The background features abstract, layered shapes in shades of teal and purple. A large, irregular purple shape is centered, overlapping a teal shape. The overall composition is modern and artistic.

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

Michaelmas 2005

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## Dear Readers,

The *Class Conference* with the entire path through the 19 Lessons of the First Class of the School of Spiritual Science, with the concentration and intensity of all participants, was quite an extraordinary event just in these chaotic times. That we could contribute in the mornings eurythmically lent a special note to the whole event. The seven planetary seals and the tranquil forms to the respective groups of mantra of the following Class Lesson were like an introduction to a special spiritual situation.

Shortly before, 78 students from the whole world met at the *Eurythmy Graduates Meeting*. They brought a joyful working mood and a readiness for a mutual sharing of their various activities. This year in particular we could see graduates from free training courses from Georgia, Rome and Zagreb. The training in Hamburg came with its final 4th-year course. Many small groups showed what they had worked on with a freshness and conviction.

The *initiatives for meetings of upper-school pupils, students, and eurythmists*, which take place in different places, regionally and internationally, I can only welcome and encourage to continue. Trust is thereby growing in eurythmy from pupils, teacher and parents; the students are enthused to become active with eurythmy for people. In these meetings decisions are formed for the future. In Witten it will take place next year for the third time; in Austin, Texas, there are activities every summer; in The Hague in September 2005, in future every two years. In Dornach we host the class-12 pupils' meeting, organised by the Youth Section, and at Easter 2006, the third great event around eurythmy in Steiner-Waldorf Schools with pupils, amateurs, parents, teachers, eurythmy students and eurythmists "Eurythmy in the Stream of Time".

The *Actors-Ensemble at the Goetheanum* is preparing Shakespeare's "Cymbeline" for autumn 2005. During the Schiller Year there are still performances running and to come of the "Braut von Messina", "Mary Stuart", a dramatic reading of "Demetrius", and the open-air performance with amateurs

of "Wilhelm Tell" taking place around the Goetheanum. All this has drawn many people from the vicinity to the Goetheanum. The *Eurythmy Stage-Group* is rehearsing its premiere of the 'I am'-sayings by Heinrich Schütz and Sofia Gubaidulina. We hope that many people will become engaged as *Supporters of the Goetheanum-Stage* with the appeal for a circle of friends, so that above all Steiner's Mystery Dramas can step by step be taken up and re-worked.

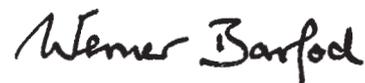
The *Eurythmy Committee in the Steiner-Waldorf Schools Fellowship in Germany* (the 'Bund') has meanwhile held discussions with all the trainings in Germany and made its decisions for financing 2005/2006. Discussions continue, accompanying the situation of each training. The process of change in the training proceeds towards an inner deepening, in schooling the tutors and in the demands of professional qualifications. In the coming academic year two young eurythmists are able to enter an apprentice year as eurythmy tutors.

At the Goetheanum we offer an *Apprentice Year for Stage-Eurythmists* with an intensive working term with various modules and teachers; then some of the group will work further in the Ensemble and during the third term go with them on tour.

In this *Newsletter* right at the beginning you will find articles on eurythmy and its substance, questions concerning the present situation and a survey of the many activities in the departments of our Section. There are contributions on music and to questions on the eurythmical study of man.

If you have a concern or a contribution, an encouraging perception, an experience out of your activity, let others hear about it. Write to us!

With warm greetings,



Dornach, July 2005

## TOPICAL QUESTIONS FORUM

### Marie Steiner as Guardian of a new Art of Movement

*Otto Wiemer (1888 - 1960)*

Rudolf Steiner pointed out that eurythmy is something "that works out of sources to which we are not yet used today, and that it also uses an artistic language of form to which today we are unaccustomed". He repeatedly stressed that as the fundamental principle "one comes in eurythmy as much to an exactly ordered visible speech as one has audible language and audible singing through the human speech organs. Each individual movement, each individual part of a movement in eurythmy is a *law of the human organism*, in the same way as speech and singing are".

The first practical instructions (Marie Steiner reports in her Foreword to the German edition of *Eurythmy as Visible*

*Speech*. Dornach 1924) Rudolf Steiner gave in 1912 to a young person, Lory Smits, who had turned to him with the request for inspiration for an art of movement as it could come about out of his spiritual-scientific knowledge. These were the first elements to form the sounds, and some exercises which have mainly found their place in the educational part of the eurythmy training—the basis for standing, walking, moving faster, some special stances and position, many rod exercises, marking the beat and keeping the rhythm. The group of first pupils, which soon grew, received through Rudolf Steiner further indications, now in Dornach near the Goetheanum, which was being built. The War threatened to wipe out these beginnings. Marie Steiner, who up to then was in charge of the artistic recitation, took this young art under her wing. Later she related, "This task naturally came towards me by way of destiny for a new art of recitation for eurythmy, for which I had to find ways and

which I had to fashion". In her writings on "Aphorisms to the art of recitation", she herself reported on her first attempts.

When for the first time I ventured to attempt to speak for the eurythmical presentation of a poem, I said to myself: 'Nobody who loves recitation as such will make himself available for this. But valid here, too, is Goethe's phrase 'die and become'. Personal arbitrariness, the subjective element, has to be sacrificed. Immeasurably enriched, one gets up again after overcoming oneself. The counter-gift you receive is the recognition of basic laws, the reaction of the feeling of what is wanted by the poem itself. The poem tells you what it is, what it intends; you only have to give yourself up to it, to the musical or the pictorially fashioned stream which lives in it, in order to feel its architecture in yourself, and to be laid hold of by its movement. 'It' lays hold of us when we have practised for a time the exercise of warding off the movement. This musical or pictorial structure is the main thing in the poem.

This is how Marie Steiner worked with the young eurythmists, "ever supported and encouraged by Rudolf Steiner, to whom we would bring all our questions. What we received in the course of time from him in instructions is now published, recorded by Annemarie Dubach-Donath, one of our exceptional and most experienced eurythmists, the second of the young ladies who dedicated their lives to eurythmy".

The work with and on the further development of eurythmy (Marie Steiner continues)

ennobled the one who dedicated him/herself; it compelled him/her ever more to lay aside the personal attitudes; there was no place for arbitrariness. The laws inherent in eurythmy spring from spiritual necessities. This is willingly recognised, because in them 'one experiences necessity, one experiences God' [Goethe]. Through this enthusiasm can be selflessly and strongly evoked linked to it consequently so many dedicated helping, working forces, so that its sphere of influence can extend ever further. Besides her recitation she also fruitfully engaged with music, opening up new ways and possibilities of expression; a new art of lighting came about following eurythmical ways of style, a simplified ennobled art of costuming beyond all arbitrariness based on the moods of the colours, a colour-eurythmy.

In connection with the drama she brought about the giving expression to [spiritual] beings. This would otherwise, as an expression for the senses, would have had to remain hidden. The presentation of the influences of the supersensory and sub-sensory into earthly life now became possible. And so during the course of the years—during the War—we were able to work on the stage, which had been constructed in the *Schreinerei*, the carpenters' workshop, at all the scenes of Goethe's *Faust* in which the supersensory world works in and which are usually cut or altered—the 'Romantic Walpurgis Night' grew into unimagined gruesome life, and also the 'Classical Walpurgis Night' with its richness of ghostly happenings. Elves, angels and the heavenly hosts appeared in this presentation, simple, sublime and convincingly.

Through this constant practice in performing, it was possible after the end of the War to present eurythmy as an art to the public. Under the leadership of Marie Steiner increas-

ingly extensive tours were undertaken, which were received enthusiastically but were also criticised: "nobody remained indifferent".

Until her death in 1948, Marie Steiner remained the faithful and responsible guardian of this art of movement. She herself grew up and had practised in old artistic traditions, and was the first to involve herself in this field of activity, with this new art, which was unique for her. In an exemplary way, she presented the process of transformation contained in eurythmy. On the cultural furthering impulse of eurythmy, for which she was a complete representative, she wrote the following:

Eurythmy is something which was only able to grow out of the soil of spiritual vision, and is only able to be completely understood through spiritual science. The microcosmos lays hold of itself again in the macrocosmos, is filled with its forces. Consequently it can gradually overcome that which is dead and dying, which hollows out, which penetrates our whole culture making the human being into a shadow picture.

Convinced of the force of the upright of eurythmy for every human being who learns and practises it, she saw at the same time in this new art of movement the healing factor, for that which we mean by the word *social*. She concludes her aphoristic account with enthusiastic and enthusiastic words:

Eurythmy will not only set the body free of what calcifies and makes ugly, but also language. The ensouled and inspired word, carried on the wings of rhythm, translated into movement, will help to raise many treasures which are sinking ever deeper out of the sphere of life of the peoples, like Vineta's fairy-tale town, like the lost blue flower. If we are able to raise these treasures, which are better than hoards of gold which attract the curse, then a healing of the nations will come about through the vitalising of its soul-forces. No path is too mean that brings us nearer to this goal. Artistic speech should also work for this aim; it should become able not only to reproduce symptoms of illness, distractedness or trivial everyday matters, but should allow to sound and ray forth the most noble force of the human spirit in all its might and glory.

Here Marie Steiner becomes the chief witness for the cultural deed, which Rudolf Steiner achieved by creating the new art of movement in our time. She lived through the impulse of transition, since with her whole humanity she could enter into the essence of the new art; she was really able completely *inwardly* to re-experience those regions, into which eurythmy is able to raise the human being.

First published in: Sonderheft Nr. 6  
Eurythmie', *Erziehungskunst* (Stuttgart) 1975

## A few words about Marjorie Spock

*Sergei Prokofieff, CH-Dornach*

Marjorie Spock belongs to the second great generation of eurythmists to which also belong Lea van der Pals, Elena Zucoli, Else Klink, Mascha Pozzo and others. In October 1922 she came, 18 years old, to Dornach, could witness eurythmy performances on the stage of the first Goetheanum, was present when it burned down and thereafter decided to become a member of the Anthroposophical Society. One year later she attended in the Christmas Conference and listened to most of the lectures Rudolf Steiner held in Dornach 1924, including the last address September the 28<sup>th</sup>. In the autumn of the same year, Marjorie set off to Stuttgart to study eurythmy with Alice Fels. She belongs to the first eurythmist bringing the impulse of eurythmy to the USA. Until today she teaches eurythmy and works at the spiritual roots of it.

Some of her experiences and considerations she published in three booklets. The following article shows her concern about the actual situation of that new art.

### A Crisis in Eurythmy?

*Marjorie Spock, US-Sullivan*

Eurythmists at a far northern outpost who had been hearing reports that eurythmy was losing its appeal worldwide were brought up sharp on reading (cf. 'Further Conversations with Nature Spirits', Flensburger Hefte, Nr. 80) that fairyland too was concerned about the crisis. It seems that a sylph replied to an interviewing eurythmist that all the "great" eurythmists of the past were gone, and none of like caliber had replaced them.

With all due respect to fairy omniscience, we think that this piece of it falls wide of the mark, that the problem lies elsewhere and could, if it were recognized, be soon an fruitfully resolved – in short, that an almost inconceivably fruitful future lies before eurythmy as a cultural factor. We think too that the greatness noted in earlier performances must be attributed to Rudolf Steiner rather than to the eurythmists of that time. He was trained clairvoyant who could look from above into the etheric world, whereas since his time performers have had to struggle upward toward it from the physical plane.

No difference of view as to what eurythmy *is* divides earlier and later generations of eurythmists; all would agree with Rudolf Steiner that it is an art bringing to visibility invisible movement-patterns of the etheric or life-realm.

This, then, makes the problem one of discovering what these patterns are.

And that can be done by every eurythmist! For Rudolf Steiner has not left us bereft. He has, rather, provided us in his books and lectures with an inexhaustible wealth of comment on the etheric world. *The incomprehensible trouble is that we are not putting it to use!* All eurythmy students soon learn a watery-gliding form of motion which they conceive to be "etheric". But only the rarest eurythmist seems to be aware that there are multiple etheric forces, each with its own distinctively different way of moving. Nor has extensive inquiry been able as yet to find any eurythmy training school

in which study of the ethers is offered as an ongoing aspect of the core curriculum.

The etheric plane described by Rudolf Steiner distinguishes four separately evolving dynamic forces, each one of which has reached a differing stage of maturity. Warmth-ether began as a billowing fiery force on ancient Saturn, light-ether on ancient Sun as rhythmically expanding and contracting atmospheric radiance. Sound – or chemical ether gave birth to the rhythmically lifting and subsiding fluid element on ancient Moon. Earth witnessed the coming into being of the one-sidedly contractive energy that could form crystals and provided a solid mineral grounding for shaped human egohood.

The four ethers, four dynamic forces, have thus far been developed by the gods for their creative purposes. Two, as extreme contraction and expansion, represent opposite poles, joined and brought into interrelated moving patterns by the two life-giving rhythmical ethers pulsing between them.

\* \* \*

There is a further misconception beyond that which reduces the rich variety of the fourfold etheric energies and their interrelationships to a single, generalized etheric force. That is the widely held belief that the etheric world is one of consciousness. All Rudolf Steiner's comments on that world make it clear that he is speaking of a *dynamic* rather than of a *conscious* realm, its forces a set of tools fashioned by the gods for their use in structuring the universe. - A sharp distinction must be drawn here between tools and their conscious users.

Movement in which the shaping ego of a performer plays a role is by definition dance, not eurythmy; there is no place in eurythmic art for an intrusion of human personality. Describing the etheric plane as «a sea of sounding color»,<sup>1</sup> Rudolf Steiner made it clear that the eurythmist's task is to render the movement-patterns of that world visible rather than to create them. In confirmation of this, he defined the activity involved as sensitive *listening*, the very opposite of doing.<sup>2</sup> And in every least such sensitive gesture the Cosmic Word by which everything in the earth and universe has been created makes its presence felt by an audience.

Wherever it has left its traces, that Word and its reflection in the «sounding sea of color» of the etheric plane reopens the door to the long-lost Land of Fairie, Tir-nan-Og, the Enchanted Kingdom which remain for modern man the Land of Heart's Desire, but now as the Realm of Life rediscoverable through eurythmic exploration of the ethers.

1 From a lecture by Rudolf Steiner: "Ein Meer von klingender Farbe". "An Ocean of Sounding Colour".

2 "The manifestation of an actively listening human being is, in fact, eurythmy." Rudolf Steiner, "Education of Mankind", GA 293

*Titles of the publications by Marjorie Spock:*

*"Eurythmy and the Ethers"*

*"Rhythm"*

*"ABCDEFG: The secret life of letters"*

## From the work of the Section for Eurythmy, Speech and Music

Leader: Werner Barfod

Joachim Daniel, CH-Dornach

### *The Situation*

The arts experience difficulties today. The artists who feel linked to anthroposophy are experiencing even greater difficulties. The difficult economic conditions are oppressing; audiences are diminishing, and most trainings complain of reduced student numbers or are facing closure. Beyond this, for many years the view has persisted that eurythmy and formative speech suffer from a loss of artistic substance. In what this involves, there many opinions circulate. It appears clear, however, that the path to the sources of artistic creativity out of anthroposophy are asking to be re-trod afresh. Here our Section is given a important role. Not that it would have to teach or prescribe; but its task is to bring together for discussions the many artists, who each in his way is in a similar situation, to create meetings and to make space for the many-sided problems of knowledge. For the more the need is felt, the nearer it comes to become a lonely warrior.

### *Profession*

Besides all this comes the *question for the place of the profession* especially for speakers and eurythmists. A clear professional guideline had to be created, questions concerning diploma and recognition were to be worked at, in order to make possible a responsible basis in the profession of eurythmy and formative speech.

### *Eurythmy*

In *eurythmy* in the coming years a number of areas of work stand in the foreground. In the background stands the instability in our civilisation, professional expectations, the fashioning of a life-style today, and the need for security, which has greatly changed the situation of the eurythmy trainings. Students often wait till the last moment to decide for the profession. The prospect of a non-state-financed state-financed training looks bleak. The expectations of the students for such a training have changed. Although the spiritual expectations, experiences and also changed abilities in the young generation appear stronger than in earlier years. But they are strongly covered by pragmatic demands in the context of duration of study, chances in the profession, aim of the study, and possibility to earn a livelihood. These demands are justified. The development and change of many trainings in these regards has remained behind.

### *Committees*

Within the Section there is the *Group of Advisors and those responsible for the Eurythmy Trainings*. It is an initiative-group for all the eurythmy trainings within the Section and the *Eurythmy School-Group in the Fellowship*. In five to six meetings each year the questions of development of the trainings are studied. At present the focus is change in the training on the basis of the newly created professional guidelines for eurythmy teachers and eurythmy therapists. The aim is for a concept of the training to be realised within the next three years:

- Firstly, the ability to deal with the artistic methods *autonomously* is to be trained in a strengthened manner.
- This needs an understanding of the study of man for the special quality of eurythmy.
- The artistic mastery of the bodily instrument is to be achieved to a higher degree.
- The ability to use eurythmy in the various professional fields.
- The training is to qualify immediately for a profession.
- The training is conclude with a Bachelor degree, later also Masters.

The collaboration of the eurythmy schools in Germany with the Section, the Advisory Group and the *Waldorf-Steiner Schools Fellowship (the Bund)* are concerned with this. Improvement of the trainings is worked at with regard to the procession of eurythmy teacher, forming a basis for the financing of the Steiner-Waldorf Schools through the *Bund*.

A *Eurythmy Committee* links to the individual training centres and give advice for the conditions for the possible financing.

Twice a year the *Conference of the tutors in the trainings* works on problems, perspectives and task within the field of the eurythmy training.

The *eurythmy in education mandate group* seeks to assist the step from the basic training to pursuing a profession; the *eurythmy therapy mandate group* attempts the same in the realm of therapy.

### *Initiatives*

A *training for eurythmy tutors in eurythmy schools* has long been an aim. An initial apprentice year in autumn 2004 within the Section has begun and will continue in 2005 with two young eurythmists. In addition further training possibilities are offered twice yearly.

In autumn 2005 a *training in stage eurythmy* (stage-experience year) begins with the Goetheanum Stage.

*Research on the methods and artistic means of eurythmy* belongs more to overall fields of work of the Section, shared by eurythmists in many courses in many venues world-wide.

For the *eurythmy meetings* two ensembles are invited for a weekend (twice a year), for an artistic presentation. The focus is discussion, mutual perception and fruitful criticism.

In collaboration with other Sections and free colleagues for a while now work on *aesthetics* has been carried out, whereby amongst other things the difficult question for the criteria of judging art forms the main interest.

### *Perspectives*

On the long-term view it would become fruitful for eurythmy if the professional possibilities would open into different areas. Thus alongside the classical profession of teaching in schools and eurythmy therapy, especially the purely artistic profession of stage eurythmy could receive its own training. In order to meet in a professional way the longing of many people to do eurythmy the basis for adult amateur courses have to be prepared and abilities schooled in the basic training. The established "eurythmy in the workplace" should also receive its preparation. The whole realm of eurythmy for adults in social realms, which is already developed,

is being and will be developed by pioneers, needs its own specific professional guidelines and schooling of abilities in the context of a training.

#### *Formed speech and acting*

Co-worker: Agnes Zehnter

Rudolf Steiner's impulses for speech and acting are finding it still more difficult as does eurythmy to find roots in the world. The profession of speech artist in [Waldorf] Schools is dwindling; alongside the Goetheanum Stage at the moment no stage exists where one can practice together artistically formed speech and acting. So the artists depend on freelance with its difficult financial situation, where even for accepted actors it is not easy. As a teacher of theatre or as a therapeutic speech practitioner one has certain perspectives. For both branches of the profession there do exist, characteristically, several good trainings.

Here too a special schooling of abilities are to be established for work with adults in the social realm.

#### *Actors' forum*

The actors' forum sees itself as an organ of perception and consultation for the Section leader. It attempts to view the overall situation of the acting impulse, to note developments and tendencies and to seek for perspectives. Alongside this work on an aesthetic basis is taking place. Six to seven meetings a year take place. At the same time conversations take place with the leaders of the drama take place.

#### *Speech group in the Section*

Here the situation of work in the profession is discussed. At the moment the possibilities for speakers to new professions is the focus (rhetoric trainer, for instance). Several meetings during the year, a deepening of the profession, topical themes, exchanges of new experiences and path with in the profession belong to the agenda of the working meeting

#### *Therapeutic speech practice conference*

This will be carried out in collaboration with the Medical Section and is dedicated each time to the various professionally specific themes integrated with artistic course work.

#### *Section group for speech trainings*

This group consists of representative of the speech trainings and has taken on the task to realise the professional guidelines of the speech artist. It is also in contact with the Steiner-Waldorf Schools Fellowship (the Bund) in order to discuss questions of formed speech at the Steiner-Waldorf Schools. It meets several times a year.

#### *Music*

Co-worker: Michael Kurtz

In the Section group at the moment there stands in the foreground on the one side a work on the unique quality of listening to music. On the other side the group is devoted to the context of musical culture to the peoples out of which is comes. Conferences on special themes are conducted in various countries and at the Goetheanum. The Section group, Section working days, preparatory work for Section Conferences belong to the realm of tasks.

#### *Puppetry*

Co-worker: Dagmar Horstmann

In a Section group, advice is given on topical questions on the work and research. A preparatory group is devoted to the annual Section conference. Courses of study are offered. Intensive days on puppet playing take place in the 'Puppet Theatre Felicia' at the Goetheanum.

#### *Goetheanum Stage*

Since January 2005 the Goetheanum Stage (acting and eurythmy) is under a new leadership. What this entails can be read in the statements in the weekly "Das Goetheanum"

## ARTICLES

### Thoughts on Approaches to and Effects of the Human Will, with reference to Eurythmy Therapy

Marlene Purucker, eurythmy therapist, DE-Stuttgart

#### *Introduction*

After experiencing a eurythmy performance someone sleeps better; through doing eurythmy he experiences a positive harmonising effect right into his body; through eurythmy therapy a healing effect influences his organs—with all this, one always starts asking: How is this achieved? What are we doing when we do eurythmy? What organic and spiritual processes are stimulated? How does our whole being change from the soul-and-spirit side right into the physical corporeality? Now, we are aware that these questions call up many answers and new questions. Nevertheless, the attempt should be made here to pursue the theme from a certain side. Of course, the above-mentioned theme is very general; it is meant as a stimulus to further thought.

Whoever reflects on eurythmy and eurythmy therapy, or

practically pursues it, has to work with the human *will*. Centre and periphery, inner and outer are to be daily practised. The will in its double nature—how can we understand it? Rudolf Steiner calls the will the most mysterious element of human nature.

In the attempt to recognise more the ways and workings of the human will, we have first to ask about the movement of the will. Later we shall try to understand the status of the will. Thereby we also meet the 'inner word', revealed in the forces of the Logos.

There are two kinds of will, one more inner and the other more outer: a will from above which is consciously laid hold of by the 'I' and the astral body, and one from below which, through the etheric body and physical body, works in us unconsciously as if asleep. The more cosmic side of our will lays hold of our body in our waking up through the memory, mental picturing and logical thinking, that is, from the side of the soul from above. This will meets the lower will living in the organs; each direction interpenetrates.

We have as it were the working together of two will-streams. The one will-stream swirls through the human organism and the whole context shows you that it has to be seen as swirling from below upwards. The other stream swirls from above downwards.<sup>1</sup>

Both meet in our rhythmic system, and are expressed physically in the movements of the breathing and of the pulse and circulation—the upper will in the slower breathing, the lower in the quicker rhythm of the blood.

We know that the will is expressed through our limbs. But what happens when we move, walk, or run; when we lift a hand; when we place a foot; or even do eurhythmy? The intention or the motivation to move ourselves is stimulated through the soul's upper will-nature. What on the other hand occurs in the lower will?

In the will, I arrive outside my body, and I move though the forces lying outside myself. The leg is moved not by the forces within, but the leg is in fact moved through forces which are working outside, likewise the arm.<sup>2</sup>

In other words, the 'I', or the will, belongs as it were partly to the cosmos, to forces outside the human being, in the space without. When we are active with our limbs we unite ourselves with outer cosmic forces which penetrate the world.

What does this mean? Here we touch on one of the secrets of the will. The 'I' and the will live only partly within ourselves. They are also outside. With our forces we touch the outer world and are able to move its forces inwards, through our 'I' by means of the will. This fact that the will via the limbs is partly laid hold of from outside repeatedly concerns anyone active in anthroposophy, ever presenting him with new riddles. Not only does the artist work with these forces, the teacher too finds sufficient material with the forces of the past in mental picturing and the future forces in the will (R. Steiner, *Study of Man/Fundamentals of Human Experience*). It is still more difficult for the medical doctor because the will concerns the nerves (the so-called sensory and motor nerves).

Steiner speaks amongst other things of an interruption of the nerves, of a 'this side' and a 'hither side' in us. Here we awaken in the body, there we sleep in the will in the body. We experience actively as far as this will-conscious dividing line in us; beyond this the spiritual world is active in us. The threshold between the physical and the spiritual world goes right through the human being, where the interruption of the nerves is situated. Perhaps a glance at physiology can be a further help.

#### *The mineralising and the vitalising processes*

Here again we are dealing with a polarity in the mineralising and vitalising processes—this time through the forces of thinking and of the will, or through the upper and lower will. In order to be able to think, we need in us the force of matter, of materialising, of death. By being pulled in, our 'I' finds the necessary resistance in order to become active. This is the one pole. The other pole is the living, vital pole. Here the 'I' cannot live as it does in thinking, for it does not find a foothold.

Through the mineralising process the 'I' is driven into the body. Through the vitalising, the 'I' is driven out of some parts of the body. It is outside these parts, as it is in sleep when it is completely outside the physical body.<sup>3</sup>

In the organic realm we find an indication how we can begin to understand the will from outside, through the mineralising and vitalising, that is, through breaking down and

building up, or through the poles of death and life. In thinking, in mental picturing, in becoming active in our body, our 'I' uses the mineral element. The 'I' is pulled into the mineral element, where, with a foothold in the lifeless element, it can become active. The material phenomenon accompanying thinking is the above-mentioned breaking-down process, that is, a mineral process in us.

Polar opposite to this, we are active in the lower will. Here we are in the living element, the processes of building up, of the growth forces; here we vitalise. Everything streams in us and the 'I' is driven out of parts of our body. Organically, it can no longer keep hold of the body because there is no longer a mineralising process in the will. But through this the 'I' is driven into the spirit. "When we engage the will we sink into the world, we give ourselves over to the world."<sup>4</sup>

An indication of Steiner's, ever difficult to understand, is that we are awake in our thinking (nerve-sense system), dream in our feeling (rhythmic system), and *sleep* in our will (system of digestion and limbs). In this we are also to imagine the active lower will in a condition of growth, that the 'I' and the astral body are driven out as in sleep. With the constant moving and vitalising in the organic will, the 'I' cannot keep its hold and is pushed out into the spiritual element. From there we freshly engage ourselves through movement and will in the 'I'. Yet the movement receives a cosmic dimension; it brings back cosmic ether-movement into our limbs.

When I move an arm, I do not move it through something springing from within my organism, but through a power which is outside my arm and in which the 'I' enters, for it was driven out of certain places in my arm. In the will I arrive outside my body and I move through forces lying outside me... The will in us presents a vitalising, an effect out of the 'I', a uniting of the 'I' in the spiritual outer world, and an effect on the body out of the 'I', from the outer spiritual world inwards.<sup>5</sup>

Searching in the organic, physiological realm where these forces are active, we arrive at the system of digestion and of the limbs.

#### *The change of substance*

Turning to this lower vital will of the organs in us, for which the vitalising gives the 'I' no foothold in the body, we arrive in the organic realm to digestion, to the threshold between the physical and the spiritual. Here the human being sleeps; he knows nothing of the varied and complicated processes continuously taking place in his digestion. The will, however, is the primary instigator of our digestion. In this organic activity continuous building-up and breaking-down processes take place. In thinking matter arises in us, our head continuously produces matter (mineralisation). The will of our organs continuously destroys the matter (vitalising). In connection with digestion, Steiner speaks amongst other things of the lymph fluid. Here a chaotic activity takes place which is taken up and harmonised through the rhythm of the circulatory organs. What is interesting for our considerations is this "place of the organic will" in the digestion, the lymph, which extends throughout the human being.

The lymph spreads out in two directions. The one direction carries protein to the various organs, the other, wherever in the organism a burning-up

process takes place through the lymph, deposits of matter take place; the dynamic of movement unfolds and comes to rest. ... The lymph penetrates into all the regions. The fluid organisation constitutes the whole living organism.<sup>6</sup>

[The] human heart is completely formed out of the activity of the lymph; its activity is nothing other than the reflex of the inner activity of the lymph.<sup>7</sup>

Into this fluid stream of movement the spiritual, the cosmic, can lay hold. Here is the place where the spiritual can reveal itself in the physical, but also the place where illnesses in the human being come about. We are indebted to the vitalising force in us for balancing out the used-up life-forces.

The act of will reaches as far as the digestion. There is no act of will of the physical, earthly human being that cannot be traced back through Intuitive knowledge to a corresponding digestive process. But there also does not exist any will-process which does not take place—call it a crumbling or a dissolving, as you like—expressed within the digestive processes.<sup>8</sup>

In *Curative Eurythmy*, lecture 6, we meet again the whole area of the lymph in the digestion. Steiner states that here the consonantal element works into the activity of the eurythmical gestures.

When the rhythm pulses up against it, what is metabolic activity in the lymph is caught up into the rhythm of the organs of circulation and pulled along with it. The more chaotic activity—the chaos astir in the movement of the lymph—is taken over into the rhythm of the circulatory system ... When one influences this activity through eurythmy—as we have seen with the consonants—one in fact counters the human being's tendency to become self-willed, to become egoistic, and his tendency to become organically egoistic as well.<sup>9</sup>

With the digestion, then, we understand those forces in us which bring about excretion, dissolving and renewal. The two poles are the overcoming of matter and the renewal of matter.

We mentioned already that in thinking matter comes about in us; our head continuously produces matter. Our organism of the limbs and the digestion continuously destroys matter; between there is a *nothing*, a zero-point. This thought leads us to ask, What forces stand spiritually behind the polarities and the void, the free-space?

#### *Evil – moral Ideals*

Someone who knows about it [digestion], gets to know everything in the human being which at the extreme end brings the human being to evil, ... making him into a criminal and a malefactor. It is evil. Evil has its task; here it has its task... But one has to know that life is a dangerous process for human beings and that in the underground regions of life a force does exist with a necessary function that is absolutely evil.<sup>10</sup>

We can ask ourselves, What does it mean 'the evil in us'? In *Anthroposophy and Cosmosophy* Steiner speaks in several lectures on the "seat of destruction" spreading throughout the whole human being, the rage of destruction, the rage to dissolve matter. Matter, that is, including everything that we take in and our own material being, our own materialising, is thrown back into the chaos, and in its own essence is completely destroyed, changed back into the nothing. It starts

from our thinking in the ether-body that lays hold of the physical body, leading matter into chaos.

The forces of thinking penetrate initially the ether body, and this ether body penetrated by the forces of thinking then works in quite a special way on the physical body. There comes about in the physical body a complete transformation of the material existence that lives in the physical body of man ... Within the human being matter is completely changed back into nothing. Here matter in its essence is completely destroyed. And our human existence completely rests on the fact that, deeper than the memory which is reflected in it, we are able to throw matter back into chaos, completely to destroy matter.<sup>11</sup> "Evil is nothing other than the necessary chaos within the human being, now thrown outwards. And in this chaos, in that which has to be in the human being, but also has to remain in him as a seat of evil, in this chaos the human 'I', human egocentricity, has to be hardened.<sup>12</sup>

When this tremendous rage and force in us leads matter towards its end, then a free-space arises into which we can work something new. Here we encounter the death-forces and the forces of resurrection, and, in the nothing between, freedom. Thereby we can carry ethical ideals, moral forces into this area, here begins the will working out of freedom, here eurythmy gestures begin and here in the last resort eurythmy therapy works back in a healthy way into the body. Once more, material is destroyed so that freedom arises, out of which the human being can act for good or evil.

"Since the place where matter is destroyed becomes a semblance and new matter arises, the possibility of freedom exists and here can be found the possibility of love."<sup>13</sup> Here in these depths of will lying beneath the reflective memory of the ether-body, where growth and will exist, eurythmical forces are also effective. Here ethical ideals, moral forces, have also to be carried. In this seat of destruction matter is thrown back into its nothingness; it is completely destroyed.

Steiner points to the future in the following words:

In this Jupiter-existence only that becomes being which today already has begun to be fashioned in human beings within this seat of destruction as a new creation, fashioned out of moral ideals—but also out of anti-moral impulses, out of that which precisely as evil works out of egocentricity.<sup>14</sup>

These intuitively grasped moral ideals we can attribute to the will of thinking on the way down into the region of the will. Thereby our will is suffused by our morality. Within the human being there occurs this continuous struggle between that which the human being sends down out of his moral intuitions into the region of the will, and that which below rum-mages and boils in his instinctive, dreamlike life. All this takes place in the human being. But what goes on below in the human being is at the same time that which prepares his human future beyond death.<sup>15</sup>

In the struggle with ourselves, Lucifer comes to our help that we consciously work to gain moral ideas. "Lucifer enables us to follow moral ideas, after we have worked on them ourselves."<sup>16</sup>

Where is this force in us? It is where we bend an arm, where we place a foot, where we are bodily active with our will. It is also this power which, brought to tranquility, produces Imag-

inations. A change in our forces takes place. “The same force which moves our limbs, ... produces in us moral ideals.”<sup>17</sup>

And what then are these moral ideals? They are our freedom. A moral motive does not compel; it leaves a person free.

The inner word in this region of the sleeping will in the human being, where this unbelievable process of death and resurrection take place, where natural laws are united with moral laws and material life falls into chaos, out of which the new has to come about—here we find the beginning of spiritual being in ourselves. Here too lies the movement-will of eurythmy and eurythmy therapy. What takes place here speaks to us. We penetrate to what can be called the ‘inner word’. Meeting the outer world without schooling, we are not able to see behind the tapestry of the senses. The spiritual remains at first hidden.

When we wake up in the morning, we are able with our ‘I’ and astral body to come only to the borders of memories in ourselves. We are not able to perceive what is on the other side of this threshold, that is the etheric and the physical in us. It follows, Steiner continues, that having first to dive down beneath the memory, the primal source of evil in the human being are perceived. But one also perceives a part of the connection of the human being with the cosmos. When one perceives what lies beneath the threshold of consciousness, one experiences a sounding in the ether body and in the physical body—sounds of the spheric music, vocalic in the etheric body and consonantal in the physical body.

One can say, when the the human being can inwardly understand himself, he would have to admit to himself: I am an ether-body, that is, I am the echo of a cosmic vocalising. I am a physical body, that is, I am an echo of the cosmic consonantising.<sup>18</sup>

The world of cosmic consonantising and cosmic vocalising meet us in the world of the physical and etheric.

What takes place within us by our joining moral or also immoral impulses with the chaos in ourselves, that speaks [emphasis added] to us. That is in fact what speaks in us. And here we come to a way which is not merely allegory or symbol, but which is absolutely real, we come to something, like that which we can hear outwardly with our ears, while in our interior a language is spoken, which reaches beyond the earth because it speaks out of what contains the seeds for future worlds. We are really reaching out to that which has to be called ‘inner word’.<sup>19</sup>

In the depths, then, listening and speaking unite. The inner word speaks in us; the inner word is heard in us. Subjective things arise; the world speaks in our inner nature. Even when the waking consciousness in these depths of the body is still completely missing, yet we bear in our actions, in our will-intentions, responsibility into the future.

[T]hat which forms as the inner word within the inner chaos of the human being in the seat of destruction, this will live on after heaven and earth have passed away, as the seed on the plant of this present life makes the plant of next year. The seeds of future worlds live in the interior of man. And if man takes Christ into this seed, then heaven and earth can pass away, but the Logos, Christ, cannot pass away. The human being carries so to speak in his interior what one day will become, when all that he sees around him will no longer exist.<sup>20</sup>

A few pages further on, Steiner goes a step further by saying that

the most important idea is the image of Christ who has gone through death and resurrection. Christianity is not just a religion of salvation..., Christianity is a resurrection religion, a re-awakening religion for that which otherwise is material that is crumbling.<sup>21</sup>

### Conclusion

We have seen that the human being is constituted out of two directions of will; he stands there cosmically and physically in his forces of uprightness, between above and below as the human being of will. Let us look now at a somewhat different side, how the two paths of will in us take place: When someone is taken hold in soul and spirit by a sublime moral ideal, it works on his warmth-organism. This in its turn gives warmth to the air-organism in us that, penetrating everything, now becomes a source of light. From here the spiritual forces reach the fluid human being, where it becomes musical sound. We are now in the depths of the body. “In the human being this spiritual, musical sound does not produced in the airy organism, but it comes about in the fluid organism through the moral ideal.”<sup>22</sup> We are now in the free-space; here we become active beings. The other way, the way of matter that leads material into chaos and into destruction, begins at the polar opposite end, in the physical and etheric. It bears us through the ever more refined organic substance, from solid, to fluid, to airy forms, and to warmth and to the spirit and soul in us. Between, we encounter the nothing, *i.e.*, the free-space that enables the possibility of freedom.

Steiner never tires of illuminating the will from ever different sides. We know that the future of the individual and of the race depends on recognising and laying hold of the nature of the human will. He says that we are only able to recognise the will spiritually because it only expresses itself spiritually at the present time. Yet it is also a demand of the times that people increasingly penetrate the sleeping will with *consciousness*. Here lies a great task for eurythmy.

As a rule, the will is a sleeping-while-being-awake. This will has increasingly to be raised to consciousness. This will be a long process, raising the will to consciousness in understanding the meaning of the earthly period. It is partially raised to consciousness—in a small area, and in other areas, but quite especially in one area—for example, in our eurythmy. Here movements are carried out out of full consciousness. Here the will really is carried through with full consciousness.<sup>23</sup>

Into this free-space, which is formed out of the above-described two poles in matter, we lay hold with eurythmy. Each eurythmical gesture and, even more, the gestures of eurythmy therapy—which do not follow an external meaning but bear within them an objective cosmic speech, an inspired Imagination—are to be penetrated by the awake consciousness. It is led into the will, where it can become the light of knowledge and a new consciousness of the body. For us, since we are not spiritual researchers able to behold the will in soul and spirit, the nature of the will appearing as phenomena can nevertheless be (spiritually) experienced. In doing eurythmy we can express or see it revealed in patients after a course in eurythmy-therapy, in whom now brought to

peace, the will streams, the eyes shine, the body is lit through and a lightness is manifest—a transformation of all the processes has taken place. “The true art of healing would consist in man mastering the forces which effect his continuous excretion, dissolution and renewal.”<sup>24</sup> With eurythmy therapy, Steiner has given us a therapeutic remedy. As one learns to know and direct the metamorphosed speech gestures, one is working with eurythmy therapy on those forces which, as mentioned above, lead to a true art of healing.

The spirit alone cannot lay hold directly in the human being in the earthly world, but a lower stage of the spirit is the therapeutic force.<sup>25</sup>

We sense how great our task is with eurythmy in the world, to contribute to this penetration of the will with light. How deeply necessary it is for therapy to recognise and heal the will in the tendencies in digestion towards illness, is the task of medicine and of eurythmy therapy. Eurythmy gives us the archetypal cosmic pictures, with whose help we strengthen our moral ideals, to influence in a healing manner the tendencies to become ill, and finally also to be able to heal ill people with the forces of the sounds of speech in eurythmy therapy.

To end, allow me to note that this presentation should be seen as a work in process. I am perfectly aware that for every section a basic deepening is required. As far as the present article is concerned, may it serve for indications and as a stimulus for further thought.

(For help with tracing E.T.’s, contact: RSH Library <RSH-Library@anth.org.uk>)

- 1 R. Steiner. *Menschenwerden, Weltenseele und Weltengeist*. Part 1 [GA 205] Germ. ed., p. 159.
- 2 R. Steiner. *Nordische und mitteleuropäische Geistimpulse* [GA 209]. P. 132.
- 3 *Opus cit.*
- 4 R. Steiner. *Op. cit.*
- 5 R. Steiner. *Op. cit.*
- 6 Herbert Sieweke. *Gesundheit und Krankheit als Verwirklichungsformen menschlichen Daseins*. Part 2. Dornach 1967. P. 127f.
- 7 Rudolf Steiner. *Anthroposophical Spiritual Science and Medical Therapy* [GA 313]. Mercury Press 1991. Lecture 6, Germ. ed., p. 107.
- 8 Rudolf Steiner. *Physiologisch-Therapeutisches auf Grundlage der Geisteswissenschaft. Zur Therapie und Hygiene* [GA 314] p.93.
- 9 Rudolf Steiner. *Curative Eurythmy* [GA 315] Germ. ed. p. 217. ET 1983, p. 72f.
- 10 R. Steiner. *Anthroposophy and Cosmosophy*. Part 2 [GA 208]. Germ. ed. p. 164.
- 11 R. Steiner. *Cosmosophy*. Vol. 1 [GA 207]. AP 1985. Germ. ed. p. 21.
- 12 R. Steiner [GA 207]. Germ. ed. p. 26.
- 13 R. Steiner. *Die Brücke zwischen der Weltgeistigkeit und dem Physischen des Menschen* [GA 202] Germ. ed. p. 212.
- 14 R. Steiner. GA 207. P. 31.
- 15 R. Steiner. *Op. cit.*, p. 94.
- 16 R. Steiner. GA 150. P. 92.
- 17 R. Steiner. *Op. cit.*, p. 95.
- 18 R. Steiner. GA 209. P. 215.
- 19 R. Steiner. GA 207. P. 38
- 20 R. Steiner. *Op. cit.*, p. 41

- 21 R. Steiner. *Op. cit.*, p. 44
- 22 R. Steiner. GA 202. P.188
- 23 R. Steiner. *Geistige und soziale Wandlungen in der Menschheitsentwicklung* [GA 196], p. 130 (see also Werner Barfod, RB 32, Ester 2000, P. 74)
- 24 R. Steiner
- 25 R. Steiner. *The Four Seasons and the Archangels* [GA 229], Germ. ed. p. 80 f.

## An Arrangement of the Human Soul-Moods

Thomas Göbel, DE-Öschelbronn

In lectures 5 and 6 of *Eurythmy as Visible Speech*, Rudolf Steiner names thirteen soul-moods. The gestures in eurythmy making these visible and that can be used as artistic method are described following this order:

- Exclamation – Question
- Mirth
- Damned Clever
- Knowledge
- Exaggerated Self-Assertion – Wildest Delusion
- Insatiable Desire
- Tender Intimacy
- Lovableness
- Communication
- Grief
- Despair
- Devotion, or Piety
- Ceremonial Festivity

The fact that we are dealing with thirteen soul-moods suggests that we are not dealing with a ‘wholeness’. We have to be careful about forming judgements. If we were dealing with twelve soul-moods, we could rather imagine a wholeness. So, we can raise the question about the wholeness of human soul-moods. The following has to be considered here: the soul-moods listed by Steiner originate from two sources. For example, ‘Devotion’ comes about when the mood is stimulated from inwardness of soul, or with the case of ‘Mirth’ from without.

But soul-moods also come about when the human being turns himself in a twelvefold manner towards the world with the forms of his soul-body. For the soul-body possesses a content. This can also be expressed through eurythmy and made visible as the form in which it comes about.

Forms of soul-life		The soul-moods filling the soul-body
Flaming enthusiasm	Ω	being enthusiastic
[reasonable] sobriety	∞	being rational
weighing up the premises of thought	⊂	turning to the world
understanding	∞	understanding – grasping
resolve	♂	making a resolve/decision
thought coming to terms with the outer world	∞	recognising what is
the impulse towards the deed	∞	to call up the will

capacity for deeds	⋈	having practised
deed	∨	working
event	⊗	remembering
the event has become destiny	⊢	bringing about change
the human being in balance	⊕	judging activity

Vowels, too, are also forms of the soul-body, quite independently of their use in language. These seven forms of the soul-body do not come about by the human being turning toward the world; they come about when the 'I' turns towards the soul. The 'I' can do this in seven ways. On the one hand the 'I' is the middle-point, on the other hand it works from the periphery. In eurythmy the three conditions of being of the 'I', that is, where the middle-point exists, are presented through circular arm-movements. Where the 'I' is a being in the periphery, they are presented through movements on the surface of a sphere. The lemniscate joining inner space and periphery links both kinds of conditions of being of the 'I'.

'I':	egoistical being	= I
	the whole human being	= AU
	loving, devoted being	= A
conveyed by the ego & 'I'	creative capacity	= EI
'I' = will	aggressive capacity	= E
	activity of efficacious wisdom	= O
	deep contemplation	= U

The vowels as forms of the soul-body, which—like all forms of the soul-body—create the 'I', have as their content a soul-mood. The soul-mood realising the form AU representing the entire consciously-aware human being, is presented at the peak of his whole personality. This is Devotion that changes into Ceremonial Festivity in order to become Knowledge. These soul-moods form a series, culminating in Knowledge.

The I ('ee')-form of the soul-body is that of the Egoistical Being, which is the soul-mood of one's own personality, self-consciousness. If self-consciousness is turned not towards the world but towards one's own inwardness, the voice of Conscience can be heard. And as polar opposite, if the soul-body takes on the form A ('ah') and is the Loving, Devoted Being, that is, turns towards the world, then the A is realised with Astonishment, appearing here as soul-content. Astonishment can be intensified to Wonder.

We have now discovered those moods of soul which can realise the forms of the soul-body under the forming power of the 'I'.

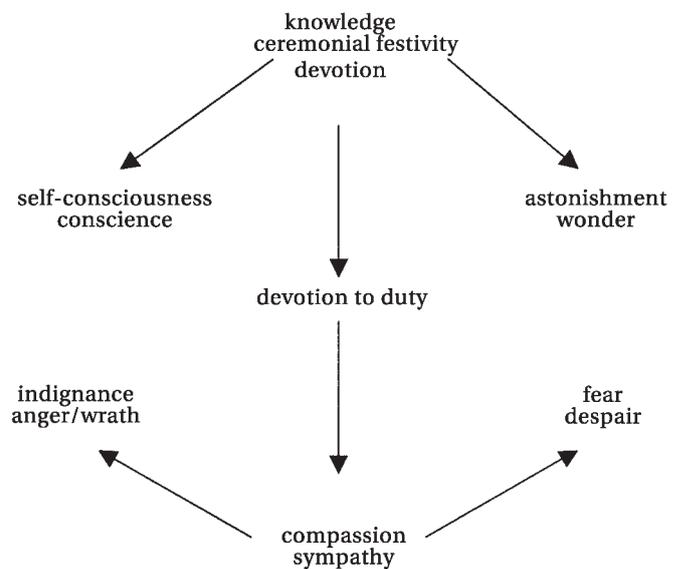
The forms of the soul-body forming the 'I' living in the will, are those of the O ('oh') between E ('a') and U ('oo'). These forms of the soul-body arise from the 'I' working from the periphery, not out of the centre. For this the 'I' has to create a form which somebody else can perceive and receive—that is the O. Then there appears in the soul the mood which fills another person as though it were in his own soul-body. This is Compassion and Sympathy for or with another human being.

"Aggressive Capacity" (as Steiner calls it) arising in this condition of being of the 'I' leads to Anger/Wrath. When the will is directed towards one's own inwardness, as though it

could destroy this inwardness, Fear arises in the soul that can increase to Despair. Between these three conditions of being in which the 'I' can show itself, and the three which work out of the periphery, the condition of being of EI is conveyed, called by Steiner "Creative Capacity". Capacity only arises from practice, and, being "creative", it has to be taken hold by the will. But practice means to perceive with consciousness whether the aim of the practice is achieved, or whether at least one is approaching it. "Creative Capacity" consequently links consciousness with the three conditions of being of the 'I' produced by the will. This is reached when "the whole human being" is devoted to duty, with which wisdom is an effective influence. The whole thing can be summarised in a table:

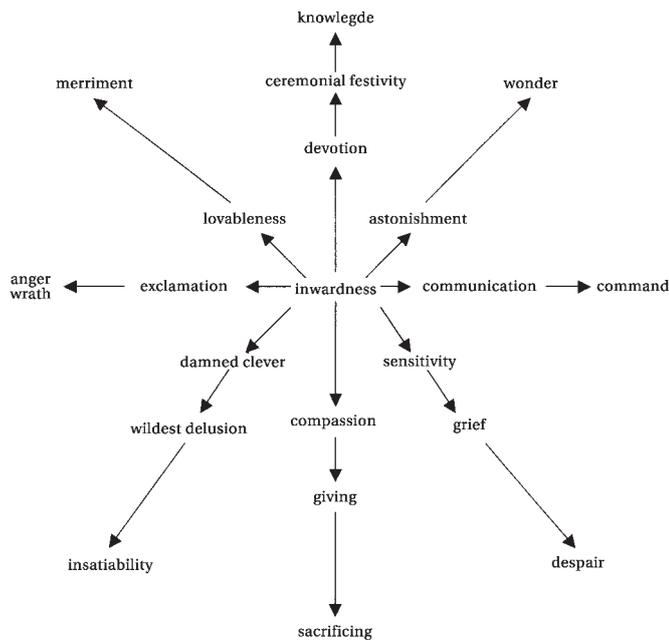
egoistical being	= I	self-consciousness – conscience
the whole human being	= AU	devotion – ceremonial festivity – knowledge
loving devoted being	= A	astonishment – wonder
creative capacity	= EI	devotion to duty
aggressive capacity	= E	indignance – anger/wrath
activity of efficacious wisdom	= O	compassion – sympathy
deep contemplation	= U	fear – despair

This scheme can also be presented in the following way:



So far those soul-moods can be discovered which realise the seven conditions of being of the 'I'. However, they are not all the soul-moods which the human soul can realise. This also follows from Steiner's series. For this reason an arrangement is suggested that allows all the soul-moods, or at least so far allows those which are still missing, to find their place:

That makes 21 soul-moods, of which for the following eurythmical gestures have not been developed: astonishment, wonder, sensitivity, anger/wrath, compassion, giving, sacrificing (*Staunen, Bewunderung, Empfindsamkeit, Zorn, Mitleiden, Schenken, Opfern*). Since the time when Steiner presented the eurythmical gestures, almost 100 years have passed in which no further eurythmical artistic means have



been found. A research task could be to discover further soul-moods and take them up in eurythmy, as for example the missing eight, in order to complete this part of the whole subject. Reg Down in America has been intensively engaged with the artistic means 'movement – feeling – character' in colour and has developed new eurythmy figures for the sounds and for new soul-moods. It remains to add, that eurythmy is not served by giving the feet another task than to conjure [eurythmical, choreographic] forms in space. The legs are consequently not a eurythmical means, because language, when it is made visible through eurythmy, does not possess legs and feet! The organisation of language does not possess organs that are built for space and gravity. But it *does* possess organs to form time-processes, which indeed form the sounds of speech. Yet since the complete human being possesses legs and feet, these have to be given an appropriate task for eurythmy—for presenting grammar and sentence construction of thoughts. Eurythmy is not yet completely developed. Here great tasks await us, and these do not lie in its estrangement.

## Eurythmy and Moral Imagination

Lea van der Pals (1909–2002)

(from the *Mitteilungen der anthroposophischen Gesellschaft in Deutschland*)

Thanks to the intensive preparatory work of all involved, the Annual General Meeting of the Anthroposophical Society in Germany this year (197xx) was a wonderful tapestry woven out of the thoughts and the powers of the ideas in Rudolf Steiner's *The Philosophy of Freedom*, penetrated by the artistically thoughtful impulses of eurythmy. Here we report on the eurythmical studies, which on three mornings attempted to reveal the inner context of the activity of thinking and 'visible speech', eurythmy, which is a genuine child of anthroposophy. Steiner pointed to its origin out of the realm of the Spirits of Movement and of its important task as a help

better to understand spiritual science. Both in a humorous and a serious manner, he repeatedly tried to point out to the Members how important an engagement in eurythmy would be for bringing into movement the forces of the ether-body. These are also the basis in thinking for laying hold of spiritual contexts, for bringing to life the process of thinking.

Steiner pointed to two most important tasks for eurythmy in the work of spiritual science in renewing culture: to renew the lamed forces of the will in our civilisation, to bring the *will* into our culture, and, in order to gain access to the living world of the Imagination, through the pictorial element in thinking and speaking to bring new life to the *thinking* that has become abstract and shadowy.

What are the sources of eurythmy? If eurythmy is 'visible speech', it is the earthly revelation of the *cosmic word*, the universal Logos. In it the same forces are at work which teach the human being to attain the upright position, to *walk*, then to *speak*, and finally to *think*. In these three activities the 'I' lays hold of the bodily sheaths, or envelopes, and sets them into movement, into relationship with the world of space, to the soul-world and the human surroundings, and to the spiritual world of the Ideas. The mutual [conscious] relationship of the human being and the world becomes possible, a *conversation* between microcosm and macrocosm. With *speaking* as the middle term between walking and thinking, we find in the *word* the bridge that leads over from thinking to movement.

In eurythmical movement we are able to see the same processes and activities that live in the activity of thinking, but 'on the other side', with other forces. That which moves in the *organism of movement* can extend its effects into the activity of the *organisation of thinking*. In order to be able to do 'visible speaking', we have to seek the expressive methods—the sounds out of which words consist. The sounds of our earthly speech are the last remnants of the creative forces of the *cosmic word*. In the creative process these forces penetrate the world of the elements. These formative forces of the elements find shape and expression in what human speech attempts to imitate in forming the *consonants*. We find the effect of *fire* in the dispersing, blowing sounds, the solidification of *earth* in the forming plosives, the *watery* element in the undulating-sound 'L', and the trembling, *airy* element in the 'R'. In the vowels the experience of the human soul is expressed. It is demonstrable how, from the outer realm the consonantal element 'merges' with a vowel in forming the syllable of a word.

If we now enquire what works behind this varied world of sounds, we reach the whole cosmic periphery meeting us in the *zodiac*. In this concept of twelve the forces of the spiritual cosmos meet the human being and *form* his gestalt, his body, forming his faculties and capacities which lie in this configuration of form. When the human being can send back to the cosmos an echo out of this configuration of form, this is the *consonantal element* in his speech. And when out of the spheres of the *planets* the influences stream into his vital activities and he can echo this back, this is the *vowel element*.

The picture of the human form was shown in the twelve archetypal gestures of the zodiacal forces, with the corresponding consonantal movements, and then in a verse by Rudolf Steiner 'The coming about of language', where the human being *gathers* the individual forces of the speech-sounds out of the cosmic background, combining them into words. Here the connection was made visible with the sen-

tence out of *The Philosophy of Freedom* (which was the motto of the first morning) about the “choice”, the drawing of “Intuitions out of his whole world of ideas”. This placing oneself into the essence of a zodiacal power, and speaking out of it, is—subconsciously—*Intuition*.

How in general formative forces can be led over into movement was made visible in the eurythmical expression for the soul-forces of thinking and will, where it can be made visible right into the fashioning of form. Only the *will* brings movement into *thinking*, only *thinking* can bring direction and aim into the *will*. These penetrations were presented through Steiner’s verse ‘The beckoning call of the beasts of the heights, the middle and the depths of the earth’. Here, out of the background of the zodiac (‘*Tierkreis*’, lit. ‘animal circle’), Eagle, Lion and Cow appear as the impulsing powers of the soul-forces, brought into balance by the human being through a linking penetration.

Let us first ask concerning the essence of *imagination*. We meet it in the ‘Fairy-tale of the Imagination’ in R. Steiner’s third mystery drama “The Guardian of the Threshold” (it was performed as an artistic finish of the day). This fairy-tale is heard at the moment and in that soul-region when and where *Capesius* re-finds himself after experiencing how luciferic and ahrimanic forces had laid hold of his thinking, feeling and will, and how Lucifer and Ahriman express the quintessence of their forces in *hate* and *fear*. What has imagination to do with this *laying-hold again* of the power of the ‘I’? It shows the reversal of those two negative forces. The opposite of hate is love, and the counter-force against fear is the free life and the letting live of the ‘I’. *Love* and *compassion* characterise the light, divine child, who *freely* and *courageously* confronts the cold intellect. *Love* and *freedom* (love for the deed to be accomplished, and freedom to be able to will what one thinks is right—*The Philosophy of Freedom*) are the impulses which lift the imagination, as used generally, to *moral imagination*.

The imagination is one of the methods used by our etheric forces, the formative forces in everything that lives. In early childhood it fashions the bodily organisation, then it becomes actual imagination able to transform all our experiences, producing pictures and transforming them. Finally it becomes the mobile foundation of the capacity to think, the capacity to create mental pictures. As the picture-making power, it is also the preliminary stage of Imagination [the first stage of higher consciousness]. It makes it possible for us to picture beforehand the consequences of a planned deed, since it lives in *time*. The imagination is a phenomenon of our life-body, and this is a *time organism*.

Without time there would be no life. We are wont to imagine time as a stream that begins somewhere in the *past* and flows into the *future*. But we have to be able to experience the essence of time as a *wholeness*, in the midst of which we find ourselves. It is rooted in the future, from which it approaches us. It streams through us; it is the present; it becomes the past. In every moment we have to create the present afresh; future and past meet in us. The *primal impulse* to every happening lies in the future. This anticipation in time is an ‘I-?impulse’. Without it no meaningful deed is possible. Here again the power of the imagination is manifested. We could neither *take a step*, *speak* a sentence, nor *think* a thought without an aim given out of the future. “The future” has always to be “livingly anticipated” (Goethe). In eurythmy this

is absolutely the *prerequisite*, most clearly perceived with the *musical interval*—that which later sounds has effectively to be there earlier, for the whole thing is controlled by it.

This capacity of the inner conception of what outwardly does not yet exist is the active *power of the imagination*. A motif in a musical form, carrying and developing its intentions, is like a word in the meaning of a sentence. But what is ‘past’ does not pass away; it remains and works on. With a Sarabande by Corelli it could be shown how a motif each time gives its movement to the next. However, working on as a form that has become image, it itself remains there, enlivening and differentiating the space. In this way eurythmy creates its own ‘space’ through *things happening in the present*, reaching towards the *future*—out of which it arrives—and itself becoming *past*, a memory.

And the movement of the thoughts of speech itself also differentiates this space. Comprehensive things become specialised, notion is raised to Idea, the same is mirrored in the same, similar is compared to what corresponds. In this way *synecdoche* and *metaphor* create order according to the direction of thought, and the movement of the picture to the space behind—forwards, and right and left.

And, finally, the soul-space, out of which a poem, or a work of art in general, arises, the *primal element* of the ‘previous’—out of which uncertain richness the poet ‘creates’, condenses (*ver-dichtet*), and in whose timelessness the effect of the formed material dissolve again—becomes *time-space*. R. Steiner fashioned this ‘etheric sheath of a poem’ into the *Vortakten* and *Nachtakten* [preludes and postludes in movement] that lead the audience into the world of what is to be experienced, then allowing them to take their leave (shown, for example, in Friedrich Hebbel’s ‘*Nachtlied*’).

The effect of time is to create space: *time-space* comes about, the realm of the formative ether-forces. Goethe was able to research these, experiencing Nature’s hidden creative secret, the active law of *metamorphosis*—forming – transforming, leading to the primal experience of wonder, the beginning of philosophy. One of Goethe’s secret-revealing ‘seal’-poems ‘*Parabase*’ was performed.

Through the experience of *form* and *life* (space and time), we press on to more awake *consciousness*. The human being perceives his surroundings in which he has to act. It is an incarnation process—struggle, development, and destiny. That can only take place in *movement*. Struggle against resistance, overcoming in transformation, leads to *form in movement*. Out of the working together of various *forces* (‘consciousnesses’) *movement* arises; out of movement *form* comes about (as in the natural realm in the playing together of wind and water, of water and rock). In re-forming the resistances transformation, *metamorphosis*, appears. Yet *genuine* metamorphosis—in contrast to all the possible variations of spatial juxtaposition—only comes about through the influence and effect of *time*. It shows the laws of the etheric—development, breathing out and breathing in, the cosmic law of *life*. With a series of forms given by Steiner as an “example for metamorphosis”, it could be shown how the forms change, develop, and in their mutual play bring about a vital world of ‘spaces between’—an essential element in eurythmical creations.

Despite the fact that eurythmical forms of movement can be recorded as *lines*, the actual ‘[eurythmical, choreographic] form’ the eurythmist brings about in space is something

completely different. A 'line' is an abstraction; what is real is the movement of various planes or spaces. At the best of times the line is a sketch, a 'given track'. The eurythmist always moves at the border between two worlds. Where these differing fields of force meet, form comes about. Through the variety of effects there comes about contraction and expansion, rounding and bending [?straightening. *Tr.*], outer and inner, dynamic change. For this the eurythmist has to be *awake*. That means that—in contrast to the normally 'awake' thinking and 'dreaming' feeling—in the mostly 'sleeping' *realm of the will* he has to *wake up*. The organism of will, the human being of movement, has to develop *perceptive* capacities, which otherwise belong to the 'human being of the senses' above. He has to be awake in the region of the limbs to what is at work around him; with this he has to work. A working-together of human being and world comes about. We are not alone; we are in continuous 'dialogue' with the world around us.

If on the one side eurythmy can awaken our *capacity for perception* (which through the environment of our civilisation is very much dulled down) to a greater activity, to a true grasp of the world, and if on the other hand it is able to strengthen the power of initiative, the activity of the will, then we have received a gift of a wonderful method which step by step can bring us *as practitioners* (for we are dealing with capacities, not theoretical knowledge) to that which can be termed: "*To be in harmony with the world.*"

Eurythmy teaches us *qualitative* experience of the world. Steiner advised eurythmists to learn to experience the first part of *The Philosophy of Freedom* as consonantal, and the second part as vocalic. This indication not only concerns language and style. What does 'consonantal' mean? To lay hold, to recognise, to experience by taking part in the phenomena of the world, outer things as well as thoughts, through a participating *imitation*. And 'vocalic' means, *to open up* one's own inner life to the world, in reaction and action, in inner movement and freedom. In this way there takes place in the entire event the basic process of *gaining knowledge*—to answer perceptions with thoughts, "to create the second half of world [development]".

So *gaining knowledge* is once again a '*dialogue*'. The inner nature of the human being reaches out to lay hold of the universe, in the outer appearances as well as in the realm of the archetypes, the Ideas. The *spiritual nature* of man reaches out to lay hold of the universe, in the external appearances as well as in the kingdom of the archetypal images, the Ideas. The spirit-nature of man makes use of the power of change and the power of growth of its *etheric organisation*, in order in its activity of acquiring knowledge, in accordance with its objects, to raise itself to ever higher creative power. This too is an aspect of '*moral imagination*'.

*Imagination* at the *first* stage is a weaving of pictures, comparable to dreaming.

At the *second* stage, as *artistic imagination*, it enables a creative forming of pictures. Here the artist is free: no moral [directive], no truth can be *demand*ed of him or of his work; he may and must stamp his creating with his personality.

*Moral imagination* as the *third* stage signifies: to stand in such a way with your own '*I*' within the *cosmic whole*, that your *own creative will* harmonises with the divine *creative will of the world*. Then freedom and conscience are *one*.

*From the work of the Conference  
for Eurythmy Tutors 2005:*

## Mental picture, Image and Imagination

Arnold Pröll, DE-Witten

Every act of the will, including a eurythmical action, is based on a motive, which (as it is put in *The Philosophy of Freedom*) is a factor of thought or mental picturing. In observing eurythmical movement, we can perceive this motivic point of departure of movement as a picture of form and a picture of gesture. This anticipates the movement. Through the movement that enters, this motive dissolves and becomes something else in the act.

For the viewer and listener the event is sequentially reversed. Out of the movements taking place in time, he attempts to allow a context, an inner picture of form and gesture to arise, which at the same time has the character of perception. Spiritual science relates that it belongs to the people of the fifth post-Atlantean culture to develop the faculty of Imagination. Now, the difficulties in achieving this appear to consist not so much in having Imaginations, but to notice Imaginations, whose appearances take place fleetingly and in actual fact without sensation.

The question arises, how far do the perception and carrying out of eurythmical movements have to do with acquiring the imagining faculty?

The etheric or elemental body is the bodily basis of Imagination. The technique of eurythmy consists of placing the physical movements into the movements of this elemental body. The dissolution of the motivic picture of form into the movement (described above) can also be experienced as a tendency to wake up into an autonomous movement-picture.

"As long as the human being has not acquired the capacity to experience something through his elemental body, this body sleeps. This body is always carried by the human being, but asleep. When the soul-life is strengthened an awakening begins, but initially for only a part of this body. We live increasingly into the elemental world, by being awoken more and more by our own elemental being."

In Steiner's monograph *A Road to Self-Knowledge* (GA 16), from which the quotation is taken, the possibility is described of creating for oneself a real mental picture of the elemental body, as it can be experienced from within. Noticeable here are the several mentions of lightning, which with the description of the etheric body is also mentioned in connection with the whole series of movements of the alphabet in *Eurythmy as Visible Speech* [lecture 1]. In Steiner's monograph we read (p. 22, ed. A.S.; emphases and arrangement A.P.):

- We *feel*... as though thunderstorms were all around us.
- We *hear* thunder and *perceive* lightning.
- And yet we *know* we are in our own room.
- We *feel permeated* by a force previously quite unknown to us.
- Then we *imagine* we see rents in the walls around us.
- We *feel compelled* to *say* to ourselves or to some one we think is near us:
- I *am experiencing* great difficulties;
- the lightning *is going* through the house and *taking hold* of me;
- I *feel* it *seizing* me.
- It is *dissolving* me.

In one of Steiner's Notebooks, there is an entry in which the subject is not only about Imaginations in the context of eurythmy, but of Inspired Imaginations. We read (GA 277):

- "Eurythmy = movement, which can render the true contexts.
- You see before you Inspired Imaginations. These are imitated. –"

In *Stages of Higher Knowledge* it is described how the appearance of the Inspiring element in the Imaginative world can be noticed. This description is written so that it is not difficult to notice something of what everyone who does eurythmy has already met in one way or another. The question is only how far it can be grasped, remembered and put into words. The description (tr. Collison. Putnams 1930. P. 78, ed. A.S.) runs:

We see lighter shades of colour—red, yellow and orange—fade away, and the higher world grow darker through green to blue and violet, and at the same time we feel an increase of will-energy in ourselves. We experience a perfect freedom with regard to space and time; we feel that we are in movement. We experience certain linear forms and shapes, yet not as though we see them drawn in space but rather as if we ourselves, in continual movement, were following with our 'I' their every curve and form. We feel, indeed that the 'I' is at once the draughtsman and the material with which they are drawn, and that every turn of the line and every change of place is equally an experience of the 'I'. We learnt to recognise that with our moving 'I' we are bound up with the creative forces of the world. The laws of the world are no longer something outwardly perceived by the 'I', but a real miraculous web which we are helping to weave.

The special thing about eurythmy does not lie in the fact that an occupation with it demands, and at the same time in daily life furthers, a concern with Imaginations. Rather, the physical body has to be taken into this activity, which is at home in the elemental world.

As with every development of new faculties, this demands tremendous patience. With the help of this patience those who do eurythmy, to which we are to include the audience who are involved in seeing and hearing, are able to become increasingly aware of Inspired Imaginations.

## Working report of the group with Brigitte von Roeder, Ursula Heusser, Christoph Graf and Ursula Zimmermann with the theme "Etheric-Constitutional Bases of Eurythmy"

Christoph Graf, *Sekem (Egypt)*

### *Preliminary remarks*

Ursula Zimmermann and Ursula Heusser reported in the *Newsletter*, Michaelmas 2004, on our work. Meanwhile we have worked further for a year and in the conference January 2005 led a working group. In what follows, I will attempt to describe our path during the previous year. The basis of the work was lectures 4 and 5 of Rudolf Steiner, *The Effect of Occult Development*, 23rd and 24th March, 1913 [GA 145].

### *Introduction*

Eurythmy is unavoidably united to the being of anthroposophy, the spiritual-scientific study of man, and a central thought of this view of the human being is the fact that he is a citizen of two worlds. His physical constitution is connected with the the limitations of the earth, in his soul-and-spirit side the influences of the spiritual world live. And in the ether-body a so to speak pendular condition exists, which on the one hand tends towards the material, physical part, and on the other hand can connect more strongly with the soul part. Through practising eurythmy the supersensible members "shift". The movements of the ether-body appear directly in the physical world; the physical body retreats into the background; the astral body becomes what the etheric body is otherwise, going over into the 'I'-organisation. (R. Steiner. *Eurythmy: its Birth and Development*. GA 277a. P. 141ff).

Actually, when you see eurythmy you should carry the question in your heart: Are all these people angels? There should arise in the human being something like a recollection of the whole evolution of the earth.

### *Foundations*

Through practising eurythmy one comes to experience that 'I' and world, centre and periphery are one, and we have always to be aware of this working together in our eurythmical activity. In her article in the Michaelmas *Newsletter* RB 41, Ursula Zimmermann describes this in detail. A couple of sentences are included here as a reminder:

In self-knowledge the 'I' works in the centre, in sensory activity it lives in the periphery, in the world. In speaking, the soul expresses itself from the centre, in listening it lives in the periphery. The physical body is the centre of the external physical space (co-ordinates). As regards its forces, the ether-body is attached to the ether-forces working in from the periphery. In the first edition of *Theosophy*, it was still called "the double-body" because it has two sides—one turned towards the physical body, the other towards the soul. The side turned towards the *physical body*, with the help of the periphery, fashions the physical-material part into a living organism. (In the pastoral-medical lecture-course, Steiner describes the receiving of the ether-forces of light, sound and life out of the macrocosm in connection with the bodily organisation.)

The side turned towards the *soul* gives life-forces to it, through the spirit-and-soul periphery as it comes via sense-perception or through the inwardness of the soul.

Working in eurythmy in this sense is only possible when we overcome the laws of physical space and in it are able to experience the influence of the element of time (the ether-body – a time-body). If we work on and with this experience of time, there gradually arises a sensitising for the experience of time. In contrast to the normal course of time with which we can set our watches, there is always at work in the etheric level a double stream of time. Time is always a meeting oneself, a constant penetrating oneself of the stream from the past into the future and the stream which out of the future meet us, as we can also perceive in the connection of centre and periphery, 'I' and world.

### *Practical eurythmical exercises*

Throughout the three days Brigitte von Roeder made us more aware of the relationship of centre and periphery. In

the sun direction, the direction of the gods, we went through the whole zodiac, till the experience became real that it was not a series of 12 positions but an absolute unity, a wholeness with 12 different facets. And the human being stands in the centre of this tremendous event around

him and yet he himself is this event in the periphery. In these zodiacal gestures, in the sounding together of these gestures with the movements of the consonants we have a wonderful area of practice for centre and periphery. The zodiacal gestures surround us like sounding divine forces in positions that have become fixed, where in the centre the human being answers through the activity of his ether-body with the strength of form of the consonants.

#### *Exercises in Music*

In the process of practice we reversed the solar direction, the direction of the gods, into the human direction, the direction of the moon. With an 8-bar motive from a classical piece (Beethoven, first theme of the Adagio from the 'Pathétique' sonata) we moved with Christoph Graf only a closed circle: the first 4 bars a semicircle and the next 4 bars a second semicircle. Beginning and end are the same and relate like prime and octave. But in the first 4 bars we proceed as it were iambically from the beginning up to the half close in bar 4 and in the next 4 bars we go towards ourselves, meeting the future that is already at work at the beginning but now in a trochaic mood, which in contrast to the beginning is not will-emphasised but can be experienced as a perceiving.

Here is clearly felt the double stream of time from the past – present – [to the] future, yet at the same time future – present – [to the] past. The 8-bar/measure, classical motive stands as a great archetype of this double stream (as Wilhelm Dörfler in *Das Lebensgefüge der Musik* also shows). And so there is in music eurhythmia a completely differentiated experience of time, very different from bar to bar: the first bar lays the foundation of the stream of time completely tranquilly, the second bar is more insistent, opening itself, which in bar 3 is re-enlivened full of movement, in order in bar 4 to quieten and turn inwards. In bars 5–8 the experience is repeated but in another sphere; the future comes to meet us and we move more out of the periphery, out of what is perceptible, not out of the being of will as in the first 4 bars. Steiner describes these 4 stages of movement so expressively in the lecture 'The Being of the Arts' (GA 271. Lecture Berlin, 28th October, 1909) "And she placed one foot before the other, changing tranquility into movement, the movement into a round dance and completed the round dance in a form."

In this way music eurhythmia can become a great realm of practice in order to emphasise the double stream of time, for what meets us out of the future is always already at work at the beginning.

#### *Exercises in Speech Eurhythmia*

The eurhythmical work was continued by Ursula Heusser. She had occupied herself especially with the fourth lecture of GA 145 (*The Effects of Occult Development*), where Steiner describes the temperaments as very differentiated, linking to the nature of time. So in this way the stream of time expresses the choleric element through the compression of time pressing against resistance, and at the same time firing oneself out of the earth. A poem by Christian Morgenstern was practised: 'Übermut – High spirits' from "'I' and world".

*Einher zu gehen, den freien Kopf  
Sechs Fuss hoch über der Erde!  
Genug, dass aus dem ärmsten Tropf  
Ein stolzer König werde.*

[To go along, with your head free / Six feet above the earth! / That means that out of the poorest beggar / Can become a proud king.]

To condense the widths of the periphery now right into the muscle tension of the gesture and into the pushing-away step, one could say, so that the Ram-red sphere glows within the choleric. Like a flame of will the concentration and the "pushing oneself against time" in the fashioning of the plosives could be released again into the periphery, the concentration and tension change like an explosion into a giving, releasing oneself into the element of warmth.

How different in contrast the out-streaming world of the melancholic: out of the past, carrying along what is imprinted, leading here now towards a falling rhythm, towards a condensing force of the forming sounds. Receiving from the widths—ending in the form, the position. Purple dignity and substance could be experienced; the stream of speech enriched, full, carried by the periphery. 'An den Mond—To the moon' – "Füllest wieder Busch und Tal... Filling again bush and valley" by Goethe offered itself in this context as a poem to be taken for practice purposes.

As a final example, 'Mailed—May Song' – "Wie herrlich leuchtet mir die Natur..., How gloriously shineth all Nature to me" in order to experience the strength of tension and the free joyful dealing with time of the sanguine nature. In this way the obvious elements of speech, through the path via the work on the zodiac to the inner movement of the musical element was experienced refreshingly anew.

#### *Prospect*

Our work theme was much enriched through the content of lecture 5 [GA 145], where Steiner so impressively describes how we ourselves have to let go of our own worked-out thinking, our cleverness, which is connected to the stream of time (past to future), in order to allow the divine gift of wisdom to stream into us, to feel oneself no longer in space but moving on with time, and so one can learn "to meet spiritual beings who coming from the future bless us with wisdom":

One gradually feels one's ether-body as it were awoken through the fact that one feels one's own thinking as somewhat less than worthy, that one feels thoughts which stream into one as if from the cosmos, from the cosmos woven through with the divine. One increasingly feels how the will and the feelings arise out of oneself; one begins to feel ego-hood actually still only in the will and the feelings.

## A new task for eurhythmia: the threatened early schooling?

Elisabeth Göbel, DE-Göttingen

Confronted once again by a new attack on the forces of childhood, we are also called to develop creative ideas. We have the small human being before us, of five or six years old, living completely in the process of becoming in which he

develops his growing body. Through his capacity of imitation, he prepares it for his future life in becoming actively one with the surrounding world. Through an entry too early into school, if it is not led in a special way, this ripening cannot take place. The 'special way' would have to take account of the pre-earthly stream of will of our little beginners on earth, which as it were surrounds them and is the carrier of their intentions for life. Otherwise this stream becomes a narrow canal instead of being allowed to flow freely.

How do we find this 'special way'? Here eurythmy is uniquely able to bring to effect the formative processes out of the pre-birthly realm, in order to strengthen the life-forces—as a continuation of the divine fashioning, as described by R. Steiner in lecture 1 of *Eurythmy as Visible Speech*. It is now up to us to work out special eurythmical sequences which, laying hold of all the life processes, help to form a whole organism. A good breathing-through, a devoted warming which then leads to an etheric soul-nourishment, is not nearly enough for our schoolchildren who are on the way of becoming. From time to time they already want to be challenged. To speak in pictures: as the old master-shoemaker, one looks on to see how the second shoe is made by the able apprentice, or be it that one suddenly steps as the queen into the ballroom of the castle. Sitting on the throne, she is delighted to see the practised *Kiebitzsprung*-dance of her royal children and admires the dance shoes becoming ever more shining and golden. This will give great satisfaction. A joyful ritual-like beginning, and also such an ending, in contrasting activity and a listening quietness can take care of a forming structure.

Perhaps through this new task given us, would it not be possible to aim with eurythmy more directly towards the coming birth of the ether-body? Not only the work with children becomes increasingly important, but also a eurythmical activity with the educators and teachers. Through eurythmy there can be experienced in the strongest way the creative imaginative world of the child with its untiring force of transformation and organ-forming effects—but now with consciousness! Alongside studies on the study-of-man, a communal experience into the formative laws of the pre-birthly situation through a eurythmically-moved reception of spiritual impulses can give a living basis for the very necessary ideas and suitable planning. Eurythmy, too, takes care of the penetration and enlivening of the body, which can make educators and teachers in an increased way worthy of imitation. Through the joy to learn better to understand the young child in his growing into processes, into his wonderful world of imagination, far-reaching beginnings can be found for a new fashioning of the transition from the kindergarten to school-age. For the sake of the children, we may win over our dear colleagues with enthusiasm for such a research-like working together and may give them impulses!

The book *Eurythmie im ersten Jahrsiebt, ein Lebenselixier in unserer Zeit*—"Eurythmy in the first seven years; an elixir of life in our time" (see p. 44) may not be specially written with reference to this new demand of early schooling, but it does point to study-of-man criteria with practical examples which offer help. We will feel that eurythmy in this increasingly threatening situation, which concerns the forces of childhood, that is, our future, can work in a unique way protecting, forming and saving—together with our colleagues in education and teaching.

## 'One-for-one' in Eurythmy: Slavery or Marriage?

Alan Stott, GB-Stourbridge

"Nature (sense and intuition) always unites, intellect always divides; but reason unites once more."

F. SCHILLER, *Letters on the Aesthetic Education of Man*, No 18.

"Are we not here to make the transitory permanent? This we can only do if we know how to value both."

J.W. von GOETHE, *Maxims & Reflections*.

"Thinking can go but half way... To know the whole truth we must likewise ACT: and he alone acts, who makes—and this can no man do, estranged from Nature. Learn to know thyself in Nature, that thou mayest understand Nature in thyself."

S.T. COLERIDGE, Correspondence, *Blackwoods Magazine*, October, 1821.

For years eurythmy has been dismissed as a mere illustration of what is heard. We hear the sounds 'b' and 'oo' (it is said), and we simply see the gestures for them. The journalistic slogan 'one-for-one' (*i.e.*, note-for-note, sound-for-sound) coined in recent years in central Europe is nothing new. It is intended as a withering *criticism* of eurythmy—seen as a mere 'spelling'—yet ironically points to its potential *glory*. Eurythmy, a language of incarnate movement and gesture, shares all the elements of spoken language: thoughts, moods, vocabulary, grammar, right into the very sounds of speech. Yet it reaches beyond a naturalistic level by revealing the dynamic that is present *within* language—"what is in speech", as Steiner puts it. The methods of eurythmy reach deeper than a subjective reacting, by a study of the elements of language and their mutual relationships *in connection with and revelation of the whole human being* (Coleridge's "total man").

Steiner put his energies into developing eurythmy. Today, we have to reckon with activities, which, due to all sorts of inadequacies, are sometimes termed 'not-yet-eurythmy', with compromises and even attempts to discredit the art. Here we attempt some initial comments on the 'one-for-one' criticism, addressing both the immediate and the persistent sides. It is a fallacy to imagine the moral issue can be side-stepped, and a double fallacy to suggest that progress is automatic.

### *First and second innocence*

Firstly, on the level of a curriculum summary, language consists of consonants and vowels, parts of speech, and so on. As students of language, eurythmists study them. It is also true that a meal consists of ingredients that can be described in a recipe, a descriptive menu-card or listed in a shopping list—but they are not yet the meal. The material of the act of verbal communication, like ingredients, represents the empirical level. The artist—and, in the comparison, the cook—is left out of account. To concentrate on *one* aspect will always suggest a caricature. Clearly, the sounds of speech, the notes of music, the individual colours, and so on, may be itemised, yet the whole is greater than its parts. The transitions and relationships between them also exist, by which they become words, melodies and paintings. Here we obviously experience the artist in his/her creative process; yet artists are already deeply at one with all the elements of their art. A mastery frees up the limited concerns of learning to acquire it. The committed sportsman, however, never loses interest in improving his

technique. Steiner<sup>1</sup> points out that the soul of the eurythmist works “not *behind*” but “*in* the technique”. Clichés do not belong to living art; renewal comes only from within. The actor who identifies with his part, the musician who ‘becomes’ the music he/she is performing, and the eurythmist who recreates, let’s say, a poem—in all the arts it is well known that levels of achievement exist. The immediate ‘one-for-one’ criticism of eurythmy, consequently, is superficial.

Secondly, in facing the *persistent* side of ‘one-for-one’ criticism a priceless gain can be secured. This criticism can become what the musician Artur Schnabel called “productive scepticism”, that is, it challenges demonstration—here lies the potential glory of art. For the question, ‘Is it art?’, after all, is legitimate, and it obviously lurks behind the persistent side of the criticism under review. Inherited gifts and talents, as is well known, do not survive unchanged. But the path of practice to acquire what performers call a “second innocence” (the musicologist Alfred Einstein’s “second naivety”), a new spontaneity, is *also* there to be cultivated. In a knowing-doing, we can learn to *love* both the ‘what’ and the ‘how’, the technique and the artistry. *This* path of practice of “the musical arts”, is based on transformation—that is, a death process essential to produce *new life*.<sup>2</sup> This path of appropriation, of *identifying with all the elements*, provides the only reliable answer to the question concerning the essential element of spontaneity, or creative risk, in mature art. Interpretative artists (performers) are no less ‘original’ than other creative artists (writers and composers).

#### *Technology and life*

‘One-for-one’, an example of the widespread reductionist, impudent and mocking ‘It’s-only...’ attitude, hardly represents a serious criticism of the processes of art, of education, or of any activity worthy of the name of life. This simplistic attitude, offering a false security, is made rigid in a slogan that represents a premature judgement. It concentrates on one obvious thing (the ‘what’) at the expense of everything else (the ‘how’). To be correct—as pointed out above—it also arbitrarily limits the ‘what’, attempting to caricature a language of gesture as a series of positions. Ultimately, however, the sounds and notes are there as reference points, whether we mean spoken language and audible music, or visible speech and visible singing.

A restrictive attitude is useful only for such things as devising a system of semaphore signals, for ‘painting by numbers’ and for computer programmes. It is only the intellect whose nature compels it to take one thing at a time. ‘One-for-one’ is consequently tenable in technology and *only there*, whether we instance the rapid succession of innumerable stills on celluloid or the latest digital techniques. With a computer, only an approximation of a curve can be simulated (by linking innumerable tiny tangents) not a real, curved line. Technology can only produce the illusion of movement. We can be grateful for technology on many counts, but the tail does not wag the dog. ‘One-for-one’ is redundant as a summary, whether of eurythmy—where genuine curves and genuine movement take place from start to finish—, or as a principle for any art, or, indeed, of any human activity. Rudolf Steiner sums up everything at the very beginning of his lecture-course *Eurythmy as Visible Singing*.

The onlooker not only perceives the movement or gesture that is presented by the eurythmist, he also

perceives what the eurythmist is feeling and inwardly experiencing. This makes it essential that the eurythmist is feeling and inwardly experiencing... the portrayal of the sound of speech... [and] the portrayal of the musical sound.

Admittedly, existing simplistic artists and simplified approaches are expressively inadequate—but why do some people today call eurythmy ‘classical’? Is it justifiable for us to apply the categories ‘new’ and ‘old’ to the actual art, ‘visible speech’ and ‘visible singing’? Neither poetry, music nor eurythmy are subject to a ‘best before’, or ‘sell by’ date.

True style arises out of an adequate expression of these artistic categories or elements; it can never be applied from outside, unless we include pastiche. But speech itself is certainly ‘old’, even *primeval*, which is another way of saying it is *ever new each time we use it*. “Every time we speak we transpose ourselves into the cosmic evolution of man as it was in primeval ages.”<sup>3</sup> An inner eurythmy, according to Steiner,<sup>4</sup> has been present in human creativity for millennia. It was present unconsciously in Paradise.<sup>5</sup> It belongs to everyone as their birthright:<sup>6</sup>

It will become clear that the human being is really an intermediate member between the cosmic letters, the cosmic sounds, and those human sounds and letters which we use in our poetry. A new art will come about in eurythmy. This art is for everyone.

The modern autonomous art of eurythmy aims to reveal ‘what is’. Words are not labels, and musical sounds are not arbitrary; on the contrary, these things are the primary means known to human beings to reconnect with full reality. If our blanket terms ‘classical’, ‘new’ and ‘old’, and ‘one-for-one’ are empty, emotional and artistically useless, they do not reach the standards of a “necessary cultivated criticism” of the profession.<sup>7</sup> Consequently, these blanket terms should be abandoned.

If mockery cannot undermine the foundations of eurythmy, ‘visible word’ (echoing Augustine, *On the Gospel of John*. Trac. 80.3), then it suggests that those foundations could be solid rock. God himself does eurythmy, and thereby creates “the beautiful human form”.<sup>8</sup> If speech reflects our being, are moves claiming to advance beyond speech itself attempts to jump out of our own skins? This calls for further consideration.

#### *The living word*

This apologetic concludes that eurythmy has nothing at all in common with a ‘one-for-one’ philosophy of banality, but everything to do with the sublime revelation of ‘the One’. (The Czech educationalist Comenius, or J.A. Komensky (1592–1670), gave impetus to the ‘one-for-one’ mentality by advocating abstract systems—the alphabet of symbols ‘A-is-for-apple’, and so on.) Following Goethe’s<sup>9</sup> “true method of poetry”, the universal is seen in the particular, or rather, the particular is seen *as* the universal. Nevertheless, much can be learnt from criticism—attempts which are ‘not-yet-eurythmy’ do exist. Criticism overreaches its aim; eurythmists fall short of theirs. Despite what can be read in the prospectuses of some eurythmy schools, eurythmists do not move *to* poetry and music; eurythmy is not an illustrative art. However, if the executant is unsuccessful, or if the audience, for whatever reason, is out of sympathy, it might often *appear* as continuous arm-gesticulation and much floor-travel. The

same applies to piano-playing and poetry recitals—the former might *appear* as merely bashing the ivories, and the latter might *appear* as self-intoxication by uttering strings of vocables. To get beyond these things, readjusting the phenomena—that is, chasing fashions—will hardly guarantee a lasting advance in communication. Since, then, art either succeeds or it fails, will the question concerning the next chapter in eurythmy simply solve itself?

Whatever the view of posterity on the phenomena of today, it seems clear that the question is not simply one of piety—let mock piety and all posing fall away!—but it is a question of *artistic wholeness*. The challenge will not disappear. It came to Shakespeare, Wordsworth and other writers, and to Bach, Beethoven and other musicians.<sup>10</sup> It is, claims Charles Williams,<sup>11</sup> “common to all men” and “the only interior crisis worth talking about”.

It is that in which every nerve of the body, every consciousness of the mind, shrieks that something cannot be. Only it is.

Cressida [Troilus and Cressida] cannot be playing with Diomed. But she is. The Queen [Hamlet] cannot have married Claudius. But she has. Desdemona [Othello] cannot love Cassio. But she does. Daughters [Lear] cannot hate their father and benefactor. But they do. The British Government [of Wordsworth's day] cannot have declared war on the [French] Revolution. But it has. The whole being of the victim denies the fact; the fact outrages his whole being. This is indeed change, and it was this change with which Shakespeare's genius was concerned.

When the state of affairs is made to appear its contrary, and language, twisted in its meaning, appears to be saying the opposite, then we recognise the Spirit of Deception at work. Words divided from their primary meanings indicate a moral degeneration, leaving an opening for duplicity and falsehood. The great artists witness to the only way through their crises—not to suffer a split and become resigned, but to remain whole and thereby to achieve a new, authentic spirituality. Blake's Milton says:

“All that can be annihilated must be annihilated

That the Children of Jerusalem may be saved from slavery”  
(*Milton* 40:30, 31)

Spiritual honesty demands a holocaust of the self; its usual name is forgiveness. Love alone can achieve it. Both the Rosicrucian Verse and Steiner's Foundation-Stone Verse speak of dying into life. The eurythmical artist, the critic and the audience are at one in wanting to see neither limbs, nor technique, but *the living word*. The living word, as R. Guadagni<sup>12</sup> also attests, is initiatory and creative, and beyond analysis. The eurythmical artist from his heart and with his limbs and technique can but invite its presence. The Fourth Evangelist—to whom appeal is made in *Eurythmy as Visible Speech*, lecture 1—uses the verb translated as ‘abide’ (John 15).

#### “Eye-music”

Steiner<sup>13</sup> explains:

In eurythmy the soul actually moves in the limbs, whereas in dancing the soul first gives itself to the limbs, and the limbs are then placed into the necessary spatial forms. That's why the human being is lost in the movement, whereas in eurythmy, when it

accompanies music, the human being first properly reveals what he is in soul and spirit...

In normal speech, also when conveying the poetic element, actually the heart speaks only in a reflection through the head. Eurythmy calls up the heart to speak through the whole human being, and in dealing with speech what is only thoughts is actually to be repressed as something inartistic... What lives in eurythmy is so to speak the heart devoted to the world.

In meeting our situation today, it may be found that Steiner's terminology and descriptions could benefit from some re-formulating. In his initial explanations (GA 277a), he linked to Goethe; later he tried to say something new for each occasion (GA 277). For those working in English, too, eurythmy should certainly be related to poets and thinkers writing in that language. Steiner's artistic example and advice are unequivocal. His aim is quite contemporary—to renew art from its source. “Art is the reflection of the spirit in the sensory world.” “Art is eternal; its forms change.”<sup>14</sup>

Wordsworth (‘Airey Force Valley’) already speaks of “eye-music” in recapturing an experience of unity—which is the work of the imagination:

“A soft eye-music of slow-waving boughs,

Powerful almost as vocal harmony

To stay the wanderer's steps and soothe his thoughts.”

“A soft eye-music of slow-waving boughs” creates, and is the symbol of, the dream unity. It also describes what happens when watching eurythmy: the eyes are invited to subordinate their objective coolness and engage sympathetically, as the ears do. Then felt gesture, issuing out of the imagination, can speak. Here two things can be recognised. Firstly, musician, speaker, eurythmist and audience are *not isolated in the artistic event*.<sup>15</sup> Secondly, the wished-for ‘clean slate’—if it is not to be a loveless abstraction—was and is the original, primal beginning of speech-sounds in eurythmy. The IA O-exercise is indeed the fundamental clean-slate for eurythmy, including music eurythmy (*viz.*, the major and minor melodic streams and the transitions in all music). These vowels represent the Greek pronunciation of the name of the Deity, Who comes among us precisely to fill our human emptiness. Upon this basis, the New Mysteries of love are founded, which primarily involve recognition of initiative—that of my neighbour in the family of humankind. Whatever the initiative, it will have social implications.

In summing up eurythmy (see above), Steiner<sup>32</sup> uses the phrase “the heart devoted to the world”. This describes a wedding, which at the same time is the most profound image in the New Testament. The wedding, of course, is of the human mind with reality; the latter Goethe, Schelling and the Lake Poets called “nature”. This sums up the redemptive Logos philosophy, and was to be the theme of a great “philosophical poem” Coleridge proposed that Wordsworth should write. It was the philosophy of the poet, a revealer of “what is”—a poem “On Man, on Nature, and on Human Life”—anything more ambitious can hardly be imagined. Wordsworth, we know, responded “with a *Prelude* to the proposed main theme and an *Excursion* from it”. Coleridge's letter,<sup>17</sup> it could also be said, points to a philosophy of eurythmy. For the non-sensory side of nature (*natura naturans*—‘nature naturing’), of which the visible form (*natura naturata*—‘nature natured’) is a parable and from

which state of innocence humankind has fallen, is none other than the human supersensible or moral world. During an introduction to a performance that included works by Goethe, Steiner<sup>18</sup> concludes:

“We certainly penetrate deeply into nature’s secrets when we seek these secrets in this language of form which we are endeavouring to reveal in eurythmy.”

And again: “By perceiving the movement of the eurythmist, you actually sense/sniff (*wittern*) nature everywhere” (recalling the doctrine of non-duality, *advaita*). “Consciousness”, writes Owen Barfield,<sup>19</sup> “is not a tiny bit of the world stuck on to the rest of it. It is the inside of the whole world.” And Blake, too, would have been the first to recognise eurythmy, ‘visible speech’, as the poetic Imagination in action, offering a way of practice to bring to life *what is*. The path, in Middleton MURRY’s<sup>20</sup> words, is the Goethean “conscious submission to Nature in its unique particularity, a process of increasing differentiation in the objective reality and in the subject responsive to it”. In other words, thinking with the whole body<sup>21</sup> is not an illustrative, abstract ‘one-for-one’, but a comprehensive picture, a parable and a prophecy of “the All-One-Being”<sup>22</sup> itself.

1. R. Steiner. *News Sheet*, Dornach, 20th July, 1924.
2. R. Steiner. *Study of Man*. GA 293. Lectures X & XII. RSP 1966. P. 144. The latest tr. *The Foundations of Human Experience* AP 1996, p. 167, is faulty in the critical passage. The verbs are “mumble, whisper” (not “growl, murmur”); also “outwardly” qualifies the dancing (not the singing). Read: “In this way the outward dancing movement is changed into singing and into inner music.” Clearly, the resulting inner music, the soul’s own expression, is the source of the arts of music and of music eurythmy.
3. R. Steiner. *Eurythmy as Visible Speech*. GA 279. Lecture 1. Dornach 24th June, 1924.
4. Steiner frequently refers to a “‘hidden eurythmy’ in speech” (*e.g.*, GA 278, Lecture 3). *C.f.*, GA 156, Dornach 7th October 1914: “There is something of a hidden eurythmy in the way Herman Grimm [1828–1901, Goethe scholar and biographer] wanted to lead his life, and how he had the wonderful ability to transform...”. GA 279, Lecture 13: “Now eurythmists must naturally be able to feel, from the way in which a poem works on their organism, whether it is suited to eurythmical expression; whether, that is to say, they can answer the question: ‘Was the poet himself a eurythmist? Did he possess in himself that something which I wish to express in form and movement?’”. GA 278, Lecture 5: “[T]he forms of Oriental architecture... really did transpose music into movement...”
5. GA 161. Lecture Dornach. 9th January, 1915. Z69 RSL, London.
6. GA 156. Lecture Dornach. 7th October, 1914. Tr. A.S. RSL.
7. Ernst Reepmaker. RB 36. Dornach 2002. P. 7f.
8. GA 279. Lecture 1. The foundations are solid, the principles are complete, given with full respect for artistic freedom by the author of *The Philosophy of Freedom*. The eurythmy lectures are not given as artistic recipes, which is a contradiction in terms. These points are demonstrated in two full commentaries on GA 278 and GA 279

- accompanying the ET’s (Anastasi Ltd, GB-Weobley 1998 and 2005).
9. Goethe. *Sprüche in Prosa*. Ed .R. Steiner. Tb 14. Freies Geistesleben. Stuttgart 1967. P. 202f.
  10. J. Middleton Murry. *Heaven—and Earth*. London 1938: Am. Title *Heroes of Thought*. J. Messner 1938: also Books for Libraries Press. Freeport, N.Y. 1971; Hertha Klugge-Kahn. *Johann Sebastian Bach...* Mösel. Wolfenbüttel & Zürich 1985; Helga Thoene. *Johann Sebastian Bach Ciacciona...* Düsseldorf 2004; Wilfrid Mellers. *Bach...* Faber. London 1980; W. Mellers. *Beethoven...* Faber. London 1983.
  11. Charles Williams. *The English Poetic Mind*. OUP 1936. P. 59.
  12. Romano Guardini. *The Humanity of Christ*. Random House: Burns & Oates. London 1964. P. 36f.
  13. R. Steiner. Introduction. Dornach 15th July, 1923. GA 277. P. 377f. Tr. A.S.
  14. R. Steiner. News-sheet, June 8th, 1924. R. Steiner. *The Arts and their Mission*. GA 276.
  15. Rather than articles, the readership of this *Newsletter* claim that news is preferred. Here, then, is my news, overheard after a eurythmy performance in Sweden, 2005: “The music was in my heart; the eurythmist was on stage; I was sitting here. Yet the eurythmist was in my heart and I was on the stage!”
  16. See Endnote 13.
  17. Reproduced and discussed in J. Middleton Murry. *Things to Come*. Jonathan Cape. London 1938<sup>2</sup>. Pp. 187-204; also in *Countries of the Mind*. Second Series. OUP 1931/37. Pp. 45-62. See also M.H. Abrams, *Natural Supernaturalism*. Norton. New York 1971.
  18. R. Steiner, Introduction Dornach, 14th Dec., 1919. GA 277a. P. 121. Introduction 28th Dec., 1923. GA 277. P. 415. *Cf.*, *Brihadaranyakan Upanishad* 2: 4: 13.
  19. Owen Barfield. *History, Guilt and Habit*. Wesleyan. Middletown. Conn. 1971. P.48.
  20. J. Middleton Murry. *Heaven—and Earth*. P. 230.
  21. R. Steiner, *Rosicrucianism and Modern Initiation* (GA 233. Lecture, Dornach. 12th January, 1924): “When, as is the case in *The Philosophy of Freedom*, thinking becomes concrete, becomes real, then it goes over into the whole human being.” The exercise ‘Light bears upwards...’ was introduced.
  22. R. Steiner. *The Philosophy of Freedom*. Chapter 5: “In so far as we sense and feel (and also perceive), we are single beings; in so far as we think, we are the All-One Being that pervades everything.” The ‘blind seer of Scotland’ George Matheson (*Landmarks of New Testament Morality*. Nisbet. London 1888. P. 151), affirms: “Blessed are the pure in heart for they shall see MAN, is an aphorism which is implied, though not expressed [in so many words], in Christianity” (but *c.f.*, Ps 82:6, John 10:34f., Luke 20:36, John 12:36, 17:2, Acts 1:4, Eph 5:8, I Thess 5:5, Col 3:1, I Pet 1:4, I Jn 2:20). Matheson’s statement stands in the mystical mainstream of Joachim of Flora, Ficino, Eckhart, Shakespeare, Swedenborg, Blake, Jung, Steiner, and others.

# The key of the Greeks for musical experience: major and minor in the realm of the planetary scales

Gotthard Killian, AU-Seddon

This short survey aims to show that major and minor have for ages been the basic forces of music and have not merely been an influence since the beginning of the age of the third. We shall look at the phenomena of the planetary scales, retrieved from oblivion by the tireless researches of Kathleen Schlesinger.<sup>1</sup>

Rising out of our normal day-to-day consciousness and led by something sung or played, through the singing involvement of our soul—which seen physiologically is actually a falling asleep—in the richness that lives in each sound, we become aware of the spheric world of the further regions. In sleep and after death this is certainly the case; in music we are in a wonderful way somewhat to open ourselves up to these widths.

Following the researches of Schlesinger, who had studied the early Greek philosophers and sages, we find in the whole numbers of the relationships of oscillation the primeval ‘harmony of the spheres’ audibly before us in the sensory world. We are consequently in the position to become acquainted with this in our practising. These oscillations are known to everyone as the relationships of the overtone series. In finding that during the time of the early Greeks, one was able to perceive that the natural intervals of the overtones mirror the harmonies streaming in from above, Schlesinger found the *key* to the origin of the musical Ideas which meant for the Greeks and their age the Apollonian clarity of the fullness of their musical perception. Pythagoras may have reported on this when he related the numbers to the primal ground.<sup>2</sup> (See also Steiner’s answers to questions of 5th January, 1922, in GA 303).

\* \* \*

Starting from the point of view of the day-consciousness and the earth, we take *c* as the keynote of the earth. We are raised to the spheres, reaching them free from any earthly fixedness in the realm of the soul. Surrounded by the power of the sound produced by the logos out of the sphere of

Saturn	Jupiter	Mars	Sun	Venus	Mercury	Moon
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and with the intention to wake up again, to return to the awake stepping of the earth, we receive the various interval-figures of the planetary powers, as they are presented in the forms of growth connected to the earth.

prim/octave	second	third	fourth	fifth	sixth	seventh
1:1	8:9	4:5 (8:10)	8:11	2:3 (4:6) (8:12)	8:13	4:7 (8:14)
<b>1 c</b>	<b>d</b>	<b>e</b>	<b>f<sup>+</sup></b>	<b>g</b>	<b>a<sup>b</sup></b>	<b>b<sup>b</sup></b>
2 c	d	e	f <sup>+</sup>	g	a <sup>b</sup>	b <sup>b</sup>
3 f	g	a	h <sup>b</sup>	c	d <sup>b</sup>	e <sup>Bb</sup>
4 c	d	e	f <sup>+</sup>	g	a <sup>b</sup>	b <sup>b</sup>
5 a <sup>B</sup>	b	c	d <sup>b</sup>	e <sup>B</sup>	f <sup>b</sup>	g <sup>Bb</sup>
6 f	g	a	h <sup>b</sup>	c	d <sup>b</sup>	e <sup>Bb</sup>
7 d <sup>+</sup>	e <sup>+</sup>	f <sup>++</sup>	g <sup>++</sup>	a <sup>+</sup>	h	c
	8  d	e	f <sup>+</sup>	g	a <sup>b</sup>	b <sup>b</sup>
		9 d	e <sup>B</sup>	f <sup>b</sup>	g <sup>b</sup>	a <sup>Bb</sup>
			10  d <sup>B</sup>	e <sup>B</sup>	f <sup>b</sup>	g <sup>b</sup>
				11  d <sup>b</sup>	e <sup>B</sup>	f <sup>b</sup>
					12  d <sup>b</sup>	e <sup>Bb</sup>
						13  d <sup>b</sup>

The *harmony of the planets* of the degrees of the scale,

prime	second	third	forth	fifth	sixth	seventh
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experienced in the Greek esoteric sense, are produced through the division of the oscillations of the string (or air) into lengths of regular intervals

16	18	20	22	24	26	28
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divisions.

## AUDIBLY PLAYED AND SUNG NOTES ON THE SUITABLY-TUNED STRING OF THE MONOCHORD, sounding C

major realm			minor realm			
Saturn harm.	Jupiter harm.	Mars harm.	Sun harm.	Venus harm.	Mercury harm.	Mood harm.
<b>8 c</b>	<b>9 c</b>	<b>10 c</b>	<b>11 c Major</b>	12 c	13 c	14/7 c Minor
<b>9</b>	<b>10</b>	<b>11 Major</b>	12	13	15/7 Minor	<b>16/8</b>
<b>10</b>	<b>11 Major</b>	12	13	15/7 Minor	<b>16/8</b>	<b>18/9</b>
<b>11 Major</b>	12	13	15/7 Minor	<b>16/8</b>	<b>18/9</b>	<b>20/10</b>
12	13	15/7 Minor	<b>16/8</b>	<b>18/9</b>	<b>20/10</b>	<b>22/11 Major</b>
13	15/7 Minor	<b>16/8</b>	<b>18/9</b>	<b>20/10</b>	<b>22/11 Major</b>	24/12
15/7 Minor	<b>16/8</b>	<b>18/9</b>	<b>20/10</b>	<b>22/11 Major</b>	24/12	26/13 Minor
<b>16/8 Major</b>	<b>18/9 Major</b>	<b>20/10 Major</b>	<b>22/11 Major</b>	24/12 Minor	26/13 Minor	<b>28/14 Major</b>
c	c	c	c	c	c	c

In an earlier form of the scales, we do not use the intervallic proportions of the 15-note Moon scale. Furthermore, we sacrifice the octave note in the depths, which later on will make possible the keynote concept. Through this we receive a hovering modality.

We find the *Tropos* or *Tonos*, or the *Harmonia* of each planet with the degree of second third fourth fifth sixth seventh octave  
(in the sense of keeping hidden the not-used octave, strictly restricting to the range of seven notes).

<u>8</u> c	9 c	10 c	11 c Major	12 c	13 c Minor	14/7 c
<b>9</b>	<b>10</b>	<b>11 Major</b>	12	13 Minor	<b>14/7</b>	<b>16/8</b>
<b>10</b>	<b>11 Major</b>	12	13 Minor	<b>14/7</b>	<b>16/8</b>	<b>18/9</b>
<b>11 Major</b>	12	13 Minor	<b>14/7</b>	<b>16/8</b>	<b>18/9</b>	<b>20/10</b>
12	13 Minor	<b>14/7</b>	<b>16/8</b>	<b>18/9</b>	<b>20/10</b>	<b>22/11 Major</b>
13 Minor	<b>14/7</b>	<b>16/8</b>	<b>18/9</b>	<b>20/10</b>	<b>22/11 Major</b>	24/12
<b>14/7 Major</b>	<b>16/8 Major</b>	<b>18/9 Major</b>	<b>20/10 Major</b>	<b>22/11 Major</b>	24/12 Minor	26/13 Minor
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[16]	[18]	[20]	[22]	[24]	[26]	[28]
[= the hidden keynote]						

If we go further back, we find in the prehistoric age of mythological consciousness the use of the forces of growth, which in a cultivating manner reach from above into the earth and increasingly find themselves in the fruitfulness of the earth. The myth of Persephone mirrors this wisdom.

With c in the middle as the ground of the earth upon which we walk, we experience an upper and a lower realm. How the major and minor forces live with this is always a matter of how it is viewed from each planetary *modus*. The octaves are present here, yet are not used consciously in a harmonic sense, the experience is completely absorbed with the melodic intervals of the second:

Saturn	Jupiter	Mars	Sun	Venus	Mercury	Moon
Kronos	Zeus	Ares	Apollo	Persephone	Hermes	Demeter
<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11 Major</b>
<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11 Major</b>	12
<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11 Major</b>	12	13 Minor
<u>8</u> c	9 c	10 c	11 c Major	12 c	13 C Minor	14/7 c
<b>9</b>	<b>10</b>	<b>11 Major</b>	12	13 Minor	14/7	<b>16/8</b>
<b>10</b>	<b>11 Major</b>	12	13 Minor	<b>14/7</b>	<b>16/8</b>	<b>18/9</b>
<b>11 Major</b>	12 Minor	13 Minor	<b>14/7 Major</b>	<b>16/8 Major</b>	<b>18/9 Major</b>	<b>20/10 Major</b>

Interestingly, we find in der Saturnmode of this early scale form, the same pentatonic as the virtuoso flute of the Noh theatre which developed mainly in the C15th, taken up and preserved until today: 5 d<sup>b</sup>, 6 h<sup>b</sup>, 7 g<sup>#</sup>, 8 f<sup>+</sup>, 9 e<sup>b</sup>, 10d<sup>b</sup>, 11c.

Finally, we are given the possibility of extending the modes of a planetary influence, which is demonstrated here with balanced Sun-harmonia.

The Modi or Species of the Sun-harmonia:

	Saturn						
8	f <sup>+</sup>	[8]	Jupiter				
9	e <sup>b</sup>	[9]	9	Mars			
10	d <sup>b</sup>	[10]	10	[10]	Sun		
<b>11</b>	<b>c</b>	<b>[11]</b>	<b>11</b>	<b>11</b>	<b>11</b>	Venus	
12	h <sup>b</sup>	[12]	[12]	12	12	[12]	Mercury
13	a <sup>+</sup>	[13]	[13]	13	13	[13]	Moon
14/15	g <sup>#</sup> /g <sup>b</sup>	[14]	[14]	[15]	[15]	14	14
16	f <sup>+</sup>	[16]	16	16	[16]	16	16
18	e <sup>b</sup>	[18]	[18]	18	18	[18]	18
20	d <sup>b</sup>	[20]	[20]	20	20	[20]	20
<b>22</b>	<b>c</b>	[22]	[22]	<b>22</b>	<b>22</b>	<b>22</b>	<b>22</b>
24	h <sup>b</sup>	[24]	[24]	24	24	[24]	24
26	a <sup>+</sup>	[26]	[26]	26	26	[26]	26
28	g <sup>#</sup>	[28]	[28]	28	28	[28]	28
[32	Proslambanomenos, 'the added one'.]						

The notes of the Heptotes are found within brackets, the corner notes of the tetrachords, well known in music eurythmy, were always experienced together in Greek times. (In our usual C major scale these are c, f, g, and again c. In A minor: a, d, e, a.)

In this way the planetary spheres pass the Sun-being and form a holding together of the balance between the poles of the forces of major and minor. Those who have already heard these scales can confirm the well-balanced harmony of these notes.

## The Quality of the Image in Language as the Archetype in Myth and in the Media

Gabriele Pohl, DE-Mannheim

The danger exists today that the human intelligence is becoming increasingly divorced from morality and responsibility. It is becoming cold intelligence, which goes about with an increasing deficit in emotional intelligence. Children and young people with a deficit of compassion appear increasingly in therapeutic practices for children. Many children express high moral imagination in a certain abstract form, yet they often behave towards other children without compassion and uncontrolled. Afterwards they are filled with guilt. [What Steiner calls] the middle human being appears to have cooled down.

Let us take a look at children's games:

It can be shown that in children's play that robot-like figures, so-called action-figures, like He-Man, Mecha Skeletor, Power Rangers, etc., seem gradually to take over the place of the ensouled doll. Likewise one of the most frequent phenomena—at least in my therapeutic practice with children—that the identification-figures, which represent the children's known world in children's games, are increasingly non-human figures, zombies, robots, extra-terrestrial, and so on. It is certainly clear that the toy industry working with the media awaken the wish for these figures, nevertheless they can only be successful here when it meets a need of the children. And this happens when these figures appeal to something known in them. When children cannot see through the deeds of adults, when that which surrounds the child remains not understood, when continuously through the media a fictitious world is conjured up before children, then one can imagine that they experience their surrounding world as cold, mechanistic and robot-like.

On the other hand children often feel estranged in a cold world, rather little spiritually experienced, in this world into which they are born. So in a therapeutic context the use of extra-terrestrials as identification-figures of the child can be explained. The extra-terrestrial is used as a being that—often with the task to save this world—comes to the earth and here finds beings who do non-understandable things.

Since children possess an unshakeable feeling for what is not true, they also experience with adults the discrepancy between feeling and deed. A child once brought this in the following picture. In her playing, she brought a mill which served to translate what she said into what she really meant.

In his book *Kalte Herzen*—"Cold hearts" the Saarbrück psychologist Winterhoff-Spurck describes the new social type, who expresses himself in acting feelings which he can no longer truly experiences. The author holds the world of the media responsible, in which feelings are theatrically instigated ("Big Brother" and similar shows), the limits of decency sink and especially presentation of private matters are given a wide scope. That one's feelings are damped down through the media is another factor which can be substantiated. We are surrounded by false pictures which make us lame.

In "Aesthetic Thinking" Welsch speaks of an aesthetically narcotised community.

Coolness is a sign of the new aesthetic: it has to do with being untouched, with lack of feeling and a high niveau of stimulation through drugs. Although the

media picture-world aspires to actual reality, it makes—already because of its easy and universal access—the transformation of the human being into a monad, in the sense of an individual without windows, though full of pictures (but what pictures!). At present and in the future human beings because of their tele-communicative total-sufficiency walk towards their monadic completion by developing into television monoliths. With this they certainly lose contact and feeling towards the previous actual, 'concrete' reality, which meanwhile has sunk down to a non-actual, secondary, seemingly colourless reality. ... The effects of social de-sensitising are unsurveyable. In a world of increasing media, compassion exists mainly as a sketchy feeling of screen characters...

It has not been taken into account here that little children cannot take as untrue something they perceive visually. They have no possibilities whatsoever, as adults do, to distance themselves from what they see. For them virtual reality and reality are initially the same.

How can we protect children from not being taken in by the false pictures conjured up for them by the media. Above all they need security in using their senses. In this impenetrable world, which seems to be penetrated by virtual worlds, they have to be able to rely on their senses more than ever. They require competence in perception. Children need clear feelings and an awake consciousness for what happens around and with them. In order to develop a sense for this they need trust in their own ability to perceive. This develops only through unadulterated impressions in their real world. From infancy onwards, they must be able to discover the world with all their senses; for this they need simple, understandable contexts and sense-care in relation to all their senses.

It becomes especially interesting in connection with the emotional intelligence where the lower senses metamorphose into the higher senses and link with the emotional and social faculty of perception.

Children are not able to learn language via the media; they need the living human encounter. Speaking is a process of communication beginning where the mother reacts through making sounds to the babbling of her small child. Speech perceived via the media is not ensouled and a one-way communication.

Children grasp the intention of speaking intuitively and gradually develop out of a more feeling perception the 'I'-like perception. As mentioned above, they also lays hold in the same intuitive way the discrepancy between what the other ways and what he feels or thinks (*c.f.*, the example of the mill). G. Kuhlewind:

The work of gathering and reading the discreet signs towards sense can only be achieved by an 'I'-being, and the elements of speech, sound, word, concept, 'I'-consciousness, weeping, laughing, and so on, are only available to an 'I'-being. Consequently, speech can become the transition from the feeling-experience into the human-experience.

That is, children cannot learn speech separated from the human beings (through tapes and similar things), and also what goes beyond the word they can of course only grasp via the human being. And here we return to the thoughts at the beginning:

How is a child able to develop emotional intelligence via a non-‘I’ (that is, via the media)? That at least would be one explanation for [children liking] the robot archetype and also an indication why the ‘I’-sense is often insufficiently developed. (Another explanation is connection between the sense of touch and the sense of ‘I’, *i.e.*, through an insufficient sense of touch only an insufficient ‘I’-sense comes about.) Speech is very little ensouled; its pictorial nature is increasingly lost; it becomes hollow. (Good examples for this can be found in the journal *Spiegel* under the section ‘*Hohlspiegel*’.) Language shows a soul-condition which is striven for (?), *e.g.*, cool. The counter-movement to this is the search for myth (*e.g.*, *Lord of the Rings*).

It would be a task for the future to draw out the false, constructed, untrue pictures, and also the virtual reality with which children to a high degree are surrounded today, out of a threatening emptiness, and link them to the power, wisdom, vitality and multi-layered qualities of genuine myth.

The picture is always greater and more many-faceted than speech. Speech which is no longer pictorial connects less with the feelings. Speech of the young people today is clipped, often functioning like signs.

Does this show that the youth today are mistrustful whether with our impoverished language today decisions can be made at all? (*c.f.*, Rilke: “*Ich fürchte mich so vor der Menschen Wort, sie sprechen alles so deutlich aus...—I am so afraid of the speech of human beings; they express everything so clearly...—*”) Do they develop beyond their speechlessness new possibilities of perception, in order to grasp essential things between the hollow words?

We are called to learn to read the modern archetypal picture, as I have tried with the example of the robot, or rather to discover ancient archetypes in a new guise, in order to grasp the understanding of the world of children today. We are also called to bring to them true archetypal pictures (for example, in the form of fairy-tales), which make the world understandable and—in living contact with the children—enable them to develop emotional and social capacities.

## Greek Mythology—the twelve gods of Olympus in their zodiacal signs

Michael Schlesinger, *DE-Lörrach*

Thorough knowledge of mythology is important today as ever. Some things only open up out of far-reaching and colourful contexts. For concrete statements on the twelve great gods of Olympus, I refer to A.H. Petiscus, *Der Olymp*.<sup>1</sup> Petiscus describes in the requisite breadth, so that much of the actual realities shines through.

We begin with the cosmic place of the leader of the nine muses, who promotes the arts and thereby the spiritual culture of man. What is the solar quality of Apollo, and what distinguishes him from the sun (Helios)? In his lecture-cycle on the Grail, Steiner<sup>2</sup> speaks briefly with pregnant words:

Because it is the spiritual sun which speaks through Apollo, he takes his course northwards, whereas the spiritual sun goes southwards. ... Apollo is not the sun-god in the sense that the outer sun symbolises

him—for this the Greeks had Helios, who regulates the course of the sun in the heavens.

And in Petiscus<sup>3</sup> we read:

Compare Phoebus-Apollo more exactly with Helios. We have already mentioned that the two gods originally stand for light and the sun, but in their religious cultivation<sup>4</sup> they are very different from each other. Let us attempt to investigate the reason. From the sun comes the physical light, but light also makes present every spiritual brightness: knowledge, truth and justice, and all moral purity. So we can distinguish the essence of light in a spiritual sense and as a body of light. In this way we have to distinguish between Phoebus-Apollo and Helios ...

We need to turn our attention to sun and moon, the two heavenly lights. The sun for us means the etheric forces. And *these* form the concept and essence of *time*. The human being develops in time. We can view the plants, who need *time* from the seed to the ripening of the fruit, as archetypes for development in the stream of time. In lectures 2 and 3 on Matthew’s gospel, Steiner presents essential things on the relationships of time and space. With *time* and *space* we understand sun and moon bringing these concepts to expression. In *Eurythmy: Its Birth and Development* Steiner<sup>5</sup> says, “Lion = three o’clock in the afternoon”. The twelve signs stand archetypally so that the sun appears from 6 o’clock in the morning—on the horizon on the point ‘9’ of our 12-hour clock-face—till 8 o’clock before the sign of the Ram. (Always two of the 24 hours of the day belong to the 12 signs.) The sun stands in the Bull from 8 – 10 o’clock, in the Twins from 10 – 12 noon, followed by the Crab till 2 o’clock, so that from “... three o’clock in the afternoon” appears as the middle time-indication 2 – 4 o’clock. The morning culminates in the sign of the Twins, which rises to the zenith—the turning point between morning and afternoon—and the afternoon begins in the sign of the Crab. Starting in the zenith, this slowly sinks towards the afternoon signs.

In the contemporary appropriate spiritual development of Goethe’s colour-circle through R. Steiner, the area for ‘the Twins’ is yellow. In the Crab we see the afternoon a dulling of the sheen of colour. The Crab between the Twins and the Lion, or—seen as colours—between two basic colours, the “*Glanzfarben*—radiant colours” (R. Steiner) yellow and blue, green is now presented.

The sun-sign the Lion and the moon-sign of the Crab form the secret centre of the zodiac. Sun and Moon—the masculine and the feminine. The Sun radiates directly, and the Moon shines back indirectly. In this connection it is important to recognise the essential middle-point of these two planets: to the right and the left of Sun and Moon we find on each side a Mercury-sign (the Twins and the Virgin), and besides each of these a Venus-sign (the Bull and the Scales). These inner planets, including the Sun itself, are quasi-protected to the “outside”, from the outer planets, by a planet which itself belongs to the outer planets. This is Mars, expressing its nature through the Ram, and in its form through the Scorpion. With the Ram we can be conscious of its fire element, and with the Scorpion of its water element, in the same way as these two elements with Sun and Moon form the centre of the zodiac.

The two signs in the circle of twelve, where Mercury expresses the different sides of its being, are the Janus-head-

ed sign of the Twins, formed of the element of air, and standing to this at 90°-degrees the earth-sign of the Virgin. Apollo expresses his being most beneficially in the sign of the Virgin which reaches to the heights of midday. In the Crab the “secrets of things happening at the same time”<sup>6</sup> are effective as the expression of the mysteries of space. Zeus, the father of the gods, rules in the Sun-sign of the Lion. Steiner says of Zeus, “But those who did know something of initiation in earlier Greek times saw in Zeus the leader for them of the Sun-spirits. Zeus is that which lives in the effects which the Sun has on the earth ...”<sup>7</sup> The sister of Zeus—and his “lawful wife”—Hera, is to be found in the Waterman opposite the Lion. In this opposition the strong relationship is expressed—of Zeus and Hera—of a mutual completion.

The position of the “goddess of the hunt”, Artemis, in the region of the Archer in opposition to the sign of the Twins and thus with Apollo, is to be understood as it is presented with Zeus and Hera. With the Greeks, Hera was the goddess who protected marriage. This was probably also because of her strong jealousy. Steiner sees in Hera an undoubtedly luciferic element, and in this connection mentions the jealousy of Hera. (Jealousy appears when the concern is about physical love, and for this Lucifer “signs” himself as responsible. The sun-like love can not be disturbed.)

From the Twins, towards the morning-side, the next region is the sign of the Bull which is woven into the element of earth. A distinguishing sense for multiplicity and awake attention is now demanded of us. That the region of our perception now becomes more difficult can already be seen on the fact that it has broadened with regard to both Mercury-signs standing close to each other. Yet not only the spatial distance between the two Venus-signs places demands on our discerning faculty; especially the delicateness of the object which produces confusions, of which the myths tell, so that it is difficult to discover form in the chaos of multiplicity.

Petiscus<sup>8</sup> speaks on the goddess of love—Aphrodite with the Greeks, Venus with the Romans—by pointing to the multiplicity of the traditional tales and fables about Aphrodite. “Yet the main idea about her is always the same, that is, of the divinely producing natural force, ... in a wonderfully varied way.” (With the “productive force of nature” no doubt the younger of the two Aphrodites is meant.) Further,<sup>9</sup> “In the fables a distinction of an older and a younger Aphrodite is noticeable. The elder was a daughter of Uranus, thus her other name Urania, the heavenly one.” She is the one born out of the foam, “Anadyomene” (the one emerging out of the sea). We meet this older Venus/Aphrodite in the sign of the Scales. This is where we have to think of Hephaistus, who is married with the *younger* Aphrodite—a daughter of Zeus and Dione. But this is not a spatial connection, for Bull and Scales 150° apart, characterise a time distance. The pictorial world of the myths, however, allow her a connection with Ares/Mars, lying opposite their Bull-sign, with whom she gives birth to “Harmonia” and “Phoebus” (fear). Helios (“the sun brings it to the light of day”) discovered her conduct towards Hephaistus... Petiscus<sup>9</sup> writes on Hephaistus. “[W]ith the Romans he had a second name of Mulciber (that is, the softener, the smelter, namely of iron).” And,<sup>10</sup> “because Hephaistus came into the world small and weak, small like a little spark out of which the fire can grow ... So the earth is fettered and hardened with invisible iron bands when it rejects Hephaistus, when the warmth has departed.” According to explanations about

Hephaistus and the fire, we read,<sup>11</sup> “... and consequently Hephaistus became the god of human culture and civilisation as such, and in this capacity he appears as a truly dignified object of religious veneration.” With this we have gathered the material to unravel this aphrodisian knot.

As Zeus is god in the Sun-sign of the Lion in the realm of the etheric, so the two Aphrodites—who are in fact *one*—bring the sparkle of the astral world. Hephaistus is then the one who labours at the spiritual spark. That especially the younger Venus/Aphrodite—of the sign of the Bull—belongs to Hephaistus shows where “she”, or the forces which she represents, “are aiming”. In this sign—the Scales—her “soul twin”, or the other side of her being, is also at home. We may still add, to this older Venus-Urania, the myths tell<sup>12</sup> that, “When (on Cyprus) she stepped on land, the flowers blossomed in her path.”

Out of what Steiner says on a particular aspect of the astral body, he says, “The human being has two astral bodies ...” Elsewhere<sup>13</sup> he says, “The astral body consists so to speak of two parts”. “One part that has remained with the animal urges and another part, into which the human being has worked himself.” This working in takes place with the help of the forces of Hephaistus. We could speak of the Mysteries of the ‘I’ and of warmth.

We have approached the Olympian gods themselves, or the essential images of the divinities of the zodiac in some of their contexts. The gods who are connected to the upper planets in the zodiac should now be sketched, further than has so far been done. To the fire-sign Archer, the man-of-the-world, belongs to the goddess of the hunt, Artemis/Diana. As Apollo is the Sun-god, a god of luminous consciousness, so Artemis holds in the nocturnal side of the zodiac so to speak the balance to the Sun-brightness of the Apollonian consciousness. In the course of time the poetic legends of Artemis/Diana have been exchanged for—or have grown together with—Selene/Luna. Petiscus,<sup>14</sup> “For the same reason as Apollo was connected to Helios, so in later times was Artemis and Selene.” The mix-up lies in the fact that Artemis belongs to the night.

The earth-sign of Saturn, the Goat, “remembers” a fire/warmth divinity Hestia, under whose protection the homely hearth stands. She is a daughter of Chronos (Saturn) and of Rhea, who is a daughter of Gaia. Hestia’s siblings are Zeus, Hera, Pluto, Demeter and—like a pendant to Hestia—Poseidon. She refused the advances of Apollo and also of Poseidon and as the strict daughter of Saturn, remained alone. Her sanctuary, possessed by every family, is the fire of the hearth. Because it is so available, the Greeks did not build for her a temple. In Rome, however, there is a circular temple dedicated to her with a place for fire at its centre. There, it is said, the Palladium was kept that originally came from Troy. In Rome she is called Vesta, her priestesses the Vestal virgins.<sup>15</sup>

What is being prepared on the fire of the hearth, the centre of warmth? This is what everybody all over the world needs to keep the *physical body*. Hestia and with what she protects, points towards something in the further development of individual persons and of humanity.

We find Poseidon—to the Romans Neptune—the god of the sea, in the water-sign of the fishes. In the zodiac, opposite the Fishes, shines the constellation the ‘Virgin’, with Spica, the sheaf of corn, a star of the first magnitude. In this sign, or from it, Demeter is active (whose daughter is Persephone).

- 1 A.H. Petiscus. *Der Olymp*. Leipzig, 1860. First appeared 1815
- 2 Rudolf Steiner. *Christ and the Spiritual World* [GA 149]. Lecture 4. German ed. 1969, p. 65
- 3 Petiscus (see Endnote 1). P. 111.
- 4 Probably meaning, “The fashioning of their essential characteristics through the myths”.
- 5 Rudolf Steiner. GA 277a. 1965, Germ. ed. p. 71.
- 6 Rudolf Steiner. *The Gospel of St Matthew* [GA 123]. Lecture 2. Germ. pbk. ed. 1989, p. 36f.
- 7 Rudolf Steiner. *The East in the Light of the West* [GA 113]. Lecture 4. Germ. ed. 1960, p. 81; *The Gospel of St Mark* [GA 139]. Lecture 7.
- 8 Petiscus. P. 97.
- 9 *Ibid.*, p. 92.
- 10 *Ibid.*, p. 93.
- 11 *Ibid.*, p. 94.
- 12 *Lexikon der antiken Mythen und Gestalten*, dtv/List, Sept. '87, p. 55, left column.
- 13 Rudolf Steiner. *At the Gates of Spiritual Science* [GA 95]. Lecture 3, Germ. ed. 1964, p. 34.
- 14 Petiscus. P. 124.
- 15 *Ibid.*, p. 85f.

## Puppeteers visible and hidden

### *Fragmentary thoughts on how puppets appear in performance*

Gabriele Pohl, DE- Mannheim

There exist almost as many ways of playing as there are puppet-players. No other performing art enjoys so many possible variations. So it is difficult to compare one way of playing with another. Normally the player of course searches for the type of puppet and the way of playing according to the piece being produced. Ways will be combined. Nevertheless, it could be helpful to try to identify and discuss the most varying effects in performance.

Alongside the way of playing with which the player—whether of hand-puppet, stick puppet or marionette—in playing remains hidden, there exist an increasing number of forms where the player is visible. Traditionally it is like this, in contemporary theatre too there are also mixtures of combined forms: the visible hand-puppet player just as much as the puppet directly led by the player, in which the player for example stands behind a curtain. In order not to lose the overview, let us remain nevertheless with the following division. The following differences exist:

1. The player serves the puppet, *i.e.*, he steps back behind it completely;
2. The player appears playing in dialogue with the puppet;
3. The player doubles as a character in the play with the puppet (this possibly results in a intensification, a superseding, or it pictures the difference between spirit and material);
4. several players play a puppet (thereby the playing becomes super-individual). For example: Bunraku, and Japan.

### *Where lie the different qualities?*

With the covered way of playing, mainly found with marionettes and hand-puppets, a special magic comes about because the puppet comes to life on its own. It seems itself to be the source of movement and speech. Disturbing influences through the presence of a puppeteer disappear. Yet for children this can be something threatening, for it seems there is nobody who, for example, is able to hold the dragon in check. And so for kindergarten children one prefers an open manner of playing with standing puppets or openly-led marionettes. For the less experienced player in any case this technique is easier.

The covered marionette playing corresponds to the condition of being of small children. Their consciousness is close to the condition of marionettes. The marionettes reflect the condition of the very small child, when the ‘I’ (as the spiritual principle) works on the physical body, that is, during the first three years, before the age when the child describes himself as ‘I’. In this age, the human being is lead ‘from above’, out of the spiritual world.

In mankind’s history it is only possible for the human being today to take “the strings in hand”. That the human being today no longer wants to experience himself as a marionette surely explains why the open way of performing is preferred. Ways are clearly sought to reflect the relationship between player and puppet.

With the puppet directly led by the player, who is mostly visible, the natural unity of theatre in the presentation, that is, the bodily identity of player and role, is given up and divided into two individually perceptible components, into the subject which is to be presented and the presented object. The danger, especially with unprofessional players, lies in the puppet being used as a prop because the player on the stage pushes himself so much into the foreground. Then puppet playing becomes puppet theatre. This manner of playing can lead one to the remarkable impression that the player himself becomes an object. Consequently it demands much practice in acting for the puppet to gain autonomy. The maxim for this manner of playing would be that the player has to serve the puppet discreetly and with concentration. When this is done, the attention will remain with the puppet and the perception of the one leading the puppet will remain rather unconscious. In the case in which the player is the partner to the puppet, he has to look for a balance because often the playing of the actor comes too strongly into the foreground to the disadvantage of the puppet. This manner of playing is interesting with all the above-mentioned difficulties, for the reason, too, that it is possible to show through it a spiritual principle. Let me explain:

For this we have to look at how movement arises: the ‘I’ and the astral body play around the limbs from outside. On the one hand they lead the limbs into the processes of the world, and on the other hand they individualise the movement. The astral body constructs the space for movement, as the border realm between body and world. The outer ‘I’ affects the experience of being connected with movement. Seen like this, one could say, the player stands symbolically for the peripheral ‘I’, presenting the higher member of the puppet.

During a lecture, Dr Bisantz once compared the puppet with Jesus before the Baptism, when he had already relinquished the Zarathustra-‘I’. If one follows this comparison,

the puppet would be 'selfless'—in the deepest sense of the word. And so the player functions as the self of the puppet. The player takes on a great responsibility.

During the previous Section conference we entertained similar thoughts in connection with a one-act play by Beckett, especially when we compared the movements of the puppet clearly led by the player, with the final movement—seemingly carried out by the puppet itself—whereby also the impression could arise that the final movement expresses the freedom of the human consciousness-soul that is no longer led but has been achieved. One can divine the many layers of this event perceived by the audience.

One could now rightly object that in marionette playing the puppet is the only representative in the fairy-tale that can already be seen as a spiritual principle. This is so, but on another level the fairy-tale figure is also an object of identification for the beholder and consequently the previous conclusion is valid.

In this way everyone would be free to find the form suitable for himself, and to be responsible for it. Whatever manner of playing is employed, the puppet nearly always objectifies and through this can always be super-individual, offering the possibility to present spiritual contents. This especially applies to fairy-tale presentations.

That it can also gain a marked individual life through an individual expression and with it call up a deep soul-identification, even with adults in the audience, can be experienced by everyone who has seen good puppet theatre for adults. (I am thinking here, *e.g.*, of 'Exit' by Vogel and Wilde.) Seen educationally, one aspect speaks for the 'way of handling' direct and visibly-led puppets. The puppet often becomes able to act, so that the hand of the puppet becomes

identical with the hand of the player. Teachers and therapists increasingly experience today children who are very awake in the nerve-sense realm but who find it difficult to lay hold of the digestion and limbs in the right way. They are badly incarnated and weak willed. A down-to-earth puppet able to act could be seen as a help to incarnation, in so far as it presents a direct identification-figure for the child.

The marionette like no other puppet is predestined to express super-personal gestures, that is, archetypal gestures. What it cannot do so well is handle things. But here in particular exciting things are happening in the modern puppet theatre, especially in adult theatre. Dealing with the world of objects becomes a theme. Things become subjectified; they are approached with a certain devotion; one steps back from it, lets it speak for itself, gives it back its dignity.

Already Cezanne lamented "the disappearance of things". In the time of the "throw-away society" in which in increasing measure things are dealt with without respect, the puppet-theatre tries to show that the object is not what it seems to be.

The "substance" (Beuys) of things is made to be experienced once again. The player animates them, breathes life into them and through this also involves the onlooker to a high degree in a creative process. The work of art comes about in the relationship of artist, object and audience.

I am aware that these aphoristic observations can be nothing but a stimulation as a puppet-player ever again to reflect afresh with other puppet-players, but especially too to remain in conversation with other artists and to experiment in order to be able to use the many possibilities which playing with puppets offers, and to understand the respective effects. Only in this way will we find an adequate form of modern puppet-theatre in order to develop the right manner of playing for children as well as adult audiences.

## REPORTS

### Eurythmy for Contemporaries

Andrea Heidekorn, DE-Bonn

The first eurythmy professor of the world, Professor Stefan Hasler, has gathered an interesting *collegium* around himself, in order to develop a new eurythmy training at the *Alanus Hochschule* in Alfter, near Bonn. Many factors converge, making this an exciting process of change. For a start, you can gain here a state-recognised eurythmy diploma. At the moment a first and a second year study in the full-time eurythmy training. In addition every year already-trained and experienced eurythmists, some after many years of professional practice, pursue a course for qualification to gain this diploma. Each Alanus eurythmy student can not only receive this general diploma, but can decide between three foci of study which are offered alongside their main studies: education, cultural [social] education and eurythmy therapy, which are also certified by the *Hochschule*. The regular students meet each day the challenges with what is now demanded to be qualified, to be examined and how to make visibility their abilities.

Future eurythmy teachers study in the *Institut für Pädagogik* (Institute for Education) led by Jost Schieren. Andrea

Heidekorn, responsible for the theory and practice of eurythmy, has developed her individual approach out of her work as a eurythmy teacher and out of the free artistic work in teaching young people. For her it is important to give the basis to people aiming to become teachers, so that they are able to deal with the demands of the pupils especially in eurythmy. "The pupils are searching, before they accept the subject, for the *people*. And they demand a sure grasp of the possibilities of eurythmy for their particular phase of life. When we meet this, then the lesson and the work in artistic eurythmy with children and young people becomes exciting and deeply moving."

Annette Weisskircher and Renate Rothdach, the first Alanus eurythmists of all, are responsible today for the studies focussing on eurythmy therapy. Here the student goes through basis courses during their basic studies. The eurythmy therapy diploma can then be gained in an ensuing one-year full-time course. "For me it is important to integrate eurythmy therapy into the world that offer many interesting and special therapies, so that people can be enthusiastic for eurythmy therapy, too", says Annette Weisskircher. Basic introductions and further trainings for eurythmy ther-





apy already take place, which can also be attended by external students.

The third focus of study is the social education for eurythmists who want to work in the public domain, also led by Andrea Heidekorn. "Eurythmy in its variety also makes possible many experiences of the human being. On stage as well as in one's own activity, it is *the* help in our demanding times. People of whatever age with whatever profession and in whatever connection long for eurythmy. I wish to train eurythmists here who will be found by those people, because they speak their language. The social education training contains subjects of organisation like self-coaching, insurance, programming, as well as methods for special groups, and content for certain tasks, to equip eurythmists for public work in social settings from work with small children, work with youngsters, in businesses and institutions, right up to accompanying those who are dying.

The basic eurythmy training offers for this an unusual open-structure founded on the autonomous activity of the students. For Stefan Hasler the possibility is given here to develop his visions: "I would like a healthy, contemporary freshness, eurythmy as such. It can live through its variety." Tanja Masukowitz, his colleague in the basic training, enjoys the fact that eurythmy at the *Alanus Hochschule* is an art alongside the others, "that is why it is very nice for me to work here, the surrounding colours and enriches the eurythmy training here." The colleagues from the Institutes repeatedly take on teaching tasks in the basic training in order to make possible a penetration of the course with the concrete questions and possibilities of the profession 'on the ground'.

An important focus of the daily life of the student is given by the biannual Symposium. Each spring you can attend the Composers Symposium. In the previous year Luca Lombardi, Elmar Lampson and Wang Jue met for discussion, chaired by Michael Kurtz. Each of these introduced a work; a concert was given and a performance with eurythmy. "I am interested in the exchange of different people who work in different fields on the same theme", said Stefan Hasler. "Moreover in each student there live cultural questions on aesthetics: What do I actually do? In what context does it stand? The brief Symposium brings here a concentration that makes a lot possible." In February this year Victor Suslin and Manfred Bleffert discussed their work, which will be performed for study purposes as well as a concert. Discussion with the audience is an important factor not only of the musical but also the movement symposium, which take place in the autumn.

The first symposium brought an exchange on classical dance (Paul Melis, Cologne), elementary music theatre (Manuela Widmer, Salzburg) and eurythmy (Stefan Hasler) on the theme of 'rhythm'. Around fifty participants were able in all these arts to try things out practically and theoretical-

ly. In the second Symposium on the theme 'performance' Melaine McDonald (eurythmy) and Mikko Jairo (dance) each presented respectively a story in movement, the former out of the Kalevala, the latter Ophelia. The performances, at two different venues, the props, a branch, a cloak and a veil, the polarity of man and woman and many other aspects were moved here too with the participants. "The conversations centred on what was experienced, not just about something but only around what took place", as Stefan Hasler summarises the essence of the event.

On 28th October 2005 the third movement symposium takes place, from 3–11 pm eurythmy (Tille Barkhoff, Hamburg), acting (Marina Alexandrowskaja, St Petersburg) and a tutor from the Speech School for the Language of Gesture, Cologne want to dare the exchange. An exciting project! "I would like to develop and encourage the faculty of discussion with eurythmists." Without doubt Prof. Hasler succeeds with forming Symposiums. Registration possible at any time.

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### Training course for mature students— *part-time eurythmy training in Nordrhein-Westfalen*

*Andrea Heidekorn, DE-Alfter*

In Rudolf Steiner House, Bonn, a group of women enthusiastic for eurythmy meet every Wednesday for the third year running, in order to learn this art of movement alongside family and profession. It soon became clear that the reason was not simply to join an intensive course. The decision soon came: "*We are attempting to found a professional training as the extension of our career hitherto and as the fulfilling of a great longing, at last to be able to practice eurythmy with a real foundation.*" Andrea Heidekorn with her Institute "*Begegnung durch Bewegung—Meeting through Movement*" took on the leadership of this course. The general organisation is reorganised through the collaboration of members of the group. From 2004 *Alanus Werkhaus Alfter* became the legal carriers of the training course for mature students.

The present course has an interesting plan for the third year of their training. In the spring, in collaboration with the students of the 'Institute for Art' in dialogue with the *Alanus Hochschule*, a project with children was rehearsed and performed around Easter time in various kindergartens and pri-



mary schools. In November a eurythmy stage-project concludes the basic training. A few of the graduates intend then to go on to the state-recognised full diploma for the normal training at the Alanus Hochschule. Entry into this is possible at any time, up to the 10th term of the normal training.

In November 2004 a new training course came together. Seventeen women and men took up this work together for eurythmy.



The most varying motives stand behind such a new beginning. With the offer of a part-time intensive course it appears that a real need in Nordrhein-Westfalen is being met. This part-time training offers one working day a week, a weekend each month and a block-week in the year with a competent, enthusiastic collegium of tutors. The intensive courses at weekends are basically for all students of eurythmy, open to advanced amateurs and professional eurythmists, and is also attended by enthusiastic participants from elsewhere. Eurythmists seeking for their daily professional life a possibility to be able to enter intensively and without complications, are able to enjoy the offer of the course for mature students and contribute very much to deepening the work. Concrete suggestions and questions arise here out of the actual daily situation. But the courses which take place in Alfter in the *Werkhaus* interest not only eurythmy students, but also other students and training centres.

In this way the group of fifteen tutors that has meanwhile grown get to know each other quite well, trying out and integrating the most varied approaches. In this year the work with Marie-Claire Couty formed a special focus. This experienced eurythmist comes from Chatou in France to Bonn, in order with the rich variety of the French language, to bring to our experience the special nature of French eurythmy and French music.

Naturally, many interested advanced amateurs also take part with much interest in several weekends, in order seriously to practice basic eurythmy. The variety is its strength! And this could be the descriptive title. For just in the working together and the exchange eurythmy lives.

## Eurythmy Association, Switzerland

Johannes Freimut Starke, CH-Zürich

On the occasion of its 4th AGM on 1st May, 2005, in Bern the hitherto "Schweizerischer Eurythmistenverband" changed its name, so that what it is actually about stands at the beginning of the name. The French and Italian feeling for language works counter to this change, so they kept the old form. Some adjustments had to be made in the statutes.

After four years intensive work building it up, the President *Dr Nikola Suwald*, Neuheim/ZG, stepped down. She was the main initiator in founding a professional Association, especially to deal with the question of recognition. A further concern of hers was the further training of those active in education, which led to further courses which are offered four times a year, and now take up other themes. In addition she brought about during the previous year the *Working Group for Eurythmists in Education*, AKEP. This looks at professional and also structural questions of the colleagues and of the schools and offers advice. An especially fruitful working day took place on 19th February in Basel, on the theme of beginning the lesson.

The stepping down of Nikola Suwald was very much regretted, and her untiring engagement was warmly appreciated. The engagement of Yasmine Douvin, who also after two years steps down but is prepared to be the communication person for the region of Romandie until a new council member comes forward. As new President, Rachel Maeder, Ittigen/BE, was unanimously voted, who was active during the preparations for the founding of the Association and has sat on the Council. Angelika Hausammann, Köniz/BE, has newly joined especially to support and relieve the President in administration with her rich experience in the training, social therapy and stage-work. Kathrin Anderau, Dornach/SO, and Johannes Starke, Zürich, were reappointed for three years. In the Council Regula Stettler, Bern, and Christoph Hug, Bern, the new treasurer, remain on the Council.

Beyond its official tasks in an exceptional situation, the *Swiss Eurythmy Association* could financially support a course for the tutors of both eurythmy schools in Dornach and Aesch/BL and the HFAP Dornach with Thomas Stöckli to work on new structures for the training; also a part of the advertising for the successful tour of the *Symphony / Eurythmy* within Switzerland during the previous year.

## Working meeting for Eurythmists from Steiner-Waldorf Schools in Switzerland

Herbert Langmair, CH-Russikon

Faced with the diminishing numbers of eurythmy student and those who want to work as eurythmy teachers in Steiner-Waldorf Schools – an attempt to evaluate the profile of the eurythmy teacher:

How can we develop new visions in the context of the professional outline of a eurythmy teacher? How can each individual teacher find their individual way to the children and to the subject? What do we need of the well-trying things? What can and should develop further?

In other words: How can in our changing times a chance be seen to allow new steps of development?

Collapse – Change – Starting the new!

How in this process can we address the forces of becoming, the health-giving forces?

These and other questions concerned us – the organising of an annual working meeting was a first step for the *Working group for eurythmy in education*. "More exchange is needed – more possibilities of meeting!" In February 2005 we met.

Venue: Rudolf Steiner Schule Jakobsberg, CH-Basel  
 Present: 20 eurythmists  
 Theme: Beginning of the lesson, and exchange

Date for the next working meeting: 25th Feb., 2006, Rudolf Steiner Schule Birseck, CH-Aesch. Invitation to all those who work in Waldorf-Steiner Schools, or who want to become school eurythmists.

It was a basic wish of the participants to be able to perceive each other in doing. We worked together on the most varying elements, with repeated opportunities to reflect and exchange through conversation. We see our meeting as a kind of 'pool', in which the first contacts to colleagues can be made and a participating learning can be encouraged. We see it as an opportunity to be able to try out new things together.

Many questions concerned us, but also the consciousness that we can only 'strengthen' one another if sufficient carrying space is built up between colleagues. In this context we need much openness for the next generation. To learn from mistakes and to set the focus on what works, would be possible places to start.

To ask ourselves research questions, to seek for answer together, leaving many things open, on order inwardly to move things on—perhaps some things will find further form in the field of practice:

- How do we manage to get every child, already in Class 1, to feel: "I am meant!"?
- When do I work out of the movement, do I come from movement to rest, when out of rest, the led form into a shared movement?
- How do I deal with movements of resistance of the pupils/ young people?
- How do I learn to read from the children what they need?
- How much stimulation do they need in order to be able to work autonomously?
- How can we arrive at a phenomenology of the different age-groups?

And also political questions to do with schools, like:

- What does eurythmy need that is can become a cultural factor?
- So much enthusiasm is to be found in the impulse of eurythmy; why is so much lost in the daily concerns?
- How can we become aware of the etheric form of the school as an organism?

A basic mood could be felt in the conversations, the conviction that the impulse for eurythmy in many schools is very intensively fostered and encouraged and that each eurythmist can find his/her own style and way through which he/she can understand the children eurythmically from the study of man and in the working together eurythmy can arise. This is the impulse to which we feel dedicated.

In the next meeting we shall probably be concerned with the phenomenology of the different age groups and the question how we can stimulate the imagination of the pupils in individualised forms of work so that they are addressed in autonomous activity. A seminar working situation would be an ideal practice space to work on texts and forms.

Yet everything is still open, things are in movement, meetings are made possible. We are happy to have been involved in an exchange, and we hope to find new forms that will allow much movement in the Swiss Steiner-Waldorf Schools.

## The Breathing as the Fashioner in Recitation and Declamation

*Report of the further training seminar for trained speakers and actors (Jan.-June 2005)*

*Beatrice Albrecht, CH-Zürich*

A group of young speech artists took the initiative during the previous year to form a further training in formed speech within the Performing Arts Section. With this idea they approached older colleagues. Meanwhile the further training took place over four weekends, from Friday afternoon to Sunday lunchtime. The theme suggested by the group was 'Recitation and Declamation'. Ruth Dubach accompanied the reading and study work from the lectures of the same name by Rudolf Steiner (*Creative Speech*, GA 281); the work in formed speech was taken on by Beatrice Albrecht. After the summer Michael Blume will carry on the work.

In the practical work we took the recalled the various breathing techniques with the exercises '*Erfüllung geht...*—Fulfilling goes' and '*In den unermesslich weiten Räumen...*—In the world's unmeasured spaces', to which Rudolf Steiner said: 'Let yourself fall' and 'be a conductor'. These well-known exercises were followed, following Steiner's advice, by the first and second verses of Bürger's ballad *Das Lied vom braven Mann* as examples for declamatory and recitative speaking. We experienced how in declaiming the grip of the sound dominates, especially of the stressed syllables, whereas in recitation the 'letting through' (= consonants and connections of consonants after the vowels) dominates through the longer and led breathing-through, which demands a breadth of breathing, an extended strength of breathing. With declaiming on the other hand through the strong push of the breath into the sound and in fashioning the sound the breath is used up relatively quickly.

After these 'preliminary exercises' we took further examples for declamation and recitation, firstly the heroes' songs, 'Olympos' and 'Charon' translated by Goethe, following Marie Steiner's advice in the 'seminar' (printed in GA 281):

Olympos is completely fashioned epically out of the folk element; everything is pushed out of the will, full of urges of the blood, rising to tower-like heights. Pauses! Tremendous pictures, which are as it were thrown out, rough, rough-hewn, hard like rugged mountains. Will and disdain. One has to characterise the bird of prey, he eats the carrion without sound, only in the breathing. Start at the soft palette around it; make the hard palette flatter. Charon is recitative, metric. Here the ancient world enters; they are digested pictures, the other poem lives in the midst of modern life. With Charon it is more the rhythmical element that leads the thing, more the musical element, mood and painting, not high and low tone, but not always the same tempo, otherwise no nuances arise. Not soulful; warding-off gesture in the metrical, even measure and dark shadings.

After this we approached texts from Nordic and Greek epics, in order to experience the difference of style and to experience still more clearly how to speak them. We *declaimed* passages out of the Edda in the translation by Genzmer: short sentences in contrast to the long, detailed descriptions in Homer's epics. Here we recalled the sayings of Jörgen Smit, who knew the ancient Norwegian language, that one should

speak the alliterated sounds, the staves, in a stammering way. It is like a birth of the 'I' that breaks through. The strength of the out-breathing catches the 'slashes of the sword', so that the emphasis of the syllable shines forth in the sounding, does not hit and become hard. The breath is nearly completely used up in the alliterating syllable so that the remaining words can only be spoken as if whispered. A living differentiation of the breathing comes about. After the necessary caesura one reaches out again to lay hold (in stammering) the next alliteration. We used light wooden sticks which we threw into the air while breathing in, in order to catch them with the alliteration. The irregular sequence of the alliteration takes care that the rhythm does not become monotonous; it demands extreme presence of mind.

In *reciting* hexameters we used passages out of Homer's *Odyssey*, partly out of the 7th book, translated by Goethe. We experienced how the regularity of the metre can become monotonous when not differentiated through the movement—like the waves on the flowing stream—and through the gestures, where the word-gesture is subordinate to the sentence-gesture. Following Dora Gutbrod's advice, we were encouraged to speak consonantly. She said: "Articulate not only the sounds, but form them in the air, in space! Don't just breathe out the air, but form it!" We also tried to experience the pictures in the streaming out-breathing, without holding the sound. Kurt Hendewerk said, "It is easy to experience something by holding it, difficult to experience something in movement." The continuous moving on in the *syllable step*, accompanied by the inner strength of tension makes it possible to hold through the large sweeps of the thoughts. "The genius of the German language is an educator for the 'I.'" The speaker has to be awake and energetically realise the thread of thought, without losing it through the most complicated sentence structures. He has to form in the right proportions and directions the main clause, the subsidiary clause and parenthetical clause. In entering into the word-gestures, he changes himself from word to word" (Ilja Duwan in *Sprachgestaltung und Schauspielkunst*, 1990).

We were concerned that the techniques of breathing in for recitation and declamation are different, since in declamation the feeling and the will for action, in recitation the thought and the memory picture precede the speaking. In dipodic speaking, which for reasons of time we could only practice for a short time, will be explored in a forthcoming article.

To conclude, we practised *Erkönigs Tochter* by Herder and compared this folk-ballad to the composed ballad *Erkönig* by Goethe. The advice of Rudolf Steiner and Marie Steiner in GA 281 helped us very much. Unfortunately we ran out of time to occupy ourselves with both *Iphigenien* and turned to the demanding task of synthesising recitation and declamation in R. Steiner's poetic creations.

The intensive working together on this weekend led to the encouraging and enthusing experience that in formative speech you have never learnt everything during a lifetime. There are always new aspects and advice to be discovered, which help us to deepen this future-bearing art of speech, for which there is no substitute.

### *Text-work with Ruth Dubach*

*Friederike Lögters, CH-Dornach*

Following reading the texts in *Creative Speech* [GA 281], mostly quite spontaneously an open, lively conversation

arises on the indications which are quite practically intended on how to speak in art. Yet much is only slowly revealed, as is repeatedly shown, in the daily practice of living with the material. It is nevertheless very valuable in conversation repeatedly and mutually to share the observations, questions and difficulties that arise, raising them into consciousness. The contributions of Ruth Dubach out of her rich professional experience and her love for speech can be very enriching. Her fine feeling for the life of the course of conversation is refreshing, for she understands how to enrich through anecdotes and stimuli out of anthroposophy or other "surprises". Quite regularly she links to past seminars. Work with her is very stimulating—so, from all the participants, warm thanks!

*See also the dates under Announcements. Speech.*

## Lyre Conference in Hamburg-Harburg

*12th/13th March, 2005*

*Maria Hollander, DE-Hannover*

Once again a few but engaged adults and very lively pupils gathered for communal music-making in the [Waldorf] School in Harburg. Class 6 from Bochum-Langendreer opened the conference with a very beautiful concert. They showed their talent in dealing with triads and scales; they played the canon by Alois Künstler "Spende Deine heil'ge Speise" and a movement from a sonata by A. Vivaldi.

The theme of the conference was "Sound and Stillness" and we practised this in a led "streaming" form in the plenum. The rest of the morning was given to working-groups. This time there existed a special group that came about from a request at short notice from a mother – seven pupils from Classes 2 and 3. They came with their teacher from Kaltenkirchen in order to take their *first* lyre lesson with Peter Rebbe.

Albert Böse practised with the adult beginners. A side remark may be made here. The conference is always a good opportunity for all those who would like to try out whether the lyre suits them, or for those who otherwise have no chance for a personal introduction. Please pass this on!

The work for kindergartens and mothers was taken again by Ines Games and Uta Rebbe. Here was room still for other interested people whose concern is to sing and to make music with young children.

Quite unexpectedly [the lyre virtuoso] John Billing arrived and a group of players enjoyed playing his arrangements of O'Carolan melodies. The somewhat more accomplished players practised music by Schönberg, Satie, Arvo Pärt and Alois Künstler with Maria Hollander.

The class from Bochum worked on a piece by Klezmer led by Clive Ford, which they played during the plenum in the afternoon. And the young pupils also shared their doings. With this the conference ended for the pupils.

The evening we spent in group-improvisation to poems, listening to pieces composed and played by John Billing, and listening into the qualities of B and G, which we freely researched. A piece by Peter Rebbe in A was a premonition of the Sunday. We greeted Sunday with this already-known piece, and made our fingers supple with the help of some exercises by John Billing. To finish, we could hear contribu-

tions from all the working-groups and could exchange ideas in discussion.

The next Lyre Meeting takes place 4th/5th March, 2006, in Hamburg.

## Work Weekend of the Puppetry Section at the Goetheanum

*Ilian Willwerth, USA-Ithaka, NY*

*Puppetry Searches for the Soul Expression between Light and Darkness.* This was the theme for 2004. After a year of thinking about the theme, trying to understand it from a variety of angles, and working on ways of exploring light and darkness through puppetry, the puppeteers reconvened to show each other the results of their work. This was not simply an exploration of physical light or darkness. It was not even just an exploration of the human response to light and darkness. The puppeteers also explored light and darkness as it pertains to the social and political world around us, and to the human soul as experienced through morality and emotions. Generally the scenes and metaphors employed came from fairy tales and myths, but not always. Some scenes presented arose from the exploration of the phenomenon of light itself (or its absence), or the study of the transformational power of finding the balance between the lightness and darkness of the soul.

*Transformation results from interaction with the extremes.* Both light and darkness have positive and negative poles. Light gives us hope, and shows us color and form. But it can also be garish and cold. It can be harsh, hurting the eyes, illuminating not only what we wish to see, but also what we would prefer to keep hidden. Darkness can confuse us, frighten us; but it can also bring a warm comfort and softness. In the bright light we may long for the gentler darkness. In the darkness we may anticipate and look forward to the light. While interacting with the extremes, we find ourselves most comfortable in the middle, where light and dark interact and mix to give us color and shade. And through these interactions we become transformed.

This was what I experienced as I watched the first presentation of the weekend. This presentation took the form of a shadow puppet show. A grey, translucent human figure with rounded forms found itself confronted with a plantlike primordial darkness that it could not control and which seemed to consume it. It emerged from this experience hardened, its figure now a black, angular silhouette that moved mechanically. It became interested in wheels and gears, but found that, instead of controlling them, they too overwhelmed it. Next it was confronted by a figure of light with a body made of two grids. This light figure so overwhelmed the angular human figure that it fell over, seemingly dead. Now a green light filled the screen on which this show was taking place. In the color, the figure seemed to recover. A pinkish orange was added, coming in from the left upper corner. The figure stood up and was overlaid by its original form. The angular figure sank, leaving the original being, the same as in the beginning, yet changed – because now it had acquired color within itself, a soft purple. All this was enhanced with sound effects. The primordial darkness was accompanied by light percussive sounds. The gears

made rhythmic tickings like clocks or other machinery. Then, when the unbearable light being came, a strong, a-rhythmic percussion accompanied it. But the color was introduced by the clear tone of a bell, and accompanied by the warm tones of a violin.

This work is concerned with Rudolf Steiner's indications, "metamorphoses of fear", to realise on stage with light and darkness, and to music. Sketches by Jan Stuten were shown in a simple way with shadow-plays.

*Through light, a way is found into the world; in darkness an inward journey into the soul is possible.* This is how I would sum up my experience of another of the weekend's puppet shows. It began with the puppeteer putting on black gloves so that his hands disappeared into the darkness. Deep darkness descended. From out of this darkness there came the tone of a small bell. Flashes of light like those of a firefly quickly followed this. The flashes were unpredictable and beautiful, filling the observer with the tension of anticipation. Then a diffuse light began to shine, accompanied by violin music. The light moved slowly back and forth defining a large square window extending downward from the original small rectangular one seen when the audience first sat down. This shift in the size and location of the stage opening shifted the audience's perspective and expectations from above to below. In that window lay an indistinguishable figure, covered with a gauze cloth. The only thing with clear lines was the puppeteer's face. The gauze was then lifted with undulating motions, which grew until the cloth was lifted up and placed over the face of the puppeteer. Now an interesting thing happened: Because the form of the puppeteer's face was no longer clear, though the gauze was light in color, the puppeteer receded into the background. On the stage were a human figure and a cube. The human figure inspected and knocked on the cube, but getting no response, went back to sleep. Then the cube approached the human figure, seeming to try to interact with it. It too received no response and so returned to inaction. The light of wakeful activity could not sustain itself in the presence of the darkness of complete unawareness. Now the human figure woke again and, returning to its interest in the cube, went over and opened it. Out of the cube streamed a bright, steady light, which held the human figure's interest for some time. When it finally closed the cube again, it returned to its original position and went back to sleep. But now the audience looked at the two figures with new knowledge. Even though the light was no longer visible, there was an awareness of its presence. The hall darkened, and the audience attention turned inward, reliving in the quiet of the darkness the experience in which it had just participated. The interest of the audience, directed outward in the light, was turned inward again when darkness fell.

*Human development and the search for self can be expressed as a journey from darkness into light.* The remaining presentations of the weekend were all framed within the context of stories, primarily fairy tales and legends. These stories all had themes of inner development and transformation. In the legend of "the Birds", the darkness of soul was expressed, as the story suggested, by bird figures. The wisest of the birds was represented by a headpiece worn by a puppeteer, while the lesser birds were represented by simple beaks and eyes carried in the puppeteers' hands. The birds go on a quest in search of their king who can solve all their

problems. The quest leads them through great hardship and temptation, but at last they reach their goal. At this critical point, the gatekeeper almost fails to let the birds in. Finally the birds are led into a castle by many winding corridors until they are led into the place of enlightenment where they look at a mirror. Seeing themselves, they realize that they are their own king. He was within them all the time. And yet, after the struggle to the gate, the keeper almost turned them back, so strong is the resistance that must be overcome to achieve full enlightenment. The keeper was shown by a human actor, not a puppet. He was firm, even harsh at first in his resistance to allowing the birds to go further. What moved him was pity when he saw the resolve and sadness of the thwarted birds. And when they looked in the mirror (which was not shown in the performance), the birds were transformed to humans as well. The headpiece was removed, and the hand-held beaks birds were held loosely at the puppeteers' sides while the actors themselves represented the now fully developed souls.

Not all the stories were presented in full. The presentation from "Snow-white and Rose-red" focused on the scene where the children go into the forest and, because it gets dark, sleep overnight, returning home to their mother in the morning. But Snow-white wakes up to see radiant child, and in the morning they discover that they had slept on the edge of a deep precipice. Their mother explains to them that the child was the guardian angel that watches over the good children. Through such encounters, the children in the story grow, leaving the state of blissful unconsciousness, a darkness enjoyed universally by all children, and wake to the physical world and their place in it. To show that moment in child development when a beam of consciousness rays into the child's soul, the cliff, representing the great unknown was in darkness, while a bright light shown on the protecting angel. Between these, in a dimness, slept the children. They were held in the balance between the dark and the light, in the realm of complete trust.

On the other end of the scale of consciousness was "The Brave Little Tailor". He is a grown man, fully awake. His tool is a needle whose sharp prick will bring consciousness where this is lacking. He is lively and alert. Where the trustful children of the scene from "Snow-white and Rose-red" were portrayed by flowing silk marionettes, the awake little tailor who investigates everything and is full of thoughts and ideas was represented by a rod puppet, solid and a bit angular. His nemeses, the flies who came to taste the jelly on his bread, brought out the darkness in his character of impatience, possibly greed and intolerance, and finally pride. These flies, themselves, reflected the little tailor's own personality, both in their own persistent attacks on his bread, and in the light which reflected off their wings. The whole of the scene was shown in a square, brightly lit window showing the tailor's workroom.

The final two pieces showed human beings, individually and collectively suspended between and affected by the influences of light and darkness. In the scene from *A Christmas Carol* where Scrooge encounters the ghost of Christmas Past, the individual, characterized by a fully articulated wooden marionette, finds himself suspended between the darkness of fear and the light of remorse. He fears the spirit, as well as what the future holds for him as a result of his past attitudes and actions. But as he is shown his own past, he is

filled with the desire for personal change. He is held suspended between acknowledgement of his fear of the past and of his hope for a better future by the power of the spirit that moves him against his will. This spirit was represented by a eurythmy figure; not a soft flowing gracious figure, but one with a stern, dark mask, in dark colored veils, much larger than Scrooge himself. Scrooge's bedroom was at the center of the stage, and his journey with the spirit took place on the periphery. This gave a picture of moving out into the darkness of personal thoughts and emotions, returning afterwards to one's own familiar, yet somewhat changed self.

The story of Lucifer's downfall, mankind is placed in the balance between good and evil, light and dark. Created by God, they reach for the light. They are, however, not out of the reach of the power of Lucifer who tries to win them to him through his influence. A portion of this story was presented in a series of translucent pictures showing sequential scenes. There were no moving figures in this presentation. One scene demonstrated particularly well the predicament of the humans caught between the forces of light and darkness. In this picture, three humans were depicted: the first reaching up to the light, the second bent over as though already weighed down a bit, and the third fully bent, reaching into the dark earth. The human figures were neither fully in the light, nor fully in darkness but rather held between these two poles, which strove to win them over. The picture itself was drawn with melted beeswax crayon, which, if unmelted, would be opaque, but in this form allowed light to shine through.

*Puppetry Searches for the Soul Expression between Light and Darkness.* This theme was not only difficult to grasp, it proved to be just the tip of a much larger iceberg. The study of how the soul expresses itself between the light and darkness, and of how this could be represented in puppetry led to the larger questions of human development and the needs of the growing child today. The actual performances also sparked a lively interest in various technical aspects of puppetry. It is from these discussions, which introduced and closed the weekend, and took place following each performance that the theme for 2005, yet to be fully determined, will arise.

## The Essence of Puppetry

*Bernd Guthmann, DE-Augsburg*

The seminars conceived as a part-time year for puppeteers of the Performing Arts Section at the Goetheanum, as regards the constellations of themes and tutors, are most likely one-off events in the coming year for all interested in puppetry. They illuminate relevant matters of the stage and, besides exercises, arrange a schooling of spatial and bodily awareness of the puppeteer, and exercises for playing various kinds of puppets. An initial basic glimpse, depending on people's existing knowledge, into the *essence of puppetry* could be received by the participants of the first course on two weekends from 2nd–5th June and 7th–10th July 2005.

In a fine context of activity and perception the differences could be seen through short sequences of plays between human being and mask, and human being and puppet. Each change of our accustomed human habits was felt as a jolt in

this imaginary world of appearance. The mask alone concentrated the attention of the audience and every further movement was increased to a gesture, which in its clarity without the mask was rather difficult to formulate. The gradual freeing of the puppet from the player was seen in simple, clear steps from mask, the freely-held mask in the hand, the glove puppet, to the stick-puppet, in order finally in the marionette to reach that form of puppetry which in its effect can in the clearest way develop its own life. Held on strings, it seems to have lost the weight of the earth and accomplishes its movements with grace and with an easily excused unconcern.

It was difficult to lead the puppets not only technically correctly but to give them a clear soul-movement, but this could already be seen in short glimpses during the simple exercises. In order to let this flow consciously into the playing, we practised the dramatic gestures described for actors in Steiner's *Speech and Drama*. The effective, the thoughtful, and the sympathetic gestures could be taken on by the puppets more easily than the antipathetic, more dismissive gestures. A general openness and honesty came out of the expression

and offered many interesting possibilities to both audience and player. Even as an adult it was astonishing to be touched by such "simple" things, yet this fact too confirms that the perception of the most varying phenomena (*e.g.*, the varying effect on the stage from where the puppet enters) do not depend upon a subjective feeling but in its communicative content can be followed and be presented objectively.

What exactly is hidden behind the mysterious moment in puppet playing—the change of reality and appearance as a soft jumping hither and hither through the stream of time flickering through the atmosphere in space—was also difficult to describe clearly. As a feeling, however, it became a necessary basis for us who are learning to become puppeteers, in order to be able to proceed with surety concerning the magic of our activity into these worlds. One idea of puppet-playing became clear and even clearer, that a strong dedication and practice is required in order to allow this magic in its beauty and influence to arise ever afresh.

Monika Lüthi and Mathias Ganz are to be warmly thanked that they made these courses possible and that they pass on their comprehensive experience in such an open way.

## OBITUARIES

### Elena von Negelein

(1st July 1939 – 25th March 2005)

*Funeral address by Roswitha Schumm*

We stand once again, as so often, before the miracle of a life's career in eurythmy. One can ask: What is the soul here on earth seeking for, that it devotes its whole life to eurythmy? What goal does it set? Is it an attempt, already now to begin to transform the physical earthly existence, to penetrate the human being in this world with the cosmic power of the word from which it originates? And what does it need, to be able to lead such a life?

Elena was born in Paris 1st July 1939. Her mother, Berta Luise Larska, worked for many years as a pianist at the Goetheanum still during Marie Steiner's time, until she married in Paris the Russian Dimitri Vonlar-Larski. In this way Elena lived the first years of her life in this artistically pulsing city. The chaos of the War meant that the small family had to flee to the country, to Bayern. Yet soon Frau Larska responded to the call to return to the Goetheanum, in order to take up again her task as pianist. Elena grew up surrounded and filled by music and the Russian element of her father. She attended the Steiner-Waldorf School in Basel from classes 1 to 10. From her school-reports we take it that she was a quiet and receptive pupil, taking full interest in the lessons. Upon completing Class 8, we read: "During the past year Elena in a beautiful way has awoken from a somewhat dreamy state, and this promises much for the future."

A passage from Dag Hammarskjöld [*Markings*. Tr. W.H. Auden & Leif Sjöberg. Faber. London 1966. P. 52] and a description from a school friend can portray for us the young girl.

What you have to attempt—to be yourself. What you have to pray for—to become a mirror in which, according to the degree of purity of heart you have attained, the greatness of life will be reflected.

And the friend writes:

In the eastern corner of the playground there was in a slightly elevated position a small area surrounded by stones and bushes remained from a previous rockery. Again and again Elena took refuge in this little place where she stood mostly alone during the break, holding a large sandwich into which she munched with pleasure. Yet the delicate figure, mostly clad in blue with her black hair, was at the same time busy with other things—highly awake, she watched the wild chasing about of the many children, following the quick movements of the groups, finding each other and separating again.

This picture intimately expresses Elena's being. Those who met her in later life experienced a human being with polite restraint, meek, patient and humbly peaceful. Yet in her lived a determined will, a clear judgement and a deep faculty to restrain judgement. A will which was experienced by those closer to her as a gleaming, upright sword, yet a sword which neither judged nor injured. Elena knew exactly what she wanted and what she did not want.

In her domestic life and with her closest friends she could be relaxed and jolly, could laugh heartily and could quite easily join in social life. In this way her friends experienced her as always receiving and welcoming the other, indeed, as a community-building element.

At the end of Class 8, Shakespeare's "The Tempest" was performed. Elena was given the task to perform Ariel in eury-



thmy. Now she was faced with the question whether she should study music, in particular singing, or eurythmy. She decided for eurythmy. After completing Class 10 she entered the Eurythmy School at 16 with special permission from Lea van der Pals. After studying for three years she was taken into the stage-group under Marie Sawitch.

Marie Sawitch had a special eye for each particular human being and helped the young eurythmist with special tasks. Elena soon became a valuable co-worker in the stage group. At the beginning of the '60's it was common at the Goetheanum to give a eurythmy performance every week alternating with Elena Zuccoli's group. The tasks were various. The great symphonies came about, Bruckner, Beethoven, and Dvorak, and in countless Trios and Quartets Elena's tremendous musicality was in demand. Many people remember with affection some remarkable solos in later years. She was also soon integrated in the touring group, joining many tours. Many countries were visited, so that, if you were to draw them on a map, it would appear like a sun with Dornach in the middle, raying out in all directions and back again.

At the beginning of the '60's, in order to brush up her French, Elena decided to go for a month to Paris, where she got to know the Waldorf-teacher Günther von Negelein better and became engaged to him. Soon after they were married in Dornach and later her husband moved from the École Rudolf Steiner to the Rudolf Steiner Schule in Basel. It was an especially happy marriage. This marriage gave her also in her private life the appropriate protection and space to live completely for art, since from the beginning Günther von Negelein saw his task to support her and to create the space for her work.

It was the beginning of the '70's in which Elena's last great life's work, the 'Foundation Stone Verse', came to her as a eurythmical task for the first time. For many years the 'Foundation Stone Verse' lived in eurythmy only at the Goetheanum and was only performed there. Marie Sawitch however thought that more eurythmists should work at this verse, and so she introduced some of us younger eurythmists into the eurythmical indications of this text, with the promise that we would not spread it about.

So for Elena 40 active, most intensive years of work in eurythmy passed, and when the work at the Goetheanum had to end, the task soon came towards Elena to which she dedicated her love, enthusiasm and her whole strength and ability right to the end. A few months after finishing at the Goetheanum she was called to Moscow, whether she would lead a group of students towards graduation. Out of this, a stage-work built up in Russian. Despite the extremely difficult circumstances, many performances in Russia took place during recent years, and also elsewhere.

This work was interrupted like a thunderbolt with a heart operation nearly a year ago, which she had to accept as life-threatening. All the more joyfully she experienced after this the new strength which was available for her like the forces of youth, with which she dedicated herself again completely to her work. And during her illness she had the warming experience that she was the object of the concern and love of very many people.

The decisive impulse of her last years met her only after finishing with eurythmy at the Goetheanum: the request from Sergej Prokofieff to start a eurythmical work on the

Foundation Stone Verse with her help. Through this work on the Verse with Sergej Prokofieff and the numerous performances—significantly also in Moscow, in Russian—, Elena gained a deep connection to the Foundation Stone.

Yet she was concerned quietly with something else in recent years. This was the question of the spiritual origin of eurythmical movement. Is it possible to gain such a deep trust into one's own forces of spirit and soul, that the gesture arising directly out of this inner force and in the visible revelation is the connection of the 'I'-force with the cosmic laws?

The search leads her not towards the effect of eurythmy, but to its origin. Many of the older eurythmists towards the end of their lives turned to the question of the birth of eurythmy.

We see Elena von Negelein leaving us in the first hour of Good Friday, 25th March, the death day of Novalis; we see her concerned with shining, future seeds, faithfully working at the innermost kernel of anthroposophy.

## Wolfgang Greiner

(12th June 1910 – 23rd April 2005)

– A life devoted to anthroposophy and acting –

Wolfgang Greiner, born in Jena on 12th June, 1910, enjoyed a happy childhood and youth around Stuttgart. He was the eldest of three brothers. Something decisive for his life occurred—he was accepted in 1924 with a handshake from Rudolf Steiner into the Waldorf School in Stuttgart. Although previously in the



*Gymnasium* [secondary school] he was always amongst the top pupils, his artistic and sensitive mother found that the pale youngster was being intellectually overfed, and applied for him, and the next elder brother, to the horror of relatives, to this 'school for untalented pupils', after she heard Rudolf Steiner's last public lecture on the art of education.

After passing his *Abitur* [school-leaving exams] and a few years studying in the east (Breslau) and in the west (Cologne), Wolfgang Greiner concluded his studies with a doctorate in theatre studies.

Meanwhile a political era had broken out in Germany, in which free artistic and academic work was no longer possible. Wolfgang wrote to Marie Steiner in Dornach, who invited him to an interview, and thus began his training in formative speech at the Goetheanum. After long and often painful years, this led to acceptance in the acting ensemble, first to a small role—he was part of the 1938 first complete performance of Goethe's *Faust*—, then in Steiner's Mystery Dramas and finally to playing Mephisto and Ahriman. Later he directed some dramas, for instance *The Death of Empedocles* by Friedrich Hölderlin, also comedies like *Educated women* by Molière and others, and directed repeated performances of dramas by Albert Steffen, like *Hiram and*



*P. Th. Baravalle and W. Greiner in Faust I*

*Solomon, Karoline von Günderrode* and others.

The aim of his life was clear—the enlivening of speech out of the spirit of anthroposophy and the deepening of the art of the stage towards mystery drama through the lecture-course which Rudolf Steiner gave as his final testament [to the arts].

Through his marriage with the eurythmist Hedwig Vogel, who had published basic material on eurythmy, their work together often brought for Wolfgang Greiner the opportunity to get to know this new art of movement and to recite for eurythmy.

During the course of the years Wolfgang Greiner's work with anthroposophy deepened, so that finally he was able to take on leadership of the Paracelsus Branch in Basel, as the successor of Otto Fränkl, and lead this Branch for 16 years, organising lectures, introductory courses and Class lessons.

Wolfgang Greiner may be grateful that his destiny allowed him in the midst of the terrible war years to contribute to building up a spirit-filled knowledge of art and of the world, whereby dear colleagues and many, especially Swiss friends could be named, who generously and repeatedly supported this striving. So much as a sketch of Wolfgang Greiner's life.

After the death of his wife he lived in Dornach in Haus Martin, was interested in everything and was active in his retirement until his death. His long life lasted into his 95th year. His soul was open for a life in the other world. With tremendous faithfulness Wolfgang Greiner felt himself committed to anthroposophy, to Rudolf Steiner's artistic impulse and to the Goetheanum. In gratitude we remember his great achievements in acting.

*Werner Barfod*

For Wolfgang Greiner

*Zu eng, zu streng der schmale Schrein –  
ins weite Weltall gehst du ein!*

*Es lauscht dein Ohr den hehren, schönen  
von Kraft durchstrahlten Sphärentönen ...*

*Es lauscht dein Herz: Was dir die Freunde sagen,  
du willst es, Zukunft schaffend, weiter tragen.*

*Wenn jetzt dein weithin leuchtend Lebenswerk  
vollendet scheint,*

*lauscht schon dein ganzes Sein dem WORT, das  
neu uns einst vereint.*

(24th April, 2005, Ruth Dubach)

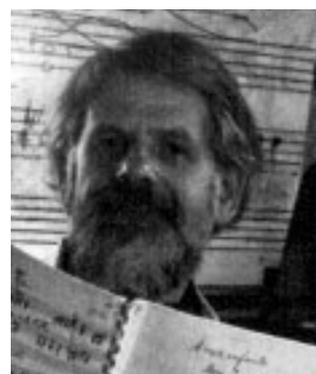
“Too narrow, too confined the shrine [of your coffin]—you enter into the wide cosmos! Your ear listens to the sublime, beautiful, spheric sounds rayed through with strength.... Your heart listens: What your friends tell you, you want to carry it on, creating the future. If now your far-shining life's work seems to be completed, your whole being listens to the WORD, which one day will unite us anew.”

## Robert Kolben

(16th Jan., 1929 – 6th June, 2005)

*Erika Kolben, DE-Munich*

On 6th June, the musician Robert Kolben died completely unexpectedly. He was born on 16th January, 1929 in Prague. He enjoyed a very beautiful, sheltered childhood. In 1896 his grandfather founded in Prague the firm Böhmisches-Mährische-Kolben-Danek (CKD) which produced anything from vacuum cleaners to cars and



locomotives. The child grew up amidst modern technology, but was also surrounded from an early age by music. His father played the violin, and from his early years Robert heard the classical string-quartet repertoire. After attending an opera, the four-year-old picked out the tunes on the piano from memory. After this piano-playing was his calling.

In 1939 the family fled from the National Socialists to England. Robert lived in a children's home in which many of the children from the famous “Kindertransporten” from Czechoslovakia were housed in order to save them from the Nazis. With these “transports” the children of the composer and anthroposophist Viktor Ullmann also came to England. For his music Robert engaged very intensively from 1982 onwards.

In 1941 the family emigrated to Australia. In Sydney, Robert completed his schooling, piano studies and, in the family tradition, a course in engineering. After winning all the important piano competitions, he saw his musical future in Europe. He continued studying piano with Bela Siki, Emma Lübbecke-Job and the then world-famous conductor Hermann Scherchen, in whose electro-acoustic experimental studio Robert worked for two years. He got to know many famous musicians and composers, and, for example, the philosopher Professor Horkheimer, with whom he kept up a long and intensive contact as editor of Scherchen's journal “Gravesaner Blätter”.

Robert moved to Frankfurt am Main in order to study further with Emma Lübbecke-Job and began to build up his career as a pianist and piano teacher. He met his future wife and also anthroposophy, which formed an important part of his life from then on and which gave his musical interpretations a new dimension.

After his marriage he decided to move to Munich, in order to work further with Fritz Büchtger. He often played in the “Studio for New Music”. He was linked in friendship with

Otto Crusius and Alfred von Beckerath. Soon he had many pupils and gave regular concerts.

Through his two children Robert was linked to the Steiner-Waldorf School in Schwabing. He gave concerts, and charity concerts with his pupils; he gave classes to prepare pupils for their final exams (A-level) in music, and he also did practical work for the school. He composed music for marionette fairy-tale performances.

The computer brought a quite new chapter. Especially his meeting Ullmann's music encouraged Robert to become a perfect music copyist. He transcribed some Ullmann manuscripts, smuggled out of the concentration camp, long before any publisher was found. Viktor Ullmann's music was a main concern during Robert's final years. He contributed much to the rediscovery of this composer by editing and performing his piano sonatas and some Lieder-cycles with various singers. A lively international e-mail correspondence developed, which led amongst other things to a concert tour to Israel and the U.S.A.

The great tragedy of his life was his hearing. Born with a quite extraordinary musical ear, this was destroyed in his youth by an Australian doctor who over-prescribed Streptomycin for a minor illness. His tremendous burning love for music enabled him to remain faithful to it. The handicap led to painful misunderstandings and to loneliness and probably hindered a great career. Anthroposophy enabled him to accept his destiny; he never complained but took his difficulty in hearing as an "educational measure".

After his death I learnt through moving descriptions from present and former pupils how he had awoken for them understanding and love for music and also how completely new dimensions had been opened for understanding the world. I am happy that in this way he works and lives on.

*Alan Stott, GB-Stourbridge*

I first met Robert soon after I was engaged as musician in the Eurythmy School, Munich—he too had played for the Stage Group. After a few minutes, Robert, beaming, said tri-

umphantly, "I knew we would get on!" He enjoyed speaking English, which he spoke perfectly. From our conversations then about music, and from his contributions to music conferences at the Goetheanum, I was keen a few years later to invite him to the Eurythmy School, Nuremberg, where he spoke about Beethoven's career and played unforgettably.

The few piano lessons I dared face changed my whole technique. During a whole hour's lesson on op. 110 I never got beyond bar 4. Before I began, he roared, "STOP! Can't you hear how *bad* it will sound!" He was absolutely and without doubt correct. I never received so much in so short a time—it was the 'only' piano lesson of my life. He told me how to tackle the problem, even if it did take a year to achieve some improvement. Later I saw the result of a hearing test—Robert's physical hearing hardly existed at all. Yet his real hearing was the most sensitive of anyone I have ever encountered.

Some people sometimes shook their heads about Robert's piano renovations, or some aspect of his playing. I could never understand this. He could transform a piano in a day, play a memorable concert in the evening—and talk inspiringly well into the night. True, what one might feel was a stubborn streak could appear, and he might dismiss an opinion summarily. Was it his choleric temperament, not helped by his hard hearing? I believe his frustrations also came from an *unbounded* love for music and for the developing human personality. His thinking—like his legendary driving—was highly original, yet characteristic. The sound logic of the engineer was combined with the rich intuition of the musician. The result was uncompromising, often socially perplexing, but scrupulously honest. This level of commitment to life demanded the highest, and excluded *all* sentimentality. Robert's teaching fostered spiritual growth in his pupils. People who only saw the gruff exterior missed one of the most generous, humorous and humanly sympathetic individuals I have ever been privileged to know.

(In addition to articles in RB, see also Robert Kolben "Klavierunterricht – rechtzeitig?" in *Erziehungskunst*. Jg. 56. Heft 8. Stuttgart. August 1992. S. 794-803.)

## CONFERENCES OF THE SECTION

### Eurythmy – in the Stream of Time

*Tuesday, 18th – Saturday, 22nd April, 2006*

For the third time the great, somewhat different, eurythmy conference takes place at Easter 2006 in Dornach at the Goetheanum (2nd conference following "Eurythmy in School", 2001).

This conference is not a conference for professional eurythmists, yet it concerns this professional subject. It offers to young and old, amateur and professional, eurythmy students, eurythmy friends and those who want to be such, the opportunity for all kinds of meetings, new discoveries and many varied, wider points of view with and through eurythmy.

This time the theme of the week is to be the question about schooling in education and self-education through eurythmy. Dr Armin Huseman holds the opening lecture on "The Being Music and Eurythmy". In three morning lectures Hartwig Schiller will lead us into the modern path of school-

ing, as it is shown in the pictures in the windows of the Great Auditorium of the Goetheanum through Rudolf Steiner. For this reason too the eurythmical performance of the "Window Words" will introduce the conference.

Once again Waldorf-school pupils from the whole world will delight the participants with examples from the eurythmy lessons. An evening performance is devoted to the contributions out of the courses for adults and a performance of the Goetheanum Stage-Group with orchestral works is offered. A new item is the offering by the eurythmy students of the eurythmy trainings. They show examples from their studies in both speech and music eurythmy.

Many working groups and eurythmy courses offer rich opportunities for practice, getting to know one's own possibilities from all points of view, meetings of people which otherwise might not take place, and especially opportunity for fun and joy. The light evening will be formed this time by the great master DIMITRI.

A detailed conference programme will be sent and be available in good time. The conference fee is conceived at 220 euros, including midday and evening meals. Concessions are possible after discussion with the preparatory group.

Preparatory group: Sylvia Bardt, Werner Barfod, Praxède Dahan, Hannah Koskinen, Angelika Storch, Karin Unterborn, Elisabeth Viersen

## Working Days for Therapeutic Speech Practice at the Goetheanum

27th–30th October, 2005

“Those who learn to listen, learn to speak: the Ear – Listening – the Voice”

Conference for professionals organised by the Medical Section and the Performing Arts Section for speech artists, doctors and therapists

Linking to the contributions and questions of previous conferences, we will concentrate from various sides on the theme “Listening and the voice”.

«*Wem würde da –  
wenn sie noch einmal erklingt,  
wenn sie für ihn erklingt! –  
nicht plötzlich inne  
was das ist:  
eine menschliche Stimme.*»  
Ingeborg Bachmann

Contributions from Dr. Hendrik Vögler, Evemarie Haupt, Ursula Ostermai, Barbara Denjean-von Stryk, and Dr Michaela Glöckler

Working groups with Barbara Denjean-von Stryk, Evemarie Haupt, Oliver Ifill, Nora Vockerodt, Wolfgang Nefzger, Reiner Marks, Jennifer Müller/Dr. Insa Sikken, Dietrich von Bonin, Sophia van Dijk, Magdalena Sommer, Christiane Starke, Reiner Marks, Agnes and Hans-Christian Zehnter.

Conference fee: 180 / 50 Sw. Fr.

*Program and registration: Tagungsbüro am Goetheanum,  
Postfach, CH-4143 Dornach 1  
Tel. +41-61-706 44 44, Fax +41-61-706 44 46  
tagungsbuero@goetheanum.ch*

## Musicians Conference at the Goetheanum, Dornach

Friday, 10th March – Sunday, 12th March 2006

Like water, which reacts sensitively reacts to the vibrations in the air of musical sounds which produces on its surface wondrous figures, so music can develop through particular practice (listening and playing) develop a sensitivity within, that leads to a kind of training for the senses for a deepened experience of musical sound, or of music.

From these two points of departure in the context of musi-

cal notes and sounds, most varying corresponding ways of work will be conveyed through the conference.

– On the one hand, Alexander Lauterwasser, whose book *Wasser-Musik* (“Water music”)<sup>1</sup> has appeared recently, will give us a glance into his workshop where he will show “water-sound-pictures”, produced by various instruments, also through singing of the participants.

– On the other hand, John-Edward Kelly in working practically on a composition—that includes eurythmy—will indicate ways to an internalised reception of music that contains the possibility to become sensitive to impressions which appear out of the inaudible in the audible.

These are attempts to bring to experience the most varying levels of musical sound, and thereby stimulating for creative work.

John-Edward Kelly and Bob Versteegh (piano), give a concert on Saturday evening.

Invitations with details of the conference programme appear in November, 2005.

For the preparatory group:

Werner Barfod, Marcus Gerhardt, Christian Ginat, Franziska Kerler, Michael Kurtz, Kazuhiko Yoshida

1 «Wasser-Musik, Geheimnis und Schönheit im Zusammenspiel von Wasser und Klangwellen», AT Verlag, Aarau, ISBN 3-03800-237-2

## Working days for Puppeteers

20th–22nd January 2006

How can we awaken the inner picture?

?*The rain of words fills my wells which are becoming blind*’

In this forthcoming working meeting we aim to investigate the effect of the image in speech, puppetry, in eurythmy and in the media in view of the links to unfolding the inner picture.

We have tried to make a programme, that offers not only stimulating workshop contributions to the presentation of images, but also the possibility for participants to be involved in working on a scene.

Responsible for the workshops: Carmen Acconcia, Monika Lüthi, Gabriele Pohl/Margrit Gansauge, Christoph and Silvia Bosshard, Dagmar Horstmann, and Stefan Libardi

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dagmar.horstmann@goetheanum.ch*

## 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

### Further training course in Music Eurythmy at the Goetheanum with Dorothea Mier (U.S.A.) on 2nd/3rd January, 2006

Quotations from Rudolf Steiner on the artistic theme:  
"Musical sound appears *through* the human being"  
(*Eurythmy: Its Birth and Development*, GA 277a, p. 71).

"In the *musical element* the spatial human being is transformed into the non-spatial human being – the spiritual human being is the *inner* origin of the musical element"  
(Notebook entry to *Eurythmy as Visible Singing*, P. 161).

With several examples, we shall attempt to understand these two sentences and to translate them into eurythmy. Open to trained eurythmists and eurythmy students in their final year.

Begins 2nd January 2006, 10.00 till 3rd January 2006, 5.00 pm in the Holzhaus.

Cost 120 Sw. Fr./ Students 60 Sw. Fr.

*Application: Tagungsbüro am Goetheanum  
Postfach, CH-4143 Dornach 1  
Tel. +41-61-706 44 44, Fax +41-61-706 44 46*

### Courses with Annemarie Ehrlich 2005/06

*7th/8th Oct., BE-Belgium: How can I school myself, so that those who have died want to enter into a relationship?*

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

14th-16th Oct., GB-Bristol: The Human Being between Cosmos and Computer

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

21st/22nd Oct., GB-Forest Row: Can we bring out thinking into movement!

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

29th/30th Oct., NL-Haarlem: How can I school myself that those who have died want to enter into a relationship?

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

4th/5th Nov., AT-Graz: Transition – Play space – Free space

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

11th/12th Nov., AT-Wien: The Human Being between Cosmos and Computer

*Registration: Uta Guist, Wöbergasse 21, AT-1230 Wien  
Tel. +43-1-803 71 55*

17th.-20th Nov., CZ-Prag: Renewal in education. Apollonian foot-head position

*Registration: Karoline Kubesoava, Mendelova 543  
CZ-14900 Praha 4, Tel. +42-06-0633 95 52  
karolina.kubesoava@centrum.cz*

3rd/4th Dec., IT-Milano: Space between – space to play – free space

*Registration: Francesca Gatti, Tel. +39-0341-73 19 15*

7th/8th. and 14th/15th Jan. CH-Bern: Movement of consciousness – conscious movement

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

20th-22nd Jan., DE-Stuttgart: The zodiac, Balance to Ram with rods and balls

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

10th-12th March, DE-Alfter: Planetes, Vowels, Musical Sounds

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

24th-26th März, FI-Helsinki: Movement of Consciousness – Conscious Movement

*Registration: Riitta Niskanen, Vauha Hämeenlinnantie 11 a,  
FI-06100 Porvoo, riitta.niskanen@arinna.com*

31st March/1st April, SE-Järna: Movement of Consciousness – Conscious Movement

1st/2nd April, SE-Järna: The Riddle of Time - clock time, development time, time as experienced, free time

*Registration: Ina Kornfeld  
Sandtorpsvägen 12 a, SE-12330 Järna*

7th/8th April, DK-Copenhagen: Space between – space to play – free space

8th/9th April, DK-Copenhagen: Movement of consciousness – conscious movement

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

13th-15th May, DE-Weimar: Holding the balance – in myself, between us, in the environment

*Registration: Hans Arden, am Weinberg 42  
DE-99425 Taubach, Tel. +49-36453-74 811*

19th/20th May, DE-Freiburg: Brotherhood, Equality, Freedom

*Registration: Mona Lenzen  
Sommerberg 4 a, DE-79256 Buchenbach  
Tel. +49-7661-90 72 18, Fax: +49-7661-90 72 19  
monalenzen@bewegdich.org*

## The Foundation Stone Verse

Eurythmy as the key to a deeper connection of the Christological Basis of Anthroposophy – Christian Rosenkretz and Rudolf Steiner

Conference with Sergej Prokofieff, Goetheanum Dornach, and eurythmists from Kassel

Fri. 20th Jan. (8.00 pm) – Sat. 21st Jan., 2006 (9.30 pm)

Venue: Anthroposophisches Zentrum Kassel, Wilhelmshöher Allee 261, DE-34131 Kassel, Tel. +49-561-980 88 11

*Information: Katharina Gleser  
Tel. +49-561-31 16 30, Fax +49-561-930 88 34*

## Training Centre for Eurythmy Vienna

*Theme for 2005 and 2006*

W.A. Mozart – Mozart-Year 2006

*“I learned most of what I know from Mozart” “Mozart the most modern of all!”*

(Arnold Schönberg)

Friedrich Schiller – Dramatic motives in speech eurythmy

*“On the pathetic and the sublime” (Friedrich Schiller)*

*Further training course at the Training Centre:*

Foundations for dramatic eurythmy through individual scenes from Schiller's dramas / Work on a fairy-tale / W. A. Mozart

*Artistic stage-work:*

Forming the festivals of the year and programmes for performance (Registration: Adelheid Petri)

*Registration and information  
Adelheid Petri / Edeltraut Zwiauer  
Bildungsstätte für Eurythmie Wien  
Tilgnerstr. 3, AT-1040 Wien, Tel./Fax +43-1-504 83 52*

## Eurythmie Verband Schweiz, EVS

Further training courses for graduate eurythmists in the Akademie für Eurythmische Kunst BL, CH-Aesch

Course 10: *Eurythmy in Education – Human Development in the Mirror of Eurythmy*

Led by: Sylvia Bardt, DE-Stuttgart

Fri., 23rd Sept. 7.30 pm – Tues., 27th Sept., 2005, 5.00 pm

295 Sw. Fr. / for members 260 Sw. Fr.

Music Eurythmy and Speech Eurythmy for Classes 1 – 12 (by special request of the participants). We aim to practise the pathway through the school years, in order to experience the curriculum as a complete work of art.

*Information: Yasmin Douvin, Chemin du Vuillonex 29,  
CH-1232 Confignon, Tel. +41-22-777 02 00  
y.douvin@bluewin.ch*

Course 11: *Forms for Speech and Music Eurythmy by Rudolf Steiner*

Led by: Erna Rüeegger-Meuter, CH-Dornach

Sat. 5th Nov., 9.15 am – Sat. 6th Nov. 2005, 12.00 noon

170 Sw. Fr. / for members 145 Sw. Fr.

*Information: Nikola Suwald*

“Eurythmical *Auftakte*—Preludes/Measures” Angelika Storch, Nürnberg

Venue: Eurythmy School

Fri. 7th April, 4.30 and 7.30 pm

End-of-term before Easter

Venue: Hall of the Society in Rudolf Steiner Haus, Rieterstrasse 20, Nürnberg

Further Information:

Eurythmieschule Nürnberg, Heimerichstrasse 9, DE-90491 Nürnberg

## Eurythmy Stage-Group Nürnberg

*Dates 2005/06*

Thurs. 20th Oct., 8.00 pm

Eurythmy performance

Venue: Logenhaus, Hallerwiese 16 a, Nürnberg

Sat. 22nd Oct.

“Trails of flame – play of fire” Eurythmy performance

Venue: The Christian Community in Prague, Czech Republic

Wed. 16th Oct., 7.00 pm

“Trails of flame – play of fire” Eurythmy performance

Venue: Saal im Rudolf Steiner Haus, Rieterstr. 20, Nürnberg

Sat. 3rd Dec., 3.30 pm

Fairy-tale performance

Venue: Saal im Rudolf Steiner Haus, Rieterstr. 20, Nürnberg

Sat. 25th Feb., 7.15 pm

“The Foundation-Stone in Eurythmy”

Contribution to the Conference of the Job Centre Nürnberg

Venue: Hall in Rudolf Steiner Haus, Rieterstr. 20, Nürnberg

## EURYTHMEE PARIS CHATOU

*Lessons in three languages: French – German – English*

Eurythmy Training:

*Beginning of a new 1st year:* 26th September 2005

*Beginning of the 4th year:* 19th September 2005

*Opening of a new intensive course for amateurs:*

Two long weekends each month (Thurs afternoon – Saturday)

Beginning: 29th September 2005.

Tutors as eurythmists: Jehanne Secretan, Hélène Oppert, Praxède Dahan (education), Dominique Bizieau, Stevan Koçonda, Laurent Schimmel (eurythmy therapy, Bothmer gymnastics).

Accommodation in the Eurythmeum is possible.

*Further training course with Werner Barfod: Zodiac, 3rd/4th February 2006*

*Work on the ‘Foundation Stone’ Verse with Hélène Oppert – with reference to the conference on this theme with Sergej Prokofieff (13th – 14th May 2006 in Paris, Verrières le Buisson. Libre Ecole Rudolf Steiner).*

Windenweg 10, CH-6345 Neuheim  
Tel. +41-41-755 24 74, Fax +41-41-755 27 05  
eurythmie@suwald.ch

Course 7 (recap. date): *Eurythmy in Education:  
Eurythmy as the Future – how do I present it?*

Led by Elisabeth Anderegg, CH-St. Gallen, team and organisation advisor, first training eurythmy.

Eurythmical tuning-up: Johannes Starke, Zürich

Fri. 27th Jan., 7.30 pm – Sat. 28th Jan., 2006, 5.30 pm

170 Sw. Fr. / for members 145 Sw. Fr. incl. mid-day meal)

How can the workings of eurythmy be presented? Its position in the whole school and in the 'outer world'. Discussion and led discussion with other teachers and in the collegium.

Course 12: *Eurythmy in Education:*

*Music Eurythmy for Classes 6 – 9*

Led by Prosper Nebel, CH-Bern

Wed. 24th May, 7.30 pm – Sat. 27th May, 2006, 5.00 pm

*Registration for all courses: Johannes Starke  
Eidmattstrasse 55, CH-8032 Zürich*

*Tel. +41-44-383 70 56, Fax +41-44-383 70 57*

*Registration by: 2 weeks before the beginning of the course.*

## Eurythmy School Nuremberg

*Dates 2005/2006*

Mon. 19th Sept.

Beginning of academic year

Mon. 26th Sept.

Beginning of the new training course

Sat. 8th Oct., 8.00 pm

Eurythmy School Festival – Eurythmy performance

Venue: Hall in Rudolf Steiner Haus, Rieterstr. 20, Nürnberg

Sat. 14th Oct.

The Eurythmy School presents itself during the 'Open Day' of the city Nuremberg

Venue: Eurythmy School

Sat. 12th Nov., 9.00 am – 3.00 pm

Seminar for eurythmy student and interested amateurs

"The vowels and their artistic power (rhyme forms)" Nicole Keim, Nürnberg

Venue: Eurythmy School

Fri. 16th Dec., 4.30 and 7.30 pm

End-of-term before Christmas

Venue: Hall of the Society in Rudolf Steiner Haus, Rieterstrasse 20, Nürnberg

Sat. 21st Jan., 9.00 am – 3.00 pm

Seminar for eurythmy students and interested amateurs

"Consonants: concentrating and releasing forces in forming speech sounds" Beate Lukas, Nürnberg

Venue: Eurythmy School

Sat. 11th Feb., 9.00 am – 3.00 pm

Seminar for eurythmy students and interested amateurs

*Registration and Information:*

*l'Eurythmée*

*Etablissement Libre d'enseignement Supérieur*

*1 rue François Laubeuf, FR-78400 Chatou*

*Tel./Fax +33-1-30 53 47 09, eurythmee@wanadoo.fr*

## Eurythmy further training courses

*with Annemarie Bäschlin and Alois Winter*

7th-11th July 2006

Music eurythmy therapy

for eurythmy therapists, eurythmy therapy students, doctors, medical students, music therapists.

Led by: Annemarie Bäschlin, Venue: Berner Oberland

20th-29nd July 2006

Colour eurythmy / Basic elements of music eurythmy, led by Annemarie Bäschlin

Formed speech / speech eurythmy, ed by Alois Winter

Venue: CH-Aesch, bei Dornach

2nd-6th October 2006

Music eurythmy therapy

for eurythmy therapists, eurythmy therapy students, doctors, medical students, music therapists.

Led by: Annemarie Bäschlin, Venue: Berner Oberland

*Information*

*Annemarie Bäschlin, Ringoldingen, CH-3762 Erlenbach*

*Tel. +49-33-681 16 18*

## Eurythmy-Studio to Rudolf Steiner's Form

Date: Saturday 28th January 2006, 3.30 to 6.30 pm

Venue: Akademie für Eurythmische Kunst, Aesch BL

Fee: 30 Sw. Fr. / conc. 15 Sw. Fr.

We want to encourage eurythmists studying Steiner's 'standard forms' to exchange, and if possible to pass on indications or to encounter them.

Whoever has practised a work, alone or in a group, is warmly invited actively to participate and to apply for a "Eurythmie-Atelier—Eurythmy Studio" (free to participants). Here the work can be shown, questions put and discoveries reported arising out of the work, and so on.

In order to be able to give information to the Eurythmy Associations of D/CH, which works form the focus of this studio work, we request registration as early as possible.

We anticipate to meet once or twice a year on this theme. Suggestions which should develop this meeting are warmly invited (e.g., evening performance?).

This initiative is supported and accompanied by the "Freien Eurythmie-Gemeinschaft—Free Eurythmy Community" (Info-Tel. +41-79-394 81 23). Concept and organisation: Elrieke Koopmans and Ingrid Everwijn.

*Please send/fax/mail to register your contribution in good time:*

*E. Koopmans, Saffretweg 6, 4143 Dornach*

*Tel. +41-61-702 02 62; Fax. +41-61-702 02 69*

*janfontein@yahoo.com*

## SPEECH

### Further training weekends in formed speech

Recitation and Declamation  
(see report, p. 30)

23rd-25th Sept. / 21st-23rd Oct. / 18th-20th Nov. 2005  
Work on content with Ruth Dubach  
Practical exercises with Michael Blume

*Information: Friederike Lögters, Tel. +41-61-701 54 55*

## MUSIC

### Music workshop the Goetheanum

*Christian Ginat, CH- Dornach*

*‘Another kind of ‘being musical’... a ‘being musical’ not only with the senses, but with the soul, with the spirit, with the whole human being.’*

Hermann Beckh (1875-1937)

Tues. 27th Sept. 05 Concert: “The Art of Fugue” by J. S. Bach.  
“Quatuor B-A-C-H”: W. Viersen, V. Providoli, C. Ginat, C. Hickel

Tues. 18th Oct. 05 Workshop: “Musical sounds move us” with C. Ginat

Tues. 15th Nov. 05 Workshop: “Pentatonic, Diatonic, Chromatic” with Regula Utzinger

Sat. 10th Dec. 05 Concert to mark the 40th anniversary of Ralph Kux’s death

14.00 pm, Haus Martin, Entrance free, retiring collection.

Tues. 17th Jan. 06 Workshop: Planetary scales and modal eurythmy with T. Sutter, G. Killian, C. Ginat

Thurs. 16th Feb. 06 Workshop: Eurythmy and contemporary music

“Riconoscenza” by E. Carter with M. Nelson, E. Rechsteiner, U. Zimmermann, F. Lindenmaier, C. Ginat

Tues. 28th March 06 Workshop: “Musical sounds move us” with C. Ginat

Tues. 16th May 06 Concert by Orfeo Duo

W. Viersen: violin, C. Ginat: viola

Begin: 8.15 pm (except 10th Dec.: 4.00 pm)

Entrance: Concerts: 30 / 15 Sw. Fr. Workshops: 20 / 10 Sw. Fr.

## PUPPETRY

### Course of study for Puppetry

*Goetheanum Dornach*

3rd–6th November 2005

Kasper, the comic figure

Make a simple puppet, exercises in playing, produce a simple play.

1st–4th December 2005

Puppetry behind coloured transparencies

Make a simple puppet, exercises in playing, produce a simple play.

2nd–5th Feb. 2006

Stick puppets I

Make simple figures, exercises in playing, improvisation, rehearse a small piece.

2nd–5th March 2006

Stick puppets II

see above.

*Further information:*

*Goetheanum, Puppenspiel, Monika Lüthi*

*Postfach, CH-4143 Dornach 1*

*Tel. +41-61-706 43 49, Fax +41-61-706 43 22*

*puppenspiel@goetheanum.ch*

## A P P E A L

### Eurythmeum Stuttgart Appeal

*a thousand x 10 should save the Else-Klink-Ensemble*

*Ulrike Wendt, DE-Stuttgart*

Is it at all possible today to finance a fully professional Eurythmy Ensemble? This question was asked at the end of last year in Stuttgart in the face of a desolate financial balance. The shock was met by Eurythmeum largely unprepared, for 2004 was an especially successful year for the Else Klink Ensemble (‘Orpheus and Eurydice’ at the Festival in Krakau, Europe tour with the Goetheanum-Bühne Dornach, North America tour). In December one had to face the necessity of abolishing the seven full-time places in the stage-group. Only a part-time position to continue the stage-work

seemed financially possible. An urgent appeal to the members and friends raised once again monies, so that the work could at least be guaranteed until the summer.

In order to understand the financial difficulties, we have to look back. For ages a great part of the Eurythmeum and of the Else-Klink-Ensemble—like many other anthroposophical institutions—have been financed through donations from individuals whose heartfelt wish is to support the work here. Nevertheless the number of significant donors who could repeatedly balance the deficits has fallen appreciably. There are—still!—grants from the cities and the Provinces, but which cover only a portion of the costs and could at any time be abolished. The running costs are often hardly covered by the performances. It is not possible to demand higher fees, since the host hardly see the possibility of guaran-

teeing the suggested sum. Even the price of tickets, due to doubts of acceptance, can be raised only with difficulty. The discrepancy between the financial necessities of those in eurythmy-groups and graduating courses who work on the side, who are able to ask for much less money, and a full-time professional stage-group is a disadvantage for our Ensemble.

The question is, what can be done in order to maintain a firm professional Ensemble at the Eurythmeum. Without full-time employment it is not possible to manage the many tasks which are fulfilled by the Else-Klink-Ensemble—alongside the world-wide tours—especially in vicinity of Stuttgart. A main concern is to continue the daily shared work and practice which links the practising eurythmists in quite a special way—there are indeed few places where this is at all possible. In this situation the idea came for *Aktion Tausend mal zehnr*. If the Else-Klink-Ensemble find a thousand people, who each month donate 10 euros—a donation everyone could manage!—, then the basic salary of the seven professional stage-eurythmists can be guaranteed. (How high or rather how low, this salary is, is yet another theme. It is adjusted to the employee nett sum [?!minimum wage *Tr.!*] Through the regularity of the income the Ensemble would at least be relieved of the worries about salaries.

The idea of the appeal was first broached at the members meeting at the beginning of June; at the end of June a letter with an appeal was sent to all friends and previous students of the Eurythmeum. It was also reported the weekly *Das Goetheanum* (No. 24). The result of the first appeal by mid-July is that already over 320 x 10 euros have been found—that is, the 30% mark has been crossed. We hope very much that it continues like that! For only when something like the thousand x 10 at least is reached can the Ensemble be guaranteed its existence into 2006.

Alongside the *Aktion Tausend mal zehnr* the founding of a Trust has begun, to address the long-term financial security.

Council Member Hansjörg Hofrichter can give here decisive advice through his experience with the Waldorf Trust he successfully founded.

Despite all the financial concerns the artistic work continues. In spring a Schiller programme was rehearsed, containing in its centre the sketches for part 2 of the unfinished drama 'Demetrius'. Professor Ingo Schmidt (previously Wuppertal) has composed four scenes for Piano Trio, which musically take up the respective mood of the sketches. The first performance took place with pupils of the Michael Bauer School in Stuttgart, who had worked dramatically on the first part. The evening in the sold-out Theaterhaus Stuttgart was a glorious success, and confirmed that such a collaboration has a definite future. In addition, preparations for a new *Project Eurythmy / Symphony* with the Goetheanum Stage Group, Dornach: on the occasion of the jubilee, 2006, take place; a large orchestral work by Mozart will be rehearsed. An ensuing European tour is already being planned.

Appeal brochures and further information on *Aktion Tausend mal zehnr* will be sent with pleasure upon request. We are glad for every support!

Contact:

*Else-Klink-Ensemble Eurythmeum Stuttgart, Ulrike Wendt*  
Zur Uhlandshöhe 8, 70188 Stuttgart  
Tel. +49-711-236 42 30, Fax +49-711-236 43 35  
[eurythmeum@t-online.de](mailto:eurythmeum@t-online.de) oder [ulrikewendt@web.de](mailto:ulrikewendt@web.de)

*Performance dates for the Schiller programme, autumn 2005:*

29th Sept. 7:30 pm, Johanneshaus Öschelbronn (in part)  
22nd Oct. 9.00 pm, Eurythmeum Stuttgart ('cultural night')  
1st Nov. 8 pm, Freie Waldorfschule Kräherwald  
*Annemarie Ehrlich*

## BOOK REVIEW

### Kreativ handeln, mein Leben mit der Eurythmie

('Creative doing; my life with eurythmy')

Verlag Junger Autoren, Berlin ISBN 3-935214-10-3

Price: EUR 15,00

*Sibylle Krämer, CH-Arlesheim*

Annemarie Ehrlich, widely known through her courses in eurythmy in the workplace, has often been asked to tell something of her rich and interesting life. Now she has responded, and it became this book, stimulated through the sympathetic questions of Barbara Scheffler. It is worth reading and indeed to be studied!

In it she reports clearly and grippingly on the various professional and private stations of her many-sided life: on her sheltered childhood, the difficult war years in occupied Holland, her eurythmy training, founding a family and her entry into professional life. Difficult situations are not ignored.

How, for example, can one combine profession and family? And she reports movingly on the illness and the death of her husband.

A further part of this book is devoted to the tremendous area of eurythmy in the workplace, its beginnings and its development. Exact descriptions of the individual exercises are interspersed with humorous episodes.

In the final chapter Annemarie Ehrlich writes on very contemporary and intimate themes in her work: eurythmy for those who have died, the subject of planetary movements and of the zodiac and Steiner's "Foundation Stone" verse.

This work is enriched with many photos out of the early and later years, which give us a warm, living picture of Annemarie Ehrlich. This book communicates for eurythmy, but also humanly, a richness of suggestions; one is grateful to read it, and it brings courage for your own life. May this book bring joy to many people!

## PUBLICATIONS

**Ursula Steinke**  
**Die Evolutionsreihe**

(‘The evolutionary sequence of consonants’)  
 Price: EUR 15,00 (plus EUR 1.50 p & p). To order: Johannes Roth, Hauptstr. 3, DE-14797 Kloster Lehnin/Rädel,  
 Tel. +49-3382-7 04 02 02; [paddeljo@web.de](mailto:paddeljo@web.de)

**Elisabeth Göbel**  
**Eurythmie im ersten Jahrsiebt**

*Ein Lebenselixier in unserer Zeit*

(‘Eurythmy in the first seven years: an elixir of life in our time’)  
 Based on an anthroposophical study-of-man and with practical examples. With a Foreword by Werner Barfod and an Afterword by Dr Michaela Glöckler. Verlag Freies Geistesleben. c. 200 pages, with coloured illustrations, case-bound. c. EUR 22,- (D) / EUR 22,70 (A) / 38,60 Sw. Frs.  
 ISBN 3-7725-1868-0

Out of decades of practice, Elisabeth Göbel describes the educational and therapeutic possibilities of eurythmy for children of pre-school age. Full of experiences and based on an anthroposophical study-of-man with many clear examples, she describes the children’s joy in the enlivening, meaning-filled movements of eurythmy.

“The reader senses everywhere the healing force of eurythmy... This artistic and practically attuned guide for such an important work with small children is recommended for every *educational artist*, especially of course for eurythmists who teach.”  
 (Werner Barfod)

**Truus Geraets**  
**Die gesundende Wirkung der Eurythmie**

(‘The healthy effects of eurythmy’)  
 Art for life – experiences with individuals and groups, practised in different cultures. An abundance of intuitive activities and exercises with and through eurythmy – stimuli and help for daily life. This book is obtainable from:

*Truus Geraets, c/o Christoph Geraets*  
 Hollenweg 57, CH-4144 Arlesheim, Tel. +41-61-701 13 26,  
 E-mail: [artofliving1@yahoo.com](mailto:artofliving1@yahoo.com)

**Rudolf Steiner**  
**Eurythmy as Visible Speech**

New translation by Alan Stott, Coralee Schmandt and Maren Stott with 4 supplementary lectures (complete), Foreword by Barbara Beedham, Preface, Introduction, Notes and Essays to the Lectures by Alan Stott; ‘English Eurythmy’ by Annelies Davidson, and much more. 153 ill.

Price: £30, special offer £26. Anastasi Ltd  
 Tel: +44(0)1544318357; Fax: +44(0)1544319218  
 Email: [info@anastasiltld.co.uk](mailto:info@anastasiltld.co.uk)  
 Limited number of hardbacks, enquire:  
[eurythmy.wm@ukonline.co.uk](mailto:eurythmy.wm@ukonline.co.uk)

**Marie Steiner Verlag**  
**Christa Slezak-Schindler**  
**Heilkünstlerisches Sprachgestalten**

64 pages, 12 illustrations, brochure.  
 Price: ? 9,00  
 ISBN 3-9808022-9-9

Order from: Marie Steiner Verlag, Otto Ph. Sponsel, Max-Ackermann-Str. 5, DE-75378 Bad Liebenzell-Unterlengenhardt, Fax: +49-7052-93 44 233

**CD with Piano Music by Annelies Rhebergen**

from:

Jaarcyclus 2001 / Facetten (2003) / De vier Elementen (2004) / Esperienza Medioevale (2004) / Verangela (2004) / “Ruimte”, concert voor twee pianos (2005) / Chanti (2005)  
 played by: Irene Russo (Italy) and Jeroen van Veen (Holland)  
 To be released: beginning 2006

Price: EUR 23,00

order through: Annelies Rhebergen-Traanman  
 Kloetschup 25, NL-7232 CJ Warnsveld, Tel. +31-757 529 226,  
[annelies.rhebergen@zonnet.nl](mailto:annelies.rhebergen@zonnet.nl)

**The Kithara-Newsletter**

*Gotthard Kilian, AU-Seddon*

Here I would like to mention the first publication of KITHARA, Newsletter of the FOUNDATION FOR INSTRUMENT-BUILDING AND RESEARCH INTO SCALES”. The subscription price for three numbers a year is 30 Sw. Fr., individual numbers can be ordered for 11 Sw. Fr. Edited by Danae and Gotthard Killian, Blue Hill Publishing, 8 Alexander Street, SEDDON, 3011 VIC, AUSTRALIA, and the VEREIN EURYTHMIE ZÜRICH, Joan Altaffer, Hinterbergstr.67, 8044 Zürich. Order through the above addresses, or: e-mail [gottharddanae@gmail.com](mailto:gottharddanae@gmail.com).

In its first edition, the KITHARA-Newsletter is especially concerned with the connection of Schlesinger’s research, her appearance in Dornach in 1926, and how, according to the diaries of Pracht which are kept in the Sonnenhof, Arlesheim, CH, through her meeting with the young Pracht and his musically interested youth group (with Lehrs, Sittel, Dörfler, Knauer and others), immediately after her departure the lyre was discovered and built, in a model by Fritz Baumgartner, and in a second model by Lothar Gärtner.

The second KITHARA-Newsletter is available from July 2005. Here is traced the concern with the figure of Orpheus in “*Autodafé sacral*” by Pedro Calderon de la Barca and in Nelly Sachs’ poetic scenes “*Beryll sieht in der Nacht*”.

The book *Die Monochordschule des Pythagoras und das musikalisch Organische*, can be ordered from the above address, is printed and will shortly be distributed.

## MISCELLANEOUS

## Some thoughts on the effects of television

Michael Schlesinger, DE-Lörrach

Why is television so fascinating, especially for children? Due to their not yet awake 'I', children—even less than adults—see through the illusionary nothingness.

The effect of television can only be recognised when one looks at what takes place at night. Working through the experiences of the day, one comes to the timespan when during the day one allowed the technically-produced *illusionary* pictures to pour in.

The dots out of which the screen-image is composed make a corresponding *impression* on to the ether-structure on the television-viewer. In the course of time, since the beginning of television, the “pixels per sq. cm.” have become more numerous, making the illusion more perfect. But the *dissolved* continuity of the television-picture remains (apparent movement). With a certain soul-naivety—with regard to seeing through the processes mentioned here—the “seer” puts himself in front of the box and expects lively experiences. What, however, arrives for the consumer of pictures are technical products, which are *less* than images: they are atomised in their combinations, made out of tiny dots without breath which exclusively address the human being of nerves. These pictorial illusions—lying below the level of perception out of the realm of nature—can give nothing out of their Homunculus-nature. They create a vacuum, which is initially felt as a “social hunger”. This feeling of loss—which with addiction for pictures is nothing other than with other addictions—one attempts to silence with ever new impressions out of the sub-sensory realm, which leads to ever-greater emptiness and to even more attempts to silence the unconscious longing for *Imaginations* with sub-sensory “sense-illusion”.

In order to follow the process, to understand it competently, we have to call up a creative act in ourselves: Initially what the soul seeking to experience *expects*, based on the announcement through the eye, and then what it actually *receives*. When this is done strongly enough, you experience a discordant tension within, the tension between “what is promised” and the unfulfilled—because empty—result.

If at night one comes to this time-span during the previous day during which one has given oneself to a sub-sensory event, then one troubles one's angel, who has to *hold* the 'I' of the human being and carry it over the abyss which opens up, in order to hinder the human being from plunging into the bottomless pit.

The multiplication of such experiences in the technical realm, which has no ether in itself, no life, is like a *wall*, which one has built up oneself, and which in a massive extent after death places itself as a barrier before the human being. And so, to deal rightly with the consequences of phenomena of our civilisation, or our 'I'-weaknesses, the “epidemics of mental illness” occur, about which Rudolf Steiner spoke.

## Enjoyment of hard cheese—and knee troubles

Michael Schlesinger, DE-Lörrach

When about ten years after the beginning of eurythmy problems of the knee appeared, the people affected were still young. Rudolf Steiner, of course, didn't discuss the matter with reference to the various stages of life. But an important connection does exist between food and knee conditions, which I would like briefly to mention here.

During the first half of life, about up to 35 years old, the physical body is in a steadily decreasing phase of building itself up. From the beginning of, or at latest the middle of the 40's, it is important to change diet. What previously could be digested with no problems can give troubles in this new phase of life. It also has to do with an activating of the auto-cleansing forces of the organism, in order not to allow calcifications and deposits.

One of the first things to be considered is to limit the intake of the beloved hard cheese. It has gradually to disappear from the supper table. By and by it would be better to give it up altogether.

Melted cheese is not our concern here. But a word on this may also be important since fashions exist which tell us silly or even perverted “needs” without paying attention to the fact that the organism will be badly damaged. For hot cheese is something which the liver, our life organ, cannot de-toxicate. What cannot be transformed or neutralised, the organism deposits “somewhere”, and the finest arthrosis comes about.

Whoever has learnt to perceive the fine signals of his body has it easier because he realises what *his* organism needs, and, in any given case, also when he has sinned against it. A careful dealing with one's own instrument keeps us in a good condition of life.

## Something specific out of “Speech and Drama”

Michael Schlesinger, DE-Lörrach

“What the southern Germans almost cannot do...”, says Rudolf Steiner in an explanation on forming breath sounds.<sup>1</sup> “Lower lip and upper teeth form the German breath-sounds *f; v; w...* the *f* is a full working of the lower lip against the upper teeth.”<sup>2</sup> Whoever forms the *f* in such a way uses his heart in a healthy way, rather like eurythmists who start the eurythmical gestures from the heart. It does not flow into the sound, but he/she *forms* it as if in the posture: “I and the other object.” Mostly, however, Steiner's indication how to form the sound is undermined when the breath-sounds are formed with both lips. This results in a blowing *over* the sound. Instead of being *held* in the heart and fashioning there, one dissolves as if into this powerless airy form. And this not-being-held, dissolving element not only attacks the one who speaks, it also pulls the listener into it—yet not to

enthusiasm out of en-spiriting (*Begeisterung*, out of *Begeisterung*), but into the dearth of strength.

Rudolf Steiner turned energetically against this forming of breath-sounds with both lips, pointing out that in this way *the supersensory members do not connect properly*. In seeking for *this* quotation, I found the above. If someone can give advice where to find what is being sought, I would be very grateful.

1 Rudolf Steiner/Marie Steiner-von Sivers: *Speech and Drama* [GA 282] Germ. ed. 1969, p. 357.

2 *Ibid.*

## Stimulus

Margareta Habekost, FI-Helsinki

Alongside several other people who could be mentioned, I would like here to thank the Editor for publishing in the *Newsletter* Easter 2005 (RB 42) article by Klaus Bracker 'Eurythmy and the Energy Centres', first published elsewhere.

Here a necessary task, through really thorough research of the phenomena, stimulates the reader and co-thinker. Freely flowing, it can fructify eurythmy. This expression may be allowed, for he indicates in an exemplary way that the 'where' and 'how' to research eurythmy (and meditation as understood in anthroposophy) has really to begin and is also being done. The crux of the matter—*Eurythmy as Visible Speech* and the significance for the natural and the human etheric as moral point of departure for a possible human future—appears daily to be more necessary. Or am I wrong here? Thanks again.

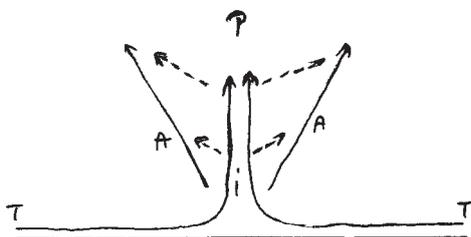
## Addition to 'TIAOAIT'

– article by Helgo Zücker in *Newsletter* 42, Easter 2005, Eng. ed. p. 62. (concerning the spirals in TIAOAIT)

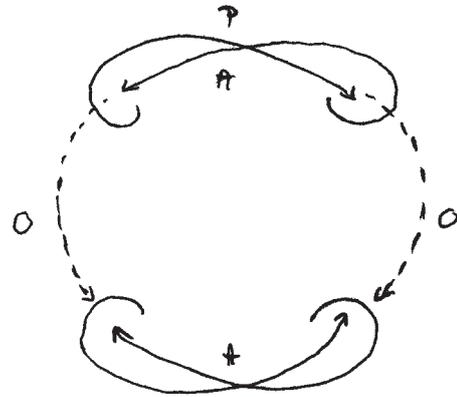
Elisabeth von Stockar, CH-Dornach

Concerning the TIAOAIT, I would like to contribute out of my experience with Frau Dubach-Donath something to the question of the out-spiralling and in-spiralling large spirals. We can probably only try to solve the question by living independently from the tradition into the inner gesture of these forms.

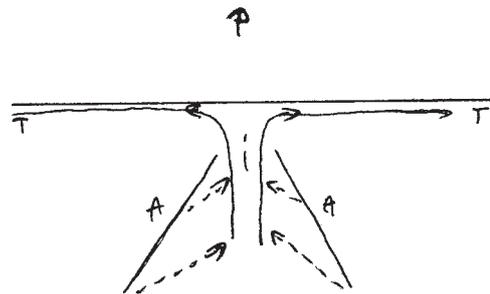
At the basis of the TIAOAIT-form lies the cross in the circle. The first movement begins [taking the back as 'up'] from the horizontal into the vertical, each time with little out-winding spirals. It ends in an A which opens. It is like a preparation for the ensuing movements, the large spirals.



In the large spiral-movement in the front and back part there live for my feeling in the out-spiralling a great offering to the world. In the first front part to the perceptible sensory world—and after the reversal out of the circle movement in the back part the same offering in *outwinding* spirals to a spiritual world, towards the world of the hierarchies, as Rudolf Steiner describes it for the path of the spirit and soul after death.



And only *after this climax* the process of contraction begins with the transformation out of the A-angle again into the vertical, and then with in-winding spirals into the beginning position of the vertical.



In this way the large out-winding spirals in front as well as in the space behind become a picture for the varied experience of the soul: in front living out into the realm of the senses, in the back widening into the spirit-realm.

Evolution and involution appear [respectively] at the beginning and the end, and between, in the realm of the large spirals, we can experience a realm of being. The whole [is] a wonderful mirroring in form and movement. So far a presentation that can come about through eurythmical activity. A judgement on 'right' or 'wrong' certainly by-passes the truth. Only by repeatedly making a connection with the steps of transformation of such a movement-form can lead us to a spiritual reality of this archetypal picture.

To conclude, I would like to point out that Frau Dubach-Donath was one of the first eurythmists who experienced the coming about of the original form and who took part in the first public performance (1919) directed by Rudolf Steiner, and Marie Steiner—who later asked her to write down these and other original forms, in order to give coming generations the possibility inwardly to school themselves with these spirit-pictures.

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This Newsletter is addressed to all trained eurythmists, all trained speakers/actors and all musicians who are interested in the Section caring for the arts and their sources in anthroposophy. The Newsletter is published bi-annually.

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