



The image features a white background with two large, abstract, geometric shapes in various shades of gray. The shape on the left is a large, irregular polygon with several facets, extending from the top-left corner towards the bottom. The shape on the right is a smaller, more triangular polygon, positioned in the upper right quadrant. The overall composition is minimalist and modern.

Easter 2006

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Dear Readers,

It seems that the events and demands follow on each other ever more quickly. The present situation demands full attention, yet the next event has to be taken in hand. Demands on us are made simultaneously at many levels of our work. This is especially relevant for the inner and outer development of a contemporary training. Everything comes into movement. Students are seeking artistically deepened quality, yet at the same time want to step into life with professional qualifications. Despite the preparatory struggles of the tutors for years now, the demands for the way of working, for clear aims of the subject in the social realm, in schooling, in the inner certainty, approach to a tremendous degree simultaneously and from all sides.

The Youth-Section week at the Goetheanum, “The battle for the ‘I’”, is just ending. It is heartening to experience how courageously and full of responsibility for anthroposophy young people are entering into the work—honest, self-confident and at the same time modest, open and ready for action, spiritual and tolerant, socially awake and strongly involved when it is filled with substance out of their own experience. Eurythmical exercises are entered into and experienced quite naturally, and out of an inner joy are woven into the theme of the breathing for the ‘I’—art as the form of anthroposophy for what is basically human.

In our meeting in January for the eurythmy trainers, the eurythmists worked at the same theme, centre and periphery in space-time and the simultaneity of expansion and contraction.

In the conference for the trainings, intense work took place on the questions of accompanying the students and their path of development throughout the training, the place and integration of anthroposophy, the aim of the training as preparation for the eurythmists’ professional path, and much more besides.

We invited eurythmists active in the most various ways in the social sphere for conversations, in order to get to know their specific skills and to pass them on to others. We want especially to make this available for the trainings, by letting the tutors experience it and to include it as an important part of the *Eurythmy Conference* 9th–14th April 2007. The process with the formed-speech artists who are active in the social sphere is taking place in a similar way. With regard to eurythmy, we have been for a while in conversation with representatives of the *Bund* (Fellowship) of the Steiner-Waldorf Schools, and now with the subject of formed speech for the Steiner-Waldorf Schools. We begin with a working-meeting with speech teachers in Teacher Seminaries. We intend to

build up a mentor network, and would like to awaken consciousness for the needs of the children who more intensively need these arts.

In the Drama Committee we are regularly concerned with the questions of Steiner’s impulse for speech and drama and how we could help, that in this field a healthy artistic life can again be built up.

Ever and again arises the question whether with new forces we can build up acting for the Goetheanum Stage. The colleagues of the Sections are likewise concerned as are the various people working for the stage, to find appropriate solutions, especially the experienced people who can do the jobs. The attempt in 2005 could not lead to the hoped for new beginning. At present all groups concerned are searching for the possibilities of a fruitful working, with at the same time reduced financial means.

In the middle of February we experienced the final weekend Eurythmy-Meeting with an open rehearsal of the 2nd and 3rd movements of Mozart’s Piano Concerto in C minor by the Goetheanum Eurythmy Ensemble. This was contrasted with an enchanting Japanese fairy-tale by the eurythmists from Yokohama of a high artistic standard. In October 2006 and February 2007 at the respective weekends the opportunity will be given to work further on prepared solo-music eurythmy-forms by Rudolf Steiner from 1924 with further suggestions for work, and also for possible performance at the Easter Conference 2007.

In October till December 2006 a *stage-course* will once again be offered, this time, however, without a place in the Ensemble.

We face the third large *Eurythmy Conference* 18th–22nd April 2006 for pupils, students, eurythmists and all the friends of eurythmy: “Eurythmy – in the Stream of Time”.

Further details are to be found in this *Newsletter* on the professional *Eurythmy Conference* 9th–14th April 2007 and for the big *Musicians Conference* 5th–10th August 2006. Both conferences aim to focus on the arts in connection with the wider cultural life.

For information, the Calendar of Events January 2006 – April 2007 is included, also the Section brochure.

With warm greetings,
Dornach, February 2006



TOPICAL QUESTIONS FORUM

Eurythmy Conference after Easter 2007 at the Goetheanum, 9th–14th April 2007

2007 is the centenary of the beginning of Rudolf Steiner's artistic impulse with the pillars and seals of the Munich Congress. Soon after this there would have been the birth of eurythmy, but destiny decreed that this took place a few years later. The cultural impulse was taken up afresh and esoterically deepened by R. Steiner in the Christmas Conference 1923. In 1924 Steiner fashioned the mantric verses of the Foundation Stone and the Michael-Imagination.

A wealth of solo-/duo forms for various musical works of different styles still came about in 1924. We have chosen a sequence and hope that many pieces will be worked on meanwhile and be presented during the conference in special programmes, as well as in the workshops being further worked on and perceived by others.

We imagined the form of the Conference as follows:

We would like to begin the day with the Foundation Stone Verse presented by different groups and close in the evening with the Michael-Imagination by various group. Sergej Prokofieff will introduce the Foundation Stone with demonstrations in eurythmy. In the morning and in the afternoon, workshop-like courses will be offered on the Foundation Stone with active members and audience. Such working groups will also be offered for the musical soli work, to deepen and in also to perceive. We also want to offer courses on eurythmy as an art of life, where eurythmists in social con-

texts bring their specific experiences and way of working. Of course, we also want to hear from those friends of a eurythmy culture, that is ever growing in importance, of their experiences, as well as to question them in plenum discussions, besides all the other reports on experience.

In the evening we plan besides the solo programmes two performances:

1. Goetheanum Stage and Eurythmeum Stuttgart with Piano Concertos by Mozart and Schnittke and a text by Thornton Wilder.
2. The Drama of Eleusis, in music eurythmy by the Goetheanum Stage with music to the Homeric Demeter Hymn by Frank Michael Beyer.

We are printing the list of solo pieces of music so that you can actively enter the working process. Let us know whether you want to perform as soloist or work in the Workshops – and whether you are interested to take part in the masterclass weekend:

1. Masterclass Weekend 6–8th October 2006
2. Masterclass Weekend 16th–18th February 2007

Everything is still in planning and preparation. The initial agreements have been made. Later more details on the progress of the conference will be published.

Please pass on a copy of this article and the list to interested eurythmy colleagues.

With warm greetings and invitation to active participation.

Werner Barfod

Solo and duo forms by Rudolf Steiner from January to end of 1924 (a selection):

Haydn	91. Finale D major Piano Sonata	Solo
Handel	89. Largo Sonata op. 2 Nr. 8, violin/oboe	Duo
Chopin	60. Ballade No. 3 Ab major, op. 47.	Solo
Gluck	73. Dance of the Blessed Spirits – flute/piano	Duo
Brahms	44. Intermezzo op. 76, no. 4	Solo
Brahms	48. Intermezzo op. 118, no. 6	Solo
Bach	11. Prelude Bb minor WTK I, no. 22	Solo
Bach	10. Prelude F minor WTC I, no. 12	Solo
Mozart	104. Allegro C minor KV 457	Solo
Mozart	101. Andante G major KV 283	Solo
Mozart	105. Allegro maggiore G major Violin & Piano Sonata. KV 301	Duo
Beethoven	26. Largo con gran espressione (Cmajor) from Sonata in Eb major op. 7	Solo
Beethoven	31. Adagio con espressione (Ab major) from Sonata in Eb major, op. 27, no. 1	Solo
Beethoven	32. Allegretto (Db major) from Sonata in C# minor op. 27, no. 2	Solo
Händel	88. Largo in G minor for 2 violins	Duo
Bach	8. Prelude C minor WTC I no. 2	Solo
Chopin	59. Prelude Eb major, op. 28, no. 19 Vivace	Solo
Scriabin	133. Prelude op. 11, no. 14	Solo
Beethoven	36. Andante con variazione. Violin and Piano Sonata. A major op. 47	Solo
Beethoven	37. Adagio espressivo Violin and Piano Sonata in G major, op. 96	Duo
Beethoven	33. Adagio molto Violin & Piano Sonata A major op. 30, no. 1	Solo

Please return the solo/duo of your choice, with your name and address to Sekretariat der Sektion für Redende und Musizierende Künste Sektion, Goetheanum, Postfach, CH-4143 Dornach 1. Closing date 15th August 2006.

Eurythmy in Prisons

(from *Die Heilende Wirkung der Eurythmie*)

Truus Geraets, USA

Eurythmy with young offenders

Convinced that eurythmy is a unique gift to humanity, a feeling of responsibility arises to make this art available to a wide circle of people with different needs. Since it became known that I could work with the most varying kinds of people, I was asked to do eurythmy with a group of young offenders. Aged between 14 and 20, they had recently all been found guilty of some offence serious enough to land them in prison. After entering the building I could choose to work in the large gymnasium or a smaller room. I immediately chose the intimacy of the smaller room, because I knew that I would be unable to hold the attention of the people in a cold, unfriendly room, where in addition thoughts on sport would arise.

Sitting with the friend who had taken me there in the smaller room, we found nearly 30 young people there who all sat around in armchairs and sofas. Their faces and their whole stance was to give the impression that they were totally disinterested. From the beginning I had to make them see that I understood the causes of their life-situation that had brought them to this miserable condition. When my friend began to address the young people, I had somewhat abruptly to stop him. I saw immediately that his words were rejected, and that they would withdraw further into their world. They had to be won over inwardly, else an approach would no longer be possible. So the choice was between swimming or drowning.

After a few introductory words in which I showed understanding for their situation, and mentioning the positive effect of eurythmy, I invited them to stand up and join in some exercises. I was happy that a third reacted.

I had chosen a song from the film *Doctor Zhivago*, assuming that the music was known to them. The build-up of this somewhat romantic music achieves a nice balance between expanding and contracting gestures. After about 15 minutes with this exercise we sat down and I asked them about their life and circumstances. The movement exercise has already moved something of their shyness and unwillingness to join in. You could clearly feel that the movements had already touched that hidden source of positive energy which, slumbering, is only waiting to be freed. After this some other young people showed willingness to join in the further exercises.

This time I chose the exercise "Peace before me, peace behind me, peace above me, peace below me, peace beside me, peace in me, peace all around and within me" [native North American. *Tr. note*] with the movement of M. It is a wonderful phenomena to be able to observe how spiritual forces become free when the willingness for artistic movement is given.

Young people experience very deeply their loneliness caused by troubled family conditions, and they seek for community with their peers. Finding no security with their families, they find a kind of substitute in the street gangs for the loss of family connections. If young people retain no real guidance during the period of the development of individuality, they fall under the pressure from their peers. On this ground criminal acts develop.

Through doing eurythmy together they experience perhaps for a short time something of community. Of course, they would need much more of such activities that help them to re-connect with themselves in a manner which they can accept.

Furthermore, I had the opportunity to witness a very impressive work with offenders in a youth prison in north California. In this prison each young person had their own cell, locked at night. During the day they attend school in the same building. In each classroom I saw not only a teacher but also a warder who was able to remove the individual from the classroom with the slightest challenge.

The director of the prison truly wished to help the young people to a better life. The greatest initial problem for the young person was the whole school business. As presented in most state schools, it had become totally unbearable. After the director had heard of Waldorf education and had sent some teachers to the Waldorf teacher-training, the situation had begun to change. The young people began to develop an interest in school. When in addition an experienced Waldorf teacher joined, the hated school atmosphere slowly changed into a place of creative teaching. I myself could perceive how the young people worked keenly and enthusiastically on their art-projects. They listened with great interest to the description of a certain period in history because it was related in such a lively manner. They even used their free time to practice recorder playing because they wanted to play a duet by Mozart for their parents. Otherwise regarded as hopeless, they showed a great artistic ability. Regaining their self-esteem in this realm, the will grew to succeed in all the school subjects.

Several young people begged the judge to extend their sentences. They knew how better it would be to remain in the school instead of falling back into the street life.

In their deepest being people are good. If one were only able to help as much as possible in carving out their potential. The personnel of the youth prison possessed a deep love and seriously attempted to help their charges to a better life. With the help of Waldorf education and the special emphasis on the artistic faculties, paths opened up to turn the otherwise hopeless situation towards something good.

Eurythmy in prisons with older people

At that time I lived in Kalamazoo, Michigan. Since I needed a big space in order to teach eurythmy, I bought a house in the coloured quarter of the town. During my youth in Holland, I grew up with the idea that all human beings are equal and should be respected even though their style of life is quite different from one's own. So I found it quite in order to live in a coloured area of the town. Nevertheless, I soon experienced that it made a great difference for those who would have liked to join the workshops in my house.

I met at first hand the world of drug-dealers and criminals. When people I knew from there landed in prison, I went to visit them. They introduced me to other prisoners. So it came about that I was asked to offer a eurythmy-course for long-term prisoners. My contact person tried to obtain permission from the prison authorities.

So far I had done eurythmy with children and adults with or without handicaps. Even when I worked therapeutically with eurythmy, I found it utterly important that young and old could always experience joy with eurythmy. Eurythmy

indeed is deeply connected with feelings of joy and inner freedom. And in the work with elderly and even old people, the feeling of inner freedom should form the basis of the creativity of movement, even when they are limited by their bodies.

But now I met people whose punishment was a total restriction of freedom, with people who were incarcerated. In some individual talks with so-called criminals I had the opportunity to talk about eurythmy and my opinion that this art of movement presents something really new and wonderful. When I first began this new task I asked myself whether the men were more interested in me as a female, in my enthusiasm for eurythmy, or whether they were able to lay hold of something of the objective reality of eurythmy. I was soon to find out, of course with some trepidation.

The situation I met was indeed unusual. It was 8 o'clock in the morning when with eight coloured men and I first met in a huge sports hall. I had to enter the prison much earlier. Many formalities had to be resolved. Forms had to be filled for each object which I wanted to take with me, for example, a pencil, a book of poems, and so on. I was also twice thoroughly checked. After the warder left I was completely alone with these eight men. They had not seen a woman for years, except perhaps once a year a visit from a family member. I knew that they were all condemned for either murder or rape. Many people asked me afterwards whether I was afraid to do eurythmy in such an environment. If I answer honestly, no, for my attention was solely to bring something positive.

Before we could start to do eurythmy a basis of trust had to be established with them, especially with those whom I had not been able to meet individually. It was my task to meet them through a shield of indifference. This was their protection. A prison-surrounding is well known as a negative environment. You keep to yourself, revealing nothing. Since I had planned to do some movement exercises with them, I asked myself whether they would go along with so much positive activity. There we were, eight so-called criminals and one European, from a completely different life-perspective.

After a certain basis of trust was established, and some introductory explanation on the meaning of sound-gestures, they were ready to explore this new world. It was remarkable that they all got completely involved. They exceeded themselves in expressing the sounds in this or that manner. In other situations the participants usually wait for the instructions of the eurythmist. But here, after grasping the basic idea, they were completely happy to explore themselves. They entered exploration of the sounds in such a way that I felt a complete beginner.

In these first 2 hours we were concerned mainly with B and M. These sounds were explored in many ways by them together and on their own. They wanted to explore all aspects of the movement and to research it in relationship to the outer and inner space. During these hours they were not prisoners of the state, they were 'research travellers' on the path on individual and spiritual development. During all the further meetings, this intensive element of research continued.

Those serving long sentences of 4 to 7 years—just because of this long time—was an advantage for the movement activities. Here the aim was to bring time in the unfolding of every gesture to an inwardly strong experience. I gave perhaps the initiative that made it possible that eurythmy was done with

this group in prison, but in relation to the factor of time, I was the learner! Consequently there was no time for fear and insecurity.

In each eurythmy workshop that I led in the 'free' world since then, it became clear to me how much we 'free' people can learn from those who are imprisoned for such a long time. Outer limitation can lead to inner strength.

The fact that many of them had spent 3 to 6 months or perhaps even a year in solitary confinement, challenges the human being with tremendous tests. Under such circumstances it is possible for the human being to find inner riches and to commence an inner path of development. In a eurythmy lesson in prison, as I have described, a meeting of hearts can take place between person to person when the person opposite is seen and recognised as a striving being. Perhaps the inner faculties are hidden. In doing eurythmy together these faculties could see the light of day and contribute to confirm these qualities within. The best praise I received was expressed in the words, "Truus is for real!"

There are certainly people amongst us with whom anthroposophists and especially eurythmists can easily identify. People who initially appear nearer to us because they seem to come from light-filled regions and who are prepared only very carefully to come into contact with darkness and gravity. But there are also others amongst us who from the dark world of crime are seeking the light.

I saw the necessity for the being of eurythmy to feel into the darkness in order to gain a deeper reality and truth than would be the case without this experience. People are needed who are prepared to bring eurythmy to those who have experienced the darkness of life and who out of this can enrich "the life of eurythmy".

Poetry? What's that?

I was very moved when one participant said, "If we would have had this when we grew up, we would never have landed in this place." Quite true! Imagine my astonishment when it became clear to me that none of the eight participants had heard the word 'poem'. The schools in the black quarter of the city were apparently so bad that the teachers mostly had had no access to a rich schooling, and the lessons could never appeal to the inner creativity of the children.

I have already said that I am pleased about the public Charter Schools in the U.S.A. since the poor and underprivileged children can nevertheless benefit from the advantages of Steiner-Waldorf education. Years later I had to admit that in the long run it is more important to fight for freedom in education, for free schools. The meddling in education by the state and business world hardly allows bringing to the light of day each child's unique potential. This is threatened to be covered by the norms of society.

The power of despair

Eurythmy makes it possible that impulses of the will can be spiritualised. According to my observations, sport certainly activates the will but the effect is only of short duration. It ceases when the person stops training. It is different with eurythmy. This is shown in the following example.

David, the son of a dear friend, lost himself in the drug scene. It went so far that in his LSD hallucinations that he thought he could fly. When he jumped off a hill in Marocco, he experienced a hard landing. He was taken by the police to

prison. There he had to deal with withdrawal symptoms and tried to come to terms with his addiction. One can perhaps imagine the scenes in this purgatory: the torment of pains of soul and body, the screams of despair. When the son of my friend went through this hell, memories also arose in him. At first it was the voice and songs of his mother, who had sung to him when he was small. Then there followed the memory of eurythmy which he had done for many years in a Waldorf School in England. These two things gave an inner peace. He began to do eurythmy for himself in his cell. The effect was so noticeable not only for him but also for his cell-neighbour that the prison warders noticed what a good influence he had on the other inmates, not because he spoke to them about it but only that he did eurythmy for himself. For this reason the prison director decided to keep David longer in the prison section of 'hell torments' and not to house him in a more civilised section. In this way the positive influence of eurythmy could benefit those who were urgently seeking inner peace.

*The book is available from:
Diametro Verlag, CH-4144 Arlesheim, Hollenweg 57.*

Courage for the Social Venture of Eurythmy

Werner Barfod, CH-Dornach, December 2005

In the letter reprinted below, many questions and suggestions are expressed that concern eurythmists today in all parts of the world.

What is the effective substance of eurythmy, how do I learn to use it for the people in the cultural life of today? What abilities do I need freely to carry eurythmy in the world? How can I find help in organisation and in communication, in managing publicity, or to become capable myself? How am I prepared in the eurythmy training to bring eurythmy into the various domains of life? How has eurythmy to be taught so that I find the way autonomously to these demands? How can I finance all this?

We are concerned with all these questions in the meetings of the eurythmy tutors in the trainings. Only step by step can all the renewals and demands be fulfilled. We are working on it. In a series of conversations with eurythmists who are active in the most varying professional social fields, we want to become aware of the specific faculties necessary for this, to look at them together and make them fruitful for the trainings. The more people help on how to help others to qualify themselves, the quicker we shall achieve the deepening of eurythmy for ourselves and be able adequately to tackle the tasks today.

Dear Eurythmy Friends and Colleagues,

Do we have to resign from eurythmy just because there is no money for it?

This is a question into whose eyes I never looked since I started doing eurythmy, but now it becomes inevitable. And I fear it. Because I see how many people here resigned out of lack of money and I ask myself, will I have to resign one day,

too? Then a light extinguishes in my soul. Some people here are still active, but then it is because they are working in conjunction with a Waldorf school (which I don't wish to do because I don't want eurythmy to stay confined within the Waldorf movement) or they are living on social welfare (if there is no other choice, then it is of course a different question). In the latter case, I do not see a future either, because like this, one will never have enough money to do eurythmy really professionally, and one will always stay a beggar if one wants to do something with eurythmy. (Let alone the fact that one will have to live like a beggar, and isn't that a bit too much of a sacrifice? Am I then not disrespectful of my own healthy limits? Can something healthy come out of this?) It doesn't need to be so professional as long as we stay within our anthroposophical circles because the acceptance of eurythmy here is much easier, but it has to be professional, if we want to link with the world.

Is there a future for eurythmy if we stay within the anthroposophical circles? In these circles we have the tendency to accept things just because it comes from one of our members, things which could never be done that way in front of the world. And thus we are more and more getting shut off from the world. But eurythmy is not only for us, eurythmy is for everyone! We already know this eurythmy but shouldn't we make it possible for other people to meet it as well? I don't mean that we should go out into the world like missionaries and convince everybody, but make it available to those, in whose destiny it lies to meet it.

But it is very uncomfortable to do this work, it is very demanding, difficult, and without guarantee that all the efforts will ever bear fruits. I feel myself failing so badly! I wasn't prepared for this! I wonder sometimes, if eurythmy is so weak in the world because we are not prepared to enter it and most of us fail and give up? One needs many more additional skills which understandably are not part of our eurythmy trainings. But there is certainly more learning to be done before one enters the world, because the trainings (I'm speaking in general, not of a particular one) as conceived right now, prepare us to be active only within anthroposophical communities.

One crucial thing to know is how one will survive without (yet) having an income that comes from the work with eurythmy. As the situation is at the moment, one can immediately after the training have an income through eurythmy solely if one stays within the Waldorf/anthroposophical movement. Out in the world, there are not many who know eurythmy and so one has to do some groundwork. But one needs to have a second job by which to live while one does this groundwork! In addition, this groundwork might take quite some time and *every eurythmist wanting to enter the world needs to have a second job at least for some time*. Graduating students should know about this to avoid that they become stranded and give up before they even started.

And then, in the times today, we really would need to know profoundly what eurythmy is and what we do exactly when we do a movement carried by the etheric, because people today want and need to know and do things consciously. How do we get access to the etheric the way we do in eurythmy? If we cannot answer clearly, we make a bad impression such as that we are not really professional. The challenge lies of course not only in knowing all that (and of course the doing has to go absolutely hand in hand with the

knowing), which is already a very difficult task in itself, which could take several years of occupation, but then, how do you put it into words that people can understand? For this I found, I need to study the world these people are living in, for example, if I talk to a dancer, what is his vocabulary, where does he come from? Or a physicist, what's his understanding of force, gravity, levity, *etc*? It looks like we need to make this gesture towards the world in an honest way of wanting to understand. Steiner himself used to be so informed about the world! Then I can somehow link to them and in a conversation or written text lead them to an understanding of eurythmy. So, right here, we have already three big tasks, apart from being a good eurythmist, we not only have to penetrate deeply into anthroposophy to understand eurythmy, but we have to also penetrate different realms of the world. For example: what are the different dances about, what is Tai Chi, so many people absolutely love it! What are the modern scientists thinking, what is the world view of a psychologist, someone who studies linguistics, you name it! We might not have to do all of them, but certainly those to which group we want to address ourselves. Big tasks! All this should ideally belong to a professional eurythmy training (No criticism to anyone in particular. I'm just reflecting. I think it is nobody's fault that the situation of eurythmy is as it is right now, but how do we make it better?) It looks to me, that the eurythmy trainings we have today all over the world are only semi-professional. No music training would take a student who has never played the instrument he wants to study before! The opposite is true, not only does he need to have learned to play an instrument for several years before he begins a training, but he also needs to be good at it. In eurythmy trainings we accept almost anybody (of course, if people would want to do it just for their own health, transformation, or inner development, there should be a place for that, too, but maybe not in a professional training?) often because we wouldn't have enough students for the school to survive otherwise. But with this our level of professionalism goes down, which makes it impossible to have a standing before the world, which attracts less students, which means that we accept anybody, which puts the level down even more. How do we get out of this?

In the field of eurythmy, we are lacking a thing which exists for other arts (music, dance, *etc.*) and that is pre-professional schools. The only people who have done quite a lot of eurythmy before they want to begin training are people coming from Waldorf schools. But we would need more than that. We would need schools that offer eurythmy courses independently from the school for children. I'm thinking here of an equivalent to music schools. Wouldn't it be something to have little "eurythmy schools" all over the world where children (and adults) could go, as they do nowadays, to music or dance schools. Of course the teachers of such eurythmy schools would have to be trained such that they are able to survive outside anthroposophical communities. If then the professional eurythmy trainings could recruit their students from such schools, they could from the start begin at a much higher level and integrate all the subjects for which we simply don't have the time in our trainings today. Such eurythmists would be really skilled and professional. Might the eurythmy thus gain a standing in the world?

Apart from this a eurythmist out in the world wanting to establish courses or other [programs] needs to have skills

like administration planning, public relations (if she/he wants to do publicity her/himself she/he needs to have very good language skills and computer know-how) and accounting to find subventions and donors. If this looks like too much for one person (because right now she/he is also still working in her/his second job), then maybe she/he finds other people to help her/him? But helpful people might want to get paid, which is their rightly due, but there we get back to the beginning again with the eurythmist already working in a second job because she/he doesn't have enough money. How should she/he also pay for everything himself in addition to having to take time to develop professional skills? Every beginning eurythmist needs to be able to invest. There is publicity needing to be done, a room to be rented, a pianist to be engaged, before you have income from the eventual students! And very often you don't have enough students for the course to take place, so you lose what you have invested in publicity, you have to pay a cancellation fee for the room you reserved, etc. All this with the money of your second job which you took on to help you survive... Do we have to resign? Many people do resign or return back to the anthroposophical or Waldorf communities... the link to the world? Failed. I fear to think whether I will have to resign, too?

I think I will try one thing: I will take time. I will take time to prepare myself for the world, to do one thing after the other, to try to develop real professional skills (all within the limits of my abilities, of course) as mentioned above. Meanwhile I might find some source for starting capital. Only if I have done all this (there is no must of course), only as long as I like to do it, do I see a real chance for a eurythmist to come into the world. But even after all this, it might not work, because eurythmy is too new in the world (or has it gone into an unhealthy direction and that's why it has to disappear, maybe in order to be reborn?) So I better make sure I like the path or at least just as much as the results! All I can do is try.

I'm writing you all this because these are burning questions for me. I wonder if you have similar burning questions. If you feel inclined to write back, I would welcome the exchange. Maybe it can help us to go further.

I hope eurythmy will continue to exist. (But also there I wonder what is really the reason that I want eurythmy to be in the world? Just because, I like it?) To be clear about this might give additional strength. I might find an answer in the understanding of the real nature of eurythmy.

I hope this letter finds you well,

Claudia Maurice (Lohse)

Montreal

** Please send your suggestions to the "Sektion für Redende und Musizierende Künste". We will distribute them, and process the questions with the tutors of the trainings.

“In the beginning...”

A celebration of birth and life

Alan Stott

The mood of co-operation and exchange in the artistic world internationally led to rich events in the Anthroposophical Group and at the Glasshouse Theatre, Stourbridge, on 4th & 5th February. Göran Krantz, Yärna, spoke on the state of the latest music research with regard to “Art, Culture and Health”. Sweden is leading in important developments, to which the “Research Institute for Eurythmy, Music and Movement” in Yärna also contributes.

On Saturday evening, four pieces from Olivier Messiaen’s major work for solo piano celebrating incarnation and birth, *Vingt Regards sur L’Enfant-Jésus*, ‘Twenty Contemplations on the Infant Jesus’ (1944), formed the core of the eurythmy performance “In the beginning...”. Some accompanying texts by Rudolf Steiner, Kiowa and Navajo native North Americans were recited by Hans Lindmark, who suitably conveyed the warm, subdued mysticism of the Affirmative Way. The music was expressively and flawlessly played by Oskar Ekberg, a young Swedish pianist who specialises in this original composer. With complete command, Ekberg celebrated the pervading mystical element (also written in the score): the quiet and weighty Theme of the Father, the tenderness and innocence of the Virgin, the rich suggestions of light and colour in the instrumental textures including the evocation of birdsong (visions of angels?) and the vivacity of asymmetrical non-European rhythms. The imaginative lighting-design, created and executed by the artistic director, Göran Krantz, supported the remarkable variety of events in Messiaen’s exacting musical score.

Charlotte Veber-Krantz interpreted the whole programme in eurythmy. Her dresses of delicate colours were simple, enhanced by a slim veil. For the final piece, *Regard de L’Eglise d’amour* (‘Contemplation of the Community of Love’), she appeared in a white trouser outfit to execute with exactitude the intense and ecstatic transports of joy. The pain in reiterated discordant seventh harmony was transmuted into a positive and intense transcendent awareness.

Participants in Saturday’s workshop were introduced to the director’s approach. The search for the basic gesture, the characteristic style of each musical phrase invited an exploration in feeling. An initial reaction can lead to a deeper experience, finally to be released in expressive gesture. Here the musicality of the Swedish language, too, was a delight to experience, a fine medium for the gentle nature-mysticism of the texts. This was expressed in movement through an awareness of centre and periphery.

The same polarity, characterising all eurythmy, formed the basis of the evening performance. What at times could be taken in the direction of expressive dance was filled with artistic presence. In a performance, matured since the first performance two years ago (Dornach, February, 2004. *Das Goetheanum* 9/2004), a fresh “second innocence” was evoked. Charlotte Veber-Krantz convincingly managed to penetrate the performing space. Her footwork was breathtaking, especially in the finale. Yet were some passages oversimplified in gesture and choreography? Did the poetic mood not quite satisfy the musical demands in all their eloquence? The movement nevertheless was never tedious,

always expressive, always filled. The question of musical transparency could also be asked of the music—after all, the composer treats the piano both as a string instrument and as a tuned percussion instrument. After this performance, the appreciative audience were reluctant to return home!

It is surely true to say that in our ambiguous existence here on earth, we caught authentic glimpses through this artistic event of a world beyond contradictions, where centre and periphery, music and speech, yes, even the divine and human, not only mutually relate but are seen to be what ultimately they are, at one—thanks indeed to the Event to which the evening was dedicated.

The following article is a response to a question by Werner Barfod whether I would write down my experiences of creating and touring ‘Steiner Graffiti’. It is a personal account and is thought of as a sharing of a journey with colleagues.

Steiner Graffiti

Christopher Marcus, GB-London

It’s been a long journey. The last three years in particular. They are the tip of the iceberg, the below-the-surface part being thirty years of making theatre.

I had come to the point, after directing enormous productions with enormous budgets, to enter into the sobering process of trying to act again, get back to basics, be on the receiving end, be skinned and try and find out through my own doing, where the problems lie.

After two years of performing the skinning needed to speed up. It was time for going solo, where nobody could be blamed except myself. Taking full responsibility, walk the talk for the first time.

In order to do this, I had to ask myself ‘what did I really want to/have to perform?’ This led me to ask ‘what was the most essential and intimate question that I carried in me?’ The answer was, ‘what is my relationship to Steiner, and how has this affected my freedom?’

I was very lucky indeed to work with a colleague and friend, Klaus Jensen who’s spiritual and artistic insight and firm but gentle care made it possible for me to trust and become vulnerable, enabling a journey to begin to try and act Steiner’s life. It was to be low budget, low tech, with one portable blackboard. We rehearsed 101 days resulting in 135 performances in nearly only non-anthroposophical theatres, in ten countries. I managed to earn back a large proportion of the costs.

The whole performance was developed out of improvisation, out of our studies of different Steiner biographies, and our experience and studies of Steiner’s works. The rehearsals culminated in two performances for an invited audience. They were positive and the tour could have started then, except that both Klaus and myself had a clear feeling of “No, not like this, not a historical rendition of yet another great man’s life”. Personally for me, Steiner is not history; if he is, I am, and I don’t like to think that I am history. So began an extraordinary process of peeling the onion, so that my biography could be unearthed and used to tell that of Steiner’s.

Because I am a third generation anthroposophist, most of my life has been formed by his work. An unsettling task insofar that the last thing I wanted to do was to put my life up there in the limelight, give the impression that I wanted people to know about my personal stuff. It seemed though for us that this was the only way of being authentic and avoiding the deadly danger of giving the impression of preaching, having the ulterior motive of getting Steiner's message across. It must at all costs be what Klaus and myself could inwardly stand behind.

I decided early on in the process that I would not use Rudolf Steiner's indications given for the renewal of the dramatic arts; the five Greek gymnastic disciplines and the six gestures which culminate in the artistic revelation of the spoken word, even though I have taught and used them as the foundation for nearly all performances in which I had been involved in. Instead I would prepare my voice through the 'Aale'* exercise and instead of throwing the javelin, something impossible to practice in hotel rooms and stages, I would prepare my body through the Bokken, the Japanese wooden sword, which forms the foundation of Aikido, the only non-competitive martial art. The sword became the metamorphosis of the spear, which Steiner describes as the occult expression of the spoken word.

Before each performance I practiced the 'Aale' exercise, which took me about an hour to complete the cycle of its three steps, a cycle, which I found, prepared my mind, soul and body for the performance. Working with the Bokken was approximately half an hour. Then ensued a brisk half hour walk until half an hour before curtain-up, after which I would get changed, sit quietly and do something which I share here with colleagues as I don't think at this stage in the game that inner processes should be kept secret even though they are very personal, they are as an important part of the whole for me as the voice and body preparation: Firstly focussing on the elemental world that live and imbue the space on which I will be performing; secondly inviting those souls of the dead that wish to participate in what I am offering; thirdly addressing my angel to ask for help; fourthly the Lord's prayer and finally to connect to the individuality of Steiner, without who none of this would come about.

This last connection was exciting insofar that I never knew what I would get. Sometimes I would "see" the gentle earnest face, sometimes the humorous smile, sometimes an almost frightening sharpness and so on, but always encouraging and giving me something to which I could tune the performance. Then I would mix with the audience, trying to become familiar with that group of people that had come to see me, so that my getting up onto the stage was, so to speak, in their mode which would then gently change until Steiner was finally introduced.

I have received astonishing positivism from all quarters, encouraging, confronting and warming, particularly from people who had never heard Rudolf Steiner's name before, and from colleagues of the theatre. As usual, I seldom got to hear something from those who I know were negative about the show. Because of the personal nature of the performance and the fact that on five different occasions the lights go up on the audience and I speak with the audience as one to one, I am very vulnerable and dependent on how they react. I am not able to hide behind the spotlights. This means, of course that during a performance which lasts approximately one

and a half hours, I have the opportunity to live into and get to know the audience quiet intimately; what they look like, their ages, how they are listening and so forth. You might be able to appreciate the following experience that I had on a number of occasions; from time to time I recognised someone who I knew happened to be a Class member. The person sat in the audience with legs and arms crossed, close to what I am doing. What those people radiate is almost physically tangible. They of course don't have to like it, that would be ridiculous, its just that something very particular seems to happen when they watch and I imagine that they have no idea what their negativity is creating in our common space. It takes a great deal of concentration and belief in what I am doing to not allow them to totally disrupt the performance, disrupt insofar that it alters my openness to the rest of the audience and therefore the mood that I am trying to create about Steiner. Strangely enough this is not a problem with those that are not Class members and didn't like the performance.

As the months slowly went by and I got accustomed to the many different audiences in the different countries and the many different responses, I began to ask myself again and again what it was that I was actually doing. What sort of art was I actually putting on the stage? Would Steiner have approved? Was it speech formation? Definitely not that style of speech formation that I had learned and taught. Was I working with the sounds? Somehow yes, insofar that my whole 'Aale' preparation had prepared my voice for the continual weaving of the language from epic to dramatic to lyric placements, and how they manifest themselves in the four sound groups and yet what I did, did not sound like it was "supposed" to. I was actually just trying 'to be', wakefulness under the influence of my preparation, under the influence of the audience, and the rehearsed performance. Towards the end of the tour, as a sort of impending crisis began to make itself known, crisis insofar that I didn't know what to do next and I also needed to know what I was actually doing and why. I realised to my shame that well over 100 performances had been shown to 1000s of people with an underlying feeling that I had something special to say, that I had some sort of undefined message, a sneaky feeling that I was trying to get a message across and that I was somehow more special than them. After a time of not wanting to perform at all and with a sort of painful relief, I found that I was able to simply share what I had to give, the same way that anyone in the audience could have shared what they had to give and that I was doing it in the limelight simply because that is all I can do, that's my karma. So only at the very end was I able to simply be together with the audience and participate in an event that we actually created together. It became a sort of celebration. I understand now why Steiner says that only after 50 performances does one get into actually performing.

So finally, what now, what to perform next? For me the answer is: nothing. No theatre for some time.

Steiner Graffiti has brought me to the point where I cannot tolerate inauthenticity in myself. Acting has to be art but vulnerable, very personal, truthful and open and not hiding behind masks and methods and forms. I have begun a two-year training to become an Interfaith Minister.** Not because I particularly want to be a minister but because I need to walk a path where I find my own relationship to myself and the spiritual world as apposed to the one via the books. This is

where I am now, how this will show itself in the future in my work with theatre when I have finished my training, whether work with theatre at all, remains to be seen.

Steiner's Mystery Dramas are still by far the greatest challenge and wonder for any theatre maker and would need a new approach in relationship to the needs of the present time.

ARTICLES

Supplement to the article by Thomas Göbel, "An Arrangement of the Human Soul-Moods", *Newsletter*, Michaelmas 2005

Thomas Göbel, DE-Öschelbronn

After such an overview of the round-dance of human moods, the question can arise, Of what does a free human being consist? This, of course, can only be the individual human being himself, not the sum of his soul-moods, because the soul-moods arise without the impulse of the 'I'. As a rule they are not consciously experienced by the 'I' but only experienced by the soul. This soul-experience as a rule fills everyday experience. In daily life only impulses of the will are active, laid hold of consciously or half-consciously. The will, the activity of the higher human 'I', as a rule determines the soul. Whoever has practised to bring forth the soul-moods belonging to the will-impulses out of his/her 'I' developing this into a faculty has travelled far in his life. When decisions of the will arise out of the conditions and situations of life and not out of the ego, then, in this regard, the human being becomes a free being by loving such a deed. This side of the free human being lies far from all fundamentalism. No unchangeable basic laws, ways of conduct, or everyday routines then exist. The free being, who has learned to behave in such a way appears to his surrounding world as an amiable person. This quality is one of three of the free person.

A second side of the free human being is shown in his conduct in dealing with the soul moods prevailing in his social environment. Here, whoever develops a certain perceptive faculty will only speak when he has something to say, having a significance for the social situation in which he stands, and from what he can assume will be of interest for whatever reason. What one calls "conversation" develops. Every conversation that furthers a thing or situation demands politeness (*Zuvorkommenheit*). A future aspect lies here, restraining the ego from taking part in conversation where things are said that do not follow out of the situation. Already the word *Zuvorkommenheit* contains in "*Zuvor*—beforehand" the future aspect, indicating that we are dealing with an intuitive ability. A living politeness cannot disappoint the partner in conversation.

The third side of the free human being lies in his reliability. To be able to rely on each other is the third quality of the

* Aale. "Aale ich will nicht dir Aale geben ..." is the first line of a long speech exercise; one of the very few Steiner gave specifically for actors in his lecture course *Speech and Drama*. Depending whom your teacher is it can take between twenty minutes and one and a half hours.

** Interfaith Minister. Someone nondenominational who creates and holds rituals and ceremonies, celebrating life's most important events for people of different beliefs.

free human being. This on the one hand has the character of experience, and on the other hand gives security for the future. When you give your word, it counts. When the conditions and situation change, a conversation is needed in order to come to a new agreement, or the old agreement needs a changed form. Reliability in a social context gives life-security, which is a condition for a fruitful collaboration. Working together in such a connection will prove to be fruitful. An ability arises which takes away all the weight or a relationship. A free human being can smile, and laughing is not only the expression of friendliness but joins heart with hearts. It is the expression of the most human of all soul-moods, the uninhibited meeting of human beings.

To conclude. We recognise a free human being through his

- amiability
- politeness
- reliability.

And he can smile.

Waking up the Human Being of Movement and of Speech—the Birth of Eurythmy through Rudolf Steiner

Werner Barfod, CH- Dornach

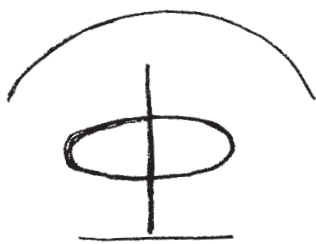
Seven preliminary exercises to awaken the human being of movement and of speech were given at the beginning of Steiner's instructions in eurythmy to Lory Smits in December 1911 in Berlin, and in Kassel in January 1912. In August and September 1912 in Munich the first indications for the beings of Steiner's Third Mystery Drama and the eighth exercise, which like a seed at the same time opened the door to eurythmy.¹ These seven preliminary exercises are also a path which can give orientation in the training, teaching and artistic work. They are, moreover, key-exercises for certain faculties through which the basic artistic-eurythmical elements arise, as for example, standing in the centre, to experience the periphery, or threefold walking, the listening for the movements of language, and so on. In what follows, something of the experiences in working with these exercises is described, whereby the exact words to the exercises can be found in the first pages of the cited publication.¹

The first exercise

To walk alliteration, like the bard on a Nordic coast, on the cliffs in the storm and by the pounding, breaking waves of the sea.

We stand upright, supported and carried by the sure ground of the earth, with firm step, reaching with our whole upright posture into the light, into the free sky, the dome [of the heavens] above us, having through this the strength to hold ourselves with an energetic gesture against the periphery of the elements, in conversation with the periphery. In our imagination we stand completely in the picture of the bard, raising our voice out of the strength of our breath against the pounding elements. Within is warmth, above and behind us is light, below us solidity, and around us challenge, dialogue with the world.

The human being of movement is addressed in the centre of his will, around the solar plexus to anchor himself with the step. The part of the bodily gestalt full of light is held freely in the upper part of the human being with the forehead and the region of the head, out of the trust of being held upright in the "I". Between these regions, the soul-filled middle breathes in the region of the chest and shoulder girdle, together with the gesture towards the world, preparing. All three soul-forces are addressed with each respective task for the human being of movement and speech. The will in the step, the intention in becoming upright, the relationship to the world in the gestures which are meant to speak. The human being of movement is made receptive for the soul: thinking-feeling-and-will as the basic prerequisite for visible speaking.



The second exercise

It is especially necessary to gain a basic knowledge of the anatomy of the human body, the physiological processes, especially of the human being of movement. The mood of awe faced by the human gestalt as a temple belongs to this. The prerequisites are the bending and stretching

of the free limbs, the arms, and of the restricted limbs, the legs. Here on the one hand the study of the step / stepping begins, and on the other hand bending and stretching, that contain "using up life-forces" and "releasing life-forces", mirrored in the darkening and lighting-up of the aura and the feelings. In feeling through these movements, the "feeling perception" begins as a process through the limbs which has to become an organ for the person practising eurhythmy.

In order through the course of the training to experience oneself in movement relating to the eurhythmical element or to the gestalt, the "feeling perception" becomes the basis for one's own practice. In an awake-dream, I feel the process of movement; I can also change and correct it in the activity of the present, without falling out of the stream of eurhythmical movement. How much weight; light or warmth; how much tension or release; how fast or slow—am I in my movement? Later a feeling of intention and of the periphery come to this. It becomes, consequently, one of the most important tools for a subjective-objective creating.

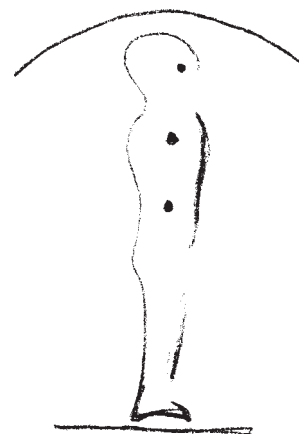


The third exercise

In looking at Greek sculpture, it is important to experience the human form from within, in its relationship between earth and heaven, to restriction or freedom. Is the "I" still active from outside, making the gestalt appear restricted (as with the early Kuros figures, or still with the 'Apollo of Tenea'), or does the gestalt appear as laid hold of from within (as with the 'Charioteer of

Delphi'), or does it seek for a hold in the periphery with a standing leg and a freer leg (as with the Apollo Sauroktenos, 'the Lizard-Killer'). The etherically-felt periphery visibly plays around the 'Nike' of Samothrace ('Winged Victory') and 'Poseidon' with his wide-open gesture and open step.

Out of this looking at Greek figures, in practising the eurhythmical step, there develops that which revolts against restriction, that which moves, carried freely, and then touches the earth again in the placing. The step receives an impulse from the seat of the will around the solar plexus, in dialogue with weight, in the overcoming of gravity. It is freely carried over and brought into a direction by the intention of thought, and, in placing, touches the earth in the accomplished deed that is felt, perceived by the heart Steiner characterises the soul-sequence in the step as: will-impulse, thought, and deed. In walking, the soul-feeling source of movement has then to take over leadership and to include the point of departure of the will, so that it radiates in a flowing stepping. It is as though the eurhythmist does not need the ground as resistance, neither as moment of rest. With the freedom of the centre of the soul, the gesture is also addressed in its dual quality of radiating out and receiving from the periphery. Even the posture of the head, belonging to the upper peripheral area, receives its language of expression. In this way the gestalt becomes an instrument for the whole soul: thinking, feeling, and will.



The fourth exercise



turns the attention within, with the intimate task of translating the dynamic of speech into movement, to hear how different syllables with the same vowel-sound are formed by different consonants. It is practised from within, with the example "*Barbara sass stracks am Abhang—*", to listen to the movements of speech, to listen to that which moves along behind the pictures of the speech, which is essential for the eurhythmical fashioning.

With this, we prepare ourselves to listen for what sound a whole poem is attuned. Eurhythmically, the most important thing is to experience a poem in its speech-gestalt, to listen to the content of the sounds and to feel within oneself how,

through the element of speech, the movement is led into experience. To speak a poem half-aloud to oneself, until the movement-gestalt becomes active and becomes available without one's speaking—as a sequence of movement gives the strength to listen through, or behind, the words out of which the wholeness can then be formed in a sovereign manner. In listening, the human being is more strongly involved with his will. The sympathetic movement of the larynx is consequently necessary for an understanding perception. With this a direct help for eurythmy is given.

The fifth exercise

is initially a geometrical exercise on the human gestalt. Agrippa von Nettesheim's six figures are to be practised as positions, and subsequently lightly and quickly jumped from one position to the next. Attention is to be paid to the parallel movements and the counter-movements of the arms and legs. It is an exercise for controlling the bodily gestalt, which at the same time concentrates the soul in the gestalt, with the periphery included in various ways.

Only twelve years later was the eurythmical meditation "I thinks speech..." given.² With the first three positions, the soul is anchored in the movement-instrument; with the next three positions the soul opens to the periphery, strives into the spiritual widths, connecting with itself in the body as well as with its Self in the periphery.

With this exercise that always accompanies the eurythmist, the central cultural task of eurythmy is manifested, to create the bridge between the 'I' in the body and the Higher Self in the periphery with each gesture that is intended to be a eurythmical gesture. When thought—not concepts—resurrects in the will, then "I think speech" comes about as a gestalt-meditation. In a rhythmical breathing, it connects what appears to the senses with what is laid hold of in the realm of soul and spirit.

The sixth exercise

consists of writing with the feet, in clear, organic letter-forms, the left foot in mirror-image. A subtle feeling for the movement of the foot and a differentiated relationship to the earth comes about.

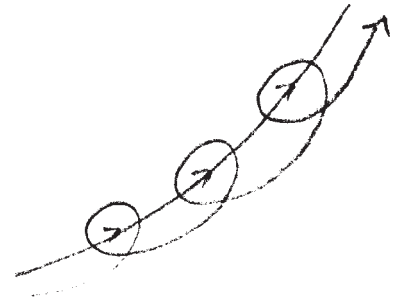
It is clear that through this exercise the step and walking become filled with light in the obscure sphere of the will. With the step, expression of the word is indicated; through this the movement-forms in space receive living, expressive force. It is an ancient law of the dance that a step precedes each movement. This moment of the awakened expression of will through the adequately-led step, is also the basis in eurythmy. A tremendous amount of artistic forming depends on the expressively-led step, *i.e.*, the strongly differentiated step. The effect of the forming, the authenticity in leading the overall gesture, the identification right into the will, the character of a presentation that touches the audience are all connected with this. The source of the movement lies in the solar plexus, where-



by the movement as carrier of the will in the step is once again taken hold of here.

The seventh exercise

relates to the archetypal round-dances which contain an initial beginning in moving together. The one round-dance is moved with several people walking on the circle, each person is joined by a second



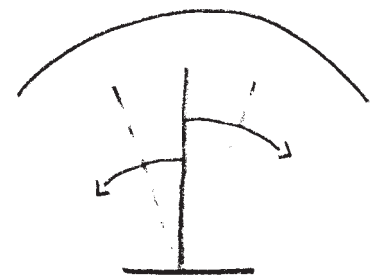
person who circles around a first one; an archetypal planetary round-dance. The second round-dance is moved by several people on two lemniscates, whereby the crossing-point is the common centre. These are the first choral spatial-movement forms, without sounds or other eurythmical content. For practice, a suitable musical accompaniment was composed.

These practice round-dances are completely held to a centre on a geometrical basis. To practice together in space demands a different attention; the person practising is at the same time orientated to the periphery.

About half a year later, in August 1912, there followed in Munich the indications for the "beings, which in a dance-like manner, carry out movements which present thought-forms that correspond to the words of Lucifer and Ahriman" (Scene 6 of Steiner's mystery drama *The Guardian of the Threshold*). For each group three forms were sketched, whose positions were to be taken in quick change, each time indicated by a sign. This was also accompanied with vowel-like gestures in a changing sequence.

As octave to the seven exercises

there is added in September still in Munich 1912 the first exercise for eurythmy, like a seed: IAO in the bodily gestalt. In the upright posture, a kind of pillar of light is to be felt from the ball of the foot (foot-point) to the forehead (head-point) as I ('ee'). Following this, bending backwards, head-point behind the foot-point; feel this as A ('ah'). Finally, bending forwards, head-point before the foot-point; feel this as O ('oh'). The arms, not yet free, remain connected to the gestalt. The additional task is to experience this shifting of the gestalt in the soul as colour.



With this, the three main soul-sounds IAO were given in seed form. The human being standing between earth and heaven, carried from below and freely surrounded above as the picture in the I ('ee'). In the beholding, perceiving, receiving the world like a breathing-in, the human being stands in the picture of A. Breathing out, giving yourself, becoming one with the periphery, the human being appears in the picture of O. The human being as 'I'-being in space and time.

*Eine Brücke ist der Mensch
Zwischen dem Vergangenen
Und dem Sein der Zukunft;
Gegenwart ist Augenblick;
Augenblick ist Brücke.*

The human being is a bridge
between what has past
and the being of the future;
present is the moment;*
the moment* is bridge.

[*St Paul's 'twinkling of an eye'. Tr.]

(beginning of a verse by R. Steiner, 24th December, 1920)

Already in this seminal exercise, eurythmy is based on the human being as the spiritual source. The pillar of light of the sound I ('ee') in front of the human being appeals to the gestalt in its etheric completeness; the physical uprightness through the back is the prerequisite. Even the three movement sources of the soul are experienced on the gestalt like growing points. In the pillar of light of the I ('ee') the point at the root of the nose is touched, in the inclined figure in A the holding can be experienced around the solar plexus, and in the inclined figure of O the soul-centre can be experienced at the level of the collar-bone.³ For the success of this exercise, the pillar of light in the I ('ee') throughout the whole exercise can be felt going with the figure, giving support in the inclining.

Step by step, the eight exercises of the ensouled human being of movement and of speech is formed for eurythmy. In our time it will become ever more important, in working with the exercises, always to keep in sight the goal to which each respective exercise is to lead.

The path leads us in the *first* exercise from the upright gestalt, which is felt as placed into the visible world, towards the will, in order to awaken the soul in the gestalt. Through the *second* exercise, we arrive at feeling the movement-gestalt to the feeling gesture. In the *third* exercise we perceive how the human gestalt in movement unfolds out of the wholeness of the movement-body, right into the free step, and into the gesture connected to the periphery.

In the *fourth* exercise we make inward the listened-for speech-movement and dynamic in the flow of speech. We experience how inwardly-heard speech becomes inner movement; we learn to hear through the words.

Through the *fifth* exercise by Agrippa von Nettesheim, we arrive, through an exercise for the gestalt, at the experience of the double breathing of the "I".

Through the *sixth* exercise, in expressing the word, we create differentiated expression in the step, in eurythmical forms in space.

The *seventh* exercise with the archetypal round-dances leads us to the choral eurythmy forms with a marked transition step of the thought-forms for Luciferic and Ahrimanic beings.

The *eighth* exercise is at the same time achievement and seed. The human being of speech is awoken in eurythmy, the "I" experiences itself between space and time. Out of this seed, very many of our eurythmical foundations are developed.

The Foundation Stone in Eurythmy

*Supplement to the Newsletter, Easter 2002+2003
Two contributions on the development from
Entrance to Exit*

Helga Steiner, DE-Kassel

At the beginning of the Entrance (before the *Vortakt*, or Prelude) the I (*ee*) appears in the back of the stage. It forms at the same time the centre of two curves, or spheres which move contrary to each other. The main part of the curve, or sphere, remains invisible, since they move far behind and beyond the stage-space. We perceive a calm centre in a large moving, cosmic spheric realm.

After the I (*ee*) has moved down into the earthy realm, the cosmic 'I' (*or*, ego) lays hold of the centre of a new sphere which, actively moving, it penetrates. This sphere does appear further in the stage space, yet it also does not become visible as a whole, but like a large vessel is open to the spiritual realm behind. We perceive a moving centre and a resting periphery.

Only at the end of the Exit, does there appear, now completely on the stage, a closed circle, a new cosmic-earthly sphere. From the "I (*ee*) of the beginning", that remained alone in the space, this sphere appears at the end of the path through the threefold Foundation Stone. This cosmic and at the same time earthly circle, arises through and in the movement. Its centre remains free—does it remains open for the event of the "turning point of time", in which out of centre and periphery a multiple penetrating working-together takes place—the relationship of the cosmic "I" to the human "I" (called here in the text I-"*ee*"). In the Entrance the I appears at first quiet, within the spheric movement of the etheric world. Only after the cosmic, activated "I" is added, can the I (*ee*) begins its path into the world, by moving a straight "I"-line forwards. It is only half an "I"- or ego-line, it still needs the conscious retracing. In the Exit this "I"-path finishes in a straight line backwards: as in a *signum*, a sign, beginning and end link together.

Additional note: I saw in a performance that the "I" finished its postlude[-form] directly behind the I, so that the latter had to start the straight path backwards with a curve, giving way. Yet Steiner's form clearly shows that the cosmic "I" ends somewhat to the side, leaving the space free for the completion of the conscious retracing I (*ee*). I began to ask myself, why?

With the Foundation Stone we have entered the Michael Age. The spiritual world begins to withdraw, giving over to the human being his autonomy, leaving him free. Michael is waiting for human beings to become active out of themselves, in order to lay hold of the connection to the spirit-world. A first step towards this we can clearly see on stage, as mentioned above.

The event on the stage also shows us that spirit-presence remains—we see how the cosmic "I" on the retracing path into the spirit-zone of the stage area follows first the "I"-path which previously was carried out by the I (*ee*), in order to place itself in a semicircle behind the I, there to remain a short while. In this calm power of calm of standing together, we can divine a new connection to the spirit.

At the end there appears afresh and for the future how the human being becoming autonomously active can form the final cosmic-earthly circle together with the IAO through all three realms of the Foundation Stone.

1 Rudolf Steiner, *Eurythmy: Its Birth and Development* [GA 277a]. Anastasi, Weobley 2005.

2 C.f., Werner Barfod. *Ich denke die Rede – Leitsatzübung der Eurythmie*. Verlag am Goetheanum 1993.

3 C.f., Werner Barfod. *IAO and the Eurythmy Meditations*. Mercury Press, Spring Valley 2001.

Method in Music Eurythmy

Stefan Hasler, DE-Alfter/Hamburg

The manner in which Rudolf Steiner held the two lecture-cycles on the theme of music and music eurythmy (*The Inner Experience of Music...* GA 283, and *Eurythmy as Visible Singing* GA 278) can be a stimulation towards a method for the daily work in music eurythmy. Following the thread through the lectures, you perceive a path from the great to the little. I will concentrate on this.

I would like to emphasise the essential steps, in order to look at different applications. In lectures 1 and 2 of GA 283 the human etheric body is described in relation to music:

- The experience of breathing is found more in the head; its correspondence in music is the melodic element.
- The experience of breathing to pulse is found more in the rhythmic human being; in music the correspondence is in the harmonic element.
- The experience of the pulse is found more in the limb human being; its correspondence in music is in the rhythmical element.

The musical concepts describe the tendencies of an entire piece of music.

With a sonata, for example, we find the first movement in the “harmonic element”, the slow movement in the “melodic element”, the third in the “rhythmical element”, and the fourth movement puts once again one of the previous elements into the foreground. Translated into eurythmy one can work more out of the peripheral force of the “head” for pieces of music developing the “melodic” element. Then for pieces of music that live especially in the “harmonic” element, one works more with the alternation between centre and periphery in the rhythmic human being. And for pieces of music which are more at home in the “rhythmical” element, one works mainly out of the force of the centre of the limb human being.

Here in the first place at the centre of consideration stands the question of the quality of movement of the etheric element.

In lecture 3 of GA 283, the interval of the third is mentioned as the basis for the development of music for today. Accordingly, in lecture 1 GA 278, the basic contrast living in this is presented:

- The experience of the major [stream]
- The experience of the minor [stream]

Here is presented the basic breathing of “I” and astral body to the etheric body and physical body. From the point of view of music, not only is the harmonic element meant, but also the melodic and rhythmic elements, *etc.* Translated into eurythmy, this not only relates to entire pieces but also to sections of music: What is the quality of the streaming here?

In the centre as a second focus, stands the question of the streaming in and streaming out.

In lectures 1 and 2 of GA 278 the triad is discussed in three stages:

- step
- movement
- formation

In this way an exemplary, basic musical phenomenon is described for the triad:

Each motif, each phrasing, each passage, each piece has its beginning, its climax and its end. In eurythmy we can consciously fashion the flow of time.

As a third element stands the question about time as such, the flow of time and the stream of time.

In lectures 3 and 5 of GA 278, the following elements of movement in space and of music are mutually related: the “above – below” to melos, the “right – left” to beat, and the “forwards – backwards” to rhythm. Musically one can characterise each motif, each phrasing. In eurythmy, as a four-fold human being, one can work and fashion differentiation within one’s eurythmical gestalt.

As a fourth focus stands the question of fashioning musical eurythmical space.

Halfway along the path, we have:

- Qualities of the etheric element
- In-streaming and out-streaming
- the stream of time
- music-eurythmical space

As a eurythmist, one can work with these steps on the various effects of a piece of music. At the end this process of practice one know the piece. For the further three steps the eurythmist is asked to be an interpreter. Decisions are now important.

In lectures 5 and 6 the bases for choral eurythmy are laid. Steiner differentiates three possibilities:

- melody, motif
- harmony, the cadence
- rhythmic relationships in polyphony

Musically, these are the three already mentioned “chapters”. Relationships within a piece can be worked on. Which criteria is most important? How does an idea metamorphose throughout a piece? Eurythmically a spirit-presence is now demanded for one’s own instrumental fashioning, for the piece, for the other eurythmists, for the music-eurythmical space.

Fifthly, stands the question concerning the experience of the transitions between the eurythmists moving together.

In lecture 7 differentiations in the realm of soul are made in regard to

- major, streaming out, giving, “experience of the impulse to deeds” and
- minor, streaming in, receiving, “feeling”

The human gestalt is described as the basis for the eurythmical carrying-out of the intervals and the significance of the collar-bone is emphasised for the embouchure of movement. In music, we are dealing with the detailed working-out of the inner content of the piece.

Sixthly, the question of the differentiation in soul of the embouchure of movement of the note and the interval is researched.

In lecture 8, the single note is described:

- pitch – *Tonhöhe* (mentally-imagined feeling)
- note-values – *Tondauer* (feeling feeling)
- dynamics – *Tonstärke* (willing feeling)

With these three criteria, each musical sound is exactly defined. Also eurythmically, the demand is made to be completely exact in the fashioning. Above all in contemporary music, with the turning towards the individual note, this step helps one to get further.

As seventh step, the question of the presence of mind in the single note is the focus.

The second half of this path is described:

- *the experience of the space between the eurythmists*
- *the differentiation of the movement embouchure in the soul*

- *the presence of mind in the work with the single note*

Musically speaking this is the path from what is between the motifs, via what is between the intervals to that which is between in the single note. With this we increasingly penetrate the motif.

What does this mean for the methods of eurythmy?

With three example, this path is described:

Structure of a single lesson:

1. How does one perceive one's own ether-body? (becoming aware of the qualities of movement)
2. What is the relationship to the world? How does it breathe? (becoming aware of one's own basic breathing)
3. What musical unit can be embraced? (conscious eurythmical fashioning of one's own time-stream)
 - These questions name the aim of every opening exercise! (e.g., fashioning the notes B-C-E)
4. How exactly can one get involved with what is inherent in a piece?
5. Am I open to experience the space between, in relationship to the others? (being aware of the others)
6. How am I singing [in eurythmy] and the soul's differentiated fashioning?
7. How far is one present in the detail and in the working process?
 - All this is only possible when the eurythmical instrument is awoken and a piece of music is well known.

Style of practice / Rehearsing a piece:

1. Through eurythmical movement, the piece of music is being initially questioned, where and how it stimulates the ether-body—which quality of movement is demanded?
2. The change between finding oneself and losing oneself is the next step.
3. Then one studies the musical units, the phrasing.
4. Only then can one approach the actual “learning of the text”, approach the work, the exact connections between melos, rhythm and beat.
5. For the eurythmical interpretation in choral eurythmy, the question is important: What is the most important musical element—what is the main thing upon which to concentrate? What is the basis of the forms in space?
6. Then the piece with all its details of fashioning, intervals and notes, can be worked out.
7. At the end, it is possible to penetrate into the inner nature of the note, and increasingly of the motif.

The curriculum of the Waldorf School during the 12 years proceeds in the following path:

1. The child in the lower classes lives as a unity in different qualities of movement and enjoys to be able to remain within a piece during its duration. The choice of pieces of music follows the aspects of the study of man.
2. In Class/Grade 4 major-and-minor is experienced in its contrast.
3. Musical units can now be dealt with (beginning, climax, end).

4. In the middle school the work on the eurythmical instrument can be more exactly laid hold of. For this the pupil needs clear aims. There is a right and a wrong.
5. When the young people become aware of each other, then a step into choral eurythmy is possible. One's own movement can be passed on to another pupil, be taken up by him/her and be taken further.
6. In the upper school, the development of the soul has come so far that a differentiation of the embouchure of interval and movement is possible.
7. In Classes/Grades 11 and 12 the possibility exists of concentrating on the nature of the individual note.

In this methodic structure developed by Rudolf Steiner, a gesture it contains of a path from the large to the small can be experienced, and from there via the inner back into the outer.

I hope that this account, alongside the well-known contents of both lecture-courses, draws attention to the methodic level for the path that Steiner describes in these lectures.

Eurythmy Stage Lighting: Lighting Design or Light-Eurythmy?

Thomas Sutter, CH-Arlesheim

The technical possibilities of lighting have greatly increased since Rudolf Steiner's time, not least with the introduction of computers for programming and handling the lighting cues. Especially at a time when it seems that everything is technically possible, the planning of using these means are decidedly important. The style and expressive power of what is presented in eurythmy on stage also finds its expression in the lighting design, but at the same time one can also experience how the lighting affects the eurythmy. These elements are increasingly used today, yet all too often this mutual relationship remains “in the dark”, in the subconscious, or to chance.

With the development of eurythmy on the stage of the carpentry workshop and on the stage of the First Goetheanum, the first lighting indications came directly from Steiner's hand. How did he use light and colour? A source for this are the lighting indications published in the books for speech eurythmy and music eurythmy: *Beleuchtungs- und Kostümangaben...* We also possess the advice of Ehrenfried Pfeiffer, who was given the task from Steiner to develop a lighting rig for the First Goetheanum. From his reports, we learn how at that time the usual lighting rigs were and the intention connected with them. Steiner's introductions before performances also give a direction relating to the lighting. Steiner repeated mentions that we are not dealing with a lighting for eurythmy, but that everything should become a “light-eurythmy”. It is obvious that the laws of eurythmy and the basic elements also forms the basis of a light-eurythmy. Through this it too becomes a kind of visible speech and visible singing. A further basic presupposition for an understanding is Goethe's *Theory of Colour*, with a view of metamorphosis and its further development through Rudolf Steiner towards the essence of colour.

Already in establishing a lighting rig in the First Goetheanum, Steiner went his own way. He begged Pfeiffer not to ask the advice of theatre technicians, but to find his own solutions. How were the two cupola spaces lit? The auditorium, the large cupola, was lit from a single light source in the middle of the cupola. A light-source that comes out of the centre of a room has the effect that the sculptural elements in that space come to the fore. The space is experienced as a space in its sensory-physical existence.

In the small cupola area, the stage area, it was quite different for a eurythmy performance. All the light came now from the periphery. Behind each of the 12 pillars a lighting tower was placed that sent dispersed floodlight on to the stage. For an exact description of this arrangement see Pfeiffer's accounts "Rudolf Steiner als Schöpfer einer neuen Beleuchtungskunst" and "Eurythmie-Beleuchtung" (GA 291a, p. 378f.).

A light illuminating from a centre emphasises the spatial aspect. Light from the periphery allows the physical space to make ever less impression. From the point to the periphery, from space to counter-space, there is a transition. George Adams describes in a wonderfully explicit manner how space and counter-space are related. In the former, the physical central forces are at work, and in the latter the etheric universal forces. The space appears as though it were etheric space.

Through this arrangement of lighting from the periphery—which can be seen as the archetype of eurythmy lighting—the lighting direction disappears. The light streams in from all sides; a special direction of the light is no longer to be found. In physical, three-dimensional space, we are concerned with directions of light. How is it when we come to etheric space? In the etheric world, the third dimension falls away, and thus also the physical, spatial effect of depth. Just this was achieved through the stage-lighting in the First Goetheanum. Physical space was made to disappear both optically and as an experience. The stage-lighting here followed the laws of etheric space; here colour receives a new meaning. What Steiner advises for painting is also valid here. If a strongly coloured light-space comes about, then out of the perspective of space new colour perspectives will arise.

The colour perspective in changing light is more alive and more dynamic, close to the nature of eurythmy—red approaches us, blue retreats from us. Such colour sequences are frequently found in Steiner (*c.f.*, lighting indications for Nietzsche "Throw your weight into the depths").

Eurythmy as an art of time lives in time's stream. It makes sense if that which surrounds eurythmy as light takes up the laws of the stream of time. You find in Steiner's lighting indications how light-eurythmy develops out of the time element, the musical element.

The essential thing for Steiner is the change of lighting. This is the moment where change, life, comes about, comparable to the intervals in music. The future streams into the present. The light moods arising out of this musical flow are of secondary importance. They are movement come to rest. The lighting sequence should be so mutually attuned as are the notes of a melody. The lighting, becoming in this way a light-eurythmy, is melodious.

In music eurythmy, visible singing, the lighting of Steiner's indications arise directly out of the musical element. The floods of colour often follow the pitch, work with the rhythm, or even with individual note-values. With "Schumann's last

composition", lighting is given for the bar lines. With speech eurythmy it is not much different. It does not depend on the individual gestures but their sequence. With the light, we are not dealing with individual light-moods but with a light-sequence according to musical-eurythmical laws. On the stage there arises a visible speech, a kind of light-eurythmy, according to Rudolf Steiner.

Lighting arising directly out of eurythmical movement is an intensification. A movement of stretching produces light. If this light is taken up through "lighting", then we have a movement which leads further into the eurythmical light-colour space. Yet the "stage lighting" can also produce an opposite, retarding effect on the eurythmical movement. An example: Bach, Prelude in C major for flute. For the rising melody, the rising major stream, Steiner does not give a yellow light space (as one might expect) but, as main colour, blue. When the melody falls, the light-space becomes yellow. One can practice for a long time and also find many possible and fitting explanations...

Yet Steiner did not "light" here according to mood in the normal sense, since this remains nearly the same throughout the piece, consequently there is no need for richly contrasting changes of light. If we include the counter-stream and thus an etheric lawfulness, we can experience the flooding of light in quite a different, new way. A wonderful experience can be gained by the performer on stage, as well as by the audience. It is much more refreshing and enlivening when, in this case, the rising melody receives the blue light-surrounding.

A wonderful detail in the eurythmical light is the use of footlights. Often, through the footlight in addition to the main coloured lights, a contrast or counter-colour is added. In our example above, the lighting is above blue/ below yellow, and above yellow/ below blue. I would like to add that the even-coloured space, with which Steiner was so concerned, produced through the light from the side, or with the stage in the Carpenters' Workshop, is not destroyed by the footlights. The space-dissolving effect and the two-dimensional nature of etheric space remains intact, is even increased, through this lightly tingeing contrast-lighting.

Becoming aware in the search for the etheric laws, the lighting indications are revealed in a new and wonderful way. And so it is understandable that *e.g.*, Chopin's *Nocturne*, op. 9 no. 1 is not lit according to the naturalistic mood of green and violet, but through the image-colours yellow – red – blue in a strong sequence of changes. The etheric taken as the complementary of the physical leads to an understanding of such colour-indications. In our example (Chopin's *Nocturne*), if lit according to the mood, the image colours would be green and violet as they appear in the physical world. The indication, however, is (complementary) yellow and red. To the art of eurythmy, a light eurythmy is practised according to the etheric laws of colour.

In *The Mission of the Archangel Michael*, lecture 6, Steiner points out how today we are to make a transition from the breathing of air to the breathing of light. The new yoga path is concerned with the new breathing of light and colour. The spirituality which was earlier present in the air, lives today in the light. We are dealing with light-soul processes. The eurythmist on the stage becomes a breather of colour and light. In the introduction to the last performance in the First Goetheanum, Steiner says how the figures doing eurythmy

would draw in, breathe in, the light-bodies, the light-areas, as if moving towards them, as if they were in need of them.

The above presentation clearly shows what a central role light has for eurythmy. It also clearly shows that light-eurythmy has nothing to do with theatre lighting. To enter into comparison and discussion is not in place if one wants to work out of the essence of the subject.

A light-space appropriate for eurythmy arises out of eurythmy itself. It was for Steiner extremely important that to eurythmy nothing strange to be added from outside, but that everything is taken hold out of eurythmy. The circumference of light does retroactively influence and change eurythmy itself. A process arises, which takes place slightly outside consciousness. Steiner also pointed out this danger that the effects of pure effect of light works right into the physical body, without the activity of the "I". Steiner attributed great significance to the quality of light. With Pfeiffer he developed a light source, that works in precisely the opposite way to a spotlight. The light did not become concentrated through lenses or concave mirrors on to the stage, but through a convex surface, softly radiant, similar to the inner character of the sunlight as we can experience it around Michaelmas.

My attempts and concerns

In order to achieve etheric effects, I work with plant-dyed stage curtains. An important phenomenon with this are the coloured counter-images arising in such stage spaces. With chemically-dyed curtains this problem hardly arises. A green eurythmy dress produces a strong carmine-red after image, arising around the moving eurythmic figure. The physical sensory process subsides, and the vital force of the ether-body of the onlooker produces this non-sensory phenomenon.

If you also give the perceiving audience the chance in this way actively to co-create, then there arises refreshment, nourishing and even healing effects. The lighting-set becomes an instrument of light-eurythmy. It only becomes comparable to a musical instrument when one works without pre-programmed light-settings. Each performance is a new creation; each change, however complicated is carried out "by hand", that means, live. This of course only makes sense when one dives afresh into the living stream of time of eurythmy, and it demands practising with eurythmists. Precisely in this awake and sensitive becoming for the transition lies the decisive thing; here is change and new creation in a free taking up of cosmic laws.

The light of the sun is flooding
The realms of space;
The song of birds resounds
Through fields of air;
The tender plants spring forth
From Mother Earth
And human souls rise up
With grateful hearts
To all the spirits of the world.

(R. Steiner. *The Portal of Initiation*.
From the Prelude. Tr. R & H Pusch.)

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The "Lichteurythmie-Ensemble" produces performances in a stage-space painted with plant pigments by Elisa Dudinsky and peripheral lighting. The Ensemble also gives demonstrations, courses and seminars on light eurythmy, Rudolf Steiner's impulse for lighting.

George Adams. *Etheric Space*. RSP London.

Rudolf Steiner. *The Mission of the Archangel Michael*. 12 lectures, Dornach, 21st November – 15th December 1919. GA 194.

Rudolf Steiner. *Beleuchtungs- und Kostümangaben für die Laut-Eurythmie*. Band I–IV. Ed. Eva Froböse. Rudolf Steiner Nachlassverwaltung, Dornach 1980.

Rudolf Steiner. *Beleuchtungs- und Kostümangaben für die Toneurythmie*. Ed. Eva Froböse. Rudolf Steiner Verlag, Dornach 1975.

Rudolf Steiner, *Eurythmie – Die Offenbarung der sprechenden Seele*. Introductions to eurythmy performances 1918 – 1924. GA 277. 1972 (ET in preparation).

Rudolf Steiner. *Farbenerkenntnis*. Supplement to *Das Wesen der Farben*. GA 291a.

Concept of the 'etheric' in Creative Speech

Christopher Garvey, Peredur Centre for the Arts, UK

Fundamentally, the *etheric* nature of speech is founded in rhythm; the rhythm of the heart and the lungs. Rhythm is the breath of life. The hexameter is the rhythm which exemplifies this. Every word spoken has a rhythmic life-process created by the marriage of vowel and consonant in the single unit of the syllable. The *etheric* is perceived in speech as the syllabic movement is perceived—the syllabic movement is the form the *etheric* takes in becoming audible. If this rhythmic element is brought out, the effect on the audience is of a specifically *felt mood* being created. The heart is touched—the feeling life. There is a danger, however, that if this *etheric* quality preponderates—the two other main aspects of the soul are left out—the mind and the will. Speech then becomes incomprehensible to the listener.

To counterbalance this, it is important to discover how the *etheric* can mimic a conceptual form and an imaginative gesture. For instance, in beautifully spoken prose the phrasing enables the flow to be broken and restarted. This phrase has rhythm within it, but this is let go of (*loslassen*) and then gripped anew (*neuer Griff*). The rhythm going through a change in between the two phrases. To the extent the phrases are made distinct from each other, the mood is broken but the specific thought content receives form. This is the basis of healthy naturalistic speech.

If this 'natural' speech is observed it is found that the syllabic movement is rising, falling or staying the same. The speaker now discovers that the rhythm is always making music. In this way the music reveals the meaning.

Meaning is revealed artistically through the musical element. In the mystery dramas, Astrid is the character who exemplifies this ability. There is a grave danger here of musical intonations being used arbitrarily by entering the prose content, however, and noticing the shadow of the musical movement within it, the musical element is objectified. The test of

this is whether the listener has been helped to understand more fully by a true music or is being led astray by a false music.

The relationship of the will to the *etheric* comes to expression in the building of images. Here it is particularly the formative quality of the consonants that bring the images to birth. The consonant is gesture, bearing *etheric* movement. The syllables join together to make word gestures, the words make phrase gestures, the phrases make sentence gestures. Whenever there is an experience of gesture the *etheric* is present. When speech has become moved gesture, speech has become an art. The character of Luna in the mystery plays exemplifies this capacity on the spiritual level.

One last word, I have often found speakers and eurythmists frightened if they enter the world of passions and emotions because 'everything just becomes astral'. It can be the greatest joy to go into these passions with all one's energy—through the formative element of sound—the *etheric* or form of the astral quality is arrived at and the soul is in no way tattered or torn but on the contrary invigorated.

It is within the passions that the engine room of art lies. Through the *etheric* nature of sound and its movement the deadly astral element is relieved of its negative sting and becomes a revealer and healer.

Author's article: An introduction to the launch of this work-book

at the Goetheanum, Sunday, 27th Nov. 05, 11 am

Wege des Sprachgenius: Die Grundelemente der Sprachgestaltung und Schauspielkunst nach Rudolf Steiner in ihrem methodischen Aufbau (Vol. 1); Literary examples (Vol. 2)

Wilfried Hammacher, DE-Stuttgart

Rudolf Steiner ended his lecture-course *Speech and Drama* (GA 262; held in its entirety with Marie Steiner) on 23rd September 1924 in the morning; at the end he added the following words:

..., we intend this lecture-course to be taken as a beginning, by everyone in their own way, and it will indeed become that which it should become when we take it precisely as Act One and to its exposition attempt in working to find the ensuing Acts. If we work in this direction together in the most varying realms of life and especially in our dear art, then already in seed form there will be founded something demanded by the future of civilisation already in the present day..." (GA 282, Tr. A.S.; the pub. ET. p. 406 is a condensed paraphrase).

The three phrases on orientation, here italicised, seem to indicate a direction. In the afternoon, a discussion took place in the Carpenters' Workshop between Rudolf and Marie Steiner on the one hand and the director Gottfried Haass-Berkow and his troupe of actors on the other side (GA 260a, p. 655). The main content of the conversation was reported to me by an actor of the Troupe, Hans Schmidt, who later for many years played Felix Balde under Marie Steiner's direction, and was editor of the "Rudolf Steiner's lecturing work". To the question, how the abundance of suggestions of the lecture-course could be put into practice, Rudolf Steiner answered in essence somewhat like this: "Come back next

summer. Then I will rehearse a piece with you. Then during the course of your next season take part in eight to ten further productions in this spirit. In two years, building on your own experience, we can together bring about a further production; in this way a new rehearsal and performance culture could gradually be formed."

When the Haass-Berkow-Troupe came again in summer 1925, Rudolf Steiner had died. Marie Steiner carried out a purely formed-speech work with them all, including choral work and individual roles from Schiller's *Bride from Messina*. This was reported to me by my father, who took part as a new member of the Troupe and had to speak the part of Don Manuel. Most of the participants then formed the core of the Speech and Acting Ensemble at the Goetheanum, led by Marie Steiner.

In September 1924, Marie Steiner had invited two actresses and three actors, in order to start with them a formed-speech and stage-work at the Goetheanum, whose rebuilding after the fire of the First Building began in the autumn. One of the five personalities was my later teacher at the Eurythmeum led by Else Klink, Otto Wiemer, director and actor; his contribution was instrumental that the *Speech and Drama* lecture-course came about at all. What he told me, I wrote down directly after our conversation: In one of the first rehearsals with Frau Dr Steiner, he said: "What I can now work with you is recitation and declamation. What concerns the other indications of Dr Steiner, about directing and so on, in the lecture-course *Speech and Drama*, these are so few that really to enter into these things we will have to wait until Dr Steiner himself is here once again."

Marie Steiner held to this throughout her unique work. She worked everything out of the element of speech, or the poetry. She never practised the threefold path of schooling of the *Speech and Drama* lectures in her rehearsals. What she had to give from the lonely heights of her genius and her abilities, was only to be brought into stage-reality through partly, also through a brilliant talent of imitation. Imitation of the imitation could then of course not keep the primal originality alive, or even make a tradition. So the course of events leads back again to the threefold path of schooling; it can be followed by everyone "everyone in their own way" as a "work" which can be understood as a seed of a "future civilisation".

What was intended? Straight away in lectures 1 and 2 of *Speech and Drama*, Rudolf Steiner points to a scene from Scene 7 in his drama *The Portal of Initiation*. Maria and the three Soul-Forces stand at the beginning of his whole presentation: The "I" faces its three soul-forces as three independent beings. The "I" has to steer them and bring them into harmony. In the 20th humankind has crossed the threshold to the spiritual world; whether consciously or subconsciously, this reality lives in all our souls and demands a new way of living with ourselves and with the world.

In lecture 5 of *Speech and Drama* Rudolf Steiner suggests that each poem be initially changed into prose so that speaker and actor can change back the thought-content into the feelings, into a primal *experience*.

In lecture 9, we read that mime and gesture should be found by themselves lived through and formed to the recitation of a second speaker; that is, silently, only given up to the gesture born of the will.

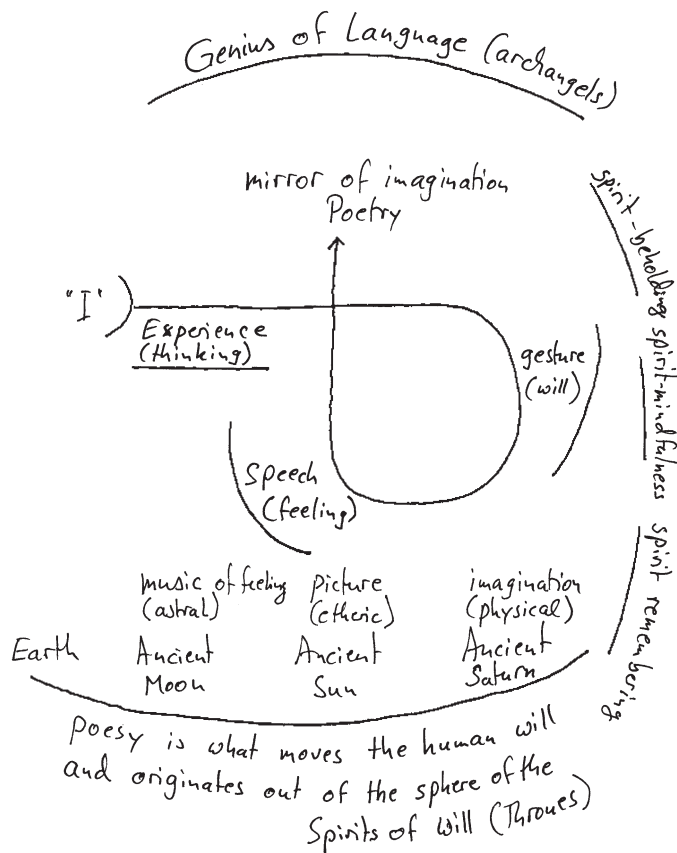
In *speech* and its poetical qualities as such one should

enter “listening for a silent speech” (lecture 19), so that out of a “listening in understanding” of the thought, as it daily takes place, an “understanding in hearing” of the speech-sound and its Imagination can develop (lecture 6).

When each of these basic elements—experience, gesture, speech (or thinking, will and feeling)—have been practised for a while each for itself—parallel or sequentially—the practitioner brings them together. The gesture sparked off through the experience penetrates the speech; or as Rudolf Steiner in lecture 2 summarises it as a meditation: “In speaking the human being, who disappeared in the gesture, is resurrected.”

Whoever has experienced many times to practise the three soul-activities of the three basic elements at first separately and then let them stream into each other, can experience how the most objective element unites with the most individual, without compulsion and yet according to a lawfulness, as it always is in nature. The experience is related to what Rudolf Steiner describes for the life of cognition and the moral life in his *Philosophy of Freedom*. In way the “I” can go quite individually along the completely objective paths of the genius of speech, Rudolf Steiner would have shown in the planned productions of the Haass-Berkow-Truppe in a manner only possible for him. Destiny has taken this possibility from us. My work-book intends to offer some help for those seeking this path.

It would make sense to place the path of practice before the soul in a diagram with cosmic terms from the study-of-man.



The threefold path, when it succeeds, breaks through the prosaic matter-bound consciousness and makes the poetic consciousness a mirror of the spiritual world. The physical world is always a picture of the spiritual world of the Creator. But only the quality of will in a poetic fashioning of speech can ignite the picture into a mirror.

The genius of speech has fashioned out of our three bodily members the three qualities of our speaking: out of the physical body, imitation; out of the ether-body, the world of pictures; out of the astral body, the music of feeling.

The three bodily members arise during the three planetary bodies preceding our earth. The physical body on Ancient Saturn, the ether-body on Ancient Sun, the astral body on Ancient Moon; and the “I” on the Earth. Ancient Saturn reflects its spheric environment back and the creative Spirit active in it. Shakespeare’s Hamlet sees thus the point of acting in “to hold as it were the mirror before nature”. On Ancient Sun the ether-body was fashioned to the moving form of the alphabet of our language. On Ancient Moon we received the floods of the ability to feel and experience; on the Earth the “I” which has to use the other three members.

The consciousness of our own soul is thin, like a shadow that has become powerless. We can enliven it through Spirit-recollection of cosmology, bringing it into movement. The threefold path of schooling demands in every moment intensive Spirit-mindedness. And whoever penetrates into the sphere of poesy, approaches Spirit-beholding in dream, full of fantasy, imagining ever more objectively.

Rudolf Steiner’s work with formed speech and the art of acting fell in the decade, in which the leading forces of the reformation of the theatre and its speech were active, and are still active. For Stanislavsky, who like no-one before him was his whole life always travelling, to develop a consciousness of the basic elements of the art of acting was the core of his search for the authenticity of experience; how gesture and speech can arise out of a genuine, true feeling. This led him back into himself, into the subjectivity of the “emotional memory”. Strasberg has pursued this path with still stronger methods. Artaud, on the other hand, did not want to acknowledge any intellectual experience and intellectually-fashioned speech-forms, and with his Theatre-of-Horror theory, he built completely out of the elemental gesture of the will-sphere, on the “Double”. Brecht is the genius of an unfathomable speech-imagination, yet of a speech whose pictures lead back to a clear, understanding consciousness. Chekov, who amongst these figures was the towering genius of acting, sought the roles in an objective, pictorial imagination. Everything of a mimic and gesture acting—be the content ever so brutal, or horrific—is to remain always light, always remaining the world of appearances. He discovered the spirit of speech through Rudolf Steiner in eurythmy; on this spirit he built his technique, today widely misrepresented.

All reformers of the theatre follow the thought-out aims of a certain style. Not with Rudolf Steiner; he showed to the [modern] consciousness the entire range of technique and left to the individual to fashion what he was seeking and what his abilities allowed. Yet the craft remains with him, and is not reduced to a psychological-physiological level; it rests on the “understanding of the divine-cosmic [presence] in speech, gesture and stage-creation” (see Rudolf Steiner. GA 262, Germ. ed., p. 257f.).

An impressive confirmation of this, and as it is developed in my book, is to be found in a letter, which only came into my hands again recently, from Gottfried Husemann, the first leader for many years of the Priest Seminary of The Christian Community in Stuttgart. He wrote to me following a lecture on formed speech which he held in a Conference for

Speech Artists, Easter 1964, at the Goetheanum. We were all deeply impressed by his knowledge of the subject which went right into the details, and its spiritual expansion.

Gottfried Husemann wrote to me on 14th April 1964, amongst other things: “On my return, I had a conversation with Ida Rüchardt [one of our great reciters, at home in more than twelve languages—W. H.]. I said: “This *Speech and Drama* lecture-course—naturally, you know this off by heart? All the details?” Ida Rüchardt (summarily, inwardly raging): “No.” In the Society Newsletter, she reported that Frau Dr Steiner “did not include” this lecture-course. The report is classic, short, pithy, artistic—and hides the *essential thing*.

The essential thing, as far as I can see, is this: The schooling given by Dr Steiner (in formed speech, *etc.*) rests on *autonomy*. Initially it depends on teachers, who, however, have so to conceive their work, that from the beginning the pupils are referred to their *own experience*. The schooling has completely to become objective, free from teachers, for so is it established, right into the details. A path of schooling has to exist, not only lessons in formed speech. From the beginning, the pupil is referred to his/her own experience: (a) the organs of speech, (b) as the seat of the activity of the speech-sounds, the regions of the body connected to them, (c) to the original activity working in everything, of the *sounds of speech themselves*; (d) then comes the experience of the *specific things* in the individual exercises, then of poetry, and so on. They lead into the cosmos (planets and fixed stars), *i.e.*, control of the ether-body through the astral body. This schooling, just like that of the priest, leads then to the actual esoteric schooling, whose real beginning has already been made. Imitating the teacher has its good side, but it has to be balanced with your own experience and forming your own control. Then the field also becomes clear for the other things which are given in the lecture-course.

In Gottfried Husemann’s lecture on 4th April, 1964, I find in my sketchy notes these sentences: “Controlling the ether-body (the life of the organs) through the astral body (consciousness) is the penetration to the power of forming speech... and thereby into the kingdom of Christ. We have to become conscious of the might and confidence of our impulse. Consciousness has to expand...”

The Concept of Melos in J.M. Hauer and R. Steiner

Johannes Greiner, CH-Dornach

The sympathetic manner in which Rudolf Steiner appeals to the participants of the lecture-course on music eurhythmics (*Eurhythmics as Visible Singing*, GA 278) to study the musician, composer and writer on music Josef Matthias HAUER (1883–1959), has in my eyes the character of a testament. The same applies, when Steiner points anthroposophical musicians to Hauer as a “teacher” (see: *Das Goetheanum, Wochenschrift für Anthroposophie und Dreigliederung*, 10th Dec. 1933). What should Hauer’s mental world and attitude to music-making mean for eurhythmists and musicians? For what did Steiner hope in this connection? Is this testament taken sufficiently seriously and made fruitful?

In the lecture-course on music eurhythmics, Hauer is appreciated as no other personality. Alongside the fact that the discussion on him takes up a relatively large space (lecture 5), he stands connected, I would say, to many other statements within the lecture-course, even when this is not directly mentioned, for example, with the contrast of the melodic and chordal elements (time and space in music, *or* life and death), with the TAO-meditation and with the concept of melos, as used by Steiner in these lectures. According to my conviction, Steiner’s concept of melos leads back to his study of Hauer. The concepts of melody and pitch are connected with the concept of melos.

I would like to devote this essay to differentiate these three concepts, and to the question of the nature of melos. In my view, Steiner does not use the terms “pitch”, “melody” and “melos” (*Tonhöhe, Melodie, Melos*) as synonyms. Behind these words stand three different, though related, concepts of a spiritual content.

In these lectures Steiner does not expressly define what exactly these concepts mean for him, and how they are to be differentiated. So, one is led to study the connections in which he uses them, in order to gain access to the individual concepts. Indications especially of his differentiation of melody and melos can be found in the notebook entries [NB 494] to GA 278. I shall return to this.

There are also disadvantages when trying mutually to differentiate the concepts of melos, melody and pitch. These concepts, as will be shown, are indeed related. If one keeps them strictly apart, then one is in danger of losing this relationship. They should rather be taken in the sense of three moments in a movement rather than as three separate things.

What do we mean by melody?

Something that can be sung, something singable, connected to the singing human being. The word “unmelodic” is frequently used in the same sense as “unsingable”. We can establish that melody has to do with the human being expressing himself in singing. This is obvious with the melodies of songs and of vowels, less clear with instrumental melodies which are not always so connected to the breath. Yet we always speak of an instrumentalist playing melodically when trying to make his instrument “sing”.

What do we find when we investigate a melody according to the musical elements it contains? A structure composed of various notes. A melody embraces notes of various pitches. It contains notes of various lengths, *i.e.*, rhythm. One can sing a melody in such a way that the notes are stressed in different ways, *i.e.*, that the beat is expressed. This can also be omitted. You can sing all the notes with the same emphasis without a great loss (though it will sound somewhat boring). Does the beat, then, not necessarily belong to melody? If you emphasise the beat wrongly, then disturbing impressions arise, as though the “sense” of the melody is turned about, changed. The beat greatly influences the character of a melody, but does not belong so necessarily to it as does the rhythm. A very important element is the division of the motifs. In singing melodies, the motifs are often connected to the words. A division in great sweeps comes about through the span of the breath. One cannot forbid a person who plays a chordal instrument, like the piano or accordion, also for hearing harmony in melody. We speak of ‘implied

harmony' with a melody. Dynamics, too, can be part of a melody.

So, astonishingly many elements can be experienced as belonging to melody. Nevertheless, in hearing melody, one can feel a unity. The individual elements in it do not appear as such, but as parts of a whole. In summing up, we can say that a melody contains notes of various pitch, it embraces rhythm, it can embrace dynamics, division into motifs, beat, implicit harmony and other things. The various musical elements it includes form a unity. In it, the individual parts become members of an organism. The melody is not the sum of the parts that can be extracted from it, but that which binds the individual details into a unity. In his book *Grundlagen des linearen Kontrapunktes*, Ernst Kurth writes: "The melodic element is not a collection of notes, but a primal connection, out of which the notes are released."

Melody, then, is a form in which various forces work together. Pitch is perhaps the most prominent, yet not the only thing.

Is there such a thing as pure pitch, *i.e.*, pitch free from other musical elements like rhythm, harmony, *etc.*? No. Everything that is audible extends itself in time. That audible events take lace in time, the course of time receives differentiation. What is audible is always connected to that force which fashions and forms the course of time. Time does not only arrange a sequence of notes, but also an individual note. It has a beginning and an end. This force, that organises time, can be taken as rhythm in the widest sense. (The word "rhythm", which derives from the Greek, can be translated by "*Zeitmass*—measure of time; tempo".) We recognise rhythm the moment it forms something in time "rhythmically".¹ Yet in each structure of time the beginnings of rhythmic effects are shown, even when the structure does not attain something rhythmical in the narrow sense (that which repeats in similar patterns).

Consequently, no note or sequence of notes exists without at least a glimpse of the effect of rhythm. So, in the world of appearances, no pure pitch exists!

One arrives at a concept of pitch only through a process of abstraction (this is not meant negatively). One has to abstract an aspect of the melodic element, lift it out of the variety of appearances and look at it separately, although this separation does not exist in the world of appearances.

This is an important characteristic of the concept of pitch and a decisive difference between melody and pitch. Melody always points to an abundance, but also to something concrete. The abundance is in musical elements, which in themselves can be taken as a unity; the concrete element is its relationship with what is singable, to the expression of the soul in the physical world. Pitch describes a single element of the musical phenomena, pointing towards a world into which entrance is found through abstraction.

A force of division, of individualising, has divided pitch from melody. This force works on in the concept. The concept "pitch" always tends to go from the abundance of notes to a single note, from the shifting pitch between the individual notes to the "absolute" pitch of the individual note. This individualising force in this concept has reached its aim and goal when it can say: this individual note is pitched at 430 Hertz.

If one wants to keep the force of melody that connects individual notes within the concept of pitch, then one should perhaps use the expression "movement of pitch" or

"the course of pitch". Then one keeps in view what arises through the playing together of many notes.

The singular force which can be experienced inhabiting "pitch" may appear unattractive and yet the concept of pitch is especially helpful. What can be expressed through it—the cause, or the movement of pure pitch without rhythm, *etc.*—cannot be expressed through another concept, *e.g.* that of melody.

The following is also connected with the tendency of pitch to turn towards the individual note: the musical element unfolds, as we know, in time, in contrast, for example, to the plastic, sculptural element having space as its realm of activity. Now, the concept of pitch (*Tonhöhe*—'tone-height') actually belongs to space. *Höhe*—'height', *Tiefe*—'depth' are spatial concepts. If one speaks of the 'height' of a note, one is looking spatially at the musical element. One then loses the sequence in time of the notes, which is still contained in the concept of the melodic element, arriving finally at the single note that can be found at a certain 'height' of 'tonal space'.

The mutual relationship of the notes in the sequence of time falls within the realm of rhythm, which is precisely not contained in pitch. So, what gives strength to the concept of pitch, so that, with this strength, pitch can be described without rhythm, is at the same time the place where its weakness lies. This is the danger of losing the musical connection between the notes, the specific element of *time* as the essential phenomenon of the musical element when it manifests.

Now to melos. What is melos, and how is it connected to melody? The word comes from the Greek. Its meaning changed in the ancient world. A basic event was responsible, marking the development of the whole Greek culture. Between 700 and 200 B.C. the relationship of music to speech underwent a great transformation. Prior to this speech, music and movement (the dance) formed a unity. Then they began to emancipate themselves and become three autonomous realms. This also affected the understanding of melos. For Plato, melos was still a musical force connected to and at work in speech. With his pupil Aristotle, melos tended more towards melody, towards the musical element that is distinguished from speech. If we look even further back to the C8th B.C., we find in Homer a completely different concept of melos: For him melos was still experienced as an object. He uses it in the sense of a "member" (also "limb"), "body" (see *e.g.*, *Iliad* 7, 130f.). Around the fifth century B.C. lyrical poetry and lyrical songs were called 'melos' or 'mele' (see *e.g.*, Pindar, 9th Olympic Ode). Such changes in perception, connected with the changes of man in relation to music in the course of history, make it difficult to acquire the content of the concept of melos out of the views of the ancient world. Nevertheless, there is a possibility of translating the Greek 'melos' that can help us further to build a bridge to our time, to Steiner's concept of melos: Melody is that which is sung, the melos brought to sound (*Neues Handbuch der Musikwissenschaft* Bk. 1. P. 266). Melos consequently is that which does not sound in the sensory realm, but the melody experienced inwardly (in soul and spirit).

Around 1920 Josef Matthias HAUER (1883–1959) "re-awoke" the concept of melos. When Rudolf Steiner in February 1924 held the lecture-course on music eurhythmy, he had already studied Hauer. It appears to me best to look first at Hauer's concept of melos, and then to see how far it corresponds with what Steiner calls melos.

At the beginning of his monograph *Vom Wesen des Musikalischen*, Hauer contrasts melody and the note: “We orientate ourselves in the understanding of the musical element on two facts: to the *melody*, as it is spiritually given in a musical human being, and to the *note*, as it is physically produced by any instrument. Between the note and the melody in the human being, there exists a *reciprocal effect* of tremendous force and lawfulness. This reciprocal effect works in two directions. On the one hand, for example, a human being wanting to express in himself a musical occurrence (wants to communicate it to somebody) chooses a certain sequence of notes. On the other hand, another human being hears this sequence of notes and the same or a similar occurrence is awakened in him” (p. 5). Consequently, he differentiates what is spiritually given in the human being, the melody, what is physically produced, the note.

Is it possible to produce a melody, as Hauer suggests, in a non-physical manner? Actually not. Melody does not only contain a sequence of notes, but that which connects the notes, what lives between the notes. Ernst Kurth (*Grundlagen des linearen Kontrapunktes*) writes:

Melody is movement. It is erroneous to emphasise as the most essential and the actual significant moments of the music only the acoustic phenomena, that which sounds, and the notes themselves with all their latent harmonic relationships, without paying attention to the connections in feeling with an occurrence of force between the notes (...) The basic content of the melodic element, in the psychological sense, is not a sequence of notes but the moment of transition *between the notes* and beyond them.

What connects the notes is the spiritual element active in the human being, which certainly is stimulated through the physically produced notes, but which does not stem from the world to which these notes belong. Goethe puts it: “The supersensory music produces the music in the sensory note.” With Hauer, we can say that the human being is able to listen for the spiritual element, the melody, the “supersensory music, in the physically-produced notes”.

The power able to form a melody out of single notes can simply be called the musical element. “The musical element in the human being is not an individual sound, a note, but melody” (J. M. Hauer, *Vom Wesen des Musikalischen*, p. 9).

Melody is an assembled form. The actual spirit of melody is the melodic power able to connect the individual notes. It takes up in itself, as it were, the individual, physically produced notes. They then form its body in the sensory, audible world. Yet it also always includes rhythm, through which it gains its form in the flow of time.

Consequently, one can view melody as an entity that has its origin in the spirit, but is incorporated right into the sensory-perceptible world. Stages on this path of incarnation are the surrounding-itself with rhythm, and the connecting with the notes in such a way that they are lifted out of their isolation.

Hauer attempted to reverse this path of incarnation of the musical element, to return in order finally to find the “purely musical element” which is still “unstained” by anything earthly. The path leads him from the melody to the interval. Indeed, the interval is that which lies between the notes, which connects the note, thus forming the basis of every melodic creation. The ‘building blocks of a melody, perceived musically, are not the notes but the intervals.

“Everything is contained in the interval, as the purely musical element.” “The essence of the interval is movement. The interval is a gesture.” “The interval is a spiritual movement (movement of the spirit) ...” (J. M. Hauer, *Das Wesen des Musikalischen*, p. 17).

In his book *Vom Wesen des Musikalischen*, Hauer attempts to show how this archetypal force of the musical element, the interval, is active in the most varying realms of music. So, for example, he sees the reason why a physically-produced note can be at all a part of the musical element, in the fact that the musical note physically perceived is a conglomerate chord, *i.e.*, produced out of several notes (partials, *or*, fundamental and overtones). Between these various [weaker] notes forming an audible note, the interval-element can be active. The effect of the interval is the prerequisite that something can belong to the musical realm.

From the above quotations on the interval, it transpires that Hauer sees the actual essence of the interval as movement. He tries to feel this movement, which he characterises as spiritual. Through this, he lays hold of the actual concept of melos. In his writings *Deutung des Melos* and *Vom Melos zur Pauke* that follow *Das Wesen des Musikalischen*, he describes what for him melos is, and how it is connected to melody.

Melos is “movement itself in its primal form, ...” (*Deutung des Melos*, p. 10). “We call melos the musical experience and occurrence, the tension between the notes of different height [pitch], though certainly the occurrence and the tension occur in us. Melos is an absolute spiritual, musical process in the human being” (*Vom Melos zur Pauke*, p. 9).

“In the realisation, the making clear and intensification of melos into melody, the connection to the sensory world is established which just through this receives its ‘sense’” (*Deutung des Melos*, p. 15). “Melos is the purely spiritual element, rhythm already approaches the material element” (*Deutung des Melos*, p. 41). “Melody is the happy fusion of rhythm with the element of melos” (*Vom Melos zur Pauke*, p. 8).

Melos, then, is an “absolute spiritual process in the musical human being. This occurrence can realise, make clear, and intensify towards sensory appearance. Thereby, the “purely spiritual”, the melos, is connected with rhythm that “already approaches the material element” and becomes melody. Melody contains rhythm; melos does not yet. It exists before all the “realisation, making clear, and intensification”.

Speaking pictorially, Hauer began with the broad stream of the musical element, in which all sorts of “dirt” and “flotsam and jetsam” flows along, and he moved upstream. Here the stream becomes ever clearer, but with regard to its expansion in the physical world, also becomes narrower. He reached melody, that brook already containing other brooks, then to the interval, and finally to the source. This source, unlike the source of a river, does not lie in the world of appearances. The path to the source was also at the same time a path out of the physical into the spiritual; musically speaking, from the physically-sounding note to melos.

For us it is important to establish that Hauer reached the concept of melos through a deepening of that concept. (In *Das Wesen des Musikalischen*, Hauer does not speak of melos in his later meaning, but what he says of melody, of the melodic element, coincides—in so far as he relates not to the forms of melody but to the force working in it—with what he

says of melos in the ensuing monograph *Deutung des Melos*.) The concepts of melody and melos will never be completely separable. They flow into each other. If melos enters the world of appearances, it clothes itself with rhythm and becomes melody. It is *one* entity, which in its purely spiritual condition, so to speak its primal form, is called melos, and, when it has begun its path of incarnation, is called melody.

In his work *Atonalität und Elektronik*, Friedrich Oberkogler puts it well. “Melos and melody behave as *eternal being* and *temporal existence*. Melody, the synthesis of melos and rhythm, is the unfolding of the timeless within time.”

Melody belongs to temporal existence, it is something formed, a form. Melos is not a form, but something forming. This is also shown in the use of language. One can say, “This is a melody”, but one cannot say, “That is a melos.” Melos does not appear in such a way that one can speak of it as something that has become. Melos is movement and moving. One can point towards the activity of melos, not towards it as a thing. Melos does something. What and where it makes its effect can be found in the world of what has become, not melos itself. Melos is at work in the melodic element. Melody, through melos working in it, is able to take up the individual notes. The force that makes the individual notes into a melody is melos. Melos is as it were the form of activity of melody.

Hauer’s concept of atonality is closely connected with the concept of melos. Today atonal music is usually understood as music not bound to tonality, not based on one or more key(s) (e.g., C major, D minor, ...). Atonality in this sense means “not key-centred”. (In his book *Die Zwölfordnung der Töne*, Hermann Pfrogner develops an essentially more meaningful definition of atonality, that unfortunately cannot be discussed and taken over.)

Hauer’s concept of atonality differs from what has become usual. He means by a-tonal ‘*nicht-tonlich*—not sounding’. For him atonal music is one that is free from all sensory elements. The sensory element in music is the audible notes. The more the inaudible (initially the intervals, ultimately the melos) can live in the music, the more atonal it is. In Hauer’s view, what is actually atonal is the melos, since it stands prior to all entrance into the sensory world. If the melos becomes melody, then from the atonal world melos can more or less live in it, with a give or take the melody is more or less atonal. “I have explained above, that a purely atonal music does not exist, because this would be monophonic and without rhythm. To a real, concrete melody, however, belong both rhythm and melos, out of which harmony and polyphony come about by themselves in the course of development” (*Vom Melos zur Pauke*, p. 22).

Only with this concept of atonality is the passage in *Eurythmy as Visible Singing* (ET 1998, p. 48) understandable, in which Steiner mentions atonal music:

Indeed, very much of what I have to say about the eurythmical presentation of the musical realm can be found in Hauer’s writings, although he expresses it in a stark and radical way. He speaks, for example, about atonal music. I have said that the actual musical element, the spiritual element in music, lies between the notes, in the intervals constituting that which we do not hear. In speaking about atonal music Hauer touches on something that is very significant and true. He is of the opin-

ion that the production of a note or chord is nothing more than an appeal to the emotions or the senses—merely a means to express externally the inaudible melos, which presents the inmost life of the human soul.

If we would compare Hauer’s concept of melos with that of Steiner, we stand facing the problem mentioned at the outset. In his lectures Steiner never rigorously separates the three concepts of melos, melody and pitch. A common element does live in them, that is demonstrated in a flowing transition from the one to the other in the use of language. The Notebook [NB494] to the lecture course GA 278, e.g., “Melody becomes melos” (p. 9), shows that he can differentiate it for itself.

In this Notebook, one entry is found that wonderfully confirms and supplements what we have found in Hauer on melos. One can see in it a central contribution of Steiner’s for understanding the musical element, which he relates to the essence of the human being, with his constitution. This was possible for him because for that part of the human being which does not appear in the sensory world he formed clear, significant concepts (etheric body, astral body, etc.). As long as one only considers the physical body, one stands musically speaking on the level of the single, physically-produced notes, that is, according to Hauer, not at all in the musical realm. In GA 278, lecture 3, Steiner says: “Just as the human body is not the soul, so the notes are not the music” (ET 1998, P. 29). If one would ascend to the level of melody and melos, one has to call on higher members of the human being. Steiner does this in NB494:

melody = ether-body

melos = astral body

In GA 278, Steiner relates pitch and melos to the astral body, rhythm to the etheric body and beat to the physical body. Here in the Notebook entries he connects melody with the ether-body. This is not a contradiction. Melody is indeed differentiated from melos, essentially by embracing rhythm. Rhythm he ascribes to the ether-body. In order to receive the cloak of rhythm, in order to become melody, melos has to descend from the soul level, the astral level, to that of the etheric, *i.e.*, into that world that regulates and forms the element of time. Melos living in the world of rhythm becomes melody.

Nevertheless, one can relate the melodic element, which is primarily expressed in the movements of pitch, to the astral body and rhythm to the ether-body, since melos indeed is at work in the melodic element. “It is the etheric human being which is revealed in rhythm. If, however, we turn our attention to melody, which conveys the actual spirit in the musical element, then the astral being of man is revealed” (GA 278, lecture 3. ET 1998, p. 40).

Melody demands a working-together of the astral body and the ether-body. Through the fact that melos works in melody, melody belongs to the astral element; through the fact that it has entered the world of rhythm, it belongs to the etheric element. If the melody contains differentiations in dynamics, then the physical body also plays into it. If in singing it connects with speech, it tends towards the activity of the ‘I’, the ego. *It is really true to say: ‘As physical human being I mark the beat; as etheric human being, the rhythm; as astral human being I am the evolver of melos: it is thus that I appear before the world.’ And, you see, the moment when you pass over from the musical realm to that of speech, the ego*

steps in (*Eurythmy as Visible Singing*, p. 40) (On the connection of dynamics, beat & physical body, and note-values, rhythm & ether-body, see GA 278, lectures 3, 4 & 8.)

What is the relationship of the concept of melos to the concept of pitch? Pitch is gained by abstraction from melody. Pitch does not contain the rhythm of a melody, *i.e.*, that which is added when melos becomes melody is again subtracted. Melos is “what is not-yet-rhythmical”; pitch is “what is no longer rhythmical”. Pitch is the attempt so to speak to re-ascend artificially into realms out of which melos has descended. This attempt is constantly opposed because melos is indeed something inward, astral, of the soul; pitch is clearly marked by the physical influence, something musically seen as outward. The relationship of pitch to space estranges it from the sphere of pure melos.

Some things which belong to the present theme had to be omitted since it would lead us too far, *e.g.*, a closer look at the role of rhythm within melody, the place of the motif in melody and its relationship to melos, and a discussion of the contrast raised by Hauer of melos and rhythm. It still has to be mentioned that Hauer leads the concept of melos beyond its narrow sense in music; he sees the effect of melos in colours and forms, in speech and other phenomena of the world. For him, melos became a key to the spiritual primal ground of the world.

To conclude, a couple of aspects summarised. Melody is more than a sequence of notes. It lifts the notes out of their independent existence, making them part of something higher. Melody carries the notes in itself like a primal mother. Its life takes place between the notes. That between the notes which does not appear in the sensory world but only exists through man's inner being, the soul and spiritual human being, that is the actual melodic element. Melody is a structure in which this sensory non-perceptible force is at work. It embraces not only pitch, but certainly also note-values (rhythm), possibly also other elements: beat, implicit harmony, division into motives, and other things. Melody is the entire structure—the sensory imperceptible (the element of melos) and what is perceptible to the senses (the individual notes with pitch, duration and dynamics). An element that can be taken out of melody and looked at on its own is pitch, the ‘height’ of the notes, without considering their duration or dynamics. Melos stands before any sensory, audible experience. It is pure spiritual movement. We possibly comes closest to it by trying to lay hold of the element of movement in the interval. The force of melos active in the interval is that force enabling melody combining the individual notes into a unity.

Melody, pitch and melos belong together in the following way to the essence of the human being: Melos belongs with the human astral element; melody, especially the aspect of pitch, also with the human astral element. Since melody also contains rhythm, in contrast to melos, it is also connected to the ether-body. In so far as it contains dynamic differentiations and beat, the physical body influences it; in so far as it is connected to speech, the human ‘I’ also plays into it.

Melos is the innermost life of the soul; melody is its expression in the world. The most noticeable element of melody is pitch, the most inner essence of melody is melos.

How far Steiner's concept of melos corresponds exactly with Hauer's, I do not dare definitely to establish. For this it would be necessary to speak concretely about each place in

the lecture-course. It remains for the reader to look for this him/herself.

As a help on the way, the picture of the coloured glass-windows of Chartres Cathedral may serve. The windows in their earthly substantiality, present the melody with pitch, rhythm, beat, timbre, *etc.* Through these windows the light of the non-earthly melos shines. Frequently, when Steiner speaks of pitch, he means the melos shining through. He is concerned with the effect of the light, of the colours, not on the material of the windows (*i.e.*, the glass), that is, the pitch bereft of melos.

[*Tr. note.* Steiner's lectures GA 278, however, are devoted to *visible* singing. In lecture 5, the lecturer is most decidedly interested in the material of the windows! That is, what lives between the masonry—the transitions between the notes/tones. The masonry, too—the arms of the eurythmist—are to be ensouled and filled with spirit—the point of departure for the degrees of the scale. The art of eurythmy is Steiner's answer to Hauer's ostensibly correct diagnosis of the state of modern (1923), materialised music. Steiner, however, answers both the over-mystical ‘not-sounding’ and ‘non key-centred’ atonal concepts with the concrete, creative art of eurythmy (*c.f.*, “every individual gesture” ET, p. 53 rev. , and “every individual key”, p. 53). We are to “love the *visible*” world—including ‘our’ bodies, not in an ‘all-too-human’ way, but as “instruments” (TAO-exercise). This crucial justification for music eurythmy has been discussed in recent numbers of this journal, RB 36-42 inclusive. The idea of the windows from Chartres first appeared, with an illustration, in the study-edition of R. Steiner, *Eurythmy as Visible Speech*, Stourbridge 1998 (includes the only version of NB494 published complete), available from <eurythmy.wm@ukonline.co.uk>

[Hauer's manifesto *Deutung des Melos* is difficult to obtain. A copy is held in the library at the Goetheanum; a photocopy and an ET can be obtained from A.S., e-mail address above.]

Music and the planetary lawfulness experienced therein

Guiding thoughts for working with the planet scales of Pythagoras's monochord, rediscovered by Kathleen Schlesinger¹

Gotthard Killian, Melbourne²

1. **Music's greatness.** Music is experienced as being greater than our hearing could ever encompass: its sublimity, inexhaustible depths, and possibilities yet unsuspected, are the stirring dimensions of music greatness; that which we do hear lets us glean of music's unfathomability. In the world we discover this inexhaustibility, sublimity, in the starry expanses, in the immeasurability of sunlight, of the sun's warmth, and in nature's elemental depths. The opening speech of Raphael in Goethe's *Faust* (Prologue in Heaven) conveys an impression of these spheres: *Die Sonne tönt nach alter Weise, / In Brudersphären Wettgesang, / Und ihre vorgeschriebene Reise, / Vollendet sie mit Donnergesang.*³

2. In the early Middle Ages, Boetius designated this existential realm of macrocosmic music as **Musica mundana**. And Pythagoras knew still of the **harmony of the spheres**, which soundingly streams toward the discarnate soul. The spiritual student prepares him- or herself during earthly life that (s)he might, beyond death, traverse consciously the planetary spheres before attaining to the higher, zodiacal sphere.
3. **Fundamental musical experience and inner genius.** The idea of music and of its experiential depths meets with our psychic resource; and our consciousness of human life in its totality becomes vividly perceptible in feeling. We glean how our beings are constituted out of music, even into their physical-corporeal foundations. As soon as the development of the human form is so far completed that it presents itself in the upright, possesses voluntary motion, and allows its power of speech to sound forth freely, there emerges in the human being a consciousness for his or her fundamentally musical nature. This musicality becomes experienceable as imaginative power. Within imaginative experience, every height and depth, every expanse and compression, lets itself arise.
4. The Middle Ages called this realm **Musica humana**. As the planetary spheres sound together in the macrocosm, so do the planetary forces sound upon each other within the human organs, being borne, in the healthy person, in psychosomatic equilibrium.
5. **Inner richness and outer genius.** In bringing forth music with our voices and our instruments, we participate actively and creatively in the musical forces of the world and the soul. Here a veritable cornucopia of expressive possibilities is available to us. We become aware of the richness of human endeavour within specific cultural-historic contexts.
6. **The stylistic development** of a musical epoch is founded in general societal style-development, extending however to incorporate personal responsibility, experienced and grasped in freedom. The Middle Ages spoke of **Musica instrumentalis**, which included song.
7. **Music as a whole.** Since ancient times, musicians have known that music as a whole consists of a triad of realms. Plato said that in Logos, in Harmonia and in Rhythmos together we have music, that is, in word, in harmony, and in the dance. Through education these become eulogy, euharmony, and eurythmy, or beautiful speech, pleasing concordance, and graceful gesture. It is music as a whole that through the (wo)man, who with virtuosity masters art, speaks to the (wo)man. To cultivate the virtues of music – whether as purely intuitive understanding of the inner-singing voice of conscience, or as the command of inspirative hearing, or in the imaginative mood which seeks grace in the gestures of a gravity-overcoming body – leads holistically to an understanding of artistic treatment, that is, to “nebulisation of the tone” (Goethe: *Tonlehre*, 1810), and to awareness and consideration of music’s purely lawful proportions, which nature mathematically-objectively applies. Here we touch upon the elements of the single domains: measure; number; and weight. The sequential arrangement of these discrete elements in music appears in musical experience as a relatedness, a bound-togetherness. Through observation, the world learns to know us, obtaining insight into

our way of attending to what is exterior to ourselves, leading us finally to the training of our logical thinking. Through observation, we learn to understand the singularities of inner soul experience, in their expression as pure numerical lawfulness. The proportions stand before our senses, allowing pitch to be measured, duration to be counted, and dynamic intensity to be weighed.

8. **Schooling inner and outer genius.** Pythagoras taught how the inner and outer geniuses were to be brought into relation with each other, indicating the prerequisites for following a path that leads from sensory awakening to the cultivation of reason.
9. **Reconstruction of the Ancient Greek tonal system.** To Kathleen Schlesinger we owe the rediscovery of the Greek music system. With exact indications for intonation and notation, citations from Aristotle and Aristoxenos, and the reconstruction of scales as played on the Aulos, Schlesinger gives us the possibility to reconnect with the music of Pythagoras’ time. The Pythagorean system has nothing to do with those abstractly conceived whole- and half-tones of an Aristoxenos, with which subsequent theories of intonation are occupied. That the idea of the spheres’ harmony did remain after Aristotle is testified to by the Pythagoreans and Neoplatonists, who describe how musical experience originates through intervals generated on the monochord in whole-number proportions.
10. **Phenomenology of the intervals.** That which, due to its apparent daring, seems, like an ingenious idea, almost speculative, is merely an holistic phenomenology based on pure observation, comparable with Goethe’s phenomenology of the archetypal plant, in this case founded in the figure of the Sun Harmonia, the inherent polarities of which are fully equilibrated from within. This is revealed by a scale-configuration mastering all three realms of Logos, Harmonia and Rhythmos.
11. a) **The Sun Harmonia** is reaped from the pure whole numbers, or the proportions of the **Number-Logoi**. Its ground tone is $c = 256\text{Hz}$, this being the Sun Tone of the Sun Scale. It descends from the Arché-Tone $^{\#}f$, the natural fourth in relation $8/11$. The intervals are formed, in terms of their ratios, descendingly: $8/9$, $9/10$, $10/11$, $11/12$, $12/13$, $13/14$ or $13/15$, and $14/16$ or $15/16$.
b) This is brought together as a **Harmonia in balance** with itself, uniting within itself the **archetypal gestures of contraction and expansion**.

$$\begin{array}{c} \overbrace{g^{\#} a^{\#} h^b c d^b e^b f^{\#}} \\ \text{7-tone configuration } \underline{14:13:12:11:10:9:8} \\ 11 \end{array}$$

$$\begin{array}{c} \overbrace{c d^b e^b f^{\#}} \quad \overbrace{g^b a^{\#} h^b c} \\ \text{or 8-tone configuration } \underline{11:10:9:8 - 15:13:12:11} \\ 11 \end{array}$$

(pitch-designations approximate)

$$\begin{array}{c} \text{Tetrachord of expansion } \underline{11:10:9:8} = c d^b e^b f^{\#} \\ 11 \end{array}$$

Tetrachord of contraction $\frac{11:12:13:14}{11} = c^h b^a g^{\#}$

c) Through **modal displacement** the gamut of seven (planet) modes sound, seeking the **Rhythmos** adequate to each of their characters. The disequilibrium peculiar to each mode occasions the necessity for balancing out through an equivalence. The scales are balanced out as follows:

the Moon Scale $\frac{14:13:12:11 - 10:9:8:7}{11}$	by the Saturn Scale; $\frac{16:15:13:12 - 11:10:9:8}{11}$
the Mercury Scale $\frac{26:24:22:20 - 18:16:14:13}{11}$	by the Jupiter Scale; $\frac{18:16:15:13 - 12:11:10:9}{11}$
and the Venus Scale $\frac{24:22:20:18 - 16:14:13:12}{11}$	by the Mars Scale. $\frac{20:18:16:15 - 13:12:11:10}{11}$

12. The **Harmoniai** can be constituted from the other **planets'** Logos-Tones also. These find revelation within inner hearing to the precise degree given by one's earned familiarity with the Sun Harmonia. The other Harmoniai are in their expressive constitutions not in the same way balanced, requiring therefore an intensive study before they can be precisely measured in their effect. With c as ground tone for each of the seven planet Harmoniai, the following scales result, their pure number ratios again providing a foundation for modally expanded configurations:

	Saturn	Jupiter	Mars	Sonne	Venus	Merkur	Mond
Octave	8	9	10	11	12	13	14/15
Seventh	9	10	11	12	13	14/15	16
Sixth	10	11	12	13	14/15	16	18
Fifth	11	12	13	14/15	16	18	20
Fourth	12	13	14/15	16	18	20	22
Third	13	14/15	16	18	20	22	24
Second	14/15	16	18	20	22	24	26
Prime	16	18	20	22	24	26	28/30

(The tone 15 or 30 is employed always for the Saturn, Jupiter, Mars and Sun modes.)

The exact intonation can be surveyed through the division of a monochord into the relevant number of equidistant segments: Saturn 16, Jupiter 18, Mars 20, Sun 22, Venus 24, Mercury 26, Moon 28.

13. The **equilibrium** of the Sun Scale is uncompromisedly archetypal in its organic lawfulness. No other example can serve so lawfully to present music's organicness. If in medieval music history the Aristoxenian church modes

were destined to introduce polyphony, then always against the background of seven interval degrees. This sevenfold concept has always played a carrying role. However, the life of melody is endangered by the triadic chord, should melody find no opportunity to speak through the intervals' essential inaudibility.

14. In that the **Sun Scale** proffers, in the temporal-rhythmic appearance of the tones proper to it, greatness of listening space and the playful joy of discovering interval relations therein, the truth, that music announces **the spiritual in nature**, is confirmed.

15. **Playful intuition.** Among the musicians stimulated to work with the planetary scales (under the methodical instruction that intimate acquaintance with the Sun Scale imparts) are those who hold the apparently conclusive development of classical music in question, seeking answers instead in organic natural laws, such as these stood at humanity's unmitigated disposal prior to the Greek classical period, as intuitive musical fantasy. Today we can earn intuition for ourselves through consciousness. Whether it be in the work with four-, seven-, nine- or thirteen-tone scales that we delight, or in the playful engagement with other elements, we see in our labour the endorsement of our interest in the phenomena. For the laws of nature convey, to those who recognise them, the consciousness of freedom; while the rules and duties which human beings themselves have set up, of which the 'law' of whole- and half-tones is a singular case, originate in the will to know and attend to our fellow human and living beings. Thus emerges polyphonic awareness. But how are nature and community related within moral imaginative consciousness?

16. **Trust in the suggestions of inspiration.** Traditional musical laws find employment through the composer's intentions. When such intentions trust in interpretative creativity, that is, in individual inspiration of musical mood, the consequence is that far freer specifications can be given, enabling the emergence of significant developments in composition.

17. **The new dance of imagination.** As constitutionally determining as the Sun Harmonia is, it still influences the way of music's *free* development. With the Sun Harmonia only the beginning to our work with the planetary scales is made. In their diverse fields of application, the planetary scales present music with a wealth of creative possibilities, far surpassing everything of a personal nature, yet enabling the musician to unfold him- or herself individually.

18. **Future musical development.** The development and fulfilment of a music for all ages and all areas of life would be as seed-corn for the coming times. "*Nach innen geht der geheimnisvolle Weg*" (Novalis).⁴ The future power of cognitive musical fantasy must generate itself from the realm of inner genius. This will become the key to and solution for actual social needs – not in order to steal away from real social responsibility, but to disclose the inner richness, and, in bond with the just (wo)man, to say, in the judicious moment, "*Es ist an der Zeit*"⁵ (Goethe. *Fairy-tale of the Green Snake and the Beautiful Lily*).

J.W. von Goethe's

Tonlehre – Theory of Music

“... develops the laws of the audible.

Audibility arises through convulsions of a body,
for us primarily through the shaking of the air.

The audible is in a broad sense infinite.

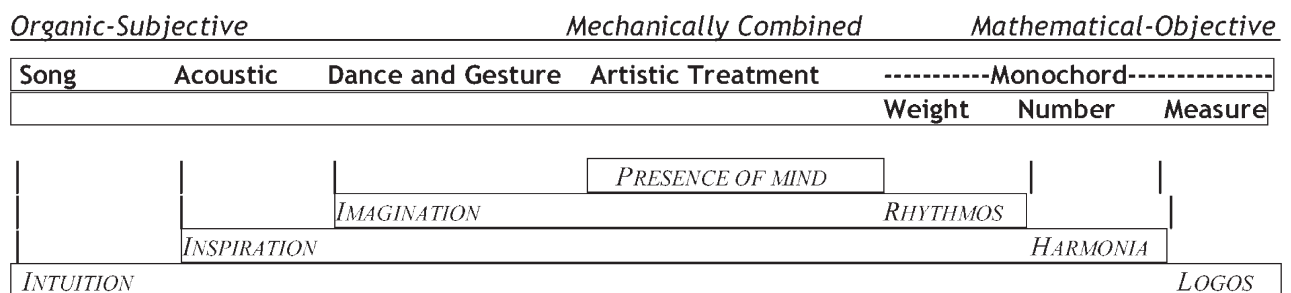
The following are, however, eliminated: *noise, acoustic resonance* and
language. There remains for our immediate pursuit
the musically audible (the sound)...

The treatise is based in holistic experience and is delivered in three sections...

The musically audible appears to us as *organic* (subjective),
mechanical (combined), *mathematical* (objective).

The three ultimately reconverge – easily
through the power of an artist,
more ponderously in
scientific presentation.”

After Goethe's sketch for a tone-table:



1 Excerpt from *Die Monochordschule des Pythagoras und das Musikalisch-Organische* (Gotthard Killian, Melbourne: BlueHill Publishing, 2006).

2 Translated by Danaë Killian.

3 “The Sun intones, in ancient tourney/ With brother-spheres, a rival song,/ Fulfilling its predestined journey,/ With march of thunder moves along” (Translated by George Madison Priest, available on the Internet at <http://www.levity.com/alchemy/faust01.html>).

4 “The way of mystery leads inwards.”

5 “The hour is at hand” (Goethe's *Fairy-tale of the Green Snake and the Beautiful Lily*).

[tr. Gotthard Killian]

The Philosophy of Freedom as a Musical Composition

The seven-sentence rhythm of love - Part I

Alan Stott, GB-Stourbridge

In the Preface to the original edition (1894) *The Philosophy of Freedom*,¹ Rudolf Steiner writes that “all genuine philosophers have been artists in concepts”. During the lecture-course on *The Gospel of St John*, he says² *The Philosophy...* is a “logically arranged organism of thought” that should be read like a musical score. He says similar things about his other writings, including transforming *Occult Science* and the lecture-courses into music. For good prose style, moreover, Steiner³ specifically recommends the chiasmic form: the first sentence of an essay should relate to the last, the second to the penultimate, and so on.

Only when he [a writer] comes to the middle of his essay can he allow himself to concentrate on one sentence alone. If an author has a true feeling for style in prose, he will have the whole essay before him as he writes.

This last sentence recalls Mozart's claim to have the whole symphony in mind before committing it to paper. Can we begin to justify Steiner's remarks? Here we concentrate on this one text, whose title-page reads: *The Philosophy of Freedom: bases for a modern world-conception. Results from observations of the soul [or self-observation] according to the methods of natural science*. Here is announced a future aim of humanity, to reunite *science* (method, logic) and *religion* (including ethics) through *art* (especially literary-musical form).

The tree in Part One

We are deeply dissatisfied with the given world, Steiner (chapter 2, sentences 8-14) writes:

- (1) And our thirst for knowledge is but a special instance of this dissatisfaction.
- (2) We look twice at a tree.
- (3) The first time we see its branches at rest, the second time in motion.
- (4) We are not satisfied with this observation.
- (5) Why does the tree appear to us now at rest, now in motion?
- (6) Thus we ask.
- (7) Every glance at nature evokes in us a multitude of questions.

It is remarkable how often the image of a down-to-earth 'tree' occurs from Plato to Kant, Buber and beyond. It is as though, instinctively, thinkers already recognise 'the tree' as a picture of thinking activity. Is it more than a metaphor?

At the beginning of chapter 4 (sentences 1-7), the tree helps us to define concepts.

- (1) Through thinking, *concepts* and *ideas* arise.
- (2) What a concept is cannot be expressed in words.
- (3) Words can do no more than draw attention to the fact that we have concepts.
- (4) When someone sees a tree, his thinking reacts to his observation, an ideal element is added to the object, and he considers the object and the ideal counterpart as belonging together.
- (5) When the object disappears from his field of observation, only the ideal counterpart of it remains.
- (6) This latter is the *concept* of the object.
- (7) The more our range of experience is widened, the greater becomes the sum of our concepts.

In sentences 92-8, the picture of trees in perspective is brought to show how our perceptual picture depends upon the perceiver. *The main point comes right at the centre of chapter 4, itself the central chapter of Part One*. From this we find the following seven sentences (4:141-47) forming the actual numerical centre of Part One of *The Philosophy of Freedom*.

- (1) When the tree disappears from my field of vision, an after-effect of this process remains in my consciousness—a picture of the tree.
- (2) This picture has become associated with my self during my observation.
- (3) My self has become enriched; its content has absorbed a new element.
- (4) This element I call my *mental picture* of the tree.
- (5) I should never have occasion to speak of *mental pictures* did I not experience them in the percept of my own self.
- (6) Percepts would come and go; I should let them slip by.
- (7) Only because I perceive my self, and observe that with

each percept the content of the self, too, is changed, I am compelled to connect the observation of the object with the changes in my own condition, and to speak of my mental picture.

Chapter 4 consists of 41 such sequences of seven sentences. The example above marks an important stage in the argument. The activity of the ego, or self, has to be discerned before we can proceed. In reading, moreover, we repeatedly pass each 'ego-point' (the fourth of seven stages). Each chapter contains its own symmetrical 'butterfly'-pattern involving units of seven sentences arranged around a varying number of central sentences.⁴ (This does not preclude the possibility that other rhythms are present as well. It explains, too, why the numbers 1-7 are added here to the quoted passages.) To follow the rhythm of seven, we exercise the senses of *balance*, *movement* and *life*, which are the basis of the three higher stages of cognition. Thoughts relate across the middle point: 1-7, 2-6, 3-5, like the Menorah lampstand in Solomon's Temple, which symbolised the presence of the Lord. If every statement 'kills' living thinking—and every fourth sentence is the pivotal statement—, then in the rhythm of seven, a musical pathway is offered to human thinking for the forces of transformation, re-creation or resurrection. This is one way of interpreting Steiner's demand that the work of the spiritual researcher has to be studied differently from the works of other writers. Steiner always points beyond materialism. The literary form *chiasm*, or *chiasmus* (used, for example, throughout the Psalms), by involving a reference back, goes beyond transcendence. *It reveals itself above all as a technique of transformation*. Ignoring for the moment the form of the lecture-cycles, I suggest the traditional chiastic form is re-employed as a seven-sentence rhythm throughout all Steiner's written work.⁵

The Plant

Meanwhile, in *The Philosophy...* we have already been introduced to 'the plant' in chapter 3. (The tree, of course, is also a plant.) The theme of *feeling*, already struck at the end of chapter 1 (where 'love' is first mentioned), is taken up (3:59, 60): "For observation, a pleasure is given in exactly the same way as the event which causes it. The same is not true of a concept." The example given is of a rose (3:67):

When I say of an observed object, 'This is a rose,' I say absolutely nothing about myself; but when I say of the same thing that 'it gives me a feeling of pleasure,' I characterise not only the rose, but also myself in my relation to the rose.

The rôle of feeling is discussed in various parts of the book. Raised to a way of life (mysticism) feeling (8:41) is "purely an individual affair". In its right place feeling is the badge of our humanity (6:73): "A true individuality will be the one who reaches up with his feelings to the farthest possible extent into the region of the ideal."

The naive man regards thinking (5:56) as having "nothing to do with things, but stands aloof from them and contemplates them". But, Steiner (5:59-70) asks,

What right have you to declare the world to be complete without thinking? Does not the world produce thinking in people's heads with the same necessity as it produces the blossom on a plant? Plant a seed in the earth. It puts forth root and stem. It unfolds into leaves and blossoms.

- (1) Set the plant before yourself.
- (2) It connects itself, in your mind, with a definite concept.
- (3) Why should this concept belong any less to the whole plant than leaf and blossom?
- (4) You say the leaves and blossoms exist quite apart from a perceiving subject, but the concept appears only when a human being confronts the plant.
- (5) Quite so.
- (6) But leaves and blossoms also appear on the plant only if there is soil in which the seed can be planted, and light and air in which the leaves and blossoms can unfold.
- (7) Just so the concept of a plant arises when a thinking consciousness approaches the plant.

The active mind produces living concepts as the soil produces living plants, and both belong to reality. The next seven sentences introduce the example of the rose-bud. The central sentence of the seven (5:74) reads:

If I watch the rosebud without interruption, I shall see today's state change continuously into tomorrow's through an infinite number of intermediate stages.

Our knowledge comes from two sources, perceiving and thinking. *We* have to provide the concepts, including living ones of metamorphosis, and thereby knowledge of the full reality can result.

The central seven sentences of chapter 5 explains how the ego, discerned in chapter 4 (“*my* mental picture”), is now transcended. Reducing this to the central four sentences (5:123-6), we meet the insight that

Our thinking is not individual like our sensing and feeling. It is universal.

It receives an individual stamp in each separate human being only because it comes to be related to his individual feelings and sensations.

Through these special colourings of universal thinking individual human beings are differentiated.

The example here (5:135f.) is of the “one uniform concept of ‘triangle’ [which] does not become a multiplicity because it is thought by many persons. For the thinking of the many is itself a unity”.

Steiner's paradigm of the “tree” first moved its branches, and our questioning was stimulated. It appeared next in the definition of “concept”, which *we* contribute in the pursuit of knowledge. Then we noticed thinking itself producing both the percept of “the self” and that of “the tree”, and the question was raised whether the concept “plant” belonged any less to the whole plant than “leaf and blossom”. When the tree appears again, what further stage will be introduced?

The challenge is issued in the second seven-sentence group (8-14) of chapter 6:

- (1) The question: ‘How do I get information about that tree ten feet away from me?’ is utterly misleading.
- (2) It springs from the view that the boundaries of my body are absolute barriers, through which information about things filters into me.
- (3) The forces which are at work inside my body are the same as those which exist outside.
- (4) Therefore I really am the things; not, however, ‘I’ in so far as I am a percept of myself as subject, but ‘I’ in so far as I am a part of the universal world-process.
- (5) The percept of the tree belongs to the same whole as my ‘I’.
- (6) This universal world-process produces equally the per-

cept of the tree out there and the percept of my ‘I’ in here.

- (7) Were I not a world knower, but world creator, object and subject (percept and ‘I’) would originate in one act.

In other words, we have to get beyond the stage of an ‘onlooker consciousness’. This *by itself* spells the human nightmare (loneliness, *etc.*), but *overcome* it leads to the possibility of human fulfilment. Its technical name is ‘the consciousness soul’.

The Tree in Part 2

We have followed a path inwards from the tree to ourselves, and finally to the thinking process itself (9:273-4):

Every existing thing has its inborn concept (the law of its being and doing), but in external objects this concept is indivisibly bound up with the percept, and separated from it only within our spiritual organisation. In the human being concept and percept are, at first, *actually* separated, to be just as *actually* united by him.

The part played by the tree in Steiner's examination of how we gain knowledge now noticeably shifts in Part Two. The tree seems to become a simile; it becomes internalised, first as “Haeckel's genealogical tree” (Haeckel has been called “the German Darwin”). As such, we could say, it continues its life in human thinking *and doing* (12:87-8):

Haeckel's genealogical tree, from protozoa up to man as an organic being, ought to be capable of being continued without an interruption of natural law and without a break in the uniformity of evolution, up to the individual as a being that is moral in a definite sense. But on no account could the *nature* of a descendant species be deduced from the *nature* of an ancestral one.

Steiner leads up to the possibility of “ethical individualism” in chapter 9, “The Idea of Freedom”. In chapter 10:59, he declares: “Each one of us has it in him *to be a free spirit*, just as every rose-bud has in it a rose.” In chapter 12:86, he points out how “ethical individualism... is not in opposition to a rightly understood theory of evolution, but follows directly from it”. In other words, nature *continues developing within the human being* (12:93, 100-1):

The appearance of completely new moral ideas through moral imagination is, for the theory of evolution, no more miraculous than the development of a new animal species out of the old one... Ethical individualism, then... is spiritualised theory of evolution carried over into moral life.

The naive man, however, continues to look *outside*, imagining, for example, “purposes in nature”. These are in fact “arbitrary”, for “in a realistic sense, an idea can only become effective in the human being” (11:32, the central sentence). The discussion in the latter part of the book establishes the autonomy of the human being as an ultimately attainable ideal (9:254f. & 266ff.).

Which of us can say that he is really free in all his actions? Yet in each of us there dwells a deeper being in which the free person finds expression... Man must unite his concept with the percept of human being by his own activity. Concept and percept coincide in this case only if man himself makes them coincide. This he can do only if he has found the concept of the free spirit, that is, if he has found the concept of his own self.

On the next page (9:283f.) we read:

The perceptual object ‘human being’ has in it the possi-

bility of becoming a complete plant. The plant transforms itself because of the objective law inherent in it; the human being remains in his incomplete state unless he takes hold of the material for transformation within him and transforms himself through his own power.

And in 13:328: "For a man who is harmoniously developed, what we call ideals of virtue lie, not *without*, but *within* the sphere of his own being."

Plant growth is subject to the law of metamorphosis, a manifestation of transformation. Transformation is to be increasingly taken up by the individual human spirit. Here we can *assist* nature by spiritually applying the practices of cultivation, such as pruning, and so on. In a famous passage, Shakespeare's Polixenes replies to Perdita (*The Winter's Tale*, IV, iv):

This is an art

Which does mend nature—change it rather; but

The art itself is nature.

The same point is made in *Theosophy*.⁶ In several places, Steiner stresses the need for people to awaken to responsibility for their self-education. Such a path is contained even in the structure of *The Philosophy of Freedom*. In observing our thinking, we discover (2:115) "something more than 'I' is here" (cf., John 14:28). This activity of observing our own thinking can be applied to the book itself, as we are attempting here in a specific way. It is a feature of style, or composition, in all Steiner's writings. Steiner is mapping out a path where the reader himself humanises nature.⁷

(to be concluded)

AP = Anthroposophic Press, Great Barrington, Mass. U.S.A.

GA = *Gesamtausgabe*, the numbered Collected Edition of Rudolf Steiner's works, published in Dornach, Switzerland.

RBe = *Rundbrief* English version; Newsletter of the Section for Eurythmy, Speech and Music. Dornach (biannual). Also available on the internet (apply rundbriefsmk@goetheanum.ch).

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

RSLG = Rudolf Steiner Library, Ghent NY 12075, U.S.A. rsteinerlibrary@tactonic.net

RSP = Rudolf Steiner Press, London.

(1) References refer to *The Philosophy of Freedom*. Tr. Michael Wilson. RSP 1964 (occasionally rev. with reference to Steiner's sentence arrangement). The present article is a shortened and rev. version of Alan Stott, 'Was für ein Baum ist 'Die Philosophie der Freiheit'?' in *Jahrbuch für anthroposophische Kritik*. Trithemus Verlag, Munich 1994. Pp. 83-98. Both English ('What sort of tree is "The Philosophy of Freedom"?') and Germ. versions are held in RSL.

(2) R. Steiner. *The Gospel of St John*. GA 103. Lecture 12, Hamburg 31st May, 1908. RSP 1978.

(3) R. Steiner. *Speech and Drama*. GA 282. Lecture 3. Dornach, 7th December, 1924. RSP. P. 68. For chiasm in Shakespeare, see Sylvia Eckersley, Floris Books forthcoming. See also E.W. Bullinger, 'Correspondence' in *Figures of Speech used in the Bible*. London 1898 (Baker, Grand Rapids, Mi. 1968. Pp. 363-93); and in *How to Enjoy the Bible*. London 1928 (reissued Kregel, Grand Rapids,

Mi.). Bullinger finds examples throughout his astonishing *The Companion Bible*. Oxford 1909-21 (in print: Kregel)

(4) The sentence pattern for each chapter of *The Philosophy* ... GA 4 (Germ. text 1894) seems to be

[1] 131 sentences = (7 x 9) + 5 + (7 x 9)

[2] 121 = (7 x 8) + 9 + (7 x 8)

[3] 233 = (7 x 16) + 9 + (7 x 16) at the same time 4(9 x 3) + (6+5+6) + 4(9 x 3)

[4] 287 = (7 x 41), i.e., (3 + [7 x 5] + 3) where the unit = 7 sentences.

[5] 248 = (7x17) + 10 + (7x17)

[6] 88 = (7 x 6) + 4 + (7 x 6)

[7] 199 = (7 x 14) + 3 + (7 x 14)

[8] 70 = (7 x 10)

[9] 313 = (7 x 21) + [(3 x 3) + 1 + (3 x 3)] + (7 x 21)

[10] 72 = (7 x 5) + 2 + (7 x 5)

[11] 63 = (7 x 9) at the same time (9 x 3) + (3 x 3) + (9 x 3)

[12] 137 = (7 x 9) + 12 + (7 x 9)

[13] 346 = (7 x 24) + 10 + (7 x 24)

[14] 59 = (7 x 4) + 3 + (7 x 4)

[15] 102 = (7 x 7) + 4 + (7 x 7), at the same time [(7 x 3) + (3 x 3) + (7 x 3)] x 2

(Three arbitrarily-chosen attempts tracing triadic sentence-form are also included.)

Steiner himself wrote (endnote to *Christianity as Mystical Fact*. GA 8, 1902): "Regarding the significance of the number seven, enlightenment may be gained from my book *Occult Science*." Other students have discovered structural rhythms in Steiner. F. Hiebel, 'Die letzte Vorrede zur *Geheimwissenschaft*' (F. Hiebel, *Entscheidungszeit mit Rudolf Steiner*. Dornach 1986) discovered from the content (not sentence pattern) a sevenfold structure in R. Steiner's last Preface to *Occult Science* (no ET). George & Gisela O'Neil. 'A Workbook on Rudolf Steiner's "The Philosophy of Spiritual Activity"' (alternative title of the same book) is a detailed study based on the paragraphing (1962). Copy held RSLG & RSL.

(5) For example, the passage from GA 16 about 'lightning' (quoted by Arnold Pröll in RB 43) is the central 7-sentence group (sentences 50-6) from a chapter consisting of 105 (= 7 x 15) sentences.

(6) R. Steiner. *Theosophy*. GA 9. RSP, 1973. P.70.

(7) This phrase concerning Shakespeare is Coleridge's, and he did not mean it metaphorically. Owen Barfield, *Saving the Appearances* (Wesleyan 1988), concludes (p.183): "[T]he possibility to look back at the history of the world and achieve a full waking picture of his own gradual emergence from original participation, really only arose for man... in the nineteenth century."

Anthroposophy and Christianity

Thomas Göbel, DE-Öschelbronn

In his book *Christianity as Mystical Fact and the Mysteries of Antiquity*, Rudolf Steiner describes the etheric Christ as the original Being of the Sun who through the Mystery of Golgotha unites with the earth, helping where human being listen to the voice of their conscience. Today this is only possi-

ble where, as free beings, human beings unfold their individual initiative between Islamic fundamentalism and the globalised world of the media. Both Islam and the world of the media demand the uniformity of behaviour.

Both have nothing to do with Christ. Islam is a form of consciousness, that drags the ancient Paradise into the present. Allah is the god of ancient Paradise, who rewards and punishes, and promises paradise after death, even for suicide. In contrast to this, the world of the media recognises no spiritual world; it only interested in what the human senses achieve for consciousness. Anyone not acting out of his own egoism is termed stupid. Between fundamentalism and the world of the media there stands the anthroposophical path of schooling when it is seriously pursued. It leads, even if at first with small steps, to the revelation of the Christ. And the only sure way in this direction is the voice of conscience. Rudolf Steiner has not only perceived the spiritual world and described the path of schooling, as artist with the help of Edith Marion he has also presented an image of the etheric Christ. This entire sculpture was to form the centre in the east of the small cupola space of the Goetheanum. Because this incomplete work of art was still situated in the workshop, it was saved from the burning on New Year's night 1922/3 of the First Goetheanum, likewise constructed in wood. This sculpture shows Christ between Lucifer and Ahriman and also the meeting between Lucifer and Ahriman without Christ. Christ Himself—and here we would like to limit our comments—is in Goethe's sense a metamorphosis, whose centre is the chest. The rhythmical structure of the chest continues immediately in the left arm in relation to the left side of the head, with the forehead and the head of hair. On left side of the fore-

head, in a simple form through three creases in it, takes up the structure of the chest. That is the side of Lucifer of the sculpture. The side of the forehead on the side of Ahriman, the right arms and the right side of the chest do not take part in this described metamorphosis, and here the border is established which repels Ahriman. The dress over the hips and the legs continues over the right side the overall metamorphosis over the left hand via the chest into the right side of the covering of the legs. A diagonal axis arises from the left hand via the arm and chest to the right leg.

The left arm, as it appears to me, turns away Lucifer, the right leg Ahriman. Consequently, the thigh of the left leg takes up the metamorphosis of the chest, which governs the whole left side. The left side strives upwards to the left, the right side rejects downwards to the right. The whole thing establishes a continuous diagonal axis from below right towards left above and a threefold metamorphosis from the left thigh via the chest rising up on the left and the left side of the forehead. Polar to this, the right side is related, appearing in a threefold manner. It begins with the right eyebrow, the right arm and the right leg. A special thing, apparent to a profile view, shows the forehead between the eyes. With every human being, this is the seat of the 'I'. In Steiner's sculpture, this point is striving forwards. This exists in no human being. In all human beings according to my observations, the bridge of the nose between the eyes is a deepening and not a projection. The entire sculpture, then, can be understood as a metamorphosis in Goethe's use of the term, needing no further explanation. We are dealing with a work of art that makes visible the etheric Christ out of the metamorphosis which it contains.

REPORTS

A Second Report on the International Eurythmy & Education Mandate Group of both Sections

Werner Barfod, CH-Dornach, October 2005

In a first report in autumn 2003 we introduced the work-group and described the areas of tasks with which we have worked. In autumn 2005, we reviewed four years of work and end our work-rhythm, having divided between us the outstanding tasks. We aim to keep in touch by writing, meeting again in autumn 2006 to round off the work through conversation.

What has changed?

- The exchange between the Steiner-Waldorf Schools in the provinces concerning eurythmy in school has intensified internationally, first in the German-speaking countries: Germany, Austria, Switzerland, to which we add Holland.
- Here we repeatedly meet a basic question. How far is it possible to address the Anthroposophical Society in the provinces concerning their responsibility of protecting this young art in the world. The mutual interest in live and let live is of fundamental significance.
- We have taken pains for the educational and eurythmical further-training courses in the provinces. It has become

ever more urgent to plan these courses during the working day (e.g., Thursday afternoon and Friday). This has to be strengthened further if the further-training process is to remain healthy.

- We have repeatedly taken study-of-man, agogic, eurythmical themes, and at the end criteria of movement with the pupils of the various age-groups, as with eurythmy students. In order to come to fruitful discussions, it needs clearly grounded criteria, also for adequate evaluation.
- We have prepared in detail for the differentiated further-training for eurythmy teachers, their questions and needs, in order to make offers with specific aims. Especially in Holland this has been prepared in some detail.
- The eurythmical year of teaching practice is a fruit of collaboration: In particular the North-German Education Training model together with the Eurythmy Trainings in Den Haag and Witten-Annen freshly organised as an educational, eurythmical professional qualification with a recognised diploma: Bachelor of Art. This is initially open to students in their 5th year, but in future has to be integrated into the 4-year training.

Topical processes:

- A clear forward-looking mood is perceptible in the basic training in order to gain the professional qualification in the fourth year.

- We have attempted to build up and consolidate the working together of mentors in regional meetings, and as a network. This creates on the one hand more consciousness and the feeling of belonging together, and on the other hand creates confidence at home.
- The main tasks of our working circle are the seams between the basic training and educational competence in the subject of eurythmy, as well as regards the introduction to the profession. Much has happened in the meetings for trainers and the conference, in the individual trainings worldwide. Of course this has to be fostered further.
- The eurythmy teachers in the teacher trainings have to be and become experienced eurythmy educators in order to convey to the student-teacher experiences of eurythmy for the development of children. This is still an outstanding task.
- The way of teaching in the eurythmy lessons in the trainings has still to be worked on, and many basic things have to be renewed. Despite all-round attempts, we are slowly gaining ground.
- A new attempt is to gain an overview of the joys and needs with regard to eurythmy at the school in countries where an intensive increase in new Waldorf Schools.
- All this has led to the decision to round off our working rhythm, but to communicate through writing on questions and results and to meet again in autumn 2006. We divided the outstanding tasks amongst ourselves and will see how far we have come.

At this point, all participants are to be warmly thanked for their extra input.

A Second Report from the International Eurythmy Therapy Mandate Group of both Sections

Werner Barfod, CH-Dornach, October 2005

In autumn 2003 we introduced the working group and sketched its tasks. Now, in autumn 2005, we glance back over the four years of work and have once again divided our tasks, will keep in contact by writing and round off the work by meeting in autumn 2006.

Some things have changed

- It is not claimed that this is only the result of our work!
- Out of our meeting as a group, we have carried three further-training weekends for trainers in the basic eurythmy training and eurythmy therapy trainings. We worked on eurythmy on the basis of a study-of-man, under different themes.
 - One of our tasks, to become active in the seam between the basic training and the professional subject training, will be realised alongside the conference themes in January 2006 during the conference for trainers.
 - In the eurythmy therapy trainers meeting in November 2005, the trainers wanted to agree on a common curriculum, which would also give criteria for recognition of the professional training.
 - This is becoming increasingly more urgent since, during

the last two years, worldwide eurythmy training initiatives have doubled.

- In Angelika Jaschke the trainings have found a co-ordinator, who is fostering active contact to all the Eurythmy Therapy Trainings in the world, to all the regional representatives of eurythmy therapy, fields of practice and professional Associations. Out of this there is formed once a year a forum on the international level for exchange on questions of concern. Through networking, this has already changed to a healthy level of consciousness.
- The eurythmy therapy training is beginning to enter intensively for recognition of the profession, and thereby also for the qualifying finals.

What we are still attempting

- Essays out of the research work of individuals and smaller groups have appeared in the Section *Newsletter*.
 - A documentation on the rod-exercises was worked out with reports on experience, and will be edited and prepared for the press by Frau Rosemaria Bock.
 - The mentor networking and schooling has to be built up in order that the seam between the subject training and the beginning of professional work can be bridged.
 - The research questionnaire to the changes in the constitution of the students in the basic training has to be continued into phase 2, in order to arrive at satisfying results.
- The searching, anthroposophical, study-of-man collaboration stands as the focus in all our meetings. We assume that in the coming year the written exchange is carried, making for a fruitful rounding-off possible in autumn 2006. All participants are to be warmly thanked.

Lesson Time-Units and Lesson Prerequisites in Steiner-Waldorf Schools

Rosemaria Bock, DE-Stuttgart

An increasing number of Waldorf-School colleagues [on the Continent]—together with the School Council members—expect that the eurythmy teachers teach more lessons than they have hitherto taught, as set up by a general agreement. In other words, instead 17 – 19 lessons a week, there now should be 22 – 26 lessons, as “many” as other teachers.

Why? Because it is the same in other subjects. The reasons are, on the one hand there is a new economic drive, and on the other hand a new thinking says that eurythmy teachers should not play a special role. The norm is a lesson, a time-unit of 45 minutes, that means, one lesson is like all other lessons. The thinking here works with the principle of equality, that everything is measurable and countable, a mutually comparable “one-for-one”. This basic thought is materialistic.

The eurythmy teachers, convinced that they do not play a special role, already work as much as their teacher-colleagues. They point out that their lessons are more strenuous than other lessons.

This is something that their teacher-colleagues do not understand. They have done little eurythmy themselves and do not join in eurythmy for the Collegium; the School Council members partly do not know eurythmy at all. They can only see that the eurythmists are “more delicate” or even “special”.

Looking at the problem “one-for-one” from the point of the concept of time, we find that our subjective experience of time is most multi-faced, in contrast to the concept of time as an even flow, that comes from the future, passes through the present moment, and disappears into the past, regulating life into many time-divisions.

As individual we know times that pass slowly or quickly, that are filled or creep along as if empty. Activities can produce on the one hand a long-winded feeling for time, or one that can be rich or even over-rich. Every day, every hour possesses its own length. Minutes can demand a lot of strength, or they can ray out calm and relaxation. Memories connect to high-points in life, less with the long periods lying between.

So, a measurable time exists which we need as an important structure to our lives, connecting us objectively to the whole of humanity and treating us equally, and there exists time as experienced, in which we live rhythmically, looking towards absolutely-filled moments and days as well as to relaxed hours, which either lead to “boredom” or to recuperation, giving space for the imagination and one’s own life of soul.

Returning now to the basic question of the timetable, let us take more concrete examples. How many hours and of what kind can teachers spend with children in order to achieve a filled, comprehensive working-time, qualifying for a full-time position as a teacher who can financially live from his work?

Lessons in schools take place with up to 40 pupils, lessons with 12 to 18 children, double lessons with half or a third of the class, and also lessons with individual pupils. Then there are lesson in which much has to be arranged and explained, others, in which the pupils do a lot of writing, reading or listening (these include many in the upper classes, where set-work and exams are written. Here the question of time crops up, regarding giving corrections and marking, that has to be taken into account).

Again, there are lessons in which the teacher teaches daily the same pupils and is involved with only one age-group (class teacher). In other lessons there is an hourly change of class as well as the age-group (music, eurythmy, sports, and, to a limited extent, foreign languages). Here there are lessons which return 2 to 5 times a week and thus involve less classes (foreign languages), and such which occur 1 or 2 times, thereby including 10 classes or 9, and as many as 16 groups.

Last but not least there are lessons with much movement, where not a moment of calm viewing or overviewing the class can take place (eurythmy, sports), and also those where the pupils can work on their own (handwork, drawing, gardening).

Apart from eurythmy, there is no other subject in which it is necessary for the teacher to move with the pupils, at the same time speaking, directing the movement, completely engaged without a moment’s rest. Between lessons he is to adjust quick as lightning to different age-groups from 3 to 18 years old, possibly also the changing of dress is to be included. All this is called *one* lesson. Are such time-units—measured by the school clock—the same? Obviously not!

Each of these units which take place during one school-lesson have to be differently evaluated regarding the teacher’s achievement (this point of view does not exclusively concern eurythmy). What does the special needs teacher have to achieve, who is with the children daily for up

to 8 hours? What can a remedial teacher and a eurythmy therapist achieve, who work with individual children or sometimes with a small group? What can a teachers achieve who mostly takes up a workload of mostly double lessons—perhaps only for a few age-groups? For the class teacher it has been known for a long time that taking a class involves more hours than the clock counts; it demands a full teaching curriculum (with a few extra subject-lessons it usually amounts to 20 – 22 lessons a week). Of course, he has special “extra work” with the parents, and so on. Yet one can ask, do not all the colleagues have this, too (including the work with parents, visits, school management, and so on?) Unfortunately this is frequently not sensibly allocated. Here many eurythmists could achieve much.

Let us look in a more differentiated manner to time in connection with achievement and effort. All School Council members should sit in lessons, and the same applies to all upper-school teachers in the lower school, especially in music, eurythmy and sport lessons.

The time needed for preparing lessons is of course different according to the subject. But here, too, a “one-for-one” concept cannot be applied, since an artistic preparation is not comparable in terms of time and strength with the preparation for work in gardening, or crafts in any form, including marking workbooks.

A subsidiary question: Where does there exist a [time] bonus for a working-in situation?

A specially important question: Are there schools who engage teachers—especially the eurythmy teacher—without educational training or experience?

Furthermore, the basic eurythmy trainings are unable to advise eurythmists to join a school demanding an over-high number of hours.

Time is pressing! The materialistic measuring of time is on the increase. We have to resist this. Eurythmy in schools is not to be pushed out; eurythmists must not to become drained because they apparently achieve “less”!

Eurythmy Training in Sekem

Christoph Graf, Sekem (Egypt)

If you drive from Cairo on the desert motorway eastwards towards Sekem, you soon meet the last hillocks of the great sand-dunes. The wind blowing over them continually changes their forms, so that they look quite different every day.

The same blue sky is there every day. Each morning when you get up you know that the sun is shining. This is a picture of how the people are here. Their hearts radiate joy and friendliness, always untroubled. But life-circumstances are daily new, different from yesterday, always full of surprises.

So too, our small eurythmy training, the Sekem-Art-School, has continually changed during the 27 years of its existence. Many students have come, and (especially the women) often for family reasons leave. The inner structures change continually because they have to correspond to the turbulent life of the whole Sekem initiative. Yet a “solid” core of students is there, four men and two women who with great enthusiasm and total commitment pursue their studies.

At the moment still a department of the 'Sekem Academy for Applied Arts and Science', we have just become a preliminary stage of the University, where art, speech (drama) and eurythmy are combined. This summer in many discussions and meetings with a Professor for Evaluation Technique from the University in San Diego (U.S.A.) we have worked out a new evaluation system making it possible for the eurythmy tutor to evaluate quite objectively the students in movement and the theoretical subjects, without being influenced from personal impressions and feelings. The students keep an extensive diary, and at the end of each term give a talk on the worked-on material which also has to be submitted in written form. Alongside the tutors in all subjects the whole teaching collegium of the Sekem School is present during these talks, because our students together with all the teachers attend the further-education training (daily one hour). In this way they learn to speak in front of a relatively large audience of around 80 people. We tutors also write up every lesson we give, both a written preparation and a report with remarks whether we really did achieve what we intended.

All this may initially appear as a "paper war", but you realise quite quickly that the lesson becomes much more effective and that quite a broadening of consciousness arises with both student and teacher.

We are on the way really to achieve "university status". The motto of a university is research and teaching. This "research work" of the students together with the tutors takes place quite modestly in the "applied" eurythmy, for all the students teach eurythmy in the [Steiner-Waldorf] school—of course, with the help of the tutors, yet still relatively autonomous. We are fortunate that all the students are qualified teachers, mostly from the University of Zagazig, and thereby already have a background in education and partly, too, some educational practice.

Our training runs so to speak along two tracks: artistic eurythmy and educational eurythmy. In this way from the beginning the studies and the working in life are closely connected. The students are also given the opportunity besides the school to pass on what they have practised in a simple changed form as "eurythmy in the workplace". In the seven major firms of the Sekem initiative over 1500 people work. Eurythmy—something also more like rhythmic-gymnastic exercises—helps them to work more easily and with more joy. In this realm of work there is a meeting of physiotherapy and sport activities, where people competent in their domain collaborate.

Each term a great artistic project is undertaken. From May to November 2005 we were occupied with Goethe's *Faust*. The professional Sekem Drama Ensemble has rehearsed with our Arabic speech artists and the speech chorus (trained for years by a German speech artist) has rehearsed under my direction First Part entire in six months. With the eurythmists and students we formed all the eurythmy scenes:

Prologue in Heaven, Spirits in the Study, the Witches' Kitchen, Walpurgis Night and also the smaller solo roles like the Earth Spirit, the Poodle, the Rat, *etc.* All the costumes and dresses were made by us, and all the scenery and props were produced under our directions. In this way everyone was responsible for everybody and everybody for each individual. Besides the artistic experiences or even to stand on stage after a short period of study, the whole undertaking was a

great social and community-building experience; for many a deep and decisive experience. We worked for two years on the Arabic translation, ever revising and starting afresh, but we were encouraged by Goethe's love for Arabic, which he could also write.

Now with *Faust*, we are daring to step out into the chaos of Cairo, which boasts a rich theatre-life, and we hope with *Faust* to bring to experience the striving human being, especially to the living centre of the University of Sekem.

*From "Mitteilungen 2005
der Akademie für Eurythmische Kunst Baselland"*

Goethe's *Faust* in Arabic report of an experience

Sandra Bloch

Twelve days before the performance, I landed in Cairo; the sky a deep blue; everywhere in the streets mobile stoves are standing out of which smoke and sizzling arises; colourful lanterns decorate the shops in which men in their long *gal-abiyas* sell their wares—it is Ramadan. Shortly after 5 p.m. the period of fasting is interrupted. After the first prayer people can again eat, drink and smoke, up till around 4 a.m. when a new day of fasting commences—and this lasts a whole month. So it is not surprising that my driver who picked me up at the airport nods off for moments at the wheel. After an hour's drive through the desert on unlit roads, I alight safe and sound in Sekem, my suitcase full of last-minute props for *Faust*—"sweatpads" for the eurythmists, artificial flowers for Gretchen, with petals that can be removed and replaced, for "he loves me, he loves me not", and a poodle-head I had sewn three days ago.

Next morning I was awoken by the prayers of the Muezzin from the neighbouring mosque. The first eurythmy rehearsal for *Faust* begins. At home I had already studied the Arabic text, and the forms and gestures—these I could jettison for the spoken Arabic text was spoken much quicker than I had practised.

The eurythmy rehearsals were not by any means everything. Some props were still to be found. Faust still needed a hat, Mephisto a head-piece, an ink-well had to be modelled, a quill had to be made, the guitar built and strung, daggers smithied. Even the scenery was not yet ready, and for the lighting 30 bulbs had to be replaced. The eurythmy dresses had to be fitted, completed and ironed. And in addition the Rat had to be finished, who completes the pentagram for Mephisto. For this a eurythmy student jumped in at short notice, who also played the Poodle, as well as the Pupil (as an actor, of course). In Egypt this is no problem, for everybody helps. The neighbouring town was involved in the preparations. Craft teachers and co-workers from the Sekem school, which one week before the performance were asked for the music, specially composed for the Arabic *Faust* production. At the dress rehearsal everything was there, except Gretchen, who was ill. On the evening before the great day, the plan for the scene-changes was worked out—who removes and replaces what and when on the stage.

For us Westerners all this sounds chaotic, improvised and

unprofessional. But this is not so. The work becomes much more intensive through this. Everybody is involved wholeheartedly, and not only for his own role but for the whole concern. Everybody is involved with the whole, is awake, interested and helpful.

Through this the whole thing gains a fullness, a greatness and warmth which is more than professionalism. In the end, we were around 28 participants on or around the stage—and still approximately three times as many were involved in the preparations—who were fortunate to experience Goethe's *Faust* in Arabic in Egypt.

*From "Mitteilungen 2005
der Akademie für Eurythmische Kunst Baselland"*

Eurythmy as a Bridge to the Future

Summer Eurythmy Academy 2005

Courtney Lipscomb, USA

This past summer, for three intense weeks in July, thirteen graduates of Waldorf education joined for the second Summer Eurythmy Academy, held in Austin, Texas. Under the guidance and direction of Markus and Andrea Weder, eight students from Austin, Texas and five from Sao Paulo, Brazil spent their days singing, painting, and learning about, doing and otherwise living eurythmy. They presented their stellar work to a full house in Austin before traveling to Switzerland to perform at the Goetheanum during the International Youth Arts Festival, organized by the Youth Section. There, they were warmly and enthusiastically received, earning a standing ovation from the audience.

What led these young people to engage in such a monumental exercise? To be sure, eurythmy in any form is intense work that demands a commitment to dig deep into one's own soul life. Indeed, one might say that the choice to be immersed for sometimes 8 hours a day in a craft that requires so much from the participants must come out of an almost irresistible impulse.

The reflections of one student shed some light on just what might draw a young person to such work. Away from Waldorf for four years and having completed an undergraduate degree, Ani Hanelius represents the student in the academy who had been away from eurythmy the longest before responding to her impulse.

I applied to the Summer Eurythmy Academy sort of on a whim. In the midst of wrapping up my senior year in College, writing final theses and saying goodbye to dear friends, I saw returning to Austin for a summer of Eurythmy as a healthy way to digest the past four years and return to a form of movement that I had been lacking during my time in college. My expectations for the summer were simple: to rekindle my relationship with the type of movement, reflection, and physical and spiritual awareness that Eurythmy could inspire, rekindle relationships with old friends and teachers, and perhaps make some new friends as we explored a summer of eurythmy together. I also was intrigued by the amazing opportunity to travel not only to Dornach and the motherland of Waldorf education but to perform in the Goetheanum, the birthplace of Eurythmy itself. And yet once the summer arrived,

and the academy was set to begin, my initial excitement began to turn to apprehension as I asked myself, "Am I really devoting my entire summer to eurythmy, something I haven't done in four years?" But I put my apprehensions aside and dove in with an open mind and heart, and now am so thankful that I did.

Performing in Dornach on the stage of the second Goetheanum was utterly moving, thrilling and inspiring. To move in and with the space in which eurythmy was born and has been performed for 90 years was truly a gift and an honor. It was wonderful to pour ourselves into a performance and later hear from those that came to see our performance that our enthusiasm, vibrant joy and passion for eurythmy was not only inspirational for them, but also shared with them the youthful and positive spirit of the United States of America that today is lost in the overwhelming shadow of war and over-consumption. Using eurythmy as a tool and a voice, we were able to share with an international group of our peers the enthusiasm and joy that we shared as a group of young performers, and as ambassadors for both the northern and southern Americas.

In short, the summer academy gave me more than I ever could have even hoped for. It provided me the opportunity to reawaken parts of myself that for so long had silently been longing to revisit and envelope myself in movement, speech, tone, and color. And yet I was not only able to rekindle my respect and love for movement and all the other elements of eurythmy, but also was able to be forming a new and deeper relationship with the world that as a young adult I am now finding my place in through our meditations on and studies of anthroposophy. It was an amazing experience to not only bring my own life experiences and current self to eurythmy, but also to discover and reconnect with those that I shared the academy with. We began a group of individuals from two separate continents of varying ages and life experiences, and over the course of the summer, formed a community, each bringing to the group his or her own experiences, passion, and joy. I am eternally thankful for the opportunity to participate in the SEA 05 and will cherish the memories, experiences, relationships and joy that it nourished into the future.

Report on the Goethe's Fairy-tale Project of the "eurythmie ensemble hamburg"

Silke Weimer, DE-Hamburg

In the beginning was an idea, sparked off directly from experiencing a performance of Goethe's *Faust* at the Goetheanum in summer 2004: "Now it's time for the Fairy-tale"

There are various works which I "need", so to speak in certain rhythms—comparable to the seasons: Mozart's *The Magic Flute*, Bach's *Christmas Oratorio*, Schubert's *Winterreise*... and some others, including Goethe's *Faust* and his *Fairy-tale*.

At that time I did not think about us—the "eurythmie ensemble hamburg". We were then busy with our work on the Foundation Stone and preparations for the next Grimms' fairy-tale for children. For a few years our work was regularly filled with these two themes, which we had so to speak taken over as a "legacy" of the "Eurythmie-Bühne Hamburg".

Now back to Goethe's Fairy-tale: Carina Schmid spontaneously suggested a co-production of Dornach and Hamburg eurythmists. But this was soon shown as unrealistic. So she encouraged us to try it in Hamburg, which I had first thought impossible because I knew for this an ensemble of at least 15 eurythmists would be necessary, not considering their artistic experience. Our ensemble consisted then of 4 eurythmists and 2 speakers; it was supported according to the project's demands by other colleagues. The idea did not leave me; I shared it in a small group and it immediately caught fire. This was in autumn 2004. So (in our heads) we had found a "dream team" and a rough timetable was quickly drawn up: a first meeting before Easter, three intensive working weeks until the summer; from August onwards a weekly rehearsal; an intensive week during the Autumn holidays; premiere in February; tour during the Hamburg spring holidays; end of the project at Whitsun (Pentecost).

This timetable although quite tight seemed realistic but in the casting we had to cope with many ups and down and agreements and cancellings hither and thither—right into the rehearsal period. Of course, in Hamburg there is no dearth of eurythmists, and yet finding the right people for this project was one of the most strenuous stages on our path. The more encouraging during the course of the work to experience ever more strongly that the group is right. Many hidden talents were discovered through "unplanned" re-casting.

Beside diverse preparatory meetings in a smaller group, there stood at the beginning of our work a study weekend with Thomas Göbel, where we were mainly concerned with the individual characters of the Fairy-tale. Initial artistic interpretations (colours, soul-gestures...) were addressed. Then until the summer, three intensive practice days took place, where we become eurythmically acquainted (each of us met at least one person for the first time). We practised various basic elements—partly also with music—and always led by somebody else. Between tis we ate in common and entered discussions on the work and organisation.

The work in eurythmy was directed increasingly to the concrete expressive possibilities of the individual characters: How do we differentiate the stepping – tempo in the movement – dynamic zone – sphere – head position...? What are the characteristic sounds – soul-gestures...? We took e.g. "Behold yourself, behold the world" and varied and differentiated this exercise in many ways. How does the Ferryman do this, and how the Will-o-the-wisps? *etc.*

Alongside this a lot of organisation work had to be done, a budget had to be made, many letters asking for donations were written, initial performances were agreed; some agreements and cancellations enlivened this exciting phase.

Already in autumn (04) Peter-Michael Riehm had agreed to compose the music for this project. For health reasons, this did not transpire. A long exciting process led us finally to Debussy, whose *Préludes VIII, X and Première Arabesque* completed the programme. After the summer break the actual rehearsals began in an intensive weekend. We met since then usually once a week – this is not much time for such a comprehensive project demanding concentrated systematically structured rehearsals. Between whiles rehearsals continue on your own or in groups. It was always encouraging to see when a passage had grown over the week in a mysterious way. Unfortunately the opposite also occurs, that something which was there gets lost again—both belong to it.

After 7 weeks the autumn holidays arrived, most questions concerning "form" were roughly clear, and we dared a stumbling run-through. Then a rehearsal week took place, including common mealtimes. By "chance" Werner Barfod had offered his support just for this week, so he worked intensively for three long day—on the one hand with general themes such as fashioning a sentence gesture, the colours of the 6 speech-gestures, characteristic ways of fashioning the individual roles, and on the other hand, quite concretely on the text.

After this phase of condensing the text, almost the character of an exam, it was not easy to get used to the "everyday rehearsals" again. We also came to our first serious crisis which came about through the last—unfortunately necessary re-casting. Many things that had been practised disappeared, the ensemble was hardly ever present complete... The prospect for a second rehearsal work with Werner Barfod for the middle of December helped to overcome this arduous time. With goodwill and engaged practice, the waves were calmed.

Telephone/Fax (organisation) and sewing-machines (costumes) ran full throttle. In this way before Christmas (again with intensive help from Werner Barfod) a further intensification was achieved. The rehearsal times became ever longer and the run-throughs (at least of 1st or 2nd parts) stood in each rehearsal plan.

In the new year we concerned ourselves more intensively with music eurythmy, once again over a weekend, this time with Carina Schmid. So the pieces of music too gained in differentiation the one hand, and form on the other hand. Run-throughs-/stage-/costume rehearsals followed... "On the side" the organisation of the performances and the tour, the design of the posters, the programme booklet, *etc.*, had to be dealt with—a work-intensive phase. And slowly the end approached. Then yet more tasks had to be fulfilled...

Now we face the premiere. When this *Newsletter* appears, most of the performances will be behind us. It is still too early for an evaluation, but on the way we have received much help and encouragement. This gives us courage and strength to take the next exciting steps.

Snow-White and Rose-Red

Annika Lamerdin, DE-Stuttgart

In the Fairy-tale Stage Group of the Eurythmeum young eurythmists meet each year in order to work artistically. The work focusses in rehearsing a fairy-tale, in addition to a piece of music or a text in eurythmy for an evening programme, and, especially for the yearly festivals, there are always small projects with the Else-Klink-Ensemble.

This year we decided on "Snow-White and Rose Red" of the Brothers Grimm. The premiere was in the middle November in the Eurythmeum to a full house, and many children and adults entered with enthusiasm into the world of the fairy-tale. "Snow-White and Rose-Red then went on tour till July 2006, in order to perform in schools, places to those with special needs, and nursing homes.

At present we are in the midst of preparing for the evening programme, with amongst other things the chorus of Father

Wind, Mother Frost and Brother Fog from the Drama *Der Gesang im Feuerofen*—The song in the fiery oven” by Carl Zuckmayer, and Preludes by Debussy.

The members of the Fairy-tale Ensemble organise the tours independently, travel with what we call the “Fairy-tale bus” to the performances, design the posters, the staging, the dresses, *etc.* So we experience just how much work lies “behind” eurythmy before a performance comes into being. Yet it is through engagement of every member of the ensemble for “our” project for which we willingly get to work.

In early summer we fly into the wide world. We are invited to Israel; a further week is planned in Ireland, for which we have to rehearse “Snow-White and Rose-Red” in English eurythmy.

In this way the time in the Fairy-tale Ensemble is very busy; a lovely year full of changes, and we look forward to every performance

Symphony Project U.S.A. 2005

Claudia Lasnier, DE-Neckarhausen

I still pleasantly recall the encouraging response in the Eurythmeum, Stuttgart, after the U.S.A. tour with the Symphony Programme in 1978. At that time I was just beginning my eurythmy training in the Eurythmeum. Twenty-five years later the idea links on of a Eurythmy tour through the U.S.A. with a symphonic work, this time concentrating on Dvorák’s Ninth Symphony “From the New World”.

Marke Levene, eurythmist and producer, was taken with this idea during a concert and this quickly changed into an enthusiastic impulse. Dorothea Mier was artistically responsible for the musical work, Annelies Davidson for the speech work. The Ensemble Eurythmy Spring Valley formed the eurythmical foundation with Jim Papoulis as conductor and composer.

Lemniscate Arts, an organisation whose impulse it is to foster three anthroposophical arts, especially eurythmy and the art of speech in their realisation as stage arts, took on the organisation and the financing. This was supported in many ways by institutions and friends of eurythmy.

The workshop during the summer 2004 led by Dorothea Mier in Spring Valley was the artistic beginning. From the Fall 2005, 32 artists of 11 nationalities met for intensive eurythmical working weeks.

The fruits were visible on the tour in September and October 2005 right across U.S.A. and Canada and enthused many people. What rich experiences for the participants was beyond price. This project is also invited to the Symphony-Week in Summer 2006 to Dornach. As a member of the Ensemble, I look forward as somebody from Europe, that this is possible despite the great effort, and I hope to enthuse and touch the people here, too, with the living eurythmical presence.

The only performances in Europe are:

Wed. 26th and Sat. 29th July 2006, 7.00 pm

Great Auditorium, Goetheanum

Orchestra: Gnessin Virtuosos, Moscow

The Programme includes works by Dylan Thomas.

Eurythmy Meetings

Johannes Starke, CH-Zürich

Since November 2001 there has taken place in the Goetheanum during late autumn and early spring regular eurythmy meetings aiming to offer small eurythmy groups a platform to show on the one hand their special programme, and on the other hand to discuss it with other colleagues. And so the introductions into the methods of work of a group and the discussions over what we had seen was an essential element of such a weekend. In the time of “so-called situation of change” within eurythmy—already conjured up long before the millennium—with this meeting Werner Barfod offered the possibility that artists present their eurythmical concerns and could also enter discussion with an audience of colleagues. Many-sided programmes enriched these meetings, giving an extensive picture of stage-work not only in German-speaking lands, but also in Sweden, England, Holland, and even Japan. Through glimpses into the workshops to the opening up artistic questions pertaining to the respective performance were prepared on different levels, and then, with the presented criteria, could be discussed.

The last of such meetings took place on 18th/19th February 2006. The Eurythmie-Studio LuLa was invited, founded in 1998 in Yokohama though already with 12 years of international tours behind it and in 2003 has begun a training. Alongside the Goetheanum Stage offered an open rehearsal of the second and third movements from Mozart’s Piano Concerto No. 24 in C minor. The programme “Hana no Hashi” was a unique “bouquet”, consisting of a fairy-tale whose free modern rendering as the soul’s response and an ending with music for accordion by Toshio Hosokawa. Yuki Matsuyama (eurythmy) und Yoichi Usami (eurythmy, speaker and sound-effects virtuoso) enchanted us through the variety of their possibilities of expression and their fascinating stage-presence. In the introduction, they pointed out and helped us to experience through an exercise that the Japanese language does not consist of letters, but rather groups of sounds, completely pictorial and on different levels of experience. That which with earlier eurythmy meetings was already theme, that is, the presence of a speak and sometimes of props on stage, was here felt as completely integrated, right up to a tasteful costume change.

This almost entirely solo programme contrasted with the group production of Mozart’s Piano Concerto. Elements from the rehearsals were shown and explained, *e.g.* the passing on of a musical theme by an Instrumental group to another group or the dialogue of piano and orchestra. To the slow movement, Carina Schmid referred to a saying of Rudolf Steiner, reported by Elena Zuccoli, concerning colours for the intervals, with the keynote red and then leading the scale via yellow green and blue up to the seventh in violet. This was clearly visible, when two groups showed in an exemplary way the two sequences of movements at the same time and then also within a motif showed these contrasting levels. What seen purely externally seems like a contrast and could neutralise each other, can be mutually fructifying since it arises from completely differing realms.

With such a rehearsal situation further expectations were awoken, as with the successful Eurythmy Symphony Tour

placed into the cultural world two years ago. We may hope that through this a change in the attitude towards eurythmy will take place. Also the “Eurythmy for all” conferences, which takes place for the third time after Easter, are steps in this direction, likewise the series of eurythmy meetings.

The meeting this year, as the last, could not be more contrasting in its extent, in encompassing the eurythmical possibilities of solo as well as choral presentations, of speech and music in quite a special form, and the international element as a sign of development and Middle Europe as the source and point of departure. In this way a span of eurythmical works of art finds its conclusion. Warm thanks to Werner Barfod for the initiative, for carrying it through also in the very tight financial situation, and for the perseverance of all participants making possible a rich variety of eurythmical movement and experience, a mutual perceiving and fruitful discussions. Real meetings took place which take effect right into the field of activity of every individual and from there into the wider community.

Report from the “Working Group for Artistic Speakers and Actors”

Ute Basfeld, DE-Eggenstein

The working group for artistic speakers and actors met for the first time in May 2004. How did this come about? Proceeding from the fact that on the one hand for the therapeutic speech practice conference in autumn, for years more than a hundred people have taken part, yet on the other hand in the realm of artistic speech and drama it has become very quiet, in January 2004 for the first time a meeting took place where artistic speakers and actors from the various realms of work were invited. In May 2004 this working group was founded consisting of 10 to 15 artistic speakers and actors, who aim for a continuing work on the level of Section work with Werner Barfod and Agnes Zehnter from our Section. The foci of these meeting taking place roughly three times a year are:

- topical discussions on the phenomena of our time perceived in the daily work,
- questions, discussions, observations to Lecture 6 of “The Mission of Michael”, especially of “air-breathing—light-breathing”
- working on concrete descriptions of the profession by the participants,
- reports from work of the Section, the situation of the Goetheanum Stage and other relevant points,
- discussion with regards to the possibility of establishing Section work.

A centre for each meeting would be formed by exercises in perception for seeing, hearing, speaking, and a discussion concerning this, in how far each sense-perception means today a mutual relationship of the soul between human being and world, between inside – outside – inside. In order to become aware of these sensitive perceptions of object – subject – object, there also belongs the finding of those experiences in the works of poets, for example with Rainer Maria Rilke:

«...Durch alle Wesen reicht der e i n e Raum
Weltinnenraum. Die Vögel fliegen still
Durch uns hindurch. O, der ich wachsen will,
ich seh hinaus, und i n mir wächst der Baum...»

from: “Es winkt zu Föhlung...”

[Literal prose rendering: “Through all beings, the ONE space, world inner-space, is reaching. The birds fly quietly right through us. Oh, I who want to grow, I look out and IN me there grows the tree...” from ‘Spring is waving’.]

That which we discuss in such a way in our Section meetings we attempt to deepen in our meetings on the regional level and make fruitful according to our working situations. A final remark to the “we”. This group sees itself as a working connection, in which every individual intends to work in a committed way. Whoever so far has had no opportunity but would like to join, please contact our Section.

My happiest time playing for eurythmy was in the Steiner-Waldorf School, Bothfeld Hanover, for the pupils from Class 1 upwards. Stimulated from a Conference, I give her a glimpse into my teaching activity.

Elvira Jeger, DE-Hannover

How did this arise? For many years eurythmists, musicians and players for eurythmy met for an intensive working-conference in Kassel.

As a pupil, I became acquainted with playing for eurythmy in many ways, and in Kassel many problems were discussed in a polonium situation. Accompanying? No! This I never wanted to do. The endless repetition of the pieces for the eurythmy exercises, the interruption of the music, pauses that put you to sleep, every half an hour into another class, etc. No, not for me. And yet it happened that during a polonium it hit me like lightning: Why don’t you do it?! It was February, with snow, and I walked with this new thought in the break through the snowy wood. I could hardly grasp the experience that was strongly in me. During my homeward journey, surprisingly, a player for eurythmy sat in my compartment in the train, who told me of her way of accompanying. She did not play the piano, but brought the lyre and some Orff instruments. This was a confirmation of my experience, which in Hanover did not give me peace. So I confided in a eurythmist who invited me to her eurythmy lessons. Then things became serious.

When, shortly after this, the second school in Hanover, still within the rooms of the mother school, took up its activities, I was asked whether I would not take on playing for eurythmy there. And I answered “Yes”. The newly employed eurythmist was happy that I wanted to play the lyre. In this way, besides music teaching, there opened up for me another path into school life. We introduced eurythmy dresses and the possibility also to allow pupils to accompany. In those days there was a book by Alois Künstler with pieces composed for pupils who play for eurythmy: “Kinder spielen für Kinder—Children play for children”. We began already in Class 1 with learning how to play on the kantele. In this way, with little pieces and songs we could already play for eury-

thmy. One half of the class made music and the other did their little dances and exercises. Then they changed. We also had recorders, drums and other small elementary instruments. I was able to communicate with the pupils, quickly because we had something like secret signs or formulae, e.g., on the 7-string kantele or children's harp, we had 'a' as the middle note from which we played the fifth downwards back to the 'a' and the fifth upwards, returning to the 'a'. We called this the big lemniscate. With fourths from the 'a' it was the 'middle lemniscate' and the seconds around the 'a' formed the 'little lemniscate'. Suddenly some pupils discovered that the letters on the blackboard could be played on the kantele: N, W, M. For example, the movement in writing the N became the movement of the playing – from the dark notes to the light ones, back to the dark ones and again to the light ones. Every lesson the children discovered new possibilities and some tried at home new forms which they played for us. So in the eurythmy lessons we were able to communicate quickly and approached very close to small spontaneous improvisations. Since we still had to wait a long time until a pianist arrived, Class 4, 5 and 6 played for the eurythmy lessons on lyres, recorders, xylophone, fiddles and gambas. We met as an orchestra and could prepare pieces for eurythmy. Often I had to notate what they had found at home. We used this in a play for Class 5. When we then had a pianist to play, I played for the first three classes.

This intensive time with music and accompanying when my husband for professional reasons had to move into the Rhineland. For four years I worked in the Johannes Schule Bonn, a school for special needs pupils. Alongside my independent activity in music therapy and chirophonetics, I have been playing for eurythmy in the Freien Martinsschule Hanover, a school for children with special needs. The lighting in Kassel had hit me in a deeply transforming manner.

Puppetry Working Conference

20th–22nd Jan. 2006

Gudrun Ehm, DE-Bad Liebenzell

“How do I awaken the inner picture?”—this was the question for about 40 puppet-players, who this year met again in the Holzhaus at the Goetheanum. Already in the first evening we were led through the various presentations. First, Ursula Ohlendorf told Grimms' fairy-tale “Rapunzel”. You could see, arising clearly, the wall over which the man had to climb into the garden of the witch. A delicate dialogue arose between the listeners and the story-teller, where through their own activity each person could produce their own individual pictures. Then Monika Lüthi showed the same fairy-tale as a table-puppet play with woollen figures. Cloths and a sparse stage-set were kept in soft plant-dye colours. She alternately played and spoke, in dialect. The witch was impressively accompanied by the sound of an African Kalimba. The song of Rapunzel was hummed. A calm and inward mood arose.

A section from “The King with the Three Golden Hairs” followed in quite a different way. In contrast to Gabriele Pohl and Margrit Gansauge dressed in black (also with a black backdrop), the king stood out as an energetically led hand-puppet. The play quickly alternated between played scene –

how lovingly the miller's wife adored the child in the “box” which we could only guess – and the told story. (In a working-group later one could establish how difficult it is to create the mood.)

After this we saw a sprightly version of “The Wolf and the Seven Little Goats” in Swiss-German by Christoph and Silvia Bosshard. The stage had three levels; texts were spoken and dramatised alternately. I still see the quiet, thoughtful Mother Goat listening at the door and straight after the Wolf running along with his joyfully trembling tail, full of haste, greed and unintended jokes. Later, singing in high notes pretending to be the “*iebi Müeterli* – dear little mother”, he was terribly funny and tragic at the same time.

On the next day Christel Oehlmann showed a few slides from the fairy-tale “The Pear Tree” and reported from practice. Consciously holding back in the presentation demands the audience's own activity. This simplicity is often the fruit of long work, not the beginning! In one production only one colour was shown to the children for the different presentations, such as castle, meadow, and sea, later supplemented in a working together.

Stefan Libardi showed as a solo the creation of the world, according to Ovid's *Metamorphoses*. At the beginning he climbed out of a grey, tent-like structure; fixed on to it were wonderful shimmering coppery fishes, taken them away when the flood came. With much Austrian humour one picture after another arose. As a final item, we saw parts of “The Little Prince”. Besides a simple stage – the main scenery is desert – sat a Saint-Exupéry with a delightful French accent, speaking for a capricious eurythmy rose-lady. A very poetic mood arose, and each of these pieces of wisdom which one believed one knew, are newly embedded in this production. The acting of a life-sized Prince continued seamlessly, and then again the playing together of the Pilot, now with the Prince led as a marionette. Silvia Escher, Beata Lüchinger-Dessecker, Isabelle Julienne (eurythmy), Dagmar Horstmann (marionettes), Françoise Retailleau (acting), Jürg Gutjahr (music). What a couple of years ago was being discussed, how far a player should be seen or whether he should rather disappear behind box-shaped stage, is no longer a question. Spiritual leadership becomes ever more conscious to the human being; one sees this right into puppet-playing. The quietly told fairy-tale presentation, story-telling with illustrating figures as it still took place in Rudolf Steiner's time, is now transcended. In a lively technique of changing, the drama alternates with the pure text.

In the morning Werner Barfod worked with us in eurythmy with a picture of a stormy night in the mountains, by A. Solzchenitzin. This needs time and is to be practised! So we repeatedly “crept out of the tent. At another time, gestures of craftsmen were developed, right into eurythmical sounds. Before another meeting, I will finally learn to sweep and to sow! One could also see in a light moment, who had ever baked bread or not.

How is it possible for children/ young people today to co-fashion the world? In harmony with himself! What one meets is: “the world is finished” – “there is nothing more to create”.

Jobst Langhans, Berlin, developed his contribution on inner and outer pictures from quite another angle. He spoke about films and television. Prefabricated illusory pictures cover up my own activity. What the camera can show, e.g., people from behind and from above—this is only possible in an excarnat-

ed condition. The film simulates something which is only possible through spiritual schooling. Out of a longing for pictures one can understand the fascination of the media. The question is: How do we become better than the best in our realm? In anthroposophical initiatives mediocrity realms. (A sigh was heard amongst the ranks of teachers.)

Since the C15th human being are bringing out of the realm of pre-existence a lack of pictures, and as a consequence are developing an especially strong intellectuality. But today people are again bringing experiences which have to be raised up imaginatively. Otherwise these forces are played out in the social realm in battle and terror. "The heaven in man, which is held back, revolts."

How then do I become better than television? How can the consuming onlooker be released out of his imprisonment? We cannot rival in perfection, so it can only be in another direction: into everything that calls up people's own activity; to seek dialogue. Play can open spaces. In conversation, something higher can arise. Plato's *Symposium* was mentioned. To be bored, not to see everything filled, or not to know everything, does not need to be a bad thing!

For puppetry, this means a tendency towards reduction, the simple means. To hold the lower arm with the hand a straight: "There was once a man"; with rounded hand: "and a woman"—Stefan Libardi impressively showed the results of his working-group.

What indeed is imagination, mental imagining, and fantasy? What gives wings, or what hinders access to this source of forces? Do "counter primal-pictures" already exist today? The conference theme was repeatedly discussed, the process was made visible. It will continue to concern us.

Puppetry for Small Children

Report on the Study Course of the Study-Year for Puppets and Puppetry at the Goetheanum

Bernd Guthmann, DE-Augsburg

Under the auspices of the *Study-Year for Puppets and Puppetry at the Goetheanum* from 1st to 4th September 2005 for the course on *Puppetry for Small Children* about 15 participants from Italy, Switzerland and Germany met in the rooms of the Rudolf-Steiner-Halde. On the programme under the leadership of *Monika Lüthi* and *Carmen Acconcia* stood the rehearsal and creation of a fairy-tale with standing puppets and a fairy-tale with marionettes.

The different (back)grounds of experience of the participants, who mostly came from educational or curative educational establishments, quickly experienced through the talk by *Carmen Acconcia* on *The Study-of-Man Aspects of the first seven years* a concentration on a common theme. The awakening of the senses, devotion to the world and the pure interest in this early phase of development are an irreplaceable asset of children, who through imitation finally gain those faculties that make it possible for them to fashion and to penetrate their bodily nature and achieve the basis for their earthly instrument.

Connected to this is the repeated question of an adequate arrangement of the environment of children—not without stimulation, but also not overpowering. In what is offered, a

living place of activity is to be provided, which is worth imitating, one in which children can meet what is essential. The awaking senses take up immediately the moral gesture without analysis. Less what is attractive, more what is gracious, less the facts and more the semblance—these give nourishment for their development. Without wanting to be exposed to direct address, they seek for mediation which delicately and with consideration respects their budding thinking and finds in the pictures of fairy-tales the pure but restrained language which they need in order to digest reality, to be able to dive freely into the warm stream of their own imagination.

Playing fairy-tales faces the task to become the mediating role, not only in filling time but of ennobling time, between the content of the fairy-tale pictures and this openness of children. After the choice of a suitable fairy-tale and the working on its content, the puppets have to be chosen.

The course chose standing puppets made of plant-dye felt for the fairy-tale of "The Sweet Porridge" (Grimm) and for the other simple marionettes (without cross-pieces) made of plant-dyed silk for the fairy-tale "The Little Donkey" (Grimm).

Already feeling the different qualities of felt and silk makes the fashioning of the puppets a rich sensual field of experience. The one is alive and earth-bound; the other is airy, wafting—both textiles demand a suitably skilful handling, already in the pre-stage before the actual play, showing the character of their use.

The time it took to produce the puppets was an important preparation and made one acquainted with their specialties. The choice of colours and their combinations demanded a conscious perception of colour-nuances and their qualities, with regard to their effectiveness on the stage. In both fairy-tales the moods of the individual characters could be found in such a way without deviating with too many accessories, or to limit the onlooker too much to the details.

Accompanying working on fairy-tales and their puppets were exercises on the puppet-player him/herself. *Raffaella Dondi* in morning eurythmy—for all the opportunity, to assist our own movements through a conscious placing in space and a taking hold through different sound and verses to attain a clearer expression of soul. *Monika Lüthi* led to this in speaking fairy-tales and their free rendering. It was especially exciting to experience how the different languages and dialects of the participants here too could produce fine nuances of the fairy-tales into different moods.

Simple stage constructions provides the space for short productions of fairy-tales and experience of playing with our self-made puppets. Especially the unrehearsed use and lack of orientation gave sufficient opportunity to recognise that the content of fairy-tales first with a right movement of the puppet and the dynamic in the flow of the play; here was a great need for rehearsing. Both kinds of puppets gave the impression that demanded in fact a polar manner of playing: the standing felt-puppets for the right lightness; the silk-marionettes for the right weight. All in all, however, the many aspects became clear, which are necessary for an adequate harmonising, in order to realise the ideal archetype of the fairy-tale and so to be able to become the soul-nourishment for children.

The whole course was impregnated with an inspiring workshop atmosphere, which alongside the continuous sewing offered much space to move and to get to know each other. For the gentle leadership and the many suggestions the tutors are to be most warmly thanked!

CONFERENCES OF THE SECTION

Eurythmy – in the Stream of Time

18th–22nd April 2006 at the Goetheanum

This Eurythmy Conference, though not limited to professionals nevertheless concerns the profession. It gives to everyone—young and old, amateur and professional, students, friends and those who would like to become such—the opportunity to experience all kinds of meetings, new discoveries and all kinds of further point of view with and through eurythmy. The theme of this week is the question of training in education and self-education through eurythmy—Eurythmy as an art of life!

The opening lecture is held by Dr Armin Husemann: “The musical essence of the human being and eurythmy”. In three morning lectures Hartwig Schiller introduces the path of schooling of the human being today, as shown in the coloured windows in the Great Auditorium of the Goetheanum through Rudolf Steiner. For this reason, the eurythmy performance of the “Words to the Motives of the Goetheanum Windows” by Rudolf Steiner will be shown twice. Participants will enjoy Waldorf-School pupils from all over the world, with examples out of the eurythmy lessons.

An evening performance is dedicated to the contributions from adult classes. A performance of the Goetheanum Stage with chamber orchestra and soloists will also take place. A “novelty” is the contributions of eurythmy students from fourteen eurythmy trainings.

A lighter evening is given by the famous clown Dimitri. Numerous working groups and eurythmy courses offer rich possibilities for your own practice, to become acquainted with the possibilities in every respect, meeting people who otherwise perhaps would not have taken place, and, above all, the possibility of joy.

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

Eurythmy – in the Stream of Time

18th–22nd April 2006

Tuesday, 18th April

4.30 – 6.00 pm. Welcome. *Werner Barfod*
The Musical Essence of Man and Eurythmy
Dr. Armin Husemann

8.15 pm. “Seven Words”. Heinrich Schütz, Sofia Gubaidulina
Eurythmy/Goetheanum-Stage

Wednesday, 19th April

9.00 – 9.30 am. Presentation and artistic work of a basic element of eurythmy by 2nd & 3rd year students from different trainings

9.30 am. “Words to the Motives of the Goetheanum Windows” by Rudolf Steiner *Eurythmy/Goetheanum Stage*

10.00 am. Lecture *Hartwig Schiller*

10.45 – 11.00 am. Music Eurythmy and Presentation by students

11.30 am. – 12.45 pm Working groups

2 – 3.30 pm. Free initiatives

3.30 – 4.30 pm. Curative education *La Branche: Adult group*
Avignon/Lyon: mixed ages. Schaffhausen: Class 7

5.00 – 6.15 pm. Working groups

8.15 pm. Eurythmical presentation of the planetary seals
by Rudolf Steiner, realised by Elena Zuccoli. Pupils of Class 11, Zeist. Eurythmy students of different trainings.

Thursday, 20th April

9.30 – 10.15 am

Continuation of lecture series by Hartwig Schiller The moving power out of the ‘true pictures’ of the cultural streams of humankind. The Gospels – Ravenna – the coloured-glass windows of the Goetheanum

10.15 – 10.30 am Presentations in music eurythmy by 2nd & 3rd year students of various trainings

11.15 am. – 12.45 pm Working groups

3.30 – 4.30 pm. Performances by Waldorf-School pupils.
Budapest: Class 7. Stuttgart Umlandshöhe: Class 5. Madrid: Class 8

5.00–6.15 pm. Working groups

8.15 pm. Eurythmy Contributions by amateurs from different countries.

Friday, 21st April

9.30 – 10.15 am

Continuation of lecture series by Hartwig Schiller The moving power out of the ‘true pictures’ of the cultural streams of humankind. The Gospels – Ravenna – the coloured-glass windows of the Goetheanum

10.15 – 10.30 am Presentations in music eurythmy by 2nd & 3rd year students of various trainings

11.15 am. – 12.45 pm Working groups

3.30 – 4.30 pm. **Freiburg Class 10. Gent: Class 4. São Paulo: Class 11.**

8.15 pm. Dimitri Clown in “Teatro”

Saturday, 22nd April

9.30 am Course contributions of the contributors (discussion)

10.45 – 11.15 am. End of the Conference. Prospect, *Sylvia Bardt*

11.15 – 11.45 am.

“Words to the Motives of the Goetheanum Windows”
by Rudolf Steiner *Eurythmy/Goetheanum Stage*

Subject to changes

Eurythmists in social, professional life

– a new professional qualification?

At the invitation of the Performing Arts Section eurythmists met twice at the Goetheanum in 2005 for working discussions. These eurythmists are mainly self-employed, active mostly in cultural-educational and other social realms of work. The first steps were exchange on professional experi-

ences, the working out of problems at the work place, the possibility of meeting each other on the questions concerning the professional and increasingly important field of eurythmy.

From Friday, 23rd June 2006, 7:30 pm., till Saturday, 24th June 2006, 6:00 pm., a weekend is planned, to create a wider and richer possibilities of meeting for eurythmists, who are active in this realm of work.

Through presentation courses, introductions and examples from the work, perceiving in the doing – conversations and evaluation will be attempted in order to approach the following questions:

- Are there general basic faculties which eurythmists should possess when they offer eurythmy courses for “everyone”, with older people, certain professional groups, prisoners or the socially deprived?
- How for example can basic prerequisites be built up and demanded for these fields of work as abilities? *Interest in the people; engagement; [strong] presence; courage for a relationship of destiny; social abilities; abilities in speech; ability to perceive; to become free in order to meet concrete needs; human faculty of humour; consciousness of self; trust in one’s own abilities; how to give [take?] criticism; to develop a culture of ‘working with mistakes; researching and learning, discovering ever afresh to connect oneself with anthroposophy (study of man) and eurythmy.*
- Preparation for a networking (older people / children / youth projects / vitalising eurythmy / eurythmy in prisons, etc.) – Search for colleagues, analysis of the field of work, offers of subject courses
- Active inclusion of this social-eurythmical realm as a task of the ‘middle’, in the Eurythmy-Professional Conference, Easter 2007.

Interested eurythmists, who wish to participate in the above weekends, please contact:

*Section for Eurythmy, Speech and Music
at the Goetheanum
Fax +41-61-706 43 17
srmk@goetheanum.ch*

80 years of Eurythmy-Training at the Goetheanum

(Isabella de Jaeger, Lea van der Pals, Christoph Graf and the Collegium today)

23rd and 24th September 2006 in Dornach/Aesch

Since we are unable to contact all our ex-students and friends in person, we would like warmly to invite you to this weekend.

At the Goetheanum a eurythmy performance will take place with students and tutors from the trainings.

In the rooms of the Akademie für Eurythmische Kunst Baselland in Aesch eurythmy courses are offered, with Annemarie Bäschlin, Christoph Graf, Dorothea Mier and others. In addition there will be time and space for meetings, exchange, memories, and socialising. A large exhibition of photos will recall the past stage history.

Please keep this weekend free and celebrate with us!

For the collegium of the Akademie
für Eurythmische Kunst Baselland
Beatrice Oling

*Further information from the Sekretariat der Akademie
für Eurythmische Kunst Baselland
Apfelsestr. 9 a, CH-4147 Aesch
Tel. +41-61-701 84 66
sekretariat@eurythmie.ch
www.eurythmie.ch*

“The Sounding Present – Music from all the World, Music in my Life”

*Music Festival from 5th – 10th August 2006 at
the Goetheanum*

Michael Kurtz, CH-Dornach

Music in its reproduction through the media has today reached all areas of life. Yet for the quality of the musical element a decreasing feeling is apparent, but just here we have to develop a possibility of differentiation. In the world of music despite diverging conceptions of music, agreement exists that in this art tremendous effective forces exist: great works of music touch us, hit us, give up-building forces. And beyond the pure enjoyment of art, music has effects in the central realms of life in the soul and the human bodily nature.

Our Performing Arts Section is organising as a public Summer Conference from 5th – 10th August, a Music Festival “The Sounding Present – Music from all the world, Music in my Life”. These festival-days are not a normal music festival, but through daily theme bring to experience how music becomes concrete in many fields of life, beginning with attempts in sound-research with seeds and plants right up to musical accompaniment for human beings on the threshold of death. The themes of the conference are: Music and the earth; music in the religious life; music and the growing human being (education); health and healing through music; and music and the creative individual (art). Furthermore, composers and improvising musicians of three generations from all over the world are invited, for whom anthroposophy is the inspiration. And some of them have composed new works as a gift for the Goetheanum: Eve Duncan – Australia; Wang Jue – VR China; Wolfram Graf, Gotthard Killian and Christoph Stolzenbach – Germany; Gaetano Giani Luporini – Italy; Takashi Fujii – Japan; Filip Sande – Norway; Heinz Bähler – Switzerland; Jay Sydeman – U.S.A.. During these Festival days they meet for a podium discussion amongst themselves and with the audience on topical musical questions of today and the future. But only a modest part of the rich array of composition of the musicians connected to the Goetheanum-impulse can find a place.

Thirdly, chosen work of modern and contemporary music will be performed amongst them in the Shostakovich centenary, his magnificent piano cycle, 24 Preludes and Fugues op. 87, as well as Bartok, Gubaidulina, Haba, Pärt, Scelsi, Stockhausen, Tavener and Ullmann. The well-known Finnish composer, living in Paris, Kaija Saariaho, who in a special way brings the colour of nature and the earth to

sound in her music, will be present at performances of her works at the Goetheanum. Furthermore, we are happy to be able to greet a series of world-class musicians as guests at the Goetheanum: the Dutch clarinetist Tara Bouman, the American flutist Camilla Hoytenga, the trumpet player Markus Stockhausen, as well as old friends Friedrich Lips and Vladimir Tonkha from Moscow.

In the cultural situation of the present day, such an event, with elements of practical life, of a deepening and of social nature, is very important—simply for all those people interested in music generally, then for musicians out of the various fields of work, and especially for the younger generation for a possible orientation. The programme has come about

in collaboration with many people: the Youth Section, the Section for Agriculture, The Christian Community and the Swiss country authority.

Especially important is the collaboration with the Youth Section. It should be possible especially for young people and musicians to participate in a Music Festival, and this thought affected the scaling of entrance fees. Already before publishing the programme, we received enquiries from young people and students of the Youth Section, including from South Africa, and we hope that everyone who wants to participate finds the possibility, and together we may share moving experiences in a free exchange.

Contact: michael.kurtz@goetheanum.ch

ANNOUNCEMENTS

Each respective organiser is responsible for the events listed here. Their inclusion does not in every case signify that the event corresponds to the direction of work aims 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

Eurythmy-Further Training Course with Annemarie Bäschlin and Alois Winter

7th–11th July 2006

Music eurythmy therapy for eurythmy therapists, eurythmy therapy students, doctors, medical students, music therapists. Exercises developed by Lea van der Pals, in collaboration with Dr med. Margarethe Kirchner- Bockholt. (see Lea van der Pals, Annemarie Bäschlin, *Tonheileurythmie*. Verlag am Goetheanum)

Led by Annemarie Bäschlin, venue
CH-Aesch, bei Dornach

20th–29th July 2006

Colour eurythmy / basic elements of music eurythmy, led by Annemarie Bäschlin
Formed speech / speech eurythmy: culture epochs, led by Alois Winter

Venue: Ringoldingen, Berner Oberland

2nd–6th October 2006

Music eurythmy therapy for eurythmy therapists, eurythmy therapy students, doctors, medical students, music therapist. Exercises developed by Lea van der Pals, in collaboration with Dr med. Margarethe Kirchner- Bockholt (see: Lea van der Pals, Annemarie Bäschlin. *Tonheileurythmie*. Verlag am Goetheanum)

Led by Annemarie Bäschlin; medical contributions from Dr. med. Eva Streit; Venue: Berner Oberland

Registration: Annemarie Bäschlin, Ringoldingen
CH-3762 Erlenbach (Berner Oberland)
Tel. +41-33-681 16 18

Summer Course 2006

Eurythmy and the Movement of Thinking

from 24th July, 2006 till 5th August 2006

in Rudolf Steiner-Haus, Rietterstr. 20, DE-90419 Nürnberg
The human being with his possibilities of movement becomes the means of expression for artistic expression in eurythmy. Exercises in music eurythmy and speech eurythmy, thinking-exercises, appreciation of paintings, work on R. Steiner, *Kunst und Kunsterkenntnis* ("Art and the theory of art"): lecture 15th Feb., 1918, formed speech and form-drawing.

For those practising eurythmy, eurythmy students and eurythmists. With: Dr Manfred Krüger, Rita Jehle-Christiansen, Sabine Liedtke

Registration and Info:

Tel./Fax +49-911-51 53 49

info@anthroposophie-nuernberg.de

Bildungsstätte für Eurythmie Wien

Training, Further Training, courses in speech eurythmy and music eurythmy

Full time and part-time training

A new training course begins: middle September 2006

Graduation performance of the 4-year students from Vienna: 17th and 18th June

Performance of the graduating course from Budapest, with the Vienna graduation-course: 21st June

Diploma finals, performance in Dornach: 26th – 29th June

Artistic stage work: Creating Festivals of the Year

Registration: Adelheid Petri

Summer working-days

Fri. 7th – Mon. 10th July: Speech Eurythmy:

Morning- and evening forces in the zodiac; Friedrich Schiller.

Mon. 10th – Thus. 13th July: music eurythmy

Mozart: the dialogue in music, the orchestral element

Info: Edeltraut Zwiauer

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

Second Eurythmy Studio on Rudolf Steiner's Eurythmy Forms

Theme: Indications for head and eyes in music eurythmy and speech eurythmy

Date: Saturday, 9th September 2006, 3:30 till 6:30 pm.

Venue: Akademie für Eurythmische Kunst, CH-Aesch, BL

(Fee: 30 Sw. Fr. / conc. 15 Sw. Fr. / for active contributors, no fee)

The following works are already booked:

Das Vöglein by Friedrich Hebbel, *The Bandruidh* by Fiona Macleod.

We would like to hear of others addressing this theme!

We also hope for a large interested and engaged audience (registration not necessary).

Info: Ingrid Everwijn and Elrieke Koopmans
Eurythmie Atelier c/o Elrieke Koopmans
 Saffretweg 6, CH-4143 Dornach
 Tel. +41-61-702 02 62, Fax +41-61-702 02 69
 janfontein@yahoo.com.

Austin Eurythmy Ensemble Summer Eurythmy Academy 2006

July 8 – July 31, 2006 in Aspen, Colorado, USA

A unique opportunity for Waldorf seniors and graduates

“The time spent doing eurythmy was very engaging, satisfying, exhausting, and ultimately a perfect opportunity to move with people such that somehow you *became* the art you are trying to represent.”

Cameron MacArthur, Summer Eurythmy Academy 2005

Academy participants will study all aspects of eurythmy amid the majestic mountains of beautiful Aspen, Colorado. Form, gesture and color will be examined and explored in terms of choreographing and performing. In addition, the participants will be guided in *research into the difference between speech eurythmy and tone eurythmy*. The theme for the study of speech eurythmy will be *The Cultural Epochs*, and the *Piano Trio* by Shostakovich (2006 marks this amazing composer's centennial) will be the central piece in the study of tone eurythmy. Deepening our appreciation and understanding of these themes will be enhanced in *intense painting courses*, and studies in *youth anthroposophy* will offer opportunities for increased consciousness and development of the self. The Academy features both intense ensemble work and an emphasis on the individual artistic development of the participants. Where appropriate the participants will be divided in two levels: Level 1 for newcomers and Level 2 for returning students. For more information about the Academy, please contact the artistic directors:

Andrea and Markus Weder
 Tel. +1-512-301.1673
 info@austineurythmy.org

Summer Eurythmy Academy 2006 is sponsored by the Austin Eurythmy Ensemble. www.austineurythmy.org

The “eurythmie ensemble hamburg” invites you to a Eurythmy Seminar with Werner Barfod

“Eurythmy as a bridge between the worlds of soul and spirit and the sensory, visible world”.

Begins: Fri. 27th Oct., 6.00 pm

Ends: Sat. 28th Oct., 9.00 pm

Venue: Rudolf Steiner Haus, DE-Hamburg
Contact: Silke Weimer, Tel. +49-40-60 95 16 09

Courses with Annemarie Ehrlich 2006

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

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

19th/20th May, DE-Freiburg: Room between – room to play with – free space

Registration: Mona Lenzen
Sommerberg 4 a, DE-79256 Buchenbach
 Tel. +49-7661-90 57 55
 monalenzen@bewegdich.org

10th/11th June, DE-Ottersberg: The social effects of art

Registration: Institut für Kunsttherapie, Peter Sinapius
 Tel. +49-4205-39490

16th/17th June, DE-Überlingen: Open Seminar

Registration: Gerhild Bee
Nussbaumweg 5, DE-88699 Bruckfelden
 Tel. +49-7554-98 77 69

16th-21st July, NL-Den Haag, Summer week: Transcending limits “in myself – between us – in space”

Registration: Annemarie Ehrlich
Dedelstr. 11, NL-2596 RA Den Haag

22nd/23rd Sept., DE-Hamburg: Space between – room to play with – free space

Registration: Uta Rebbe
Ehesdorferheuweg 82, DE-21140 Hamburg
 Tel. +49-40-79 75 35 94

7th/8th Oct., BE-Belgien: How can I school myself that those who have died might want to contact me.

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

13./14. Okt., GB-East Grinstead: Team-building

Registration: Gale Ramm, 58 Upper Close
GB-Forrest Row, Sussex RH18 5DS
 Tel. +44-1342-82 45 64

20th-22nd Oct., GB-Bristol: Movement of consciousness – consciousness of movement

Registration: Caroline Poynders-Mearns
4 Hillborough Rd., GB-Tuffley Glos., GL4 0JQ
 Tel. +44-1452-50 51 88

28th/29th Oct., NL-Haarlem: Transcending limits, in myself – between us – in the surroundings.

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

3rd/4th Nov., AT-Graz: Dying earth – living worlds

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

10th/11th Nov., AT-Wien: How can I school myself that those who have died might want to contact me?

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

16th-19th Nov., CZ-Prag: Method: How can I learn to teach; rod exercises

*Registration: Karolina Svobodava
Terronska 72, CZ-160 00 Praha G
Tel. +42-06-0633 95 52
karolina.kubesova@centrum.cz*

Eurythmy Spring Valley

Eurythmy training

Full time: training begins 6th September 2006
Part-time Frontier Course: Part 1: 13th–19th August
Artistic year (5th year): from 6th September 2006
This year's 5th Year Course will begin with a 2 ? week tone intensive with Dorothea Mier with the 3rd year students, after which participants will continue with the 3rd year course while working on individual projects.

Pedagogical Training August 7 – 18, 2006

Join us for a two-week immersion into the world of *Pedagogical Eurythmy*, with *Christina Beck*. The first part will be devoted to eurythmy in early childhood, with an exploration of working with music of the lyre, glockenspiel and recorder. The remaining days will be a completion of the work of the full curriculum from grades 1–12. There will be time for specific needs and questions of the participants. Christina worked closely with Molly von Heider and has taught eurythmy in a wide variety of settings, including 21 years full time at the Washington Waldorf School. Also included will be work with *Norman Davidson* on *Projective Geometry* and Rudolf Steiner's *The Study of Man*. This is the final block of the Pedagogical Eurythmy training and is open to all eurythmists who would like a refresher or a deepening of their work. Tuition: \$800.

Fall Intensive with Dorothea Mier September 6 – 22, 2006
The Musical Sound Appears through the Whole Human Being. An intensive course for eurythmists with Dorothea Mier, working into the depths of the foundations of tone eurythmy. Tuition: \$ 600

*Information: Eurythmy Spring Valley
260 Hungry Hollow Rd, Chestnut Ridge, NY 10977, USA
Tel. +1-845-352-5020 ext 11; Fax: +1-845-352-5071
info@eurythmy.org*

Eurythmy Assn. Switzerland EVS

*Further training courses for qualified eurythmists
Akademie für Eurythmische Kunst BL, Aesch (CH)*

Course 12: Eurythmy in Education

Music Eurythmy Classes/Grades 6 – 9

Led by: Prosper Nebel, Baar

Wednesday, 24th May, 7.30 till pm Saturday, 27th May, 5.00 pm

Public lectures: Thurs., 25th May, 11.00 am.

Marcus Schneider: "From Barock to Classical – a step inhuman development towards the earth"

Course 13: Eurythmy in Education

Humour and Lightness before Puberty

Led by Annemarie Vollenweider, Basel (texts)

Prosper Nebel, Baar (music)

Friday, 22nd Sept., 7.30 pm. – Sunday, 24th Sept., 12.15 pm.

Lecture/ seminar: The birth of eurythmy and the development of the dance 1900 – 1930

Lecture with examples on film

Led by Hans Fors

Saturday, 14th October 2006

Venue: Basel. More details in the next Newsletter

Course 14: Eurythmy in Education

Music Eurythmy Classes/Grades 9 – 12

Led by: Sebastian Arakov, Basel

Wednesday, 3rd Jan., 17.30 pm. – Saturday, 6th Jan. 2007, 12.15 pm.

Public lecture:

Marcus Schneider: "The splitting up in chromaticism and the 'I'-experience of the octave"

Course 15: Workshop with Andrea Heidekorn

Theme to be announced

Saturday, 24th February 2007

Course 16: Course with Werner Barfod

Theme to be announced.

Saturday, 28th April 2007

Registration for all courses: Johannes Starke

Eidmattstrasse 55, CH-8032 Zürich,

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

Registration ends: 2 weeks before the course begins.

Registration and payment at the latest by 15 days before the course begins (will not be confirmed). A reply and refunds only given in the case of course cancellation.

How can I create a stage presentation in eurythmy?

Järna, Sweden, from 6th – 9th July 2006

Course in choreography for eurythmy with Göran Krantz, Järna.

This course will give a basis in how to create a eurythmy form and how one forms elements of dynamic and style. Beginning with forms by R. Steiner, we shall look at the different elements which constitute a full stage presentation in eurythmy. Aspects from modern research, like the soul-qualities

expressed in music and movement will be worked at.

Info: goran.krantz@steinerhogskolan.se

Tel. +46-855 15 07 70

Directing eurythmy

Järna, Sweden 6th – 9th July 2006

led by Göran Krantz

This course is about how to develop an ability to form eurythmy choreography.

Starting with a work on elements in forms by R. Steiner, we will examine the different elements in a full artistic eurythmical presentation. The basics of how to create forms; to form dynamic aspects and characteristics in expression and style will be part of the study, as well as how a musical analysis gives different clues to eurythmical expression. Elements from modern research on how emotional qualities are expressed in movement, music and language are included. Göran Krantz graduated 1979 and has directed many pieces in eurythmy, from orchestra, drama, chamber music to solo performances, performed in 14 countries. He is currently leading the eurythmy training at R. Steiner University College in Järna.

Info: goran.krantz@steinerhogskolan.se

Tel. +46-855 15 07 70

Eurythmy Therapy Training in Great Britain

The next course, beginning at Easter 2007, takes place in five blocks over a period of two years. For information and to apply, please contact:

Eurythmy Therapy Training

Ursula Browning

143 Slad Road, GB-Stroud, Glos. GL5 1RD

eurythmytherapytraining@hotmail.com

Eurythmee Paris-Chatou

Stages intensifs

27 au 29 avril

18 au 20 mai

1 au 3 juin

15 au 17 juin

Il est possible à l'intérieur de ces stages de venir voir l'école, de prendre contact avec le collège des professeurs en prévision d'une inscription pour la nouvelle rentrée scolaire de septembre 2006.

Cours d'histoire de l'art

Jean Louis Hilbert

27-28 avril

Cours d'introduction à l'eurythmie pédagogique.

Praxède Dahan

1-2 juin

La Pierre de fondation en eurythmie :

Un accès à la christologie anthroposophique.

Congrès avec S.O. Prokofieff

13-14 mai

Salle Odilon Redon. Verrières le Buisson.

(Journées organisées par l'Eurythmée avec le soutien de la Société anthroposophique en France).

Spectacle de fin d'études

Eurythmée

Dimanche 25 juin 16 h

(Réservation au secrétariat de l'école)

et dans les écoles Rudolf Steiner de

Chatou, Verrières le Buisson, Avignon, Moulins.

entre le 31 mai et le 19 juin

(Se renseigner à l'Eurythmée).

Année 2006-2007

Ouverture d'une première année de formation et de Stages intensifs:

29 septembre 2006

Reprise des cours de la deuxième et de la quatrième année:

18 septembre 2006

Lessons are held in three languages: French, German and English

Inscription à l'Eurythmée:

Eurythmée

1 rue François Laubeuf, FR-78400 Chatou

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

eurythmee@wanadoo.fr.

Study and Rehearsal Work for Trained Eurythmists

With this initiative for trained eurythmists the possibility is given, to school yourself on the archetypal, spiritual basics of eurythmy. Our central theme is work on what are called the "Grossen Geviert—Great Square" and verses from Steiner's *Anthroposophical Soul-Calendar*, led by Ursula Zimmermann; contribution by Heinz Zimmermann on language are also planned.

Part 1 is conceived as study days for trained eurythmists. In Part 2 the concrete rehearsal work on verses from the *Soul Calendar* is aiming for performance within the Christmas Conference 2006 at the Goetheanum. It is also planned that the *Soul-Calendar* verses be performed at St John's Tide 2007.

Part One: Days of study

1. The "Great Square" ("Es keimen der Seele Wünsche", *Eurythmy as Visible Speech*. Lecture 12)

2. The *Anthroposophical Soul Calendar* (the breathing of forces between centre and periphery, colours and forms of the verses)

Work with Ursula Zimmermann and Heinz Zimmermann (speech)

Dates: Thursday (approach) 25th and Friday 26th May 2006, each day 9.00 am – 12.30 pm and 3.00 – 6.30 pm.

Friday 7th July 5.00 pm till Sunday 9th July 2006 12.30 pm.

Venue: in the Goetheanum, Dornach

Participation (also if only for one round) is by registration, open for all trained eurythmists.

Fees: for members of the Anthroposophical Society 50 Sw. Fr. per meeting; non-members 100 Sw. Fr. per meeting

Part Two: Rehearsal work

on the verses from the *Soul Calendar* with performances at the Christmas Conference 2006 (25th – 31st December 2006). Direction: Ursula Zimmermann.

Dates:

Friday 13th October 9.00 am to Sunday 15th October 2006 12.30 pm

Friday 10th November 9.00 am till Sunday 12th November 2006 12.30 pm

Friday 22nd December 9.00 am till Saturday 23rd December 2006 6.30 pm

Venue: in the Goetheanum

Participation in this rehearsal work is only possible as a whole. It is organised for artistically capable eurythmists, who pass an initial audition with Ursula Zimmermann. For the participants of the rehearsal work no fee is demanded. For the co-workers of the performances during the Christmas Conference, a financial recognition is planned. We ask for written applications for both the study days and to the rehearsal work:

Goetheanum-Bühne, Thomas Didden:

Postfach, CH-4143 Dornach 1

Further information Ursula Zimmermann:

Tel. +41-61-701 65 40

We should point out that a further regional rehearsal work on the *Soul Calendar* verses takes place from 1st May 2006, Mondays or Thursdays from 5.00 pm till 7.00 led by Ursula Zimmermann in Haus Pirol. Registration and information direct from Ursula Zimmermann.

For the initiative: Ursula Zimmermann and Thomas Didden

Artistic Course at the Goetheanum Stage for eurythmists aiming for a stage profession

from 17th October to 15th December 2006

“Rudolf Steiner’s indications today”

Intensive course from Tuesday to Friday full-time. Mornings: speech- and music-eurythmy course. Afternoons: 14 thematic blocks.

Registration till 1st May 2006

Auditions day: 6th May 2006 from 3.00 pm to 6.30 pm

Information and registration contact:

Sektion für Redende und Musizierende Künste

Doris Bianchi

Goetheanum

Postfach, CH-4143 Dornach 1

Fax +41-61-706 43 14

SRMK@goetheanum.ch

For the Section: Werner Barfod

For the Eurythmy-Ensemble Elsemarie ten Brink, Eduardo Torres

Artistic course for upgrading to a Bachelor of Art-Eurythmy

The Kairos Eurythmy Training in Cape Town is offering a course for upgrading to a Bachelor degree

Course dates: 2nd October 2006 – August 2007

Entry requirement: Completion of the 4-year diploma

Course content:

Solo work in tone- and speech-eurythmy

Creating and Rehearsing an artistic programme of +- 1 1/2hrs and performing in South Africa (evening and children’s programme)

Research project : Mini-dissertation on a eurythmy related theme

Modules on advanced themes in eurythmy

Modules on pedagogic-didactic methods

Eurythmy in the workplace

The Bachelor degree will be granted with the successful completion of the course.

Cape Town offers a wide range of social, artistic, cultural and nature-related experiences in its multicultural setting, challenge and beauty

Kairos Eurythmy Training

Centre for Creative Education

PO Box 280, ZA-Plumstead 7801

Tel. +27-21-797 6802, Fax +27-21-797 7095

info@cfce.org

www.cfce.org.za/kairos/

Request for Training

Eurythmy-In-The-Workplace

I am interested in the training for Eurythmy-in-the-Workplace for English speaking eurythmists as developed by Annemarie Ehrlich in Holland and Egypt. Suzan Eggers of Chicago (USA) told me about this course, which she recently completed. I wrote to Ms. Ehrlich about my interest and she answered that if there are at least eight or twelve English speaking Eurythmists committed to begin the training, then she would offer to begin in the summer of 2007, continuing in December 2007 or February 2008. Please write or phone me if you are interested in beginning this training.

Mami Saphir

18531 Mayall St. J, Northridge, CA 91324, USA

Tel./Fax +1-818-882-1785

henry@physicsfun.org

SPEECH

Recognising – Empathising – Healing

Therapeutic Speech Practice further training for artistic speakers, doctors and therapists “Dialogue between Lungs and Heart on the search for rhythm and balance”.

16th June (8.00 pm) till 18th June (12.00 midday) 2006
at the Krankenpflegeschule Filderstadt/ Bonlanden
Barbara Denjean-von Stryk, Sprach- und Atemtherapeutin/
Stuttgart. *Dr. Hendrik Vögler*, Praktischer Arzt/Dortmund.
Barbara Taubenreuther, Dipl. Kunsttherapeutin/Filderstadt
This course is recognised by BVAKT.

Info and registration:
Barbara Denjean-von Stryk
Einkornstr. 23, DE-70188 Stuttgart

R E V I E W S

Experience music – find yourself

Roswitha Venus

Ein Weg zu vertieftem Musikhören

[‘A path to deepen listening to music’]. OLMS Verlag, Hildesheim 2005. Pp. 173, with numerous musical examples in the text and recorded on 2 CDs. Bound. ISBN 3-487-12885-3. EUR 24.90

Michael Walter

Music—the language that everyone in every country understands. The language that for centuries has united peoples and cultures. Listening to music—something that we all do because it affects us, appealing to our emotions. Do we need our own path here, a path to deepen listening to music? This new book from the experienced music teacher Roswitha Venus (Göttingen) is a special kind of book on music because it leads to a deeper understanding of music. Yet in what way? Roswitha Venus’s path, for the first time recorded in a book, goes even further. The author’s tremendously successful method of listening to music, practised for decades, is directly based on Goethe’s view of nature. In a logical manner, the path is described that can be followed by everyone interested in music whether amateur or professional.

In a comprehensible way, this book describes concrete exercises for the uncomplicated perception of melodic, harmonic and rhythmical phenomena. Then it proceeds to the variety of how these three elements work together in works of musical art.

Nowhere is teaching, tutoring, or speaking *about* the phenomena pursued, but *out* of them the practical path is indicated. Those people who had the special privilege to attend one of the many courses on listening of Roswitha Venus at one of the many venues, will know about what I speak.

The special social event shown and developed in the respective courses, was at the same time also the result of the shared music listening. Of course this can only be imagined when you study the book. But it is nevertheless astonishing

MUSIC

Music-Eurythmy Work on J.M. Hauer’s Compositions for Piano

8th – 9th December, 2006

with Johannes Grainer and Werner Barfod

Responsible: Michael Kurz

michael.kurz@goetheanum.ch

how clear it was possible to present this path in this book. An abundance of clearly notated musical examples helps the reader to enter on concrete experience. As a help for those for whom it is not possible to sing or play the musical examples, two CDs are included of them all. Differing from other paths, the wholeness of musical experience is aimed for, in which thinking and feeling are both equally involved. Thinking does not lose itself in intellectual, theoretical analysis, neither does feeling in subconscious indulgence and enthusiasm.

Through reading and studying this publication, everyone can feel himself musically enriched. Whoever practically follows the way described with the help of this book receives moreover the possibility to experience something of the abundant relationships between music and the human being, that is, between the music and himself.

A path to deepen listening to music—whoever flips through the book will no doubt miss the great sweep, the cosmic vision, the result-orientated comprehension. But perhaps just because of this, we see a quiet demand for a new way of living with music. Music, which is *the* language that would unite peoples and cultures on into the future.

Elisabeth Göbel, DE-Göttingen

This exceptional book music lovers will read like an exciting novel, because to read the many actual musical examples accompanying the individual phenomena can awaken a fuller interest. Nevertheless, this way of reading is not at all the aim of the writer—in contrast to what is usual. No, here you are to move forwards as slowly as possible. The ear should if possible stay for a long time with the individual sound-formations—best of all play them yourself—and follow in feeling all the inner movement. Non-instrumentalists can listen to Roswitha Venus’ CD. Independent of whether we like it or not, Goethe shows us in an exemplary way with plants, allowing their development and creative processes to work on him, we too may hear about the phenomena of music as they unfold, contract, form themselves and pass

away. Are not all these processes of growth and decay also to be found in the human being, in the most varying realms? For Roswitha Venus it is a life-long concern to become aware in intensive listening for these processes in music and in herself and thereby become conscious—not abstracted from her musical environment, but to discover how the individual elements in their different areas in musical works are perceived, *i.e.*, how different, for example, the contracting effect of a dotted rhythm is in different contexts. We can recall how different are the contractions and the ensuing speeding up in human biography too, when for example they manifest more in the thinking, the feelings or the will. So in what we have made our own experience, we learn to recognise primal tendencies in the most varying manifestations, whether in life, or in music, as effects of the “I”.

How is this book constructed? Since everything is most available for us in a melodic form, it begins with *melodic phenomena*. Through simple examples, we learn consciously to perceive with sprouting and striving elements, with expanding and contracting, circling elements and the resting-in-itself, and also what rushes away and what passes on. We all feel the effects, but do we take the time to devote enough attention to them? In encouraging and helpful words, we are invited by Roswitha Venus for the tranquil listening that opens up for us the differentiated effective forces.

As an essential element of melody, the *intervals* are taken next—and how rich each one appears according to its musical context—already simply in the different periods of style, in the different movements of a single work, *etc.* We discover the manifold facets and possibilities of each single interval. The musical examples so organised, that we can step by step go on a path, however “untrained” in this area. Indeed, perhaps is it even an advantage to be “unspoiled” in theoretical knowledge to learn to experience spontaneously?

After the study of intervals *harmonic phenomena* follow. With these, our feelings are strongly addressed with both peaceful and tense sounds, whereby the conscious perception of these qualities of sound in the course of the music is harder than in the melodic realm. But through the careful, systematic steps, through listening to root position chords and their inversions in major and minor, with hovering and striving sounds with impressive examples, from songs via Bach to classicism and romanticism—up to their structure, we learn ever better to differentiate, so too with modern pieces of music.

It is very exciting to explore *rhythmic phenomena* with the stimulating examples for walking, pulsing, flowing and breathing rhythms. Then there follows the dotted note examples, mentioned above, with their different struggles and balancing out of the polar forces of over-stretching and of concentration. Added to this comes *syncopation* with its contracting and so awakening effect, which often produces an increase in tension.

The illuminating examples for the varieties of *beat* or *pulse* are pleasing. A quite new element enters, the pulse of beat. Supplementary to the usual static feeling of beat in the skeleton, these give the dynamic component of the experience of beat. This has proved itself as a wonderful enrichment for our own feelings. The pulse of beat can be experienced, not only in Roswitha Venus’ seminars but also in teaching in schools, *etc.*, through the movement of the different curves, whether one feels the movement through swinging the arms or through sideways walking, whether to the right and then

to the left. In short, they especially allow the heavy and light qualities within a bar to be experienced, but also the number of bars as a structural element, for, by changing direction of the curves dividing the piece of music into parts (*e.g.* Part 1 curves to the right, part 2 to the left, then arm movements, *etc.*). This produces much joy in grasping the whole of a piece, whereby you can build up all the other elements.

After the phenomenon of the *upbeat* with its joyful and solemn musical examples, we are led into the realm of the unheard—to the *rest* and right into the last breath into another world—in listening to the end of the *Art of Fugue*. Here the connection between music and destiny becomes existential. This book came about out of decades of experience giving courses. From a full engagement of her personality Roswitha Venus herself stands completely back, extending a bright mood of openness, in which to inspire the participants for the miracle of music and able to express their impressions. In conversation between the intensive piano playing of Roswitha Venus and the contributions which are lovingly coaxed forth from the participants—for instance: “Is this passage not at all wakeful?” “No, it is more dreaming!” “Or do we almost fall asleep?”—, the work of art is seen in a new light, lit from within.

In these seminars, it was for me an ideal situation to do eurythmy with such a motivated group and it would be quickly possible—despite some clumsiness—to reach differentiated, far-reaching questions of artistic fashioning. From my experience, this Goethean method of listening to music can be a great help not only for music but also for teaching eurythmy and a very good basis for enlivening and for exact imagination—not least for one’s own creations!

The book, which is purposely only looks at the experience of basic phenomena, ends with two presentations of the working together of the three basic phenomena (187f.). According to the author, this is intended as a preview to understand the next step of practice in fashioning. Here we can still become active ourselves, which would be necessary to reach an authentic interpretation. But for this we have the best prerequisite through the element of practice of the deeper receiving in oneself of the various manifestations of the individual phenomenon in their working together, in order gradually to synthesise the entirety. It is to be wished that this book finds an extensive recognition, for it is a real contribution for the future of our impulse for art, for which we can be grateful.

Rosemaria Bock

Gestalt – Bewegung – Eurythmie

[Form – Movement – Eurythmy] Studies on the study-of-man of eurythmy lessons with 20 colour illustrations and many drawings.

Pädagogische Forschungsstelle beim Bund der Freien Waldorfschulen [‘Educational place of research at the Waldorf Schools Fellowship, Germany’] Wagenburgstraße 6, DE-70184 Stuttgart. Stuttgart 2005, ISBN 3-927286-42-7, EUR 20,-

Elisabeth Göbel, DE-Göttingen

This book exactly meets the problems in which eurythmy finds itself in the cultural situation today. In a free way, it

offers help especially for teachers who have to question themselves a great deal. Although the contemporary situation has become more open towards spiritual things since eurythmy has been in existence, the really new element of Steiner's impulse for art has seldom been publicly recognised or understood. In the art scene today, the search for the new is made with every means. It is sought in estrangement—no doubt a necessary stage—for example, through technology or an emotionalism, partly in order with art to avoid our flat existence here, partly to get 'under the skin' to penetrate deeper into the bodily element even with spiritually intended presentations.

Yet the new thing of Steiner's cultural impulse can be better understood for those people who take up artistic courses, whether painting, sculpture or eurythmy, when these courses are presented in such a way that one's own experiences can be made and are allowed to be included. Thereby the new can be experienced as the opposite of an estrangement—that is, as a self-discovery in becoming acquainted with all the surrounding qualities of sound, colour and form, and the processes of the human form and of movement. Experience of the surroundings becomes your own experience, that is, not estrangement but increasingly being at home with oneself, a humanising. Here Rosemaria Bock's presentation can stimulate the taking-up of many new tasks. Eurythmy, as we all know, enjoys a special status. For example, no other subject in Steiner-Waldorf Schools is so questioned regarding its usefulness. If the pupils, after overcoming their comfort-zone, cannot be led towards joy in living, meaningful movement, they experience ever greater doubts than about other artistic activities. So they depend on the experience of a thought-penetrated background that they can feel right into their corporeality. If this experience even corresponds with the content of from the main lessons, they will enjoy identifying with the eurythmical movement. This makes especially big demands on the eurythmy teacher. All the other arts, after all, have undergone a development for ages, which one thinks one knows. But eurythmy? does it have such a development? where does it actually derive? what is it?

In this mood of questioning, this book, a collection of ten essays, which with the theme 'Form – Movement – Eurythmy', shows an inner context in which in a wonderful way there lights up what is meaningful. Already after the first page, experiencing what you have read, you can learn to feel your own "pillar of light" (GA 277a) produced in the moment (depending upon one's own uprightness and possibility). In this there slumber all the possible pillars since ancient times, out of all the cultural epochs—Celtic, Germanic, Egyptian, Greek, Romanesque and that of the Goetheanum (see below). It is the power in human development, linking heaven and earth. Impressive presentations from the sculpture of the past create the relationships. In this way, too, the mythological picture of the snake. In humanity's development it creeps on the earth, embodying earth-bound wisdom. Raised up on the pillar of light, it is transformed into a free ability to move as the gentle S-curve of our spine. We are led through pictorial representations and descriptions from temptation in Paradise, via Moses's power of transformation of the snake into an upright staff, towards the Greek, divine, primal physician Hypocrates, via the Bernward pillar in Hildesheim to the Mercury pillar of the First Goetheanum. And already after chapter one you feel that eurythmy seems

indeed to be the oldest form of art of human evolution, which in actually carrying it out contains in itself both origin and development—right up to today—and that is in your own human figure! The author roots eurythmy not only in the human being, but also in his entire evolution. This is simply described from the phenomena and frequently also to be read between the lines.

Through prehistoric cave-paintings, R. Bock shows us divine creating principles, archetypal forms and movements, which reappear in a new form in eurythmy. "The human physical gestalt becomes the instrument of the new art." There are very impressive descriptions of moved speech as pictorial speech imaginations from Tansania, Mexico and Europe. One can experience that the origin of speech must have been a kind of 'primal eurythmy', and how the ability to listen with the whole human being has formed him, and his ability to move. Towards the end R. Bock in feeling the signs as traces of movement, allows herself through the free eurythmical movement of space to transform everything symbolic into genuine artistic activity. In the final chapter the tremendous therapeutic impulse of eurythmy is discussed, where practical exercises are described to foster dexterity, in order that the body can become the instrument of the soul. Everywhere in the book, you can feel the decades of experience of the author gained as a eurythmy teacher in school and as a tutor of eurythmy teachers.

The book gives a rich treasure of spiritual contexts. Out of this background eurythmists can come to a conscious grasp of artistic method. Even students, whether of adult courses, in the training, or school pupils, can be stimulated in their work. This book is a real guidebook towards an answer to the question, 'What actually is eurythmy?'

As the inner thread of this collection of essays (certainly not intended by the author), I see an individual path in eurythmy, which in the beginning is more a Spirit-Remembering and in the middle, e.g., in the chapter on feeling the effects of balance, a eurythmical spirit-Mindfulness. Towards the end, where stages of development are discussed instead of symbols and where in practising the qualities of colour inner steps of development are shown, a eurythmical Spirit-Beholding seems to arise. A saying of Manfred Schmidt-Brabant come to mind, which he spoke in connection with Class work, "The more individual the path, the more objective!" This is an exciting prospect. May the book find a wide readership

Elisabeth Göbel

Eurythmie im ersten Jahrsiebt

Ein Lebenselixier in unserer Zeit. Menschenkundliche Begründungen und praktische Beispiele. ['Eurythmy in the first seven years; an elixir of life in our time—basis from a study of man with practical examples']. Verlag Freies Geistesleben 2005, pp. 272 with colour illustrations, ISBN 3-7725-1868-0, EUR 24 / 38.60 Sw. Fr.

Astrid Prokofieff, CH-Dornach

Whoever has had the privilege of experiencing Elisabeth Göbel in her eurythmical activities, finds this mirrored in a wonderful way in this book. It rays out joy, joy in the world of children in their first seven years; joy in the art of move-

ment, eurythmy; joy in the educational activity carried by Rudolf Steiner's concept of the human being.

Sensitive, and penetrated with humour, the chapters can be fluently read and in a language which shows poetic insight. She has achieved in written form something so alive and moved as the eurythmy lesson in the kindergarten, or also in the Class/Grade 1, and at the same time showing the background to it that can be gained from observation of the children and the effects of eurythmy.

The content and structure of the book is woven like a tapestry. Practical examples (verses, stories and exercises, with indications how to carry them out in movement and with musical accompaniment) are artistically woven with the eurythmical task of accompanying the being of the child though the sounds of speech carried by moods and pictures, and to practice skill in bodily movement. The structure of lessons, embedded in the cycle of the seasons (Part 1 "Observations at the beginning of the year"), is developed with examples and variations illuminated in method and teaching technique. They are brought to the attention of the eurythmist as stimulation to his/her own creativity. A loving, serious, joyful encouragement is the prevailing tone, awakening a deep trust towards the creative and healing formative forces of eurythmy. Here the arts of eurythmy and of education flow together, deepened through points of view out of anthroposophy.

In this book a path of work is described, leading through all four seasons. The respective education aims are formulated and eurythmically fashioned out of the moods of nature, the various human activities, the meeting between the human being and the animal, the elemental beings and the experience of the human inner and outer worlds. The realms, for example, of the seven life-processes, of the ether-body and its meaning for the work with children are carefully described, through lessons for spring. In the light summer stories there live the refreshing and nourishing forces of the sounds of speech, which can be equally experienced by the children and the eurythmists and most stimulating through their teeming imagination. The stimulation of the senses (Steiner's teaching of the 12 senses) is awoken in the examples for the autumn. Further lessons for autumn, Advent and winter deepen the inner world of experiences of the incarnating personality (the 'I' of the child), illumined through the stages of development expressed in walking, speaking and thinking. Here moral forces are fostered, which as pictures or in the rhythmical breathing of movement can have their strengthening effect throughout puberty right on till adulthood. Out of Frau Göbel's 45 years of teaching experience, it becomes clear what support for the individual path in life can be given through the short eurythmy lessons in early childhood.

In a lively collaboration with parents and educators in kindergarten and school (chapter, "Some practical explanations" Part 1) the forces of childhood can be strengthened and unfolded, despite the often hindering and illness-producing effects of our civilisation. This collaboration can also help to ease the working situation of the eurythmist. The author conveys to us adaptability, understanding and a perseverance with humour, as well as a deep faith towards eurythmy as "the heart-piece of general education", which Rudolf Steiner gave as a healing impulse for our time (p. 154).

The second part of the book consists of a rich abundance of

lesson examples, with suggestions for movement, stimulating the imagination of the eurythmist, as well as her own poems and from the rich treasure of our great forerunners Hedwig Diestel and Marianne Garff (chapter "Meeting H. Diestel and M. Garff") and educational advice, including three fairy-tales for Class 1. The reader discovers a richness which will make entering this profession possible, providing provision for many years.

It is revealed to the reader how children view the world through the many coloured drawings, illuminated through descriptions. This beautiful book, carefully edited by the publisher (Verlag Freies Geistesleben), truly contains "an elixir of life of our times". Not only will it serve kindergarten teachers as a stimulant, but may also be recommended as a refreshing deepening of this art for all those people who do eurythmy.

Truus Geraets

Die Heilende Wirkung der Eurythmie – Lebenskunst weltweit praktiziert

["The healing effect of eurythmy – an art of life practised world-wide"]. Diametro Verlag Arlesheim (CH), 2005. Orders: geraets@tiscali.ch. ISBN 3-033-00633-7. Price EUR 39 / 59 Sw. from booksellers or *frei Haus*.

Alexander Höhne, CH-Basel

The writer Jean Paul (1763–1825) once said that books are really long letters to friends. That may not apply to every book, yet I think it applies to Truus Geraets' book *Die Heilende Wirkung der Eurythmie*. Truus wants to tell friends of eurythmy and eurythmy therapy of her rich life-experience of 45 years practice in these activities.

In reading her text you dip into apparently different themes, for instance "the inner calling of the 'healer'", "the social element of eurythmy" and "courage for life"—just to give the titles of the first three of sixteen chapters. This nevertheless is not arbitrary, but reflects the rich abundance of life, the experience and the multi-faceted work that Truus sketches. Her biography led her to three continents and to various cultures. The text offers all sorts of stimuli in which to enter and also important advice for therapeutic practice. This advice is often emphasised in the text and thus is often easy to find again.

Truus is not afraid to go her own and often unusual ways, for example in education and therapy she does not only rely on the repertoire of Waldorf education and eurythmy therapy, but in accordance with those responsible, draws on other forms. Here Truus says, "'Handling therapy' demands great force of conviction and force of love from the parents. It initially means going against the child's will. Here it is especially important when the child behaves wildly, takes no notice." On her many travels and working practice Truus was confronted with all sorts of reasons why children, or parents, behave unusually. As a rule soul or bodily traumas are at the root. What are called behavioural disturbances can only be dealt with therapeutically when you are prepared to look deeply into the soul and life of the person concerned. This needs courage. Courage and inspiration for work Truus gains through meditation, prayer and the study of Rudolf Steiner's

writings. But also other wisdom teachings, as well as great therapists stimulate her work. She frequently mentions this. The artistic work receives through the background of the strivings in therapy and healing are of quite a unique character. It is a place of life and experience which can be quite free from all traumatic conditions of existence. Consequently the artistic work can excellently support the therapeutic work.

Although Truus in her artistic and therapeutic work takes up all the elements of eurhythm, work with the sounds has taken a special place. This is shown in the book through whole-page illustrations, where Truus explores the sounds and through drawing attempts to lay hold of specific individual qualities. She is concerned, as she relates in a conversation, not with art for itself but these are rather working sketches which can serve herself as well as others to make clear certain forces lying in the sounds. With these sketches are also shown something out of the workshops from her courses, in which, leading people to personal experience, she takes account of the forming power of the artistic or therapeutic processes. Truus has given courses for children and for parents. She gives further training for those practising eurhythm and eurhythm therapy. The chapters of her book testify to this abundance.

The many admirable stimuli for autonomous further thought and application makes this book more a work-book than an armchair read. It is a book written out of practice for the practice. That it may not be quite off-beam is shown by the recommendations of both Werner Barfod (Leader of the Performing Arts Section) and Christof Weichert (leader of the Education Section).

If you have the possibility, it is surely better to meet Truus yourself than simply to read the book. Her joy in life, courage for life and rich experience, especially with people in difficult or restrictive situations in life, brings joy and are catching.

Hans Reipert

Eurhythmisten im Gespräch 1952 – 1958

[Conversations on eurhythm 1952–1958] *Sophia-Imme Atwood-Reipert, CH-Dornach*

Now *Eurythmische Korrespondenz* by Hans Reiper has finally appeared! What was it like, that moment after the War with its bombs, Trümmern, Flucht, Armut and forbidden anthroposophy, when one entered a Waldorf School and was allowed to do eurhythm! After a terrible “spiritual winter” every seed of anthroposophy and eurhythm was taken up and fostered with great seriousness and enthusiasm. The eurhythmists, dispersed everywhere, sought out each other. Out of this situation, my father decided in 1952 to bring the eurhythmists to written and verbal conversation. Since my father was one of the first male eurhythmists, he knew all the colleagues. The book contains contributions by Lory Maier-Smits, Annemarie Dubach-Donath, Erna van Deventer-Wolfram, and others. One is astonished with what consciousness of responsibility these eurhythmists speak about eurhythm. In their contributions, fundamental statements about eurhythm are to be found.

Because my father was a very serious anthroposophist, you find in his descriptions a very deep and thoughtful account

of eurhythm. Various eurhythmists working in education and therapy speak about their work and problems, giving each other suggestions. *Eurythmische Korrespondenz* is thus a precursor of our *Performing Arts Newsletter* in the living form of conversation. Whoever wants to bring the roots of eurhythm to bud, will find precious things in this book.

Hans Reipert: *Eurythmisten im Gespräch, 1952 – 1958*. Otanes-Verlag Berlin, pp. 320; EUR 11.50 / 21 Sw. Fr. ISBN 3-931370-70-4

Wilfried Hammacher

Die Grundelemente der Sprachgestaltung und Schauspielkunst nach Rudolf Steiner

[‘The basic elements of artistically-formed speech and the art of acting according to Rudolf Steiner.’] Pp. 896. Swiss Fr. 64.- / EUR 39.-, Verlag am Goetheanum, Dornach 2005)

Reiner Marks, DE-Tübingen

In this book on “basis elements”, Wilfried Hammacher presents such a comprehensive work that one cannot hope to do it justice in the space allotted to a review. The methodical path which for over 40 years he has practised as actor, director and leader of a school (*Nachwort*), he summarises in Chapter I on only eight pages as a quintessence. Starting from a soul-experience of a poetic text (“thinking”), the second step leads to the study of gesture (“will”), out of which as the third step there arises the forming of speech (“feeling”). The entire book then unfolds in 450 pages, “composed of a piece” in twice 7 chapters. Part I develops the above-mentioned “method of practice”, on the search for experience via gesture to speech, and it contains a further chapter on stage-work—colour, directing, and the relationship between eurhythmical and acting gestures.

At the beginning improvisation is sketched, the feeling for ideas and the feeling for the sounds of speech face each other, with the example of Goethe’s poem “Über allen Gipfeln...”. After the feeling for the sounds of speech for all the alphabet is described, there follows a fine summary (p. 67) of the sequence of moods in this poem. Also in the chapter dedicated to gesture takes a broad view, and before the feeling for the sounds of speech in the *gesture* (*Speech and Drama*, lecture 11) the ‘laws of space’ from lecture 9 are included, followed by an important conceptual elucidation of what are called the “basic gestures” (p. 102). The subsequent chapter on speech brings as a focus all the speech exercises; alongside (as it appears to me) a too brief treatment of metre, rhyme and strophic form—and the question arises whether in fact *everything* has to be mentioned in *one* book. I also find it somewhat difficult, when for example the hexameter is discussed on three separate places (pp. 112, 121, 179), so that—similar to the “6 revelations” (pp. 79, 106)—what could remain together appears to be torn apart. The way Hammacher in this chapter develops how one can travel on a path from the experience of speech as such to becoming physiologically aware of the speech-apparatus seems to me well done. After discussions on the colours of costume and stage lighting (with 13 pages of quotations from Goethe’s *Theory of Colour*), in the chapter on directing Schiller’s *Maria Stuart*,

Hammacher discusses all the questions on the sound-moods of the individual roles, the scenes and the plot, which becomes very clear through this example. Ending Part 1, the differences is discussed of the gestures of eurythmy and mime and of the what both arts share in common method. Everything is arranged almost exclusively in (sometimes page-long) quotations from relevant lectures by Steiner, where Hammacher limits himself mostly to short transitions and a few of his own comments. So the impression arises of a comprehensive collection, a gigantic compilation, frequently raising the wish to look up the context of the original passage.

This impression is strengthened in Part 2 “*Observations on practice*”, the contents of which correspond with the chapters of Part 1. Here we find, rather like in a art gallery with its collection of *significant* paintings, the spiritual-scientific background to the speech-organism, Steiner’s descriptions of image-colours and lustre colours and on the colours of the aura (chapter on colour), and—once again central—on the genius of speech, folk-spirits and the spirits of language. It is illuminating in this chapter, too, to read Hammacher’s observations on the composition-structure of Steiner’s *Speech and Drama*, although Hammacher himself has taken this structure completely apart for the presentation of his own method and arranged the quotations in a different sequence.

Where Hammacher himself is to be heard is his studies on the 7th Scene of *The Portal of Initiation*, “which... intends to be taken as an attempt to stimulate new attempts at the poetic education of consciousness.” The final chapter brings an appreciation of “*Speech and Drama* in the contemporary field: Stanislavsky, Brecht, Artaud, Strasberg, Chechov”. Here too Hammacher especially allows 20 pages for the above-mentioned to speak, limiting himself to 1½-pages of comments, in which he compares the different attempts (p. 423 f.). Before a final retrospect on the main intention of the book to describe the “paths of the Genius of Speech”, Hammacher ends this chapter with a many-sided damning criticism of rep. theatre of the 20th century.

The second volume (not available separately) is a collection of over 400 pages of many examples of texts, in order to try out all the indications directly in one’s own practicing—as Hammacher wishes it. A collection which gathers many well-known things for those practising formed speech in one book, but also less known and rarer things. Nevertheless, a few irritations for me come about, as in the chapter “Ritornell” and “Ghasel”, examples are cited that do not correspond to the reference-book definition, when a poem by N. Sachs is not printed complete (p. 295), and Morgenstern’s poem “*Die Brille*” does not appear in the version that is mentioned in the bibliography. Otherwise both volumes are very appealing, very carefully compiled, and the first contains an interesting Appendix.

The whole work gives me the impression of a Titan, of overwhelming stature and in a direct relationship to the sources—as with the Titans of mythology. Not much has been published on artistically-formed speech, and so one can only salute an old master making his contribution with this comprehensive presentation. And I hope that many colleagues take this book as a stimulus for a deeper and renewed occupation with the sources of the arts of speech and of the stage, which Steiner inaugurated over 80 years ago—but also as a stimulus to take up his indications and

develop them for today in a relationship with the progress meanwhile taken place in the non-anthroposophical world. In my estimation that can be a path into the future.

Rudolf Steiner Eurythmy as Visible Speech

[GA 279], tr. by Alan Stott, Coralee Schmandt & Maren Stott, with an Introduction, a Companion consisting of 57 Notes & Excursi and 5 Appendices. Anastasi Ltd, Weobley 2005. ISBN 0-9541048-8-9. Sewn paperback with over 150 illustrations; pp. 384, £ 30 (on offer till Whitsun £ 26). <enquiries@anastasiltd.co.uk>

Christopher Cooper

This third improved and extended edition of Rudolf Steiner’s lecture-course of summer 1924 is a fresh translation, appearing 50 years after the revision of the 1931 English translation. It feels like an Old Master restored to its youthful self. Some awkward phrasing, questionable emphases and occasional mistranslations fall away in the process, making this truly an edition for the new century. The other major feature is the considerable section of endnotes, source material and essays that shed much light on the English language and how eurythmy can express its subtleties and idiosyncrasies. The translator and ‘compiler’ Alan Stott and his team of eurythmist co-workers are to be congratulated in making this rich material available to the English-speaking world. Moreover, those working in other languages will find here much to enhance their work, including stimuli towards relating it to the cultural life of our times.

Although the fifteen lectures form the centrepiece of this volume, they are flanked by an in-depth introduction ‘What is Eurythmy?’ by Alan Stott, as well as 130 pages of Notes, illuminating chosen remarks of the lecturer. The Appendices include a substantial essay by Annelies Davidson ‘Eurythmy and the English Language’, supplemented by Barbara Beedham; Reg Down includes a suggestion on the eurythmy soul-gesture ‘Hope’ for which no eurythmy-figure by Steiner is extant. This invaluable material has hitherto not been readily available. A useful index relating to the lectures is also included in this splendidly produced volume.

In the introductory lecture, Steiner takes up the tradition that the Godhead creates the world through uttering the sounds of the entire alphabet. Exalted spiritual beings communicate through “a singing-speaking, speaking-singing”. The Logos tradition was known in the early Mystery centres which, as Alan Stott mentions, were at the same time the then equivalent of church, school and art-centre. Eurythmy, present unconsciously in Paradisal humanity, lived on in temple practice, that is, in meditative work not simply its expression in the temple dances of yore. As Steiner claims, eurythmy was ever present, coming to birth as a new art that has been “wrested from Ahriman”.

Steiner alludes to the preparation for this art born in modern times. About the renowned 19th-century historian of art Herman Grimm, he says that “there is something like an inner eurythmy in the way [he] wanted to lead his life and how he had the wonderful ability to transform”. Taking up this hint, Stott follows up other leading thinkers in the English-speak-

ing world. Steiner's own Logos philosophy culminates amongst other things in the building of the Goetheanum: "The Goetheanum was musical, it was eurythmical." Here in modern Europe was a true home of the Word. The point is made that eurythmy is neither a mere intellectual study nor a new dance style. Eurythmy is a language, a practical philosophy, indeed practical anthroposophy.

Since Steiner's lectures will be familiar to most readers (the additional lectures included in the German edition and the previous translation now appear complete), we now take a look at the section of 'Notes to the Lectures' and the in-depth studies. The main Editor sheds light on those many spirits who over the centuries have worked within the Johannine stream, expressing the living word. From Paul and Augustine, through many poets and writers—Blake, Wordsworth, Coleridge, Goethe, Tolkien, and so on—our attention is also drawn to important modern commentators such as J. Middleton Murry and G. Wilson Knight. We read T.S. Eliot's acknowledgement of Steiner as the spiritual leader of our time, and we are directed towards the independent theologian Margaret Barker who convincingly shows that Christianity is a conscious continuation of what lived in Solomon's Temple. One striking parallel is found in Paul (2 Cor 3:3): "you are a letter... written on tablets of human hearts." Steiner continues this with his Foundation Stone Verse which was "laid in the hearts of the Members". Earlier he spoke (Dornach 7th October, 1914. GA 156) of us human beings as "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".

Lovers of Shakespeare will enjoy the extensive, deeply interesting and challenging note on our greatest dramatic poet. Stott approaches the mystery of "the son of an illiterate butcher whose daughter remained illiterate and after whose death left neither book, manuscript nor letter, nor indeed any memory of his literary prowess in the countryside around bookless Stratford". The question is pertinent: did Steiner not research the question of 'who held the pen?' to compose the works of the Bard? He preferred, as we know, to concentrate on the artistic merits of the plays, remarking: "Nothing human was alien to the genius who stood behind Shakespeare's plays and the characters in them." From a kind of self-education, Shakespeare rises to the highest spirituality. With an observation on "the Stratford industry... recognised as a late eighteenth century invention", the Editor points out that the authorship question resembles that on the inspired origin of the gospels, that is, the Mystery traditions which of course continue in the Rosicrucian stream to which it seems clear Shakespeare belonged.

The above summary of this one endnote will give some indication of the thoroughness and also scholarship that lies behind much of Alan Stott's work in this part of the Companion. Other examples are the Notes on dancing (exploring the links and contrasts between the dance and eurythmy), on the larynx, on Darwinism, and perhaps above all on the alphabet itself where Owen Barfield's insights emerge supreme.

Of the essays on English eurythmy, Annelies Davidson expresses her gratitude for one of the great eurythmists of the 20th century Marguerite Lundgren, who enabled her students to develop an intimate relationship to the English lan-

guage. Marguerite could show how English is a vehicle for what is most sublime and also for the most droll absurdities. The language is fluid yet muscular, archaic yet modern, deep yet light, abstract yet substantial. Its wonderful elasticity, she also points out, has made it also the main vehicle for electronic communication.

Davidson leads us into details, into the world of vowels and consonants, skilfully steering through the tricky area of the Great Vowel Shift and the subtleties of English diphthongs. Working merely with the printed text, with nothing sounding on one's ears, demands much concentration, though those who make the effort will find it most rewarding. This eurythmist draws the reader's attention to an important image for the essence of the English language, given by Marie Steiner to the eurythmist Marie Savitch (assuming it originated from Dr Steiner himself): "Lightning into the earth, be above on the wave." This indication ultimately refers to the three-dimensional cross; you are to be in yourself and at the same time in your surroundings. This valuable passage (p. 360f.), which indeed summarises the practical essence of all eurythmy, will repay careful study.

Barbara Beedham who also worked with Marguerite Lundgren supplements these thoughts, looking at the consonant 'r' in particular and the way it influences its neighbouring vowels, concluding with a short study of the rhythmical life of Blake's 'The Tyger'. An Appendix by Eva Froboese gives a concise history of how eurythmy first came to England (beginning in May, 1914); she also mentions some reports of Steiner's indications.

For the present writer, two of the best discoveries by the Editor are almost-forgotten articles by Owen Barfield, one appearing as the first article in the very first number of *Anthroposophical Quarterly* (Spring 1956), 'Israel and the Michael Impulse'. Barfield "finds it hard not to associate [the] blessing [given to Jacob]" with the divine-human alphabet itself. He thereby gives a key to the heart of eurythmy. The second article on 'The Art of Eurhythm' (*The Golden Blade* 1954) confirms that "Eurythmy should not be thought of as re-expressing what the music or words are expressing in another way... it fashions a fresh work of art altogether." Such insights, and not least the thinking leading up to them, are a fine legacy for eurythmists all over the world.

This great lecture-cycle and its new Companion (following the similarly organised study-edition of *Eurythmy as Visible Singing*, available from the same publisher) will surely help eurythmy to move into ever wider circles. Art-lovers, some perhaps daunted by certain developments and debates, will welcome these thought-provoking volumes. In the face of a widespread tendency of dumbing down today, they can be heartily recommended. Not without touches of wit and humour, the lecturer strongly advocates—and his commentators confirm—the path of experience, acknowledging many poets, artists and friends to be met on the way. The extra material (as the name says) aims to be a real Companion—other commentators may now be encouraged to add theirs. Eurythmy needs many new friends who recognise how the spirit is revealed through ensouled movement, that is, who know what they are doing in today's world. Already in 1924 Steiner notes "that people cannot listen and will become increasingly less able to do so in our age unless the power of [active] listening is re-awakened by eurythmy".

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Corrections to No. 43, Michaelmas 2005

p. 23, l. 3 from below, read “Coolness is a sign of the new anesthetic”.

p. 10f.: in the table, the signs from Cancer to Aquarius have been inadvertently printed in reverse order.

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