounds. Trying to capture the quality and gesture of 'B' offered some early lessons that helped me find my way. As we move or watch the gesture of 'B' in eurythmy, we are most aware of an enveloping, enclosing gesture. With the eye of a sculptor one sees a contracting concave space created with the arms. Not surprisingly, my first attempt to create a 'B' form was a simple concave shaped surface of clay. However, my immediate response was that this didn't seem adequate. Very early on, I set myself two criteria regarding the forms I created: (1) the form had to evoke the feeling of the eurythmic movement for a sound, (2) it also had to stand on its own merits as an archetypal form, one that is found in Mother Nature's repertoire of forms.

Out of my previous efforts of making simple convex domes and concave hollows, I was familiar with the possibility of experiencing the surface of a ball as expanding from a point or contracting from the periphery. The surface of a ball can be experienced as the stasis between a force within expanding outwards meeting a force without contracting inwards. I



recalled some eurythmists when introducing 'B' would speak of imagining a baby or ball held within the enclosed arms. In other words, without imaging something resisting the enclosing gesture the arms would necessarily continue to close until no space remained. It was the tension between expansion and contraction created by the arms which was

essential to the quality of 'B'. Sometime later when I concerned myself with Steiner's eurythmy figures, I was encouraged to note that the cool enclosing blue of the veiled arms was countered by the warm expanding yellow of the dress.

Although a simple ball form is clearly archetypal and seems to be a sculptural expression of 'B', over time I came to see an additional element that created a further enhancement. I was both fascinated and disturbed by an apparent cliché in anthroposophical architecture, the so-called cutting off of the corners of walls and windows. Was there any deeper significance to this mixing of curvilinear and rectilinear forms? One day while working on the 'B'-motif, I had the imagination that the contracting gesture from the periphery would be more pronounced through introducing a tendency towards flattening. The dominance of the convex curve of a ball actually over-emphasizes the expanding from within as in the fullness of a ripening fruit. Too much flattening would overpower and kill all the inner life and expansiveness.

To find a harmonious equilibrium between the convex curve and flattening of the surfaces became a fascinating

sculptural challenge. It was the striving to create a sculptural expression of 'B' which led me to this form-type and its inherent meaningfulness as a sculptural form. However, it was significant for this research study when the forms I came to stand on their own merit within the realm of sculpture itself above and beyond any relationship to sounds of speech or eurythmical gesture.

This sculptural experience of creating an equilibrium between the play of outer and inner forces was an artistic expression of a certain type of human inner experience. Any number of outer circumstances might stimulate such an experience; I will offer one of many. If we observe the inner activity of being moved to speak, we may notice an inner gesture of expansion. It is subtle, but once observed it can seem so real that it can be thought to be physical. It can lead to tangible expansion, as when the chest expands through breathing more deeply, but the gesture I am describing is a soul gesture which is no less real than a physical gesture. This soul expansion becomes increasingly noticeable to the point of bursting when we are hindered from speaking, for example, because someone else is speaking.

As we begin to speak we may notice this inner tension relaxing. If we succeed in expressing ourselves, we can feel a healthy sense of emptiness comparable to breathing out or the healthy sense of



Figure 1 - 'B'

tiredness after exercise. If, however, we lose our thought or become muddled and unclear, we may in the end feel dissipated and drained. Certainly, a good teacher or public speaker knows the tension between speaking with warmth and enthusiasm in order to hold the interest of his listeners while at the same time being focused in order to exercise clarity of thinking. Particularly, in the moments preceding a verbal presentation, a good speaker can experience an inner focus that is both warm and cool, buoyant and weighty. Depending on the circumstances the speaker may emphasize the one or the other, but the point is that the speaker finds a place of inner freedom to move between expansiveness and contractedness as needed.

This inner gesture of buoyant but focused readiness can be expressed sculpturally through varying the degrees of roundness or angularity in a simple bud-like form. (Fig. 1) It is this potential of form to reveal more cosmic expansiveness or more earthly contraction that is the deeper reality, which an architect or sculptor can draw upon in shaping a building or sculpture with more curvilinear or rectilinear surfaces. Clichés in architecture are a danger to be avoided as much as in speaking or writing.

'B' in many linguistic traditions is the 'house'. The sculptural and architectural potential to create forms that show the living tension between inner and outer is only a new way to discover this ancient wisdom.

In 'Bewe have the imitation of something which protects and shelters us from outside ourselves. In 'B' we feel that we are enveloped in something. 'B' is always enveloping, a kind of shelter. R. Steiner, *Eurythmy As Visible Speech* (GA 279) pp. 43f.

THE GESTURE OF 'M':



adjoining place. This can be visualized as a gentle undulating surface flowing from convex to concave. Although each



Figure 2 - 'M'

force predominates in some places, overall there is the feeling of a harmonious balance between the two. Neither one dominates or overpowers the other, thus creating a dreamy and fluid undulation of the surface. The human muscular system, with its undulating surfaces, is a good example of this form type.

In addition to the obvious possibility of forming flowing convex and concave curved surfaces, Steiner alerted sculptors to a form type he called 'the double-curved surface' and which he suggested had special significance for their work. All living forms including our own human form have numerous double-curved surfaces. One of the most accessible is found between any two knuckles of our hands. The knuckles themselves are convex, the surface between them apparently is concave. If we move our finger tip from one knuckle to the other it is concave. However, if we move our finger between two knuckles we discover a convex surface. The surface between two knuckles is actually an interpenetration of both convex and concave curves and in that sense it is 'double-curved'.

The undulation from convex to concave surface can be compared to the give-and-take of a speaker and listener in conversation. The speaker is filled with thoughts and feelings, the listener is open and receptive. The double-curve reveals a secret about the art of conversation. A good speaker, such as a good teacher, is very attentive to her listeners as she speaks. In fact, often the inspiration to say certain things originates not from herself but from the listeners. Conversely, a good listener is not an empty and passive vessel. A listener must hold back the content of his own thoughts and feelings, but he must be inwardly active in entering into the speaker's thought, feelings and intentions. A good speaker must cultivate the capacity to be a listening speaker; a good listener must aspire to be a speaking listener. Careful inner observation of the dynamic quality of a listening speaker

and of the double-curve suggests there is a correspondence. This common quality of a listening speaker and the double-curve seems to be related to the quality of the 'M' gesture. (Fig.2)

'M' has the quality of entering right into something outside itself. (GA 279, p.50).

'M' contains within it the element of comprehension, of understanding. It conforms itself to everything and understands everything.' (GA 279, p 53)

Hopefully, the descriptions I have given in relation to 'B' and 'M' provide the reader with some sense for the way I have tried to find objective relationships between the qualities of sculptural forms and the sounds of speech and eurythmical movement. It goes beyond the scope of this article to elaborate my efforts in relation to all the sounds of speech. For now I will add only 'D' and 'K'.

THE GESTURE OF 'D' AND 'K':



If we look at a ball of clay sitting on a board from the side, we observe that the ball form is widest in the middle and narrows to a point both at the bottom and top. We can redistribute the clay in the mid-region so that while maintaining the original convex curve of the ball we bring the widest part closer and closer to the bottom until the widest part is

actually touching the board. We could describe this change in form by saying the ball became a drop form and finally a gum-drop or bee-hive form. We must note, however, that the drop form represents only one of many intermediate forms.

If we have inwardly participated in this transformation we can describe the ball as feeling relatively buoyant compared with the drop form gradually settling and yielding to weight. Only when the widest part reaches the board do we feel the 'settling' becomes 'settled'. It is the dynamic transition from the ball to the gum-drop form, the 'settling' becoming 'settled', that is comparable to the downward gesture of 'D' as it is often done in eurythmy. (Fig. 3)



Figure 3 – 'D'

'D' is the pointing towards something, the raying out towards something. (GA 279, p. 45) *'D', as I told you, is a pointing downwards, or indeed a pointing in any direction.*' (GA 279, p. 67)

In eurythmy 'D' is often introduced in two different ways: widening one's stance while allowing both hands to settle downward, or raying out and pointing with one's hands in opposite directions. Only this latter gesture seems to corre-



spond to Steiner's descriptions. How do eurythmists differentiate between pointing down and settling down? Does 'D' embrace both possibilities or only pointing? The sculptor can modify the gum-drop form so that the convex curve sides become straight to produce a cone shape. Quite naturally a cone shape suggests a pointing up

while at the same time it feels very grounded. It is possible to subdivide the gumdrop into two lobes at the top so that both lobes would then be made pointed to create the impression of pointing in two directions. (Fig.4)

The difference between the curved-sided gumdrop and the straight-sided cone brings us to another important correlation between form and speech. Every time I say the sounds 'M' and then 'K' to someone and then ask them which has the feeling of a curve and which feels angular, without fail I get an immediate response that 'M' is curvilinear and 'K' is angular.

If we compare 'D' to 'K', the 'D' has some of the strength of 'K' but not as much. 'D' is softer and therefore perhaps rounder than 'K'. For example, the cone is straight in silhouette, but still rounded at the base. If we transform the cone into a three- or four-sided pyramid, it is the flat surfaces and angles that evoke a feeling more akin to 'K'. I imagine 'planes of light' streaming through space and intersecting through a material substance that creates a form with the character of 'K'. These planes of light can intersect in all manner of ways to create many variations besides a pyramid form. (Fig. 5)



Figure 5 – 'K'

'In the sound 'K', we have matter governed, mastered by spirit.' (GA 279, p. 78)

Not only are there many sculptural variations for the quality of 'K', but for all the sound gestures. In spite of their familiarity in common speech, these archetypal sounds of the consonants are a profound and living mystery that cannot be narrowly reduced to one specific shape. At most they constitute a family of shapes sharing a common quality which manifests through one or more specific elements of form, such as roundness or flatness and being wider at the bottom, middle or top.

It is of great significance to the sculptor to discover form types that mirror spiritual qualities active in nature and in human experience that stand on their own merit, independent of any relationship to speech and eurythmy.

In my biography, it was through trying to create sculptural expressions of the consonants that led me to discover this archetypal language of form qualities. This outcome alone, for me, validates my efforts. There remain a number of

speech sounds of which I am less than sure how they should be made visible through sculptural form. Nevertheless, the very mystery and elusiveness of the challenge only enhances my growing conviction that this is a worthy task whose value I trust will be revealed in time.

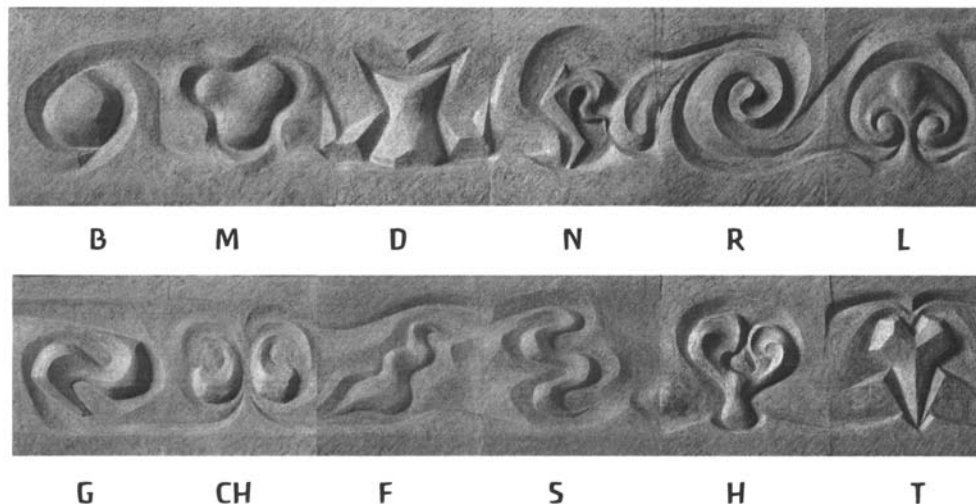
FUTURE DIRECTIONS

There are several directions in which this study sculptural forms in relationship to the qualities of speech might develop further. Working with different sounds as a starting point is a sure way for students of sculpture to extend their technical and expressive repertoire of forms. Any form habits and limitations are countered by trying to give sculptural expression to the various sound qualities. As such they are a wonderful foundation for artistic expression through sculpture.

A major contribution Steiner has made to the art of sculpture is metamorphosis—creating a sequence of dynamic forms which change according to an inner lawfulness. Sculptural forms no longer need stand alone in space but can be experienced in time. A few years back, I was moved to create the ‘evolutionary sequence’ of consonantal gestures as a frieze or sculptural relief. Given the name ‘evolutionary sequence’, the reader has every reason to be surprised if I admit that it did not occur to me initially, that I was about to make a series of forms that would metamorphose one to the other. However, I am glad I wasn’t conscious of this beforehand. As it happened, it was only as I was working at creating a form with the quality of ‘M’, which happened to come after ‘B’ and before ‘D’, that I spontaneously saw them metamorphosing one to the other. It was precisely because I was not trying to create a metamorphic sequence, but it unfolded naturally out of the inherent qualities of that sequence of consonants (which only a Rudolf Steiner could have recognized initially) that I felt a window into the living laws of metamorphosis open before my eyes.

Steiner placed great importance on such living metamorphic forms as a significant way for the sculptural arts to support human beings in developing new organs of spiritual perception. It was in service of preparing humanity for the capacities they need to develop in the course of the next 1500 years, for the sixth cultural epoch, that Steiner went to such extraordinary ends to create what he called the ‘living walls’ of the first Goetheanum. Much could be said about this, but in the present context I will only mention that visual artists stand before a spiritual/artistic question: what other metamorphic sequences might be developed like Steiner’s that would serve the need for creating living walls? A sculptural equivalent of the evolutionary sequence of consonants seems to offer such a possibility. It is my hope that someday an architectural context will present itself for this to be realized.

A final direction I would like to mention is the therapeutic potential of sculptural forms which express the qualities of the consonants. Eurythmy therapy is founded on the reality that particular illnesses can be attributed to a spiritual defi-



ciency with regard to the human organism’s relationship to the qualities of one or more consonant and/or vowel.

‘And when illness of some kind or another overtakes the human being, then the forms corresponding to his divine archetype receive injury ... we must go back to those divine movements: we must help the sick human being to make those movements for himself.’ (GA 279, p. 37)

‘What is the lung? It is a consonant that has been spoken out of the cosmos and has taken on a form... The heart is another consonant which has been uttered out of the cosmos.’ R. Steiner, Dec. 2, 1922.

If there are sculptural expressions of these divine archetypes we know as the consonants which have a bearing on the health of the human organism, then it seems reasonable to investigate the therapeutic potential of such forms. It is possible to imagine conditions where a person, either in addition to or instead of doing therapeutic eurythmy, might benefit from modeling or carving particular form types related to particular consonants. Furthermore, if someone were unable to do eurythmy or sculpture, it would be possible for such a person to view and/or touch particular forms on a regular basis. Of course, an anthroposophical physician and eurythmy therapist would need to be involved in diagnosing the illness and determining the appropriate consonantal gestures. I welcome collaboration with anyone who is interested in the therapeutic potential of sculptural form related to the sounds of speech. In recent months I have been working on creating a series of different consonants in individual relief forms in order to make them available for sale for general artistic appreciation, but also potentially for therapeutic use.

I am most grateful for the invitation to present an overview of this artistic research, and I would welcome dialogue with anyone who have questions or suggestions regarding it.

Michael Howard, MFA, is a faculty member of Sunbridge College, where he teaches sculpture as director of Life Form Studio. He is the author and editor of *Art as Spiritual Activity: Rudolf Steiner’s Contribution to the Visual Arts* (Anthroposophic Press).

All twelve of the forms from the evolutionary sequence are available as cards and may be purchased from the Sunbridge College Bookstore.

Source: *Newsletter of the Eurythmy Association of North America*, Autumn 2000

Speech Formation

Calling up the Healing Forces in the Human Being

Lecture by Christa Slezak-Schindler, held during the Conference for Artistic Speakers, Therapeutic Speech Practitioners and Doctors. Goetheanum, Dornach, 23 October 2004

Report by Martin-Ingbert Heigl, rev. by Otto Ph. Sponsel

Already in the concept “speech formation / artistic speech” two streams of forces reveal a harmonious relationship with each other. The one stream comes from above, speech comes down from the starry realm—this is the speech-thinking stream. The other rises from below out of the soul connected to the body—this is the speech-will stream. In this linking and interrelationship, a space of meeting is formed in which the artist is at home, a place where as a therapist he can regulate the ascending and descending streams. In order to be able to do this, he has to have trained his/her speech-ear especially well.

For Christa Slezak-Schindler working with a deaf and dumb girl for a long period was a decisive experience. In her behaviour, this twelve-year-old showed a somewhat shy-wild unbridled nature. A deeply unhappy feeling was evident which did not suit her light nature. With her Christa Slezak-Schindler experienced what it means to move right into the muscle tension of the hand when one speaks. To work differently with her would at first not have been possible.

The visible movement of the whole body with its limbs (eurythmy) has to be transformed into the audible movement of the larynx, right into the *musculus vocalis*. The larynx makes itself completely available to the streaming of the ether-body. It is the “crowning of the breathing organs”. Kindling life-forces proceed from the etheric body. Paracelsus calls it “*Archäus*—the Archaean”. In working on the speech forces, we are given a gateway of entrance into the depths of the ether-body.

In the performing arts it is often sufficient only to indicate the gesture. The healthy person can listen into the speech movement. This is insufficient when working with somebody who is ill. His or her soul is more bound and at the same time less supported. The gesture has to be brought forth more clearly and be fully penetrated with “the will of the healer”. Through the healer-will of the therapist the “the will to become healthy”, or “the health-will” from the one seeking help, is called forth as a reflex. The therapeutic speech practitioner perceives whether his/her healer-will works right into the movement, which is the prerequisite to being able to bring about the healing resonance in the ill person. The details and the particular qualities of the speech remedy have to be shown him and communicated; he cannot find it out on his own without instruction.

The accompanying movement of the arms and hands arising out of artistic speech has to become one with the breathing. To develop the artistic sense for “holding back”, or sensing the right moment, in the process of speech is important not only for the right forming of pauses; neither too early, nor too late. The artistically right moment for beginning of the speech process must not be missed; this is always important, but especially important in the therapeutic process. In the human being many things which were earlier taken self-

understood and natural are now fundamentally displaced. Most people speak either above the midpoint of the breathing organism—then it becomes abstract, hard, thin and over-articulated. Or they speak below it—then the speech becomes mystical, out of focus, diffuse and dark. To condense the possibilities of movement of the whole human being within his speaking is what Marie Steiner-von Sivers meant by saying, “Movement is the fundamental truth in speech”.

Fundamental knowledge of speech, a profound knowledge of the laws of speaking, even of the exact formation of the sounds, are not sufficient in the realm of therapy. The issue is to develop a fundamental sustaining perception of the special and particular movements of the groups of sounds, for example, for the pushing or thrusting force of the plosives. What does this mean? In the plosives a hardening tendency exists as such, in which Ahriman lives, the spirit of solidification. We should hold on to him, we are not to let him loose in the world where he would poison everything. The “K” is not to be pushed away but, drawing it into the gesture, we have to constrain it. The “K” is a voiceless sound. It should never be voiced (glottal stop).

On the other hand in the breath-sounds, Lucifer is blown away! The “Sch” is not to be held back. “R” and “L” are “sounds without blemish or blame”. They warm the speech through. Try to leave the “R” out in this practise sentence, “*Sprache sprechen spritzen sprossen sprudeln*—spatling spraying sprinkling sprocket sprucing!” “R” and “L” carry in themselves spiralling, swirling and whirling movements. They are able in the best way to bring the etheric movements of the larynx which are directed backwards, forward into the artistic and therapeutic space of speech. The “M” also belongs to this.

Christa Slezak-Schindler described her own path to therapeutic speech practice. In 1962 speech artists met at the Goetheanum with the question whether, like eurythmy therapy, it was possible to develop artistic therapeutic speech. It was known that Marie Steiner had answered a question of Herr Dr Jenny by saying, “We have the healing breath”. She herself had completely penetrated her breathing with the “I”. At first we traced the connections between the speech sounds, the zodiac and the organs. One experienced absolutely that great healing forces lie in artistic speech, yet one did not yet dare to approach specific cases of illness. Rudolf Steiner said that one had to call up the healing forces of the *whole* organism when *one* organ is ill. Through the work on speech, when we move the whole person right into the muscles in the speech instrument in a responsible way, we can touch as far as the “I am” of a person.

Christa Slezak-Schindler reported on the special artistic qualities of her teachers. With Gertrud Redlich she experienced a completely felt-through sound-picture movement. This was not technical articulation, but was carried out with a completely subtle leading of *Melos*, the melody, and the working with the forward breathing-air of the *speech breath*. (Christa Slezak-Schindler demonstrated how speech sounds without sound-picture movement and how it sounds both with exaggerated and correctly-schooled articulation-movement.) Dora Gutbrod was the master of will-imbued modulation of the voice-movement. She worked out of the *[picture]-experienced breathing*. Kurt Hendewerk lived in the deeply supported teaching of the breathing (*will-breathing*).

He repeatedly stressed, "What you have not taken in with the in-breathing cannot be in the breathing out". His approach was thoroughly artistic. All three teachers of artistic speech, who had performed for decades under the direction of Marie Steiner-von Sivers on the Goetheanum stage, heard immediately and exactly what a pupil had done wrong, but gave their corrections in quite different ways.

Christa Slezak-Schindler researched the basis for applying elements of artistic speech in therapy. She found some starting points in Steiner's indications for individual patients. For a boy retarded in his development, he said that he should speak the speech exercises forwards and backwards. A swinging movement arises through this speaking forwards and backwards. This regulates and strengthens the connection of astral body and ether-body. In cases of headaches he suggested to carry out speech exercises especially carefully. In a case of *Angina pectoris* he mentioned the necessity of improving the breathing

To this belongs imagining the sun above our head, and then speaking:

"Licht durchleuchte meine Seele in meinem Herzen—May light illumine my soul in my heart." (R. Steiner)

The working of the speech-therapeutic gesture becomes evident:

"Wärme der Sonne sammle ich im Herzen—Warmth of the sun I gather in my heart." (A spiral movement is made in front of the heart.)

und lasse sie strömen durch alle Glieder—and I let it stream through all my limbs." (R. Steiner)

In speaking, what matters is less what someone said, more that he brings into movement the force which lies behind breathing. Nourishment and speech pass through the mouth. Speech is the actual bread of life. How can this nourishment be prepared well and in the right way? This is a question which concerns how you deal with the movement, right into the muscles of the mouth. "Through his mouth the human being stands in connection with Spirit-Man (Atma)." The closed mouth expresses the "M". It is the sound of keeping silence. This is also the "Waterman-sound"; the Waterman stands for the human being as carrier of the etheric element. "M" carries the whole organism into the out-breathing. The deepest secrets are conveyed silently. (Christa Slezak-Schindler referred to the picture of an Egyptian statue¹ hanging on the wall in the background. The closed mouth clearly shows the "M".) The sequence of sounds "K L S F M" forms an airy bridge in etheric space.

In order to take up the profession of therapeutic speech practice we need to feel that the consonants are connected with the Zodiac, the sphere of activity of the Cherubim und Seraphim. We have to be able to experience it as a miracle that in speech we can become active with these forces. They are the powers of harmony and of divine love. In the vowels the planetary forces are revealed which lead to a variety of movement. *The movement of becoming upright* in "U", *the movement of thinking* in "O" etc.

In working with the deaf and dumb girl, Christa Slezak-Schindler repeatedly attempted to come via the movement of the hands to the movement of the mouth. This process was carried out over many years, and little by little it was achieved. With "L" one can bring the voice forwards. Christa Slezak-Schindler always practised it five times: L-L-L-L-L.

This was important for this girl because the vowels always sat far back in the throat. A satisfaction was achieved.

We need this satisfaction in order to be able to call up in ourselves the healing effect of the sounds, the forces of self-healing. Gertrud Redlich said that one would have to know what one wants, and to be able to feel whether one does it. The work on the voice reaches the deepest into man's being, because here we experience ourselves quite individually, completely ourselves. Voices suffer. The sounds of speech merge into a conglomeration and the power of breathing disappears. In our situation we are facing the most difficult illnesses, the loss of being human. We have lost two supports here, the support of the body (the body needs elasticity in order to be able to hold the ether-body) and the support of the air (our soul lives in the breathing of the air). Against these illnesses there is only *one* remedy—formed speech, or artistic speech. It has to be a *new* formed speech, developed out of the anthroposophical knowledge of man. A knowledge of man from the point of view of artistically formed speech can become the quintessence of this knowledge of man.

The speech sound is wanting to be *prepared* as a remedy. That is the first step. Yet it also wants to be *unlocked* in order that we can use it in a directed and healing manner, that means, we can apply it. In "F" the lower lip forms a tension into which the front teeth place themselves. This is well-known. Yet to unlock the "F" means to recognise in practice the zodiacal forces of the Crab, the sign which stands at the zenith. The "F" in the eurythmy figure shows a white dress, it is the sound of purification. With all the verses of Steiner's *The Soul's Calendar* the eurythmists wear white dresses. Consequently the "F" can serve the purifying forming of the breathing. It also has an important task in the exercise *"Erfüllung geht / durch Hoffnung..."*. With an a person suffering from asthma the "F" will be used quite differently. Here it becomes the *lip's power to brake*, where he/she can strengthen his/her out-breathing. In such a case the hands are led towards the mouth. (Christa Slezak-Schindler demonstrated this with the hands led towards the mouth in a chalice form, forming a kind of resistance.)

We need a self-renewing therapeutic artistic speech formation. Speech formation, artistic speech, is an central path towards light and air, towards life and spirit. What do we have to open up so that the healing, breathing space can open again—as Goethe meant when he said, "Open the windows—more light, more air!"?

This lecture will appear in a more complete and extended form in MARIE STEINER VERLAG, 2005.

Pre-orders: MARIE STEINER VERLAG _ Otto Ph. Sponsel

1 Bechenchon's cube seat. Munich, Egyptian Collection Gl. WAF. 38. Hard pebble limestone; 138 cm high. 19th Dynasty, c. 1220 BC, from the Temple of Carnack in Thebes, excavated 1818.

Sound Formation (Part 3)

Siegfried Meier, DE-Bad Dürkheim

(We apologise that the following concluding section to Part 2 was accidentally omitted from RB 41 Michaelmas 2004, p. 38.)

The upper and lower surfaces of the two stones were flat, which is why there is the 'aad' in 'mahlen – to grind'. Here the 'hhh' only serves to extend it, *c.f.*, 'Malen – painting'; the 'lll' (symbolic for 'luftig-leicht-locker-laufen – airy, light, loose, running') signifies the circular movement of the upper stone, which through the handle is brought into circular *Laufen* – running movements. The 'en' in *mahl-en* signifies how in all infinitive verbs, indicates 'die weiteren En-dloswegung-en ins Un-en-dliche – the further-endless-paths-into-infinity'. 'Mehl' is what is ground, which on its *Weg* (eee), its path, exits through the grooves tracing the path into the flour-box, whereas the chaff (in water-mills) is extracted from the pure flour via the *Weg* – the path through the chaff-spewer into the chaff-box.

'Mühle – mill': 'uuu' signifies the darkness which prevails in the mill on the brook, and the 'üüü' probably only the twilight, the half-darkness. The modified vowels 'üüü-äää-ööö' indicate a plural (see *Ü*-symbolism): but then one would have to say: 'Well, but the mill is singular and yet has an 'üüü'? Only 'die Mühlen – the mills' are plural, consequently the 'üüü': Why is it not the 'Muhle' in the singular? In Duden we find that in Old High German the word for *Mühle* is 'Mulin'. The laws of the sounds are correct when we look for the origins of the words.

'Hei-m' – *Hei-m-at* (home, homeland) has das 'mmm', because my home = homeland is there where the middle of the personal relationships of my life are at home.

Now the letter 'nnn': It is half an M – even in the shape of the letter. If the truth lies in the 'middle', then its counterpart is the lie, the untruth, and one rightly says, 'A half truth is a whole lie'. 'nnn', then, is the 'negative', which goes out of the middle, in the same way as the Devil went out of the divine middle into the beyond. Goethe rightly judged: 'He is a spirit, who alway ver-neint – negates!' or diminishes (mi-n-us); Russian = 'men-sche' (= less), who narrows; *c.f.*, *eng-ängstlich* – fearful, *bange* – afraid; who expresses what is missing, is not present: '*Stolz ist die Abwesenheit von Demut* – Pride is the absence of devotion'; in the little word '*von* – of', the 'nnn' expresses that something is missing – a piece of cake is missing; '*nirgend-Not-Ende* – nowhere-need-end': everything negative! '*Tanten, Nichten, Neffen* – aunts, nieces, nephews'; here 'nnn' expresses that they are not exactly in the family tree, but lie alongside = off beam.

We know the word 'AR' (earth's surface). What has this to do with 'ADAM' (the human being)? Well, Adam is made from earth (Genesis 3:19), and after the Fall God in his wrath mentions the fact: 'For out of it [the ground] thou wast taken: for dust thou art, and unto dust shalt thou return.' We know it from the burial service, 'earth to earth, ashes to ashes, dust to dust'. So, the A (ah) in '*Erde-Aarde* – earth' is the same 'A' as in Adam, yet not in its pure form – only expressed as 'A' (ah).

'How is it that the 'R' joins the level plain 'A'? We know that 'R' is a rolling movement. '*Rad* – wheel' in many forms: If a volcano erupts, the earth (A) is set into rolling movements.

The avalanche rolls down into the valley; the 'R' can signify many kinds of movements: with the plough I 'reisse – rip up' the surface (A), the rain makes a '*Rinne* – runnel', a groove, into the surface (A): 'AR' is consequently a moved, or a worked at, surface (A plus R).

Now we come to the famous word: '*Arbeit* – work'. This means nothing else than 'beating the earth'. We all know 'the Beatles': they are the 'beaters' (percussionists). Work, then, means 'to beat the earth'. As boys we had to beat the big lumps on the field into smaller lumps which the harrow could not break up.

Let us take a look at the tools with which we work on the earth. The *Hacke* – hoe: H = *hoch-Heben*, lifting above the earth, the surface; pulling it down with *Kraft* – strength, in order with further strength to penetrate into the earth a little, so for this we have the small 'E'. Here we have the *Karst* – the four-fingered fork which is used in the loose soil. With *Kraft* – strength we beat it into the 'AR' – the earth, pulling it along until the movement comes to a halt, *e.g.*, in mounds for potatoes (see 'ST').

There is still the – north German – *Harke* – rake (*Rechen* – hoe): We lift it up, and placing it on to the earth '*Aarde*', roll the particles of earth or the leaves towards us with strength for a certain distance.

The *Acker* – or better *Akker*, Fr. *ac(k)re* – field. One could define it: *Acker* ist die '*Aarde*' which with much *Kraft* (KK) – strength and *Weg* (e) – an extent, is brought into movement, into a rolling, into which the seed can be sown. We say: '*Er rackert sich ab*! – He wears himself out.' This is somebody who through ripping, rolling and restless movements, tries to get his *Akker* into order, into which he has already invested a lot of *Kraft* (KK) – strength.

The word 'farm' also contains '*aarde*'. One could say that it is 'earth gathered towards the middle'. In 'farm' we have the 'F' = finger, with which I *fasse* – grasp, or find; Ar = earth, 'M' at the end of the word is 'towards the middle' (*c.f.*, the table in RB40). What is the farmer? He is the '*Farm-Herr* – the lord of the farm'; the H has been lost.

Where does '*Herr*' come from? God tells us: 'Let us make man (as *Herr*)... to have dominion... over all the earth.' Defined in sounds: 'The one ruling high over the earth' (*Herr*). Where does '*Reg – ieren*' come from? To steer the rolling, constant movements with gentle strength into the right paths'; the constantly occurring word-endings '*...ieren*', *i.e.*, to have a point (*c.f.*, *Ziel-zielen*) which is where the aim has to be attained – 'the *-en* as the final syllable in verbs, *gehen, stehlen, dienen, regieren etc.* (to go, to steal, to serve, to rule, *etc.*), always show a *Strecke* (E) – distance or *Weg* – path, which leads into the void; *i.e.*, into infinity, *c.f.*, 'Mrvana'.

We talk a lot about the word '*Rad* – wheel'. What does analysis show? *Rad* = something that rolls over the 'A' with pressure 'D'. Consequently the tracks of the wheels. We looked a lot at the 'AR', but what about the 'UR'? The meaning, 'what comes and rolls towards us out of the dark (*Urzeit* – prehistory, *Urväter* – ancestors; but the *Erzväter* – the arch-fathers, who come along a path). What is '*Erz*'? – It is earth, ore, taken out of the earth.

We have been led from one thing into many things, but it is interesting and revealing. If we always stay with the content of the symbol of the vowel and consonants (see table), then it is also possible to combine things.

What is 'B' and 'P'? = *bedecken* – *Pressen* (to cover, to press).

Here a '*Bogen* – an arch' over a gate. It is a '*Bedeckung* – a covering' above me, when I pass through, from the stones above. Under '*Beschirmung* – a cover, umbrella' the '*Belagerer* the besieger' tries to make a breach into the wall of the town under attack. The *Bresche*, the breaches comes about when stones are taken out of the wall (root word: *Brechen* – to break). The meaning would be: With light pressure, with '*Brechstange* – crowbars, the stone is to be set into movement (*Rollen* – roll) for a short *Weg(e)* – distance, whereby by the next stone this moveemnt is slowed down (CH) and this is repeatedly attempted (.en), until the stone is torn out, and then the next till the last ston, after which a breach has been made, through which the besigers can shoot and stream through. The word '*Brücke* – bridge'. The 'B' = *bedecktes Wasser* – covered water.

CH is in the table: It stands for the '*gehemmte, gebremste Bewegung* – slowed down, held up movement', as mentioned there. We remember the floods, which break through the dykes, and when they are broken, then the masses of water charge through the breaches. The 'S' before the 'CH' makes this possible. The 'P' means strong pressing, through which a movement is to be reached, which has the aim after the overcoming of resistance to achieve a strong racing tempo (movement). Something like that poor Sisyphus did, who had to roll a stone up the mountain, which ever again before the summit slipped out of his grasp and he had to start again. A picture for the agonies in hell. Just a few further examples:

'M' (from and to the middle): A ball in an oval bowl always rolls to the middle. That the middle has to have an 'I' (ee), follows from the fact that the 'i' always stands for a point (see table). A mortar must start with 'M', for the most important thing in it is the middle of its floor, where the corm is broken up. The mortar is open above, that is an 'Ö'. In it the grains roll hither and thither. That is, an 'R'. And it stands on the earth and the ending 'e' shows a masculine lord (*der Mörser*, m.). Prov 27:22: 'You may pound a fool in a mortar with a pestle, but his folly will never be knocked out of him.'

This strong moveemnt of the force towards the middle – in the 'M', is also to be seen in a *Mörder* – a murderer, who squashes his victim in a throttling grip. '*Mürbe* – worn out' is also derived from this, and in Russian 'dying' has as its root '*mer*'. C.f., *Müller, mahlen, zermalmen, etc.* – miller, to grind, to squash, etc.

'K': *Die starke Kraft*. – the strong force/power. For this *Ecke* (*Ekke*) – corner, is a good word. Let us take a table. From two sides a straight line leads to a corner, an edge, and whoever hits his head against it know what a force is latent in it: that is way it is 'K'.

Words with 'K' all express *Kraft* – strength: '*Knall, Knopf, Kante, Kolben, kichern* – bang, button, corner, mallet/piston, giggle; *Keller* – cellar (on top of which the heavy house sits); *Körper* – body, *Kamin* – chimney (Russ. *Kamen*, 'stone') etc.

The 'W': What stands in the table? 'Wave-like, winding movement': we have no shortage of symbol-words: wind and waves, wandering over hill and dale, birds' wings; *wohnen* (to live, moving up and down, hither and thither in one's *Wohnung* – home); water and waves, weighing, *Waage* – weighing scales (here the double-A of the weighing pans), wall: in earlier times the surfaces of the walls were made out of wattle and daub (see the old barns). The Roman historian Tacitus writes, 'The Teutons throw mud at their houses and

Comng to a standstill has to be preceded by movement. This lies in the 'S' (*Sausen* – to rush, perhaps the inspiration was the image of a swiftly approaching horse or rider, which then arrives at a standstill. – When a person walks one cannot speak of *Sausen*, rushing: We can no longer ask Adam how it was.)

'*Stehen* – to stand': The person comes out of movement to a standstill, without remaining rigidly standing, but can still walk a little further (e), even go a little higher (H) and *wiederhol-en*, repeat it.

'*Stadt* – town': Let us recall a medieval town: Somebody coming along (*geht*) from outside stands before the gate-tower, where he is stopped by the watchman. He is allowed to pass, and before him the town area opens up: *Areal* (ar); the houses of the town huddle along the town wall on the inside with *Druck* (d), a gentle pressure; on to the town wall, which signifies: Halt! (T). Nobody can leave the town except by one of its *Tore*, its gates, which are open through the 'O', through which one can go in and out, and through which the waggons can roll (r). There are many '*Stetten*', for the most part open villages, mostly lying on rocks, mountains and hills, where the first settlers set up their homes.

The town Rastatt grew out of a *Raststätte*, a resting place. Imagine an army of soldiers. It rolls along with carts and wagons, and spreads out on a plain (meadow) (a); it stops there (St) and forming out of the pile of wagons a little town, '*Stadt-Stätte*'.

A 'statue' is something, which one anchors firmly on to a (little) surface so that it has a good hold, *Halt* (t) = (*Standbild* – statue), which then presses on to the floor (*Stand*) (d).

Punkt – I wanted to return to this – to press (P) of, mostly, a small object (pencil, index finger) upon something which then through my index-finger lies in the *Dunkel* (U), the dark, and for this I use *Kraft* (K), force, and then stop (T), for I have impressed a point.

'*Mutter*': In the middle of the dark *Hütte* (u) hut, *steht* (TT) standing on two legs, and in it is the *hohe Herrin* (er), the revered mistress. (The H has been lost – see above on 'farmer' – *Farm-Herr*).

Tohu-wa-Bohu. The AV (KJ) translators have, 'And the earth was without form and void'. From this Hebrew word, that is probably 4000 years old, can we encypher the state of the earth at that time, by means of the laws of the sounds of speech? We can ignore the short *wa*, it means 'and'. There remains *Tohu-Bohu*, translated as 'thoroughly chaotic disturbance'. In *Tohu-Bohu* there is no I (ee) and no E (ay) and no A (ah): that is, no light, no orderly straight line, no calm watery surface, but only a surging primal watery chaos, where the surging waters in hollow (o) waves *raufund runter* plunge up and down (h-u). The Bible confirms that it was dark on the face of the deep, and the 'deep' would rightly be translated as 'tumult' (u – u). There was no controlling order down there, until God took the initiative: 'And there was light! – *Fiat lux*'.

'*Takt* – beat' is a very fine word: Out of the stopping, *Halt* (t), on to a level, or plain, then again a strong hold, *kräftiger Halt* (KT) and everything repeats.

'*Singen, sang, gesungen* – to sing, sang, sung': Even the strong bendings are formed according to the laws of the vowels: *Singen, springen* – to sing, to spring: the present moment; HE sang, he sprang: that which spread out on the level; *Gesungen, gesprungen* – has sung, has sprung. What

then paint on them' (half-timbered buildings) and the outer walls, 'die Gewundenen – wound around', *c.f.*, *Weide* = *Wand* – willow = wall.

'*Gewundene*' = with little effort (G) through the grid of the vertical sticks (*c.f.*, basketry) the willow branches are wound through'.

'ST' = movement brought to a halt: We have the 'ST' in all the languages of the while races: *Stehen(d)* – 'stand, standing', *stoi* (Slavic), *stand* (Eng.), *statue* (Latin).

has been lost in the dark (U).

'*Baum* – tree': The first human being sees first a level, (a) then he notices a '*Baum-Kugel*' (u) – a round shape of a tree; he forms [the word] '*Baum*': covered level, a round shape and the middle = the '*Stamm*' – the trunk (m).

'*Yahweh*' signifies 'will be – is – was'; also known under the [medieval form of the] name '*Jehova*'. Jupiter, too, begins with 'j'. And Adam was a son of God and says of himself: I am an 'I'.

REPORTS / STAGE FORUM

Diploma exam at the Alanus Hochschule (Bonn)

Chantal Dumont

A year ago interested eurythmists met with Professor Hasler, in order to hear about the procedure for such an exam. I was not quite sure, however, whether I wanted to join because I had already achieved a French state-recognised diploma as a teacher. Stefan Hasler explained to us in detail the various steps which lead to a eurythmy diploma. I felt that this work could be very enriching. Some days later I applied. More than twenty eurythmists were interested and they had to prepare themselves for an audition. This consisted of a task to be completed within a certain time, a solo in speech eurythmy and music eurythmy, and a conversation. For the audition exam you could choose the theme: *e.g.*, how to form a melody, or Apollian-Dionysian forms. Everyone began to practice and learn diligently. Of course! But after so many years... "how were the head positions again?"... On the day of the exam I was surely not alone with a funny feeling in my stomach. Practising solos was very enjoyable. Showing solos, well, it was like a little performance. Nerve-racking but exciting and fine. But what was this business with the task? To be for four hours alone in a room in order to work out a poem or piece of music and at the end to show the result on stage! Can I do this? But what if on this day I do not feel inspired? Not only did my stomach feel funny with all these thoughts, my legs and feet also felt strange. And yet this new experience was valuable and positive. We were amazed how well everything turned out. There was much more in everyone than we are aware of. When was I able to concentrate for four hours on a piece of art? When was I able to be undisturbed for four hours with "Goethe", "Nietzsche" or "Bach"? No telephone, no appointments, no visits. Only the work, the deep concentrated eurythmical work. What happiness!

The entrance exam remains for me a wonderful experience. After the many audition exams, we were divided into various groups: the "intensive group" which met several times during the week, and the "external group" which met three times a month at weekends. Two times a week we practised for a whole afternoon. We formed quite a special group for we have been for so many years in the profession and knew each other for a long time. Four of us had completed

out training at the Alanus Hochschule. It was good to practise together, to rehearse, to doubt, to go through crises, which is part of it, to wrestle in order finally again to perform together.

There were three further tasks for the students out of the subject to attain a Diploma:

1. Rod eurythmy: aural-practical exam on knowledge and use of the exercises.
2. Music theory, music history, aural.
3. Speech formation: three different texts.

Then there was the general studies with various free chosen, exciting performances and a written work. It was a lot.

1. An examination task: we had to prepare seven theme; one was drawn out of a hat.
2. A performance: two group pieces and a solo in music eurythmy and in speech eurythmy for everyone.
3. A project work with demonstration, colloquium and written documentation.

For the performance on 21 March many people found their way to Johannishof and filled the hall. The programme was colourfully mixed: classical, modern and humorous: a fun programme, as Stefan Hasler called it. Each of us had the chance to choose the pieces which he/she always wanted to do. Margith Wagner and Marie-Claire Couty helped with the corrections to the soli. As group pieces we dared to do 'Lucifer' by C. Morgenstern and contemporary music by Boulez with the help of Stefan Hasler. These were quite new experiences which produced the effect of a rejuvenating bath. The fruits which we were allowed to harvest reached far beyond our expectations. We discovered much about ourselves in eurythmy and also experiences much joy with it. None of us did this work purely for the state qualification. Much rather an inner experience was the main thing. Where do I stand with eurythmy after so many years? How lucky that I can still improve myself! And the dreaded evaluation was even shown to be helpful. It was clear what I still had to improve.

In short, it was enriching for us all, certainly connected to a lot of work. And that means: JOY.

“The Human Being as Music”

First Course of a Further Training in Music Eurythmy at the Kulturhaus in Järna, Sweden, 4-8 August 2004

Lena Christina Olofsdotter, SE-Göteborg

When I became ill a year ago, exhausted after many years of teaching eurythmy, I was full of doubt whether I would retain any strength for eurythmy. Does eurythmy in any case have a future? I knew I was not alone with this question.

Then I received an invitation to the course *The Human Being as Music* in the Kulturhaus in Järna with Inger Hedelin—and a spark of light lit up in the darkness. This was an initiative, in order to immerse oneself in the fundamentals of music eurythmy and to follow the path of development step by step from the first indications of 1915 to the lecture-course *Eurythmy as Visible Singing* of 1924.

I was not the only one who wanted to rediscover the first beginnings of eurythmy. About fifty eurythmists filled the big stage of the Kulturhaus: an experience of community, people with similar questions.

The theme of the first course was *The Development of music eurythmy during the first nine years*. Inger Hedelin, who led the course, mentioned in her introduction how music and speech lived in the living architecture of the First Goetheanum. She woke up questions with which we could live during this course. How do I reach this living stream of speech and musical sound in myself when it becomes eurythmy? Do I recognise the path to myself, the higher being in me? Where is the human being in music? How is music expressed through us?

During the first evening, a eurythmy performance was shown by the ‘Ensemble Eureka’ from Järna, whose work formed the basis of the demonstrations during the course. It was a relief to experience that one did not initially seek for renewal, but rather looked for a deepening of the basic elements. I myself tried to look at the performance from the point of view of a non-eurythmist outsider, which was useful and educational.

In the course of the five days, we followed the path from speech eurythmy to the seven notes of the scale. Each morning we began with the first word carried out in eurythmy *Hallelujah*, which archetypally portrays the path from the outer to the inner human being. We experienced the L great difference between speech eurythmy and music eurythmy: In speech eurythmy, in walking upright, through the meeting with the gravity of earth, the stream of speech rises from below up to the human being. In music eurythmy the musical sounds stream to us out of the inner ensouled cosmic space. The scale presents the archetypal picture of any development. By stepping alliteration, then going from vowels to music, soul gestures to music, as well as practising notes and speech sounds to singing, we approached ever nearer pure music eurythmy. We remained in a most interesting *transition* phase between speech eurythmy and music eurythmy which one normally passes over possible quite lightly. We also practised the tones on the tone-spiral and how you can form in various ways within the scale major and minor through varying the stepping.

A very appreciated part of the course were the demonstrations. Besides other things we gained insight into the

intentions of the individual eurythmists as well as into the work which was involved with the pieces shown during the first evening. The demonstrations were mainly carried out by Inger Hedelin and members of the ensemble, but were also open to contributions by members of the conference. Three Finish eurythmists, *e.g.*, showed Mendelssohn’s ‘Funeral march’ (after Friedel Thomas), which was very impressive. A eurythmist from Lettland created a piece of music with the help of the tone spiral.

Linking to the theme of the day, Ursula Flatters lectured on the theme *Form and Development of the Human Being*, showing how the human body right into the smallest detail is music. Göran Fant [Kranz?] spoke on *Apollo and Dionysos* in Greek mythology, on the archetypal pictures for the apollinian and dionysian elements of eurythmy. The lecture showed how these two elements join hands in the complete work of art, and how in a similar way tradition and renewal have to arise from each other, especially with regard to the future of eurythmy.

In the evenings the biographies of some of the first eurythmists were presented: Lory Maier-Smits, Tatiana Kisseleff, Elena Zuccoli and Marie Savitch. And we heard of Margarita Woloschin, the painter and dance, whom Rudolf Steiner asked whether she could dance the Prologue to John’s Gospel.

Evert morning and afternoon was introduced with a piece from Bach’s *Well-Tempered Clavier*, played by Sylvia Karpe, who played the piano for us during the course.

The course has given me hope for the future of eurythmy and strength for my further teaching. Deep gratitude to Inger Hedelin, whose searching and open attitude has led us through these ‘nine’ years, and to the *Eureka Ensemble*, which with courage gave us an insight into their work, and to the Anthroposophical Society which organised the course, and to all the fellow travellers!

Training for the Stage today

Benedikta Schradi, DE-Grafrath

After my basic training with Lea van der Pals, I began in 1977 my artistic stage-training with Friedhelm Gillert in Munich, where for 10 years—from 1978 also as tutor—I was able to gather rich experiences from numerous productions. After Friedhelm Gillert left, the responsibility lay initially with Ursula-Ingrid Gillert, then in both of our hands. Since 1997 I have led the Eurythmie-Ensemble München.

Throughout all the years I experienced how young eurythmists coming directly out of the training into an existing Ensemble were integrated. Through being regularly present, observing, listening, joining the practising, performing, touring, etc., they slowly achieved an artistic qualification—learning by doing in a protected space under the responsibility of a leading personality, or of a team.

This in my eyes is almost the ideal way that could be followed in one or in various places, that is, as long as each eurythmy school had its stage-group, or other Ensembles existed with experienced leaders. Today this is hardly any longer the case. We stand facing the question: How can we train successors for the stage, so that eurythmy can be

retained in cultural life through artistic presentations, or, better still, to be able to imagine eurythmy as an equal variant, some day in the future to be accepted alongside the other arts of movement.

There are various attempts towards this. We could wish for a wide variety of offers to train in areas of the profession, *e.g.*, orchestral works, solo programmes, fairy-tales, festivals, chamber productions, and also a palette of “styles”, in order that potential students of the stage art would have a chance to meet what they are looking for.

At the Akademie für Eurythmische Kunst, Munich, I began in Autumn 2002, at their request to train three eurythmists for what I would like to call stage-presence and effectiveness in the widest sense. Although all three are not explicitly aspiring for a long period in a stage career, they have given themselves to a strict, reflecting working method, soon noticing how helpful this is for *every* later eurythmical activity.

So we recognised in the activity initially conceived for the stage, the training of faculties, how very valuable the neighbouring effects—more refined perception, intensified consciousness in what we were doing, right up to formulation, both spoken and written, of the growing responsibility, chances offered for this group’s specific aims.

Supported by some stage-experienced colleagues, the three stage-students have taken part in 5 productions. This auxiliary training planned to run for three years, will end in summer 2005. In the *Newsletter*, Michaelmas 2005, a more detailed description of this project is to appear. From 2006 I would like to offer a similar artistic further training in Freiburg, whose plan and foci is to be more exactly agreed with Werner Barfod.

Further Training for Eurythmy Tutors in the Trainings

with Werner Barfod and Dr Wilburg Keller-Roth

15–17 October 2004, in CH-Aesch

Tanja Masukowitz, DE-Alfter/Hamburg / Charlotte Frisch, DE-Witten-Annen

At the centre of this year’s autumn Further Training weekends (for some years now taking place twice annually, through Werner Barfod, a Further Training for Tutors of the Eurythmy Schools) stood the theme “The ‘I’ in centre and periphery in eurythmy”.

In five eurythmical-practical sessions, we approached this theme under the differentiated leadership of Werner Barfod, with ever new questions and emphases, in exercises on

- the relationship of ‘I’ and world
- feeling perception and perceptive feeling
- subjective-objective
- centre and periphery as a breathing of the ‘I’
- the light-soul process

This work was accompanied by a grounded introduction by Frau Dr Keller-Roth on the theme “From the physiological building up to the spiritual breathing process, to the Michaelic light-soul-process”, and work together on Rudolf Steiner’s *The Mission of the Archangel Michael* (GA 194. Lec-

ture 6, 30 Nov., 1919) on the air-soul-process and the light-soul-process.

Not only during the practical part but also during the discussions, observations and questions were directed towards the steps of development that are struggling to become manifest within the training of, and to become, eurythmists. *E.g.*, eurythmy as an “art of the threshold” – what is expected/demanded of a student? Relationship to the path of schooling: How is a felt feeling prepared? How can I awake a feeling perception and a perceptive feeling? How do I come to an ‘I’-led gesture/movement? What does it mean, ‘penetrating the will with light’? and much more.

Intensity and openness in the whole search was a basic mood of these working days, from which the participants could receive much stimuli and many impulses. Contributing to the good working atmosphere, in which representatives from 5 eurythmy trainings met, were not least the beautiful rooms and the warm hosting of the colleagues of the Akademie für eurythmische Kunst BL, Aesch.

“Eurythmie-Referendariat” – a project in co-operation

In September 2005 something will begin, which was announced in 2003. First, three trainings want to overspring boundaries: the North German Eurythmy Teacher-Training, the Eurythmy School at the Institute for Steiner-Waldorf Education in Witten Annen and the Eurythmy Academy of the Hogeschool Helicon in The Hague.

For a long time training worldwide are attempting to prepare people after the basic eurythmy training for work in the schools. Various models have proved their success during the course of the years. The offers are used by eurythmists in various ways—directly after the basic training, or as a re-entering with or without initial experience in education and those interested in individual themes use it for further training.

The preparation for school, with content, method and practical ways shows that the mentoring of beginners in the profession needs to be further intensified. To have to be fully responsible for children as a beginner demands a certain protection and the right support.

The North German Eurythmy Teacher-Training and the Eurythmy School in Witten Annen have joined the Eurythmy School in The Hague, to see whether in collaboration the experiences and possibilities of the three trainings could not flow together. For all three trainings it soon became apparent that such a step can only be advantageous: Basic courses in Education and Teaching can be offered as well as a mentoring of beginners in the procession. Moreover, it is for those who possibly want or need to receive a state-recognised qualification, which meets the demands of the unfolding requirements in Europe. First of all, that will be what is called the “Bachelors” and in the near future the “Masters” Degree.

The group responsible for this project comprises members from all three trainings. It clarifies all the questions of content, rights, finance and organisation. The members are: Renate Barth, Martina Christmann, Helga Daniel, Peter Elsen, Bettina Kröner-Spruck and Edith Peter. For special

themes, they are joined by Wolfgang Fackler, Frits de Leeuw and Arnold Pröll.

We intend with the Eurythmie-Referendariat a European collaboration, not only amongst colleagues, but right into the spheres of rights and finance. Discussions on the financing are still in process, amongst other parties the Steiner-Waldorf Fellowship in Germany. For everyone this is new land, and all concerned are approaching it with positivity.

Why's it about?

What has lived in all three trainings over the last c. 14 years will be further developed. What was hitherto practised in Witten and the 'Norddeutschen' as seminars and mentoring, is both qualitatively and quantitatively developed. The Hague offers those persons who aim for the European qualification—first the Bachelors degree and soon the Masters—the basis of the rights and the organisation. The professional preparation course in Witten will no longer be offered, and the "Norddeutschen" becomes a North German Eurythmy Teacher Further Training.

The Eurythmie-Referendariat is a one year, school-supported introduction to the profession.

30 weeks long one is with two to three class in a Steiner-Waldorf School if possible fully responsible. The participants teach, watch classes and are as much as possible involved in the various realms of the school. It is consequently possible during this training year to hold a small post at a school. The school of course has to agree with this training situation, and has to offer an *internal mentor*, who accompanies with responsibility in the school. The *external mentor* is responsible for the contract between the training and the participant. He visits in at meaningful intervals, speaks with the internal mentor and work with the beginner in the profession on the "homework".

In a total of 10 weeks seminars the practise phases are prepared and reviewed and all the age-groups of the school with diverse special areas are worked on from the point of view of study of man and methods of teaching. Moreover, work on appropriate speech for teaching is worked on, and a schooling is offered how one uses the artistic means of eurythmy in the school and how one schools one's own instrument in order to be able to stand in front of the children and the young people. One's own artistic work is also not to be neglected.

The courses will be held in German. They take place in September and January in The Hague, and in May/June in Berlin or Witten.

The tutors and external mentors will initially be the trainers of the three institutions.

All the courses can be attended also as single further-training courses/ modules

Course of the Eurythmie-Referendariats:

Crash course ("emergency suitcase" and classes 1 – 12): 12 – 23 September 2005

Lower School (classes 1–4): 26 September – 7 October 2005

Middle School (classes 5–8): 9 – 20 January 2006

Upper School (classes 9–12): 23 January – 3 February 2006

Theme still open: 22–27 May / 29 May – 3 June 2006

Qualifying colloquium: Date still open

Since the eurythmy schools in Germany in the main are facing a restructuring, students still need various prerequisites for the eurythmy and education training. Entry into the Referendaryear results on the one hand through a diploma recognised by the Section for the Arts of Eurythmy, Speech and Music, and on the other hand an entrance exam. In conversation it will be discussed with the candidate which form of the training will be right for him, and whether all the tasks are achievable within the course of a year. The year ends with a colloquium, an oral exam, which is preceded by a teaching probation. Participants receive an internal certificate, who are registered in The Hague receive a BA.

All the courses can also be attended as further training courses/modules. Experienced colleagues can an individual path can achieve a Bachelor degree.

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Eurythmy Further Training in Music Eurythmy

with Dorothea Mier, 8/9.1.2005 in Witten/Annen

Nicole Anasch, DE-Witten/Annen

With a festive prelude, the Eurythmy Training in Witten/Annen opened its doors in the new year, 2005. The occasion, amongst other things, was the Further Training in Music Eurythmy with Dorothea Mier (Spring Valley, U.S.A.). About 30 eurythmists from the neighbouring schools and further surroundings streamed together to this further training weekend.

The work on the 2nd movement of Beethoven's D-major Sonata (op. 10, no. 3) was the point of departure for studying the basic elements and gave stimuli for creating eurythmical choreographies. The successful mixture out of artistic work with, at the same time, a deepening of the individual elements led during the two days to a significant concentration. Many of us felt we were now "ready" for the new year!

During the following days (10–13 Jan.) Dorothea Mier worked just as intensively with the students and teachers' collegium. With much humour and fine feeling she was able to lead the students of all four years of the training together in music eurythmy. Everyone who took part experienced the joy and enhancement of moving together in the large group. Effortlessly and almost unnoticed, all of us moving together in harmony arrived into the new "year of study".

"A Christmas Carol" performed by Matthew Dexter

Alan Stott, GB-Stourbridge

"A Christmas Carol in Prose, being a Ghost Story of Christmas", is the title Charles Dickens gave to perhaps the most famous ghost story and Christmas story, all in one. Published in 1843, a year after that marking mankind's deepest descent into materialism, Dickens' story—not "for" but "of Christmas"—takes a favourite theme of the Anglo-Saxon peoples. Ghost stories, ghost trains, ghost trails, haunted houses and halls... such things engross many a person's first thoughts of "the supernatural". Dickens takes up the popular genre-story, but uses it for artistic rather than sensational ends. The Victorians did not object to the moral of a redeemed Scrooge and the touching story of Tiny Tim, and neither do we. They loved Dickens's own storytelling performances. Week by week he would hold his readings to packed houses. "A Christmas Carol" became a perennial favourite. After the solo performance of Matthew Dexter, alias Matthijs Dijkstra, on Friday, December 3rd, 2004, for Camphill Houses, Stourbridge, I can suggest more reasons why.

Dexter, in almost faultless English (can any Dutchman master the English 'p?'), began the tale: "Marley was dead: to begin with. There was no doubt whatever about that." We soon saw we were in for something more than mere storytelling. Not a few actors perform this work solo, and I have enjoyed it every time. But here Dexter celebrated every word. "Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner." Characterisation was the least of Dexter's performance: a gesture of the hand, a tilt of the head, and the words did the rest. Take the chilling voice of the ghost: "Would you know the weight and length of the strong coil you bear yourself? It was full as heavy and as long as this, seven Christmas Eves ago. You have laboured on it, since." Of course Scrooge had, for it was his own: "Sometimes people new to the business called Scrooge Scrooge, and sometimes Marley, but he answered to both names. It was all the same to him."

Dexter took us on the path of self-discovery Marley-Scrooge was permitted to travel through the help of the three supernatural visitors: "Christmas past", "Christmas present" and "Christmas yet to come". There were details of this initiation story which I seemed to experience for the first time, and with an unexpected vividness. How did Dexter do it? A chair was the only prop, and there was no extra lighting. Not only were the children captivated, we all sat on the edges of our seats as Scrooge ascended the stairs of his lonely dwelling, as he was taken from scene to scene gradually awakening to the reality of his spiritual condition. We entered the merriment of the Cratchit's home, with the goose and the pudding, and the home of his nephew with its game of Blindman's Buff. The scene of the departing of Tiny Tim jerked a few tears, but was not overacted. To crown it all, Dexter's portrayal of Old Joe's pawn shop was unforgettable.

The power of Dexter's artistic imagination went beyond talented acting. He certainly achieved effects with a simplicity of gesture and movement. But the artistic depths in Dickens' text could only be revealed through a love of every word, combined with an impeccable speech technique. This was a high-power performance, richly mature, varied, tasteful and sure. We were not only moved; we were gripped from start to finish by a rare combination—a spontaneous mastery.

'Steiner graffiti'

Alan Stott, GB-Stourbridge

'Steiner graffiti', a solo piece of theatre by Christopher Marcus, directed by Klaus Jensen, was performed on November 12th in the intimate space of the Glasshouse Studio, GB-Stourbridge. The piece began by the actor casually reminding his audience of the existential situation—we are a unity of relationships. The thread, then, was to be chosen aspects of the actor's biography and professional problems, in relation to aspects of Steiner's career. Marcus took legitimate questions of artistic research and mixed them with personal issues, in order to provide a context for some touching scenes. 'Honesty' expected honest responses, too, during the conversation after the show. This was attended by those who enjoyed the performance—interested, questioning, sympathetic and some (understandably in his home town) devoted.

The artistic scenes were praised for their characterisation and delicious ironic humour. The acting was versatile. We experienced an older female Society-member of an earlier generation devotedly describe 'the initiate'; his chauffeur graphically described Steiner's tireless attempts to stop the Great War; a farmer shared his difficulty to explain a bio-dynamic preparation to his farm hands. A bit 'on the edge'? We felt no disrespect was shown towards Steiner. He was presented as a science student of exceptional industry, an editor in Berlin, a teacher in schools and in evening classes of Workers Institutes, a philosopher who taught. Theatrical techniques included some esoteric elements in the only possible way—by transformation into artistic scenes, with changed diction, demeanour, actions and (aided by subtle lighting from Mike Watson) even facial transformations.

The change from the adolescent 'seeker', actor-with-problems to Dr Steiner, initiate, lecturer facing-external-defeat was accomplished through some adroit movements, in this performance rather 'fiddly' for my taste, but functional. Water, salt and ash provided other simple ritualistic touches throughout. A jacket and a mobile blackboard were the only other props, exploited with theatrical mastery. A minimum of electronic accompaniment—quiet singing whales with some underground rumblings—later crescendoed into a final conflagration. We were aware of the counter-forces and their apparent victory in the destruction of the First Goetheanum, which building was represented by a lemniscate-cum-tree-of-life (unfortunately without the essential *vesica piscis*) traced on the floor. With that riddle the performance ended.

A mixture of art, talk of spiritual self-seeking and hedonistic indulgence involved the audience at different levels. We were in turn engaged, embarrassed, occasionally bored with boy-girl emphases. Take the spiritual issue. If all traditional *spiritual* movements advocate a giving of 'goods to the poor', is there really a difficulty in interpretation? Marcus briefly mentioned the example of his own forebears. I can add that they had given up their means, talents, time and energy for careers to help the sick, deprived and spoilt, through a ministry in the East End, through education and in therapeutic practice. But the lesson of *all* work is clear. If I construct a street—if I *sweep* the streets—I am working for the benefit of other people. Are not all our talents and relationships, too,

ultimately for the service of others? Everything other than useful in the artistic profession, too, is burned away either presently or after death.

Marcus, at 53, wonders why the playboy image of self-absorbed vanity can't take him further. This is raw material for a play—though, admittedly, the drama today is supposed to be further on than, say, to repeat Shakespearean tragedy. On the level of daily life it presents the crucial question, 'Can I become interested in other people?' Again, if anyone has a problem with Steiner's text, he/she can always join a study group—but at this point did I perhaps mistake the acting of Marcus as 'Steiner' ranting about the confines of academic demands? The real Steiner, after all, was given the task to get to grips with those demands. However that is, there is hardly an intellectual problem with the *Speech and Drama* lecture-course, and not a trace of dogmatism present in that entirely human presentation. Or, for that matter, in the Col-

lected Works themselves.

So, Marcus' courageous question seemed to be 'When will the posing—the avoidance of real questions—come to an end?' We had to face directly our own 'consumer' expectations when the actor deliberately became a private individual. Finally, we were left with the immediate situation. Is devoted practice the answer for us all—as artists, seekers, and persons? The First Goetheanum ruin was the closing image (not without overtones of 9-11), but strong, too, was the outlook for the Goetheanum *impulse* which continues. The actor faces his own future, and so do we. That is, since no artist claims to have achieved complete mastery, what fruit can ripen from fragmentation, from taking 'another tack'? And, since no mortal can escape the human condition, in facing it, are genuine human answers guaranteed? Did we perhaps already glimpse something of the future social arts of the whole of life?

OBITUARIES

Barbara Stalling

25th Dec. 1939 – 3rd March 2004

Rose Zimmer, DE-Bochum

Completely unexpectedly to her friends, Barbara Stalling left the earthly plane—in the midst of intensive activities—perhaps unexpected even to herself?

In Barbara Stalling we saw a personality whose life's tasks were completely bound up with anthroposophical work. For many years she helped carry the life of the anthroposophical branch in Bochum-Langendreer and—especially through her artistic contributions—helping to form the festivals and celebrations. At the door, she met the participants of the Class Lessons. She accompanied the children at the Children's Service in the School. Wherever the concern was to support spiritual tasks in the community, one could rely on her help. She felt especially linked to the tasks of the School for Uncovering the Voice, for which she applied herself as far as she was able.

She accompanied her one-time teacher with great faithfulness in her old age and took on much travelling. Out of deep interest in the destiny of people connected to her, it was her wish to be of help in difficult life-situations. In this way, she spoke on the evening before her own death, concerned by the well-being of a severely ill friend, whom she tried to accompany.

From time to time one could experience her as someone who walks on the border between the world of earth and the heavenly world. That was expressed in several dreams.

Barbara Stalling was born on the evening of Christmas Day 1939 in Greifenhagen on the River Oder—received with music on the earth, for her mother and her aunt Lucie, the singer, had sung together shortly before her birth.

Barbara and her three brothers and a host of related children experienced an early childhood in the beautiful, great estate of her grandfather in Oderbruch. Despite the War, it must have been an almost undisturbed child's paradise, till the Russian occupation of the winter of 1945. Meanwhile,

her father her father had been called up; the family had to flee without him, and moved overland to Denmark. During the first year they were put up by poor farmers, until for the refugees after the capitulation an internees camp was set up. Barbara recalled life in the camp in extremely confined circumstances, that her mother nevertheless was full of stimulating ideas and was thereby able somewhat to balance out the lack of freedom of movement.

After the War, the family finally assembled in Schwelm, from where the children could attend the Wuppertal Steiner-Waldorf School. The Stallings once again lived in close quarters—above a loud inn. However, they played a lot of music and the noise was drowned by flutes and string instruments. In this way, Barbara grew up with music. Her first visit to a eurythmy performance from Dornach in a cinema in Schwelm made a great impression on her. The Children's Service and Confirmation in The Christian Community pointed to her future. In her teachers she found a great ideals.

Two decisive experiences occurred during her rich and happy time at school: the suicide of a benevolent elderly man, whose depressive mood had troubled her; towards the end of her school time the death of Maria Christiane Benning, her brother's teacher. When she saw the revered personality in her coffin, that like her she would want to connect herself to the impulse of the Waldorf School.

Straight after her completing Class 12, she began in Dornach to study eurythmy. Work with Georg Unger on the *Philosophy of Freedom* and many essential meetings with people, broadened the intensely artistic training, in which with her talent for movement she felt quite in her element. During her finals, as took a bow after the final piece, something went through her like lightning: "And now?" She became a member of the Anthroposophical Society. In the end, the experience led her after some enthusiastic stage appearances to the decision to study speech formation. This was decisive for her actual task in life.

Barbara Stalling then spent several years working in the Rudolf Steiner School in Bochum. First she taught eurythmy,

later completely speech formation. As a speaker, he worked for many years with the Eurythmy Group, Ruhrgebiet.

In her training she had in particular experienced Dora Gutbrod's strong and thoroughly consciously-formed speech as the great ideal. She felt it as her special task to work against the decline of speech both artistically and therapeutically, to bring to experience the qualities of the speech sounds, to allow rhythm and pictures in recitation livingly to arise. She lived with the word, deeply connected to Rudolf Steiner's harvest for speech, with poems by Novalis, Goethe, Steffen and Morgenstern. She worked conscious of a great responsibility in the face of Rudolf Steiner's bequeathed artistic impulse of speech formation, artistic speech.

In this endeavour she was not always really understood. For many people it may not have been easy to open themselves to her manner of recitation.

Many of her pupils are deeply grateful for her especially demanding and stimulating lessons. In a special way, she was able to convey and awaken enthusiasm for the various qualities of speech and their forms of expression.

Barbara herself had also worked at the shortest verses with the greatest intensity. In her speech spiritual things could ever and again light up.

Her friends remember an especially impressive recitation of Goethe's 'Fairy-tale'. In her workroom there hangs a blackboard picture, which she had painted for the children: the procession of the characters of the 'Fairy-tale', walking over the bridge to the temple. The picture of the Green Snake, who offers herself to become the bridge, may be a special motif in the life of this seriously striving human being.

Marianne Ruof

24th July 1906 – 8th September 2004

according her own autobiographical notes

Born on 24th July 1906 in Constance, Marianne Ruof spent her childhood in an 800-year-old merchant's house—between the Minster and St Stephen's Church. She remembers children's games played through the house with its two lofts, and the broad first floor and the shop rooms, but also through the narrow streets around the church square, leading to the watchman of the Minster, to the place where Huss was burnt and to the Council buildings. Around the house all the crafts were practised. Walks to Reichenau, Mainau, to Meersburg, to Lake Constance with its historic towns—all this spoke mightily to the child's soul.



With her mother she experienced the Black Forest, the pine forests with their sighing, their smells, their animals: hares, deer, and squirrels in abundance. The green moss and in it the golden heads of the mushrooms, the wonderful red of the strawberries, the raspberries, the bubbling freshness of the trout brooks, the old and young farmers at work.

She experienced in her father an upright appreciator of true quality; the transformed outdoors in nature when at the time of roses he went with her to Mainau, to their friend the

Court Gardener; when as the Councillor of the Red Cross during the First World War he led the nocturnal passage of the trains with the wounded (friend and foe), and she was allowed to give the wounded bread and coffee.

During the War her sister Elisabeth took her to the hospital where she worked as the right hand of the main doctor, and where the younger sister was allowed to do little loving services for the wounded soldiers. Her much older siblings managed lovingly to bear the "little horror".

And so, growing up, she experienced Lake Constance with its waves, storms and clouds around the Säntis mountain. There followed in succession a convent, a school for privileged daughters, the commercial school and the sewing school. All this for the young girl was only a peripheral concern. Now poetic words spoke to the young person, music, works of art, eurythmy. The elder sister provoked this, who as spiritual guardian of this child's life, showed her beauty, answered questions with her friend Frau Treichler, both seekers and finders of Rudolf Steiner. They brought eurythmy to her, which accompanied her from her 14th year. (Kisseleff, Bogojawlenskaio, Friedel Simon). Frau Bogojawlenskaio asked her what she wanted to become, and advised her to study eurythmy.

In 1925 she started at the Eurythmy School in Stuttgart, where she developed a special relationship in her final year with Frau van Deventer. From then onwards the young person blossomed. Frau M. van Deventer was involved in building up eurythmy therapy.

She did not understand anything from her teacher, Carl Unger, but she was deeply moved by his being a pupil of Rudolf Steiner, though she could not yet comprehend.

Through the teaching of Ernst Ueli, she learnt to read and hear spiritual impulses in works of art. Walter Johannes Stein and Eugen Kolisko also taught her. Rudolf Steiner's spirit was strongly tangible in Stuttgart. She heard Frau Marie Steiner for the first time.

In 1928, after her graduation in Stuttgart, she began to teach eurythmy in Constance. Theo Palmer made it possible that she should step in for Frau Lobeck in St Gallen, then unknown to her. She was lovingly received by everyone who had still experienced Rudolf Steiner, including Riedtmann, Steiner's photographer. Her life came into contact with the Youth Movement, Paul and Emmy Schatz, Ernst Haller, the actor Thomann etc.

Ernst Ueli visited her family home; her father respected him very much. Her mother was a member of The Christian Community. At the end of her working time in St Gallen, Frau Lobeck wanted to meet her. She travelled to Zürich. There she went first of all to Richard Wagner on the green hill—only afterwards to the Plattenstrasse. During her time in Constance she travelled to Spain, Paris and Holland. She saw the sea for the first time! – Amsterdam, Rembrandt and the German Cathedrals on the way.

Frau Lobeck, Fräulein Weideli with their niece Lott lived at Plattenstrasse 39. Through her own plain upbringing two artistic personalities, Herr and Frau Lobeck, mightily appealed to her. Frau Lobeck asked whether she wanted to work in the school as the eurythmist? "Yes," was her answer, despite the fear of working with children. She wanted to leave Constance.

In this year she went during the summer to Frau de Jaeger in the eurythmy school, Dornach, and observed the

rehearsals for Goethe's *Faust*. She experienced Frau Doctor and met during an educational conference in Dornach all the teachers of the Rudolf Steiner School, Zürich: Herr Dr Zbinden, Herr Waeger, Curt Englert. Hans and Tilde Locher kept an open house, also for her and all the others from Zürich.

In autumn of 1932 she began teaching a class of pupils and an adult class. She travelled from Zürich to Schaffhausen, Waldshut, Baden, Aarau, Winterthur and Lindau. Everything in Zürich went wrong: Herrn Englert's class was difficult; she wanted to leave. Herr Englert said: "This is only the beginning!" Joining the faculty meetings, the whole school work at the Plattenstrasse was a process of change and of waking up for the young eurythmist. In the faculty meeting she learned to think. She experienced Curt Englert, Herr Waeger, Dr Zbinden, Prof. Eymann. She said to Hans Reinhart, whom she was allowed to visit a few times in Winterthur: "The children at the school are the teachers!"

Frau de Jaeger was asked M. Ruof whether she would visit the school in Zürich? She agreed and to her horror she *came*. There she was in her stumbling teaching, observing and giving kind suggestions. She dived completely into the school, gave daily courses for the teachers and suggestions for eurythmy therapy in the classes. M. Ruof was allowed frequently to visit the house of de Jaeger; in an ever transformed way there grew out of the initial shock a constant work!

Rudolf Steiner's lecture "Art, Science and Religion" allowed something to ripen in the soul of this eurythmist: the festivals in the Pestalozzi branch arose. Frau de Jaeger heard what was wanting to come out of this eurythmist; Frau Lobeck and Anna Maria von Wartburg heard this too. And when the concept of a part-time, evening Eurythmy School wanted to incarnate, Frau de Jaeger told her to go to Frau Dr Steiner. Overcome by awe, she nevertheless went. And everyone in Zürich helped with courses: Dr Zbinden, Herr Waeger, the painter Lobeck, the musician Wilhelm Dörfler, Carl Kemper, the physician Dr Kern. The latter was the kind helper in the evening school. Frau Tapolet gave speech formation classes, Frau de Jaeger came every week until she became ill. Every month actors from Dornach gave recitals. Hans Locher carried this development, with quite, active faithfulness! And so did Herr Eichenberger, the then leader of the Pestalozzi branch. In these two personalities she met to a special degree the hidden human substance!

After her illness Frau de Jaeger only appeared in the educational conferences organised by Herr Niederhäuser. Daffie de Jaeger brought in our performances and festivals the radiance of beauty! She too gave the teachers eurythmy classes, together with us eurythmists. Annaly Huber-Balastèr, Eva Froböse, Ilona Schubert also joined! This too changed. Once more during her life Frau de Jaeger came with eurythmy therapy. Through the work in St Moritz with Kaspar Appenzeller there came again a waking-up, a process of transformation.

Frau de Jaeger awakened—not only in her—the divining and recognition they carrying thought, the life-feeling; eurythmy originates in "In the beginning was the Word!" It is and will become a sacred art.

Looking back she sees many people—through whom she became [herself]. And Dr Iduna Zehnder, a shining star, all friends. A "thank-you" from Haus Wirth to Sonnenbergstrasse.

In 1991 M. Ruof moved to Sonnengarten, Hombrechtikon. Since she was 14 or 15 years old, Christian Morgenstern had accompanied her. This report may conclude with his words.

*Für Rudolf Steiner
Gesegnet ging ich durch die Welt,
mein Land von deiner Hand bestellt.
Wie oft seitdem als Trostespfand
erschien mir diese liebe Hand
und schrieb in meine Viergestalt
ihr Kreuz wie einen stillen Halt.*

[For Rudolf Steiner: Blessed, I went through the world, my land ordered through your hand. How often has this loving hand appeared to me, and into my fourfold being wrote its cross as a constant support.]

Personal memories of Marianne Ruof

Elisabeth Widmer, CH-Zürich

We met in 1950 and our working together asked by destiny lasted, in different ways, until the last days of her life. Through M. Ruof's initiative there arose in Zürich an evening Eurythmy School, in which I was allowed to enter as a student. Eurythmy was not quite new for me, but certainly this inspired teacher was! In each respect she was fascinating. She was able to relate pictorially and dramatically and always hit the nail on the head!

It was also remarkable how she dressed, completely suited to her being, not following the fashion yet modern! A little episode: She was invited by Marie Steiner for a conversation about the evening Eurythmy School. With beating heart she waited outside the door. When Marie Steiner appeared, she remarked: "What a lovely blouse you are wearing!" This broke the ice.

For many years the evening School gave many people access to eurythmy and to anthroposophy. The little group on our training course was worked hard; nothing was ever good enough! We practised for hours on details; we often worked overtime, but nobody dared to complain. We learnt important things on this path of eurythmy; nowhere else have I perceived the verses of the "Calendar of the Soul" as I did there! M. Ruof's recitation played into this. "To be an artist means to be a human being" and "Where there is much light, there is also much shadow"—such quotations went deep into my memory.

The second phase of our working together began when I joined the College of Teachers in 1954 in the Rudolf Steiner School, Zürich. A few times I was allowed to visit M. Ruof's classes. They were always brilliant lessons. In her sovereign and dramatic manner she knew how to deal with the children and there was much fun.

A large part of M. Ruof's initiative flowed into the artistic work of festivals at the Branch and performances. This tireless artistic practising gave her a wonderful completion to the teaching in the School classes. Even in the rehearsals and performances, M. Ruof made the highest demands, also on herself; her whole life was a striving, in great reverence to anthroposophy. It was always a cause of wonder how she constructed programmes, leaving the order open almost to

the last minute, so that a perceptible thread in the course of a respective programme came about.

In time there grew for me in the stage-work a kind of role as Assistant Director. Rehearsals, speaker and player had to be organised, quarters to be found for guests. The telephone cable was often hot and sometimes there were strong arguments until it became clear to me that in these processes my task had to be a serving one. Later on, invited by M. Ruof, personalities like Ilona Schubert, Daffie Niederhäuser and Eva Froböse came to Zürich and led the festivals and performances.

Following eye trouble M. Ruof had to give up her home on the "Sonnenberg" in 1991 and move into the "Sonnengarten" in Hombrechtikon. The third phrase of our relationship began, reading to her and her listening, full of presence of mind! For a long period Steiner's Mystery Dramas were our theme. She could follow the characters on their path through the four Dramas and was always deeply moved by Strader's destiny. Her interest for the work of her fellow human beings remained to the last weeks of her life. As long as she could still walk, she recited ballads by heart sometimes to those in the home confined to their beds. She always retained her upright posture, instead of eyes her other senses helped her to retain a certain independence. If you wanted to lend a helping hand at a difficult place, she decidedly declined! She never spoke of age or illness. Questioned how she was feeling, she always convincingly said, "Good!"

Then came the time, when M. Ruof, after a fractured thigh-bone, had to use the wheelchair and had to rely increasingly on help. She spoke less, but expressed her will ever more clearly through a "yes" or "no" and was fully present.

Last summer, when I pushed her wheelchair through the flowering "Sonnengarten" and spoke to her of the flowers and trees, the birds and butterflies, she was quietly happy. If you gave her a fragrant flower or a twig to hold, she took it with her delicate fingers nearly tenderly, breathing in the fragrance. She could not get enough of her well-loved poets: Goethe, Morgenstern, Meyer and others. Once when we moved from bench to bench and I read poems by C.F. Meyer, after an hour she replied to my question, whether she wanted to listen to *more*: "Everything!" came her answer, full of conviction.

Our last walk in the garden took place on 2nd August. We read sections from "Huttens letzte Tage" by C.F. Meyer, a poetic work which she loved very much. So it happened that the last thing we heard together were the verses "Abfahrt", the conversation of Hutten with his doctor and priest.

*„Ich reise – Freund, ein Boot! Ich reise weit.
Mein letztes Wort... ein Wort der Dankbarkeit...
Auch dir, du Insel, dunkle grüne Haft!
Den Hutten treibt es auf die Wanderschaft.
Gewoge rings! Kein Segel wallt heran!
Die Welle drängt und rauscht! Wo ist der Kahn?
Es starrt der Firn mir blass ins Angesicht...
die steile Geisterküste schreckt mich nicht...
Ein einzler hagrger Ferge rudert dort...
Schiffer! Hieher! Es will ein Wanderer fort!
Du hältst mich, Freund, in deinen Arm gepresst?
Bin ich ein Sklave, der sich binden lässt?
Leb wohl! Gib frei! Leb wohl! Ich spring ins Boot...
Fährmann, ich grüsse dich! Du bist – der Tod.“*

Three weeks later I found Marianne Ruof deep asleep. She became ever weaker and was allowed during the night of 8th–9th September to put aside her 98-year-old body.

The picture of this richly talented, striving human being, whose path and aim was always the realisation of the impulses out of anthroposophy lives on in us.

Roswitha Sydow

26th May 1926 – 25th Oct. 2004

Karin Unterborn, Ursula Ries

On 25th October 2004 our eurythmy colleague Roswitha Sydow passed over the threshold into the spiritual world. When she learnt of her serious illness five years ago, she decided to meet it with inner strength and positive thoughts, and consciously to arrange her remaining time.

Through her annual summer trips to Cornwall she linked intensively once again with her beloved English world and brought with her rich impressions from the elemental forces of the landscape, of human meetings and artistic experiences. For her final journey at Easter 2004 she attended Goethe's *Faust*, in Dornach once again, where for nearly forty years she had worked in eurythmy in so many ways.

At home she cared for her circle of friends with letters and visits and took part in the Eurythmy Therapy Conferences, school events, occasions, concerts and lectures at the Society Meetings and Class lessons, as much as her strength allowed. During the last few weeks before her death, she accompanied with special awareness the meeting of her former pupils and their destinies. Till towards Christmas 2003, between rests, she could work in eurythmy therapy with individual children in the school. She was awake and with it till the end.

Roswitha Sydow was born on 26th May, 1926, in Hanover. Her father, Joachim Sydow was one of the first priests of The Christian Community. Until it was closed by the National Socialists in 1939, she attended the Waldorf School in Hanover, after that an Upper School for Girls, which in 1944 led to a domestic science exam. After that she moved on to Third Reich Work Service and was placed as leader of a searchlight team till the end of the War. After the War she could complete her special *Arbitur* exam in 1944 in Hanover in a special course for wartime participants in the subjects German, English and Mathematics. Besides helping to nurse her very ill father, she trained as a translator for English. At Easter 1948 in Stuttgart she began studying in the Freien Studienjahr and continued in the Waldorf Teacher Seminary, till, after the death of her father in 1949, she decided to study eurythmy at the Eurythmy Conservatory in Köngen. After graduating in 1953, at Else Klink's advice, she responded to the call to join the Steiner-Waldorf School in Wuppertal.

For 35 years she taught eurythmy there to all the age groups, and also for a time English in the upper and lower school. She graduated in eurythmy therapy through attending courses in Dornach, so that during the later years she could also bring eurythmy therapy to countless children and



adults. Towards the end of her time in school she took on looking after her mother, until in 1988 increasing needs caused her to take early retirement.

As clear as her professional path and without deviations, so was a side of her being. For decades she faithfully was took the minutes of the internal faculty meeting and was able even in difficult processes to sum up the essence in an overview.

The artistic and musical element, movement, was nevertheless her true element and characterised the other side of her nature. With this she carried out her lessons and fashioned for four years the eurythmical life at the School.

Big and brilliant performances came about with the upper school. The preparations were intensive and initial beginnings, the forming as well as in the later working out, involved the whole class and both eurythmy teachers. There was no prepared decision on how to take a lesson, yet it came about out of the subject itself.

Her lessons were full of fun and life. The eurythmy presentation by the pupils during the monthly festivals appeared simple and natural, yet they were artistically demanding and full of substance. It was very important for her to set standards for the work in eurythmy. As a beginner one could learn this from her. She also had a natural manner in dealing with the pupils, finding a balance of friendliness, giving in and strictness, so that she was loved and admired by her pupils. Her great modesty and human manner also came to the fore in our eurythmy working group, especially when we could not agree on how to fashion something or other. Then she mostly held back for a long time in the discussions and only when general helplessness came about did she often bring the idea which brought us further. In everything she undertook she showed this quality of linking people.

Seemingly in contrast to her modesty stood her acting talent. Her presentation of Eve in the Paradise Play and the Annunciation Angel in the Shepherds Play remain unforgettable for her older colleagues. Despite the above-mentioned variety which was part of her being, one would not do justice to the human being Roswitha Sydow if mention were not made of her great love for the English language and its culture. She spoke and wrote excellent English and spent her holidays every year in Cornwall. It became something like her second home, where she could draw strength to manage her many tasks in school life.

Cornelia Rens-Portielje

5 October 1907 – 21 July 2004

Wijnand Mees

Hardly ever in my life have I seen a stronger demonstration that the spirit of matter can be overcome than with Cor Rens. Almost for her whole life she was physically handicapped, but she was tirelessly active spiritually. A characteristic expression of Cor's was, "Look around you, look at nature and recognise in what time you are living!"



Cor was born in Amsterdam. Her father sat on the board of a hospital, the "Wilhelmina Gasthuis". Cor had an elder sister Hettie, a younger sister Hélène and a brother Piet. Cor said: "I was a child who woke up early. When I was one and a half I was in a house in Santpoort. The house stood on a high dune. I wandered barefoot through the sand and came to a trellis, upon which sweet peas were striving to ascend. I felt there was a great, special space behind the sweet peas. I was also a very wild child. I liked to play with the lads and my favourite thing was to sit in a tree and sing. When I was nine I jumped out of such a tree and unfortunately landed in the barbed wire. I bit down my pain and said nothing. When it was noticed it was already too late. Now, at the end of my life, I think: perhaps through this I have received special possibilities. I don't know. I was often ill. When I was eight I had diphtheria. When I got bone-marrow infection, I had to enter the Boerhaave Hospital in Amsterdam. That was during the First World War. It was dark in the evenings, and all of a sudden I experienced a tremendous flash of lightning. To this day I don't know whether it was external lightning that I saw or whether I only experienced it inwardly. But from this moment I felt, now I know: I have been many times on the earth. This feeling never left me, even when my father to my question: 'Father, do you think we have already lived on the earth before?' answered with, 'No.'"

Cor's father was Director of a life insurance company and a prominent member of the Mennonite Community. Her mother was a member of the "Eglise Wallone"; later she joined The Christian Community. The Portielje family was very many-sided. Her parents both played the piano well, and the daily language at home was French. Her father often read aloud. One day Cor asked him, "Father, will you read aloud 'Occult Science'?" He did this in German. When he had read the book, he said, "If all this is true, then I hope to be able to continue another time."

In Boerhaave Hospital, eight-year-old Cor learnt that she would never walk again. "My parents took into the house a young lady, Marie, who was to look after me. Marie said, "You, and not able to walk? You will be able to." For two years at least, she pushed me in a pushchair through Amsterdam."

"The doctors at that time already gave me up, but despite the hollowing out of my left leg, I recovered ever again in a wonderful way. They wanted to save my right leg, by hanging it in a special position. It was very painful. In the end my aunt told me of a special doctor in Amsterdam, who removed a piece of my leg. I no longer needed the pushchair and could walk, even if it was crooked. My leg grew from then on straight and I could stand up!"

Cor was engaged to the 22-year old Daan Rens. "In the marriage photo we stand stright as candles next to each other!"

"My marriage to Daan Rens was a very special connection. Daan immediately took up anthroposophy and spoke to everyone about it. But he did not stand really on the earth, despite the fact that he accompanied me everywhere." In later years, on a mutual understanding, Cor and Daan parted. "When I saw him for the last time (he was almost 70 years old), he took his departure, saying with great certainty: 'Now I can be punctual.' That was something he never achieved, he always came when it was convenient for him, even to his work as a construction engineer in waterworks. During the following night he was involved in a fatal car accident. In this

night he appeared to me in a dream, saying, 'Please help Jo.'

Jo Brevet, Daan's girlfriend, had sat next to him in the accident and had lost both legs. After that Cor visited Jo every week, even when Jo was staying in her holiday house in the Vosges. She read to Jo, or together they read anthroposophy.

In her life, Cor's meeting Willem Zeylmans van Emmichoven played an important role. She met him as she went with her father to a lecture. "When I entered the hall, I saw a tall man, who looked at everyone with eagle eyes. It flashed through my mind: He knows everything. Zeylmans spoke then on thinking, feeling and will."

A few days later, Cor met Zeylmans at her parents', where he was invited to tea. He invited her to come and visit him in The Hague. After her school exams Cor—she was not yet 18 years old—went to The Hague, in order to join a course in which she learnt to make furniture out of iron. She visited Zeylmans and at his request helped him in planning his hospital. He said to her, "We shall build a hospital, and you must write letters of appeal. I want to build this hospital, so that it will be for every patient like a principle of light." From this conversation Cor had a corresponding dream so that she knew how everything had to be.

When Willem Zeylmans in 1935 was excluded from the General Anthroposophical Society in Dornach, a large meeting was called in The Hague, in order to decide what was to be done. Most people stood by Zeylman's side, but Cor—whom Zeylmans, as she herself said, had already known for several lifetimes—with a small group remained faithful to Dornach. Zeylmans understood Cor's decision. "After his death (1961), I dreamt that he stood in a golden yellow garment behind a sliding door, and I had the job to open and close this door."

In Zeylman's clinic in 1928, Cor Rens met an actor from Dornach and through him was introduced to Steiner's Mystery Dramas. Since then she could not live without these dramas; she had to read them, ever and again, even out loud. Throughout her further life she concerned herself with these dramas.

In the years after World War II Cor studied speech formation in Dornach. She had already begun in Holland with Jan Greve. In her entrance conversation with Marie Steiner she spoke a poem in German and in Dutch. Marie Steiner was moved by her "unsentimental" recitation and asked Gertrud Redlich to teach Cor, since she herself was no longer able to take on the training. For Cor, life in Dornach was most difficult. She had to earn her subsistence, for at this time her husband had landed in a financially difficult situation. But nevertheless for Cor the rich spiritual and artistic life at the Goetheanum was unbelievably inspiring. Through her disability in walking she was not able to take part on stage, like the other students of speech-formation and acting, in the *Faust-Festspielen* 1947. Instead of this she prompted in some rehearsals and performances to the great satisfaction of the actors. She was always prepared to recite Dutch texts for eurhythm.

At the end of the 'eighties she undertook with me a new translation of all four mystery dramas. It lasted about 8 years till they appeared in the series "Rudolf Steiner Vertalingen". At the same time Cor held lectures for a group in Zeist, who read and played the dramas. These were very exciting years for Cor. In 1998 the Goetheanum-Verlag published her monograph "Rudolf Steiners Mysteriendramen. Inhalt und Handlung". As the journeys to Zeist became too difficult for

her, she continued the work with some faithful people at her home in The Hague in "Huize Oostduin".

When in old age she could no longer herself drive to conferences in Dornach, she allowed herself to be driven there in order to experience the Mystery Dramas. At several Speech Formation Conferences at the Goetheanum she contributed as a valued tutor.

In the Eurhythm Academy in The Hague she led the students into anthroposophy and taught them speech formation. She did this for about 15 years; she was a born teacher. She was also Secretary on the Council of the Association to Support Eurhythm and amongst other things worked to secure a financial basis for the Academy.

From 1956 Cor was a Class Reader and in her car travelled to the various Class Meetings in Holland. Till the end she studied the mantra and their rhythms, which a work for Readers bears witness. Every minute of Cor's life stood in the service of anthroposophy.

The final part of her life's path was not easy. Cor had taken herself so strongly in hand that it was very difficult for her to get free of her body. She died in the "Rudolf Steiner Verpleeghuis", where during the last two years she was cared for by a faithful circle of friends that included amongst others Maud Roberecht, and where many people had significant conversations. Almost to the last moment she retained a clear consciousness.

(Tr. from the German, with a few additions from Beatrice Albrecht, Tineke van Benthem and Cara Groot)

Catherine Carmack

12th Oct. 1957 - 12th Dec. 2003

Patricia Graham

[We apologise that this concluding section was accidentally missing from the *Newsletter* No. 41, Michaelmas 2004, p. 42]

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 conferences, music as spiritual substance and sustenance.» Highlights of their concert included «Spiegel Im Spiegel» by Arvo Paert, Max Bruch's «Kol Nidre» and Canadian composer Srul Irving Glick's «Prayer and Dance».

Following that performance they were invited to feature this year in the Cambridge Summer Music Festival, one of the most prestigious summer recital series in England. The concert will now take place as a tribute to Catherine and will be performed by her close friends, pianist Carolyn Roberts Finlay and cellist Lesley Shrigley Jones.

After Catherine and Carolyn Roberts Finlay's appearance last summer at the Cambridge Music Conference, they were asked to perform «Voice of the Spirit» in Ely Cathedral and again at Michaelhouse, Cambridge. These extra concerts were benefit performances for Nigel Osborne's music therapy camps in the Balkans for children suffering from violence and post-traumatic stress syndrome as a result of exposure to war. Catherine had planned to work with Nigel Osborne at the Summer Music Camp in the Balkans in August this year.

At Ely Cathedral their audience more than doubled during the performance. It was there, Carolyn Roberts Finlay said in her tribute to Catherine in Vancouver, 21 December, 2003 that «the voice of Catherine's cello could soar out beyond where we were, and call out far beyond where we could be seen. Strangers, people who had not come

to the cathedral for a concert at all, heard this warm, rich, proud, poignant and vulnerable sound, the voice of Catherine's spirit speaking through her cello.»

Catherine's friends, students and colleagues will remember her as loving, intuitive, supportive and sensitive. She never lost her sense of wonder, or of fun. Far more than just a teacher to her students, she became involved in their lives as friend and confidante.

Catherine Carmack is survived by her mother Mary Carmack-Whybray, her father Ross Alden (formerly Murray Carmack) and her sister, Elizabeth Carmack.

Eurythmy as a Threshold Art

Carol Ann Williamson

How can eurythmy be considered an art of the threshold? For years, I have pondered this question. In the past ten years, my eurythmy destiny has led me into this sphere. A year ago, a eurythmy colleague of mine urged me to write about my encounters. At first I was reluctant to speak about these matters, for obvious reasons. But after much thought, I have decided to share some of my experiences. As eurythmy is a new form of art, and its application in threshold issues is indeed a nascent art, I realized this is a realm which could use some illumination.

In many lectures, Rudolf Steiner spoke of the importance of the dead for those on the earth. We need the dead to inspire us for our real tasks. In turn, the dead need our active, living thoughts. What brings thinking more alive than eurythmy? We all know eurythmy as an art of the etheric. Our etheric body is the bearer of our thoughts. In his *Curative Education* lecture-course, Steiner relates how we receive the sea of cosmic thoughts into us before we are born. These thoughts are already present in us in seed form at our birth. It is a matter of these thoughts being drawn out of us as we mature into our earthly life. When we die, our etheric body is released from its hold on the physical, and the newly deceased beholds memories of his/her previous life in a mighty tableau of pictures (as a transformation of the pre-birth sea of cosmic thoughts). What is more appropriate for the recently departed, than to behold cosmic gestures from the earthly sphere, giving the soul a preview of its u-coming journey into the spiritual world?

Many eurythmists in North America are working with children. In that sense, we are helping souls to come into their bodies. We give them archetypal gestures originating from planetary and zodiacal spheres, which help them to remember their descent to the earth from cosmic realms. In performing eurythmy movements, children take into their bodies these etheric forces which created and formed them. In that way, eurythmy supports their growth and development, so that they may relate in a living way to the world around them.

How, then, can eurythmy be used in communing with the

dead? Eurythmy in its very nature is the "language of the angels". In doing eurythmy, we are able to be both a reflection of, and active participants in, the cosmic dance of the planets, in relation to the more ancient and more fixed energies of the zodiac. As eurythmists, we are able to provide a picture for the dead of their re-ascent into the planetary spheres and the zodiac.

In my own biography, I have had firsthand experiences of the healing touch eurythmy can bring, both to the deceased and to those left behind. About ten years ago, one of my best friends died rather suddenly of cancer. He was an anthroposophist. He was laid in state in another close friend's house. (She found a sympathetic funeral operator who did not require his removal to their parlor.) For three days we were able to keep a vigil around our friend. Much of the time we took turns reading the gospels to him. We got through most of them except for the end of John's gospel. In between these times, I would do eurythmy. I remember doing many 'Hallelujahs' and the vowels. I also did a lot of threefold walking, which may have been more for my benefit than his! In doing eurythmy for my friend, I sensed he was experiencing some difficulty in finding his way. I felt eurythmy helped him to forge a new relationship to his freed etheric body, to correspond to his higher members. By the time the priest of The Christian Community came to assist in the releasing of his soul, he seemed from my point of view to be more on his way into the spiritual world.

The next experience I had with someone who died was my beloved eurythmy teacher Kari van Oordt. Luckily, I was close enough to make the trip soon after she crossed the threshold. I had seen her shortly before her passing, as she lay in great pain. Kari looked like a king in death, majestic and mighty. Her hands were exquisite—although still, they seemed to be speaking of all the beautiful movements they had once made. I asked myself why she could be so hesitant in her earthly life, when she had such strength?

Kari was the most conscious in death of all the people I have encountered. Her thoughts were quite clear to me. I spent the afternoon with her, doing eurythmy and reading poems to her. The many layers of meaning had never been more vivid! In doing eurythmy for Kari, I felt humbled to be in her presence, she who was such a giant. As someone once said, Kari had forces of iron right down into her toes! After attending her funeral, I taught therapeutic eurythmy the next day. I was overwhelmed to feel her presence in my teaching for a few days. Kari had loved children dearly. (I think she preferred them to adults, if you know what I mean!) She was there, giving me new inspiration in my teaching.

Not long after Kari's crossing, a first-grader died immediately in a freak car-accident. She attended the school where I was teaching eurythmy therapy. As fate would have it, I was already teaching one of her siblings. The school was incredibly supportive of the family. They held a school assembly for the child, among other things. As part of the assembly, the two eurythmists performed 'Hallelujah'. They were clothed in white silk dresses and veils. It felt very healing to watch them, as if they were a vision of the departed child, innocent and virginal. In doing 'Hallelujah', they seemed to purify the air around us. After this child's accident, the mother and her two sons took a number of eurythmy sessions with me all together. We worked on 'Hallelujah'. Mainly we did the gestures in standing. The mother stated that of all activities, eurythmy

brought her the closest to her deceased child. I gave her time to be alone in the eurythmy room after our sessions.

At this same place, I was privileged to have worked with an adult cancer patient for five years. She was a remarkable woman, a former kindergarten teacher and long-time anthroposophist. I always found her wonderfully direct and down to earth! Over time, we became close friends and she felt I was part of “her family”. In doing eurythmy together, we entered another space. She knew how very important eurythmy was to her healing. I got the feeling that her many years of doing eurythmy therapy was an unconscious preparation for her imminent death. Unfortunately, I was not present for this as I was teaching in Switzerland. But, luckily, a visiting mutual friend told me of her impending demise. I was able to send her a fax, which was one of the last letters she had read to her! Somehow, I felt we had formed a bond through doing eurythmy together that would bring us in touch again after this life, into a new earthly incarnation together.

Around the same time as my friend in America was dying, I was teaching in Switzerland in a school not far from the Goetheanum. I ended up working with a boy whose mother had terminal cancer. After she passed over, I attended her memorial service. There I noticed how her son was not yet experiencing her departure as an end, as we adults were. Although he was almost a teenager, he still had a cosmic feeling to him. Because of that, I decided to begin some planetary movements with him from Steiner’s verse:

«Being sprung of the World-All—you, in stature of light,
From the Sun-orb empowered, in the Moon’s pure might,

You are beshowered by Mars’ form-fashioning ringing
And by Mercury’s motion-swift quickening swinging,

You are illumined by Jupiter’s wisdom out-streaming
And by Venus’ love-bearing beauty out-beaming —

So that Saturn’s age-old innermost spirit-embrace
May consecrate your entry into time and space!»

from *Truth Wrought Words*, tr. by Arvia Mackaye Ege

Fortunately, I had worked on this verse in eurythmy with Elena Zuccoli in Dornach. I still remembered the mighty way she spoke it, and how wonderful it felt to be doing eurythmy to such stirring words. I was glad to be doing it in German, as it is so much more powerful and beautiful in the original. (Normally I would not have used such a verse for a child his age, but somehow it just felt right. And he loved it! One can be much more flexible in teaching individuals than a group.) At first I thought I would just introduce two planetary movements to him, but he was so intrigued by them that we did them all. I told him these were the movements his mother would be making, and he really seemed to grasp this. I made up a form for him, and was amazed how well he performed this verse. He was quite graceful. I wonder too, what he thought of my American accent!

After my return to America, my mother died. My sister and I flew down when we heard she was in a coma. We arrived an hour after she had crossed the threshold. As my mother lay in her hospital bed, I was struck how her body seemed like a shell that had cracked open. She was breathing out her high-

er bodies which surrounded her like a gigantic bubble. As my father, sister and a family friend sat, I stood at the foot of my mother’s hospital bed and started to do some Ls, ever so gently and tenderly. I felt she was still feeling the heaviness of her body, and I wanted to help free her from this burden. After a while I started to do ‘Hallelujah’. At times this was difficult, as my father felt rather uncomfortable watching me (although occasionally he would sneak a peek), and my sister was in a totally different space. For her the action was all over, and she was busy calling for rental cars! For me, the drama was just beginning to unfold. After my family left and I was alone with my mother, I was better able to commune with her. I remember doing ‘Hallelujah’, the planetary circle and the vowels, the zodiac-circle and the consonants for her. As I formed each gesture, I silently communicated to my mother the thought behind each movement. For a moment I was attune with her, perceiving my mother in a wonderful swirl of colors. Through the medium of eurythmy, I was able not only to sense my mother in her new body of light, but also to feel an indescribable joy as she acknowledged my presence. This was one of the most touching experiences of my life! My mother was truly victorious in death.

My father died less than two years after my mother. He had crossed the threshold rather unexpectedly and I flew down to Florida that day. I didn’t think I would be able to see him, because the funeral parlor was not open on Saturday. But when I arrived in the evening, I got a call at 10 p.m. from a funeral worker telling me I could come and see my father because he was going to be there. So I rushed down to be with my father. From about 11 p.m. to 1 a.m. I stayed with him. This time I had a clearer picture what to do. Because of my mother’s death, I had been reading more of Steiner’s lectures on life after death. I could now bring more meaning to my gestures. As my dad had difficulty relating to his life of feeling, I started the Ls around the heart region, increasing in size. I would alternate a more inward and tender version of ‘Hallelujah’, to one more will-oriented which originates from under the soles of the feet going upwards. Then I did the planetary movements on the circle, starting at the after-death ascent from the Moon to Mercury, Venus, Sun, Mars, Jupiter and Saturn. Then I repeated the planets and added the vowel gestures to them. Later I did the zodiacal movements on their circle, and added the consonantal gestures to that. Even though my father could not relate to anthroposophy and eurythmy during life, I felt it was important for him to experience these forces from the other side!

My most recent encounter with eurythmy for the newly departed is the most heartbreaking. A dear friend of mine suddenly took her life. What added to my pain was that she had finally scheduled a eurythmy-therapy session with me for the week after she died! She loved eurythmy and said it made her feel better when she did it. I gave a eurythmy therapy workshop earlier that year, and she remarked how well she felt after it. But unfortunately, she had always put off working with me. One law of true healing work is sometimes difficult to accept, namely, that it must take place in freedom, from the initiative of the client to the practitioner, who gives out of a sense of liberty without expecting anything in return (other than monetary recognition of the work done).

After my friend died, I had to urge her husband to fit eurythmy into the memorial service. He was reluctant at first, because it was already long. But I told him it would mean

something to her. Luckily I was able to recruit an adult eurythmy student of mine gifted in movement to do 'Hallelujah' with me. Previously we had worked on this together when her mother had passed over. We wore red dresses and white veils. Red is the color of resurrection, and also it was after Easter. Before we performed, we had someone read a short description of eurythmy. We did 'Hallelujah' two times in standing. As there was no space for movement, we did gentle rocking for the L's. Afterwards, many people came up to us and thanked us for what we did. Some said that our eurythmy lifted the service up to a higher level. Of course, there was much speaking and eurythmy went way beyond that.

At any rate, performing for my close friend at her funeral was one of the most difficult eurythmy deeds I have done. I was in total grief just moments before and had to pull myself together quickly. I simply put on my "cloak of dignity" and with my student/colleague ascended the stage and stepped into another space. All that week, I did eurythmy for my friend. The day she had scheduled her appointment with me, I did eurythmy especially with her in mind. Again, I did the planetary gestures in the ascending order of exarnation, along with the vowels.

Another rather unusual time I did 'Hallelujah', was one summer on Martha's Vineyard, an island in Massachusetts. J.F. Kennedy, Jr. was lost in his plane. The hysteria surrounding his disappearance was unbelievable! Helicopters were buzzing overhead night and day. Media trucks were everywhere. As a eurythmist, I decided I had to *do something!* So I performed 'Hallelujah', some vowels and threefold walking all that week. As I created the gestures, I pictured John in my mind. In doing this I felt something was freed in the atmosphere as I began to unfold my movements at this time of life and death, and the frantic response to it. Perhaps this is something only a eurythmist would understand!

I've done 'Hallelujah' in many different ways. For gestures I have used both those of an artistic and therapeutic nature. I've tried the HA as in the "eurythmical laughter" exercise. I have especially appreciated releasing the movement of the artistic H upwards, and then bringing the AH slowly downwards as in the therapeutic vowel-exercise. From there it follows naturally to begin feeling the unfolding of the L's from under the feet upwards. Or the L's can develop slowly from the heart region, gradually reaching upwards.

The crossing in A (as in 'day') can be done above the head where there is a feeling of meeting one's higher self. Or it can

be done more inwardly in reverence (centrally in front of the body). When doing 'Hallelujah' in standing, I find the experience of U is intensified when the legs are also brought together along with the arms. With the Jah, I've found it is important to emphasize the upward thrust of the J and to move quickly into the AH. For the ending, I generally use the "AH-Veneration" movement from eurythmy therapy. This gesture is very freeing.

For forms with only myself or with a client, I have generally used the five-pointed star. I have tried doing 'Hallelujah' all different ways along it. I would appreciate hearing from other eurythmists about their versions.

There is nothing concrete in this lifetime that ever prepared me to deal with these threshold issues in eurythmy. My work has been mostly with children. This requires movements that are of a grounded, protective and incarnating nature. In my experience, threshold eurythmy necessitates a more universal and archetypal approach. Perhaps educational eurythmy requires more warmth, and threshold eurythmy calls on more forces of light. But on the other hand, all of my life has laid the foundation for these experiences. Nevertheless, I have certainly felt I was being helped along the way by unseen beings. As inadequate as I felt as a human, so was I graced to be upheld by mighty forces of eurythmy which connected me to beings far greater than I!

I would really love to hear from anyone who also has experienced eurythmy as a threshold art, about your struggles and triumphs. I can be reached at:

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I am a graduate of the 1976 A Course of the Spring Valley Eurythmy School. I studied eurythmy therapy at the Goetheanum. I've been teaching since 1977, and have been practicing eurythmy therapy since 1982. I have taught in twelve schools in four countries, on five islands!

– In loving memory of René Querido, who with his genius for language and teaching, inspired so many of us throughout the years! –

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Eurythmy Association of North America, Fall 2004

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

The Human Being as Music

Courses of a Further Training in Music Eurythmy at the Kulturhaus, Järna, Sweden (see the Article on p. xx)

The next course will take place from 16th to 20th February 2005. The theme is: *The experience of Major and Minor in the Human Being*. It is based on lecture 1 of "Eurythmy as Visible Singing", and the course is led by *Carina Schmid, Goetheanum Eurythmy Stage Group*.

A third course course in August 2005, is led by *Roswitha Schumm, Dornach*, with the theme from lecture 2: *The gesture of the musical element*. During this course, *Dr Armin Husemann, Stuttgart*, holds lectures on the theme.

Further courses are planned in winter and summer 2006 with *Margrethe Solstad, Oslo (lectures 3-4)*, and *Dorothea Mier, Spring Valley (lecture 5)*.

*Information:
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Courses with Annemarie Ehrlich 2005

8 – 10 April, DE-Alfter: "Work on the Zodiac with rod and ball"

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

15 – 17 April, DE-Stuttgart: "Work on the Zodiac and the threefold step"

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

22 – 24 April, IT-Mailand: "How can I school myself, that those who have died could be interested to make contact?"

*Registration: Francesca Gatti, Via Mazzini 17
Mandello del Lario, IT-23826 (Lecco), Tel: +39-341-73 19 15*

6 – 8 May, DE-Weimar: "How can I school myself, that those who have died could be interested to make contact?"

*Registration: Hans Arden, Am Weinberg 42
DE-99425 Weimar, Tel: +49-36453-7 48 11*

17 – 22 July, NL-The Hague: Summer Week "How do I keep the balance in myself, with the others, with the surroundings"

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

2 – 3 Sept. DE-Hamburg: "How can I school myself, that those who have died could be interested to make contact?"

*Registration: Uta Rebbe
Ehesdorfer Heuweg 82, DE-21149 Hamburg*

16 – 17 Sept. Norway: "How can I school myself, that those who have died could be interested to make contact?"

Registration: Karin Nesheim, Tel: +47-3213-26 42

7 – 8 Oct. Belgium: "How can I school myself that those who have died could be interested to make contact?"

Registration: Josef Callens, Tel: +32-3633-19 03

1 – 16 Oct. UK-Bristol: "The Human Being between Cosmos and Computer"

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

21 – 22 Oct. UK-Forest Row: "Can we bring movement into our thinking?"

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

29 – 30 Oct. NL-Haarlem: "How can I school myself that those who have died could be interested to make contact?"

*Registration: Eva Ouwerhand, Lambrecht van Dalelaan 28,
2015 ET Haarlem, Tel: +31-23-5 24 73 56*

4 – 5 Nov. AT-Graz: "Transition – free play – free space"

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

11 – 12 Nov. AT-Vienna: "The Human Being between Cosmos and Computer"

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

17 – 20 Nov. CZ-Prag: "Renewing education. Apollonian foot and head positions"

*Registration: Karoline Kubesova
Mendelova 543, CZ-14900 Praha 4, Tel: +42-06-06 33 95 52,
karolina.kubesova@centrum.cz*

Eurythmy Further Training Courses
with Annemarie Bäschlin and Alois Winter

8 – 12 July 2005, venue: CH-Aesch bei Dornach

3 – 7 October 2005, venue: CH-Ringoldingen

Music Eurythmy Therapy for eurythmists, eurythmy students, doctors and medical students, with exercises developed by Lea van der Pals with Dr Margarethe Kirchner-Bockholt.

Leader: A. Bäschlin; with medical contributions from Dr Eva Streit

14 – 23 July 2005

Basic Elements of Music Eurythmy, Colour Eurythmy (A. Bäschlin), Artistic Speech and Speech Eurythmy (A. Winter)
Venue: CH-Ringoldingen

Information:

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

Akademie für Eurythmische Kunst BL

Apfelseestrasse 9a, 4147 Aesch
Tel. +41-61-701 84 66 – Fax +41-61-701 85 58

New Training Courses begin

Part-time course (lasting 5 years) 12 April 2005
Full-time course (lasting 4 years) 5 September 2005
Various offers for amateurs, independent students, qualified eurythmists and further-training projects upon request
One-off lessons in eurythmy and artistic speech possible at any time.

Dates

26/27 April, 6.00 – 8.30 pm	Cultural epochs with Joachim Daniel
30 April, 9.30 am – 6.00 pm	Open day.
17 June, 8.15 pm	Eurythmy Graduating Performance (diploma class)
18 June, 4.30 pm	Eurythmy Graduating Performance (diploma class) followed by diploma-giving festival
22 June, 8.15 pm	End of year, 2nd-year students
24 June, 8.15 pm	End of year, 4th-year students
30 September, 7.00 pm	Michaelmas Festival
28–30 Oct., see ad.	Colour seminar with Thomas Sutter
1/2 Nov., 6.00 – 8.30 pm.	Culture epochs with Joachim Daniel
20 November, 8.15 pm	Festival for those who have died
16 December, 8.15 pm	Eurythmy Solo end of term performance, 4th-year students
17 December, 8.15 pm	Eurythmy Performance. "The Dream-Song of Olaf Åsteson"
21 December, 7.00 pm	Christmas Festival

Seminars at the Eurythmy-Training Nuremberg

Sat. 9th April 2005, 9.00 am – 3.00 pm "Moving Eurythmy Forms": Nicole Keim Nuremberg
Mon. 18th April – Fri. 22nd April 2005 "Drawing with dynamic movement": Margarethe Voegelé, Loheland
Sat. 28th May 2005, 9.00 am – 3.00 pm "Moving in Rhythms": Beate Lukas, Nuremberg

Information: Eurythmie-Ausbildung Nürnberg
Heimerichstr. 9, DE-90419 Nürnberg, Tel./Fax +49-911-33 75 33

Eurythmie-Bühne Nürnberg

Sat. 4th June 2005, 8.00 pm

"Feuerspuren – Flammenspiel"

Eurythmical contribution to "Experiential field to unfold the senses".

Organised by Nuremberg Town Council
Venue: Kulturzentrum K4

Eurythmy Therapy Further Training

Basic elements of Eurythmy Therapy with Dr H.B. and Frau E.E. von Laue

Friday 10 (7.00 pm) – Sunday 12 June 2005 (1.00 pm)

How can eurythmy therapy work be optimised?

- Can the polar movement-streams of speech and eurythmy be employed for an individual experience of "movement" and "character" of the impact-, blowing- and middle sounds?
- How can the "character" of a sound be experienced and intensified, so that the metamorphoses of eurythmy to eurythmy therapy takes place?
- Can the arrangement of consonants recognised in the lectures be extended to a surveyable indication?

This new research in dealing with the methods of eurythmy therapy was presented by Herr and Frau von Laue in a working-group during the annual medical conference in Dornach during the past two years. Out of these short sequences, the impulse came about to occupy ourselves in more detail with this new beginning. Acquaintance with the eurythmy-therapy lectures, and the openness to question accepted practices are prerequisites.

Eurythmy therapists looking for a systematic work on eurythmy therapy, are warmly invited to this weekend. In order to be able to practise together, the number of participants is limited to 20 persons.

This work of study is recognised by the Assn. of Eurythmy Therapists with 14 further training points.

Registration is possible till 20 May 2005 through the German BVHE-Büro:

Roggenstrasse 82, DE-70794 Filderstadt
Tel. + 49-711-7 79 97 23, sekretariat@bvhe.de
or

Elke E. von Laue, Forststr. 19, DE-75223 Niefern
Tel. +49-7233-32 35, Fax +49-7233-97 40 64
hbvlaue@t-online.de

Venue: DE-75223 Niefern, Klinik Öschelbronn, Am Eichhof

Fee: 150 euros

This conference fee, that includes course fee and board, is payable upon arrival.

Overnighting costs: each night, single room 31 euros; double room 45 euros; for dormitory (mattresses) (max. 3 persons, please bring sleeping-bags!) 5 euros.

Eurythmy Therapy Further Training Course 14 till 16 July 2005 in Dornach

Susanne Aberegg, for the Preparatory Group

This year we shall begin to study the multi-differentiated consonantal realm, as characterised by Rudolf Steiner in "Curative Eurythmy", lecture 3:

Mornings, each time from:

9.00-10.30 Eurythmy: Margrit Hitsch
11.00-12.30 Work on lecture 3: Dr. Gudrun Wolff-Hoffmann, Dr. Wilburg Keller Roth

Thursday, 14 July

3.00-3.45 Free initiatives
4.00-5.00 Eurythmy: Margrit Hitsch
5.10-6.00 Part 1. Realm of experience on the theme brain trauma: Floor de Koster
6.30-6.45 Viewing the "Group" by Rudolf Steiner
8.15 The dramatic life of Friedrich Schiller (1759-1808): Dr Peter Selg

Friday, 15 July

3.00-5.00 as Thursday
5.10-6.45 discussion on the conference theme
8.15 The influence of the spirit in the earthly realm – Rudolf Steiner and Friedrich Schiller

Saturday, 16 July

3.00-5.00 'The Group room' open for visits
4.00-5.00 Part 2. Realm of experience, brain-trauma: Floor de Koster
5.15-6.15 Eurythmical conclusion

Qualified eurythmy therapists, doctors, medical students and students in their final year of the eurythmy therapy trainings are invited.

*Registration at the latest by 30 June
at the Tagungsbüro, Goetheanum
Tel: +41-61-706 44 44, Fax: +41-61-706 44 46*

Eurythmy at Peredur Centre for the Arts, Dunnings road, East Grinstead, U.K.

Summer School

for beginners and those interested in the training.
from Sunday, 14th of August '05 (6 pm) to Saturday, 20th August '05 (12 noon)

Eurythmy Training

Our first group is now in the second year. We will begin with a new first year on the 12th of September 2005.

Adult Classes

Every Tuesday morning during term time in speech eurythmy and music eurythmy.

*Registration and information:
Françoise Cameron and Diana Fischer
24 Newton Avenue, East Grinstead, RH19 45P, U.K.
Tel: +44-1342-31 51 49, winged-angel23@hotmail.com*

Courses of the "North-German Eurythmy-Teacher Further-Training"

The training activity of the "Norddeutschen" has flowed into the project "Eurythmie-Referendariat". Since our courses are strongly used as further training, we offer for the academic year 2005/2006 the following three weekend courses:

A speech sound-culture from Middle School to Upper School
How do I build with my pupils a speech-eurythmical working atmosphere, which from the middle school to the end of upper school allows autonomous and creative work to unfold?

Various exercises out of the practice of teaching eurythmy.
Tutor: Andreas Borrmann
11 – 13 Nov., 2005; venue: Berlin

Rhythms as the element of life – exercises with rod & ball – Apollonian forms (an introduction)
Educational-artistic course; tutor: Doris Bürgener
24 – 27 Feb., 2006 (Friday to Monday); venue: Augsburg

1) The development of eurythmical group-forms
2) Aspects on the questions of new teachers
Tutors: Helga Daniel, Peter Elsen
5 – 7 May 2006; venue: Berlin

Course fees each time 160 / 190 euros, in February

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

Bildungsstätte für Eurythmie Wien

Training in Speech-Eurythmy and Music-Eurythmy

Full-time and part-time training

Thurs./Fri. 21/22 April: Open Day
each day 10.00 am – 6.00 pm

Further Training Courses

Friday, 8 April – End June; continued in October:
W.A. Mozart – Preparation for the Mozart Year 2006
for eurythmists and those interested
Registration: Edeltraut Zwiauer

Artistic Stage-work
Creating seasonal festivals
Registration: Adelheid Petri

Summer working-days:
Fri. 8 – Mon. 11 July: Speech Eurythmy
The eurythmical zodiac; "Urworte Orphisch", Goethe

Mon. 11 – Thurs. 14 July: Music Eurythmy
The language of sound of the intervals in Bach and their drama in Mozart

*Registration and info:
Bildungsstätte für Eurythmie Wien
Tilgnerstr. 3, AT-1040 Wien, Tel/Fax: +43-1-504-83 52*

EURYTHMY THERAPY TRAINING

part-time over 2 1/2 years at anthroposophical clinics
GKH Havelhöhe, Filderklinik, F. Husemann Klinik
Begins: October 2005

Information and contact:
Christiana Link, Tel: +49-761-8 97 37 36
christiana.link@gmx.de

Lighting Eurythmy

Rudolf Steiner's Stage-Lighting Impulse for Eurythmy
Seminars with Thomas Sutter and the Lighting-Eurythmy
Ensemble

This art of "lighting-eurythmy" arises out of the laws of eurythmy. The stage-area is to be "transformed" through the lighting, so that it becomes the best possible spatial-non-spatial area. Ideally the stage area is to appear as if it were an etheric space.

In the seminars, a basic introduction to Rudolf Steiner's impulse for stage lighting will be given, with eurythmy demonstrations and practical exercises. Each seminar has its own special thematic focus. On Saturday evening at each venue a eurythmy performance is given.

Rudolf Steiner's Lighting Indications for Music Eurythmy
and Speech Eurythmy

Performance – demonstrations – practical exercises
7th (7.30 pm) – 9th October 2005 (12.00 noon)
in DE-Weimar / Rudolf Steiner Haus

"Light's weaving essence"

Etheric processes in the stage area, through eurythmy,
colour and plant colours

28th (8.00 pm) – 30th October 2005 (12.00 noon)
in CH-Aesch / Akademie für eurythmische Kunst.

Further seminars, courses and enquiries.

Information and registration:

Lichteurythmieensemble, Thomas Sutter
Dorfgrasse 2, CH-4144 Arlesheim

Tel: +41-61-703 94 17, Fax: +41-61-703 94 18

ARTISTIC SPEECH

Chiaroscuro Theatre

The Genius of Steiner's Speech Exercises

The Exercises as a path of Initiation

A one-week course for graduates, with Michael Knapp
Now in its fourth year: 28th Aug. – 3rd Sept. 2005
at Peredur Centre for the Arts, East Grinstead, UK

A course for graduates to deepen their speech-work, working in English on the German exercises. Diana Fisher will work on the planets and the zodiac in eurythmy.

All the participants found it a refreshing and stimulating week.

A course for graduates to deepen your Speech-work, working in English on the German exercises. Diana Fisher will work on the Planets and the Zodiac in Eurythmy.

Matthijs Dijkstra, 18 Parliament Hill Mansions
Lissenden Gardens, London NW5 1NA
+44-207-284 2770, MatthijsD@aol.com

some reactions:

"Michael's approach is phenomenological. He works from the sounds themselves, coaxing and prizing them out from their hiding into a fuller and healthier existence. It is a real speech work-out, giving a whole new meaning to practise. It is also an opportunity to be inspired by the rigour and discipline of someone who has really made speech a life practice."

"... all you speech artists out there who didn't make it this year, if you delight in self discovery and the marvels of the art of speech, don't miss Michael's workshop next year!"

"... a highly enjoyable week of hard physical work full of discoveries, insights and revelations. By Friday I felt I was 'hearing' the gesture of the consonants with my whole body."

"... a very warm and inspired teacher who works with people according to their needs."

Sarah Kane, Co-Director Goetheanum Bühne:

«Working with Michael Knapp on the German speech-exercises for a week was an inspiring experience: his approach was profound, eminently practical and challenging at the same time, and it quickly became clear that he is a master of both the craft and art inherent in the exercises. It was a pleasure to return to being a student with such a generous and warm-hearted teacher, who found for each of the participants exactly those aspects in his or her speech that needed strengthening or developing further. I can recommend the Speech Week with Michael Knapp to any speech artist: it offers the rare opportunity to go back to the basics in a way that is only stimulating, and it has revived in me the strong desire to commit to the foundations of our art in a new way. To start the day, Diana Fisher's eurythmy sessions were an invaluable complement, filled with light, humour and further challenges, to the classes and individual sessions with Michael. I certainly plan to return for more of the same next year!»

Recognition - Compassion - Healing

Speech Therapy Practice, Further Training for Speech Artists, doctors and Therapists

THE LUNGS – THE GATEWAY TO THE EARTH

The coming about of health and illness in the breathing process

from 27 May. (8.00 pm) to 29 May (12.00 midday) 2005
at Ärzteseminar (Krankenpflegeschule) DE-Filderstadt/
Bonlanden

Barbara Denjean-von Stryk, Speech – and Breathing Therapist/Stuttgart

Dr Hendrik Vögler, Medical Doctor/Dortmund

Barbara Taubenreuther, Art Therapist/Filderstadt

This further training is recognised by BVAKT.

Info and Conference documents:

Barbara Denjean, Einkornstr. 23, DE-70188 Stuttgart

Further training for speech artists

Continuation of the work on:

Recitation – Declamation on the basis of Rudolf Steiner's lectures, GA 281

The aim is to be able to work consciously with the corresponding methods of speech.

15 – 17 April 2005; 20 – 22 May 2005; 17 – 19 June 2005
each occasion

Friday, from 4.00 pm, till Saturday, 10.00 am. Work on the lectures in GA 281 with Ruth Dubach in Dornach.

Saturday, from 11.30 am., till Sunday, 12.30 pm Speech work with Beatrice Albrecht in Zürich

Fee for the weekend: 100 Sw. Fr. (reduction possible after discussion)

Overnighting possibilities in Zürich can be found, if desired.

Information and registration:
Friederike Lögters, Tel: +41-61-701 54 55

MUSIC

Music in Studienhaus Rüspe 2005

Soul forces in playing the violin and experiencing the seasons

In the sound of the violin lie soul forces in which the events of nature are reflected. If these are raised into consciousness, the inner field of forces (disposition) can be significantly extended. Thereby musical forming power can be gained and a differentiated tonal range .

Dates: 25–27 March; 8–10 July; 25–27. Nov.; 30 Dec. 2005–1 Jan. 2006

Rüsper Musical nights with the Harmonice Mundi

Music as the universal language, 25–27 June 2005

Discussions on music, musical improvisation and dialogues, themes for improvisation, concerts

Magnus Schlichtig, (violin): Martin Jacobi (piano), Astrid Janssen (eurythmy)

Registration:
Freies Bildungswerk im Studienhaus Rüspe e.V.
DE-57399 Kirchhunden, Tel: +49-2759-94 41-0
studienhaus.ruespe@web.de
Info: www.harmonice-mundi.de

Music of the Heart

Conference at Cambridge

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.

Please see for complete details:

www.musicoftheheart.co.uk

or telephone Pericles directly on +44-1342- 810133

enquires@pericles.org.uk

elizabeth.carmack@kcl.ac.uk

Audiopaedy

Audiopädie is a training in the art of listening in and listening to—to the world and to oneself.

Listening is perceiving the world.

Four months before we see the light of this world, we hear—without break till our last breath. Listening, the human being learns to speak and to communicate, he experiences himself as part of a speech-community. As listener he creates music, listening deeply he perceives the secret of silence as well of sound, and in listening he penetrates far behind the surface of the visible world.

The organ of hearing is the most finest and most sensitive of our sensory organs.

But how do we proceed with our listening perceiving?

One in four adults and more than 60 % of 20-year-olds in Germany have damaged hearing. It is alarming that often already in early childhood auditive organs of perception and disturbances in the processes (AVWS) are diagnosed. That is the negative side of a life-style which specialises in a ceaseless avoidance of silence, where quietness is misunderstood as a threat or as a sign of loneliness.

In the face of this "Audiopaedy" aims:

- to bring the gift of our sense of hearing to a full unfolding, and to extend and make more sensitive hearing as perception of the world.
- to awaken consciousness to the how of hearing, on which depends for the most part what we hear.
- to explore the tremendous depths of the experience of hearing in the realms of loud as well as soft noise, sound and musical sound, voice and speech, and to research with concern the extensive realm of silence.
- to school unbiased listeners and to open oneself to music, the word and conversation as listener, and to open up a new dimension of understanding.
- to communicate didactic faculties and to develop new forms of learning that further the willingness to listen.
- to stimulate impulse and encouragement for a respect for listening and independent research
- in short: *to become a listener*

An intensified competence in listening will unfold its effect in education, therapy, art, communication.

Audiopaedy at a glance

A part-time interdisciplinary extra-qualification for educators, teachers and professionals in education, therapy, medical, artistic and communication professions and anyone interested.

Course duration:

- 8 weekend courses from Friday (4.30 pm) till Saturday (7.00 pm)

- 7 weekly project times (without courses) for the work on the qualifying work.
- extended concluding colloquiums (Thursday till Saturday in June 2006)

Course begins: 23 Oct., 2005

Venue: Institut für Audiopädie e.V. am Institut für Waldorf-Pädagogik Witten-Annen, Annener Berg 15, DE-58454 Witten-Annen

Course fee in total: 1,700 euros.

On concluding the agreement, a registration fee of 100 euros is made. After registering, you will receive confirmation and all the necessary information. The registration is only valid when the total course fee is received.

Certification pre-requisite for the final Certificate in Audiopaedy is the full attendance and participation in all the weekends and the successful achievement and presentation of a qualifying work.

Information:

Reinhild Brass, reinhild.brass@audiopaedie.de
Maïke Meyer-Oldenburg, Tel. +49-6131-1 43 74 57
www.audiopaedie.de

Registration:

Binding written registration till 31 April 2005 to be sent to:
Institut für Audiopädie e.V. / z.Hd. Reinhild Brass
Annener Berg 15, DE-58454 Witten
Fax: +49-2302-6 80 00

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.

Registration by 31st March 2005

Goetheanum Puppenspiel, Postfach, CH-4143 Dornach 1
Tel: +41-61-706-43 49, Fax: +41-61-706 42 51
puppenspiel@goetheanum.ch

PUBLICATIONS

Etheric bowing

Primal aspects of bowing technique on string instruments, illuminated by anthroposophy. The movements of playing the violin are the movements of singing turned inside out (lungs, larynx, vocal cords, into the hands, arms, shoulder-blades, collarbone), in which etheric formative forces are able to be active.

Geigenhaltung zwischen Licht und Schwere
(‘Holding the violin between light and gravity’)

Anthroposophische Beleuchtung der Geigenhaltung
Harmonice Mundi: Magnus Schlichtig, Martin Jacobi
11 pp., 4 euros

To order:

Tel./Fax: +49-7954-97 01 67

New, from December 2004

Marjorie Spock, Maine

Durchkraftete Stille und Bewegung

(Germ. tr. of Charged Stillness and Movement)

The role of the four kinds of ether in the art of eurythmy

ISBN: 3-906633-52-7

Price: 13.50 Sw. Fr. / 9 euros

From bookshops

DVD, depicting the described eurythmy exercises, is also available from booksellers.

Verlag Walter Keller, Postfach, CH-4143 Dornach 2

Tel: +41-61-701 57 13 / Fax: +41-61-701 57 16

info@verlag-walterkeller.ch

edition zwischentöne

Book and Music Publishers Gerhard Beilharz

edition zwischentöne, founded in 2004, pursues the aim of publishing literature and music for the subject of music in education, newly developed instruments, music therapy and musicology. The first titles are available:

Gerhard Beilharz

Ein Weg zur Leier. Schule für erwachsene Anfänger

(A pathway to the lyre. method for adult beginners)

Gerhard Beilharz, many years active in Waldorf education and curative education, etc. and in training

2004, pp. 32. A4, pbk., 15.50 euros / 27.70 Sw. Fr. ISBN 3-937518-02-9

Stephan Ronner

Der Wind streicht übers weite Land

Lieder – Bilder – Bewegung, für die beginnende Schulzeit

A book of songs for the lower school by Stephan Ronner, Music tutor at Seminary for Waldorf Education, Stuttgart

3rd expanded edition 2005, pp. 48, pbk, 8 euros / 14.80 Sw. Fr., ISBN 3-937518-00-2

Stephan Ronner
Musikpädagogisches Skizzenbuch – Gedanken zu einer entwicklungsrelevanten Musikvermittlung
 ('A sketchbook for music in education: Thoughts on teaching music, relevant for development') A volume with essays by Stephan Ronner
 2004, pp. 117, pbk, 15.50 euros / 27.70 Sw. Fr., ISBN 3-937518-01-0

Gerhard Beilharz/Christiane Kumpf
Übwege mit pentatonischen Choroiflöten
 ('Paths of practice with Choroiflutes') A practical helping hand, written especially with the lower school of Steiner-Waldorf Schools in mind, by Gerhard Beilharz and Christiane Kumpf, tutor at the Free College for Anthroposophical Education in Mannheim and at the "Free Music School. Art – Education – Therapy".
 c. 56 pp. A4, 18 euros / 31.70 Sw. Fr., ISBN 3-937518-03-7
 Pub. end February 2005

The titles of edition *zwischen*töne are available in Germany through booksellers. Distribution for other lands through

Verlag Ch. Möllmann
 Schloss Hamborn, DE-33178 Borcheln
 info@edition-zwischentoene.de
 www.edition-zwischentoene.de

Rudolf Steiner on Eurythmy in ENGLISH. Study editions at cost price

Rudolf Steiner. *Eurythmy: Its Birth and Development*
 [GA 277a] A comprehensive account by R. & M. Steiner, Lory Maier-Smits, and others, on the first beginnings up to R. Steiner's death in 1925, ed. Edwin and Eva Froböse.
 Tr. from the 3rd German edition by Alan Stott.

Illust., with notes, indexes, etc. Clothbound, 223 pp.
 Anastasi Ltd., Weobley 2004

Rudolf Steiner. *Eurythmy as Visible Singing*
 [GA 278] Eight lectures held in Dornach 1924. Newly tr. by Alan Stott, including the complete facsimile, transcription and tr. of the Lecturer's Notes (includes all the hitherto missing pages and entries). With an introduction, copious Notes to the Lectures, 8 Appendices and Index to the Lectures by Alan Stott.
 Clothbound, 2-vol. box-set: Vol. 1 xxv + 169 pp., Vol. 2 xi + 199 pp. Illust. rev. ed. Stourbridge 1998.
 Distribution: Anastasi Ltd.

NEW TITLE
 Rudolf Steiner. *Eurythmy as Visible Speech*
 [GA 279] 15 lectures, Dornach 1924 + 4 supplementary lectures.
 New tr. by Alan Stott, Coralee Schmandt and Maren Stott. Plus: Foreword by Barbara Beedham; Preface, Introduction, Notes and Essays to the Lectures by Alan Stott; "English Eurythmy" by Annelies Davidson; "Form, Release and Differentiation in English Eurythmy" by Barbara Beedham; and some additional material by Reg Down.
 Illust. Clothbound. Available July 2005, Anastasi Ltd.

Also available:
 Lea van der Pals. *The Human Being as Music*. Tr. Alan Stott. Pbk. 76 pp.

Labours of love by all concerned, available at cost price:
 Anastasi Ltd., The Throne, Weobley
 GB-Herefordshire, HR4 8SW
 enquiries@anastasiltd.co.uk

BOOK REVIEWS

Working Material for Eurythmists in Kindergartens, Schools and Adult Classes

Renate Barth, eurythmist, DE-Kleinmachnow

Hedwig Diestel
Verse für die Eurythmie im Vorschulalter
 ISBN 3-85636-127-8
Verse für die pädagogische Eurythmie und den rhythmischen Unterricht
 ISBN 3-85636-125-1
 Herausgegeben von Rosemarie Stefanek
 Verlag Die Pforte (im Rudolf Steiner Verlag)

'The Verses for Eurythmy in Education' by Hedwig Diestel were already published in 1998, yet one should not forget to point out what a priceless treasures are hidden in these collections. If you are looking for a poem for the seasons, verses for elemental beings, rhythmical gold-mine or something

for "I and You" exercise? You will find it all in these wonderful books. The imagination to make forms is stimulated through the life and joy, and also the sublime seriousness of the poems.

The collection comprises 2 vols. Book 1 is for Kindergarten and pre-school, the second is for School and evening classes.

The well ordered index helps you quickly to find something for rod-exercises, alliteration, fairy-tale creations or out of the plant kingdom or animal kingdom. Especially rich are the directions under the title "rhythms".

Stephan Ronner
Der Wind streicht übers weite Land
Lieder – Bilder – Bewegung, für die beginnende Schulzeit
 edition *zwischen*töne
 3rd enlarged edition 2005, pp. 48, pbk., 8 euros / 14.80 Sw. Fr.
 ISBN 3-937518-00-2

“In his collection of songs, Stephan Ronner presents a methodical path through tones, sounds, movements, pictures, advice, and notes ... showing how as adults we can approach another world, how we can make ourselves subtle and receptive for a direct musical access to the first school year. The future-indicating impulse of this collection is, amongst other things, that here musical events of the lower school according to their nature have to be laid hold of through the manner of presentation.”

Achim Kegel in Erziehungskunst 9/2004

“An excellently-chosen entrance for the new publishers! One can only wish that this unspectacularly produced book of songs for the first years of school does not behave as a *zwischen-ton*, a linking note, or nuance, but will become an indispensable part of school life, becoming one of the main notes.”

Reinhild Brass, Institute for Waldorf Education, Witten

MISCELLANEOUS

Correcting some mistakes to GA texts on Eurythmy

Helgo Zücker, DE-Kassel

The *Rudolf Steiner Nachlassverwaltung* (R. Steiner's literary estate) have checked two publications on eurythmy and have noticed that probably two mistakes have slipped in which are not to reappear in future editions. This article is addressed in advance to those professionally interested, so that the possible objections can be considered early enough by the *Nachlassverwaltung* and can be included in the decision-making.

The one mistake concerns GA 279 (4th edition 1979), *Eurythmy as Visible Speech*. In the first pages notice is drawn to the sketches by Rudolf Steiner reproduced in facsimile. The accompanying remark on p. 250 (5th edition, 'Hinweise', p. 272)—with a sketch of the six eurythmical gestures for “Ich denke die Rede”—is wrong. This sketch in all probability originates from Assja Turgenieff, certainly not from Rudolf Steiner himself.

The other has to do with a mistake in the sketch for TIAOAIT, which is included in GA 277a, *Eurythmy: Its Birth and Development* (E.T., p. 101).

Nora von Baditz¹ has pointed out that the unfolding spirals, on the returning path, change into folding spirals. Martha Morell² also points out that in connection with the self-reflecting word TIAOAIT the direction of the way out after the turning inside out becomes a way in.

Dubach-Donath on the other hand describes the forms initially without any further indication, whether they shall be in-spiralling or out-spiralling. She does this only after the big spiral forms in the back—which in her drawing are out-spiralling: “Now the angle draws in again, and then you move with two in-winding spiral forms into the I-movement back to the beginning places...”³

Because of the central place of the turning inside out, already mentioned by Morell in the TIAOAIT-form given by Steiner, we presume that the indicating arrows for the directions in GA 277a and in the drawings by Dubach-Donath for the spirals in the back are wrong.

Texts:

Baditz, Nora von: *Über die Pädagogische Eurythmie für Unterrichtende* (Stuttgart, ND), Stuttgart: Bund der Freien Waldorfschulen

Dubach-Donath, Annemarie (1974 [1928]): *Die Grundelemente der Eurythmie*. Dornach: Philosophisch-Anthroposophischer Verlag

Morell, Martha (1992 [1985]): *Anregungen zur Gestaltung der Eurythmischen Arbeit*. Dornach: Philosophisch-Anthroposophischer Verlag am Goetheanum

1 C.f., Baditz, ND, A 30

2 C.f., Morell, 1992/1985, 46

3 C.f., Dubach-Donath 1974/1928, 239

READER'S LETTER

Dear Editor,

Recent responses to my musical and eurythmical articles, for which I am grateful, raise several points. Believing in acknowledging mistakes, I welcome correction. Unfortunately, I find nothing to withdraw, and even find I have already anticipated my critics. Julian CLARKE (RB 41) mistakes Chopin (and two recent researchers, R. Kolben and A. Stott) for his (and their) dress and address. His interesting programme notes about the musical dress, the forms (Mazurka, Polonaise, etc.), miss the point; his speculations about heredity and domiciles are mostly inaccurate and miss the point too.

Robert KOLBEN feels secure in emphasising the truth of notes and rests. His suspicion of literary categories is deep-rooted. Yet he himself is bringing Inspiration and Intuition into the light of day. Consequently, he should rejoice in the Logos-arts that aim to re-establish the lost unity of singing and speaking. Even *The Philosophy of Freedom* and the accounts of spiritual science, Steiner hoped, would be read "as musical scores". In all these activities the same "speaking-singing, singing-speaking" archetypes are discernible.

My critics (including Bevis STEVENS) probably read too rapidly for accurate observation. For does not Rudolf Steiner himself link John's gospel with music and with eurythmy, linking both with *The Philosophy...*, and all four with the Christ-Impulse? Clearly, in renewing the Logos-arts of 'the Goetheanum impulse' Steiner extends the usual meaning of the words 'music' and 'musical'. He takes '*das Musikalische*—the musical element' as something not only for musicians. Steiner could reach the archetypes, which are found deeper than any and all specialist professional and Section concerns.

CHOPIN celebrates our musical system in his Preludes, op. 28. My interest in this work was to find out how, like the circle of fifths itself, it does not illustrate private experience or philosophy but is a gift that portrays humanity to itself. Chopin, too, could reach the archetypes.

All my critics to date ascribe too much to me. They do but judge themselves, for I doubt whether there is anything 'original' in my explanations of the Logos-arts, which are divine-human by definition. (On the Logos-arts, Jürgen SCHRIEFER writes some mature words towards the end of his booklet 'On the 30th Anniversary of Valborg Svärdröm-Werbeck's death, 1st February, 1972'. Tr. A.S. Verein zur Förderung der Schule der Stimmenthüllung e.V., Bochum. 2004.)

All my work is appropriated. Indeed appropriation is at the root of our cultural consciousness since the dawn of literacy (Stephen PRICKETT. *Origins of Narrative*. CUP. 1996). For researching language, the alphabet and eurythmy—which includes music, for the above-mentioned reasons—, all the clues are given in the myth of Jacob (the patriarch, revered by Jewish, Christian and Moslem communities), a suggestion first made (*Anthroposophical Quarterly*. Vol 1, i. Spring 1956, p. 5) by Owen BARFIELD (leading interpreter of Steiner in the English-speaking world and a subject of two international literary Societies: 'Seven' <www.wheaton.edu/learnres/wade> and 'Inklings-Gesellschaft e.V.' <www.alg.de./gesellschaft/inklings.htm>). The Goetheanum-Impulse is for the healing of the nations.

What Barfield saw is not unconnected with the First Goetheanum and the activities it housed, and Solomon's Temple and the activities it housed. Margaret BARKER's recent pioneer researches in Temple theology and Christian origins are likely to prove seminal for the Logos arts. All this is not irrelevant for those who ask. "How to teach C major, or the alphabet, and so on." On the contrary (if I understand Hermann PFROGNER), it is only by rediscovering what in its entirety and in its context C major is—the alphabet, and so on, too—that we can glimpse light at the end of the tunnel. Though my critics cause no little consternation in me, I find myself in good company. Regarding the crucial subject of the angle-gestures of music eurythmy, I am unhappy that even simple sentences are misconstrued. So I submit to the Editor as complete a report as my abilities allow for this present issue.

Yours etc., Alan Stott

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