The background features abstract, layered watercolor-style shapes. A large, irregular orange shape is the central focus, surrounded by various shades of blue. The overall effect is artistic and textured.

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

Michaelmas 2006

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## Corrections to RB44E

- P. 14. Article of Stefan Hasler. Column 2, l. 9, for 'forwards –  
 backwards' read 'front – back'.  
 P. 18. Article by W. Hammacher. Indented quotation. The  
 italicised phrases are: ll. 1-2 '*as a beginning, by everyone  
 in their own way*'; ll. 4-5 '*attempt in working to find*';  
 and ll. 8-9 '*demanding by the future of civilisation already  
 in the present day*'.  
 P. 18, col. 2, l. 27f. from below, read: 'was only partly to be  
 brought into stage-reality through a brilliant talent of  
 imitation'.  
 P. 52. review of Hans Reipert, l. 3. For the three German  
 words, read: 'rubble, evacuation, poverty'.

## Dear Readers,

One hundred years ago Rudolf Steiner formulated the fundamental social law. Faced with the many unsolved social questions, we are taking up this theme intensively in the Council and in the Collegium of the School of Spiritual Science. And it will also occupy us intensively in the performing arts from Michaelmas till Easter 2007. Moreover, 2007 marks the centenary of Rudolf Steiner's impulse for art entering cultural life.

The hygienic [or "healthy"] occultism of the middle countries, as Rudolf Steiner called it, will have increasingly to enter the consciousness of our lives. Health-giving forces in our biography is exactly what we need in order to gain occult ["hidden"] abilities that can change into insights. Illnesses in life that can be treated psychologically as a preventive cure are waiting to be taken hold of more strongly through the arts, too, in culture and in all aspects of life.

"Eurythmy in the Stream of Time" at Easter was a festive conference in which pupils, eurythmy students, eurythmy enthusiasts and eurythmists met each other in and through eurythmy. This was the third such conference and in every aspect formed a climax, carried through enthusiasm far into the world. It was a building-stone, through which eurythmy once again gained another value, especially with the young people. This also influenced the trainings where a new generation of spiritual seekers is searching for eurythmy.

There are of course other forms of healthy activity, *e.g.* the Eurythmy-Forum in Witten, the meeting of eurythmists working professionally in social areas. At St John's-Tide 2006 they met at the Goetheanum in order to discuss questions in this field of life. Immediately after there followed the 4th-year graduation meeting from trainings all over the world. And following this, the eurythmy tutors worked on the basics of the training for the student generation today. The hurdle of deepening in the structure will be achieved by the trainings in 2007, both in the way of working internally, as well as outwardly with the qualification for the profession of eurythmy.

With the Easter Conference, 9th–14th April 2007, the eurythmy is intended as a threefold contribution in the hygienic, occult stream of time: Rudolf Steiner's creation for the Foundation-Stone Verse and the Michael Imagination, and his creations for musical works in 1924 are to be performed by many eurythmists from all over the world. Moreover, eurythmy in professional life will be presented as a profession and task.

A eurythmy event—from 28th July till 2nd August 2006—is still to be mentioned in this connection: the Eurythmy Symphony Summer Week with four symphonic eurythmy performances in a congenial meeting. These are all building-stones on the path of the cultural tasks of art today.

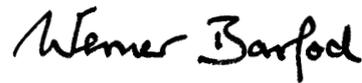
With regard to the new production of Steiner's mystery dramas, it has recently been decided in the collegium of the First Class to create a space during 2007 in order to develop a stylistic method for the many scenes presenting the situations of soul and spirit in the mystery dramas. For the 7th scene of the first drama Steiner gave indications that need to be developed out of eurythmy, in order to develop for acting and for eurythmy the necessary spaces, temporal relationships, corresponding gestures and speech out of the language of these dramas. Step by step the scenes in the sensory sphere will then be integrated.

The large Music Conference, 5th–10th August 2006, also comes under the theme of the effect of art in all areas of life: "Contemporary Sound – Music from all the world, Music in my life". A rich programme with well-known composers and musicians is focussed on: Music and the earth, Music in religious life, Music and the growing human being, Therapy and healing through music, Music and the creative individual.

In the realm of puppetry we are staging in May 2007 a public conference on the theme "Creating pictures – Imagination and Fantasy". We shall be involved with how we stimulate the picture-making faculty, how the power of archetypal pictures can be experienced and we intend to take up more clearly the influence of the media today.

When you read all this, many things will have already taken place, other things will be awaiting fulfilment, but everything serves the impulse of the effect of art for human beings.

With warm greetings



July 2006

# TOPICAL FORUM

It gives me pleasure to be able to introduce to you my successor in the leadership of the Section for the Arts of Eurythmy, Speech and Music [the Performing Arts]. Margrethe Solstad from Oslo will step by step take over in leading this Section from Autumn 2007.

As you surely all know, Margrethe Solstad is a eurythmist who worked for many years in the Goetheanum Stage Group before she took over the Eurythmy Training in Norway.

With her Nordic Eurythmy Ensemble she established regular performances. In 2006 she achieved for the students recognition for the professionally qualified artistic and educational training with a BA degree. Together with her husband Trond Solstad [speech artist], who intensively supports her, she will take over the new task. In the transition phase from Oslo to Dornach, in which students are still to be brought to their graduation before the training is completely handed over to others, I shall still continue with certain tasks. Many of you will also know her from the years in which she was General Secretary of the Anthroposophical Society in Norway.

I am happy to have found in Margrethe Solstad someone who will continue the work that has begun in the Section.

*Werner Barfod*

*Goetheanum, 24th July 2006*

## To live Eurythmy

### 9th to 14th April 2007 at the Goetheanum

In our time as art and human culture

- in development
- in healing
- in social life

From 9th to 14th April 2007 a large Eurythmy-Conference will take place once again at the Goetheanum. Three motives are planned for this conference:

Rudolf Steiner's celebrates its 100 years, after the Christmas Conference 1923/24 it experienced an esoteric deepening and a task for the future with the eurythmy forms for the Foundation-Stone Verse and the Michael Imagination. We would like each morning to begin with a work on the Foundation Stone in different languages and with a deepening through demonstration.

Work on the music-eurythmy forms from 1924, mutually sharing and also working on them, gives the opportunity for all participants to contribute actively in forming the conference. Eurythmy in all its forms belongs to the impulse of hygienic occultism. As the third theme, we would like to get to know eurythmy in the social field. Presentations, courses and discussion should stimulate the training of abilities in this area. We invite you to this triadic conference.

Monday, April 9	Tuesday, April 10	Wednesday, April 11	Thursday, April 12	Friday, April 13	Saturday, April 14
	German Group from Dornach	9.00 The Words from the Laying the Foundations Stone by Rudolf Steiner presented in Eurythmy Italian Group from Milan	English Group from GB-Forest Row	Spanish Group from Madrid	German Group from Dornach
	I. Foundation-Stone Demonstration Group from Dornach	II. Foundation-Stone Demonstration Group from Dornach	Michael-Imagination Demonstration Goetheanum-Group - Sergej Prokofieff	III. Foundation-Stone Demonstration Goetheanum Group	IV. Foundation-Stone Demonstration Group from Dornach
9.30 Sergej Prokofieff: Demonstrations of the words of the Foundation Stone I - II Christian III - IV - 5th Gospel					
10.30 - 11.15 Break					
11.15 - 12.30 Eurythmy courses on the Words of the Laying of the Foundation Stone Sieglinde Lehnhardt, Magdalena Pederiva, Melissa Harwood on the music solos: Eduardo Torres, Rob Schapink, Gioia Falk master-classes (solos) Carina Schmid, Margrethe Solstad, Benedikt Zweifel, Dorothea Mier to Eurythmy as the Art of Life Annemarie Ehrlich: Stimuli for training and further training for eurythmy in the workplace Elisabeth Rieger and Elisabeth Anderegg: How can I learn to present eurythmy? Christine Hagemann: Salutogenese - Preventive course					11.15 Experiences of the Foundation Stone - Impressions on the conference - Concluding with: the Michael-Imagination, Goetheanum Group
12.30 - 15.00 Lunch break					
16.00 Welcome and introduction Werner Barfod Michael-Imagination, Else-Klink Ensemble, Stuttgart  Eurythmy as an artistic impulse and a social art Andrea Heidekorn Heike Houben Danuta Perennès	15.00 - 16.15 Eurythmy Courses on the Words of the Laying of the Foundation Stone Sieglinde Lehnhardt, Magdalena Pederiva, Melissa Harwood on the music solos: Eduardo Torres, Rob Schapink, Gioia Falk master-classes (solos) Carina Schmid, Margrethe Solstad, Benedikt Zweifel, Dorothea Mier on Eurythmy as an art of life Annemarie Ehrlich: Stimuli for training and further training for eurythmy in the workplace Elisabeth Rieger and Elisabeth Anderegg: How can I learn to present eurythmy? Christine Hagemann: Salutogenese - Preventive course				
16.15 - 16.45 Break					
16.45 Opening plenum Dr Klaus Fischer Ways to Quality for social competence Presentations on eurythmy in the social field with discussion 1. Andrea Heidekorn, 2. Rachel Moeder, 3. Danuta Perennès Susanne Seemann - Manuela Schröder - Martina Valentien (contributions)				16.45 <b>Plenum</b> Discussion	
18.30 - 20.15 Supper break					
20.00 The 7 Words from the Cross Eurythmy Ensemble Goetheanum-Stage	20.00 Mixed programme Groups from Stuttgart, Milan and Spain	20.00 Music solos programme from participating eurythmists	20.00 Mystery of Eleusis Eurythmy - Light - Music Eurythmy Ensemble Goetheanum-Stage Music: F.M. Beyer	20.00 Music solos programme from participating eurythmists and lighter items	English and French translations of the demonstrations are planned.

Subject to changes

During the conference there will be:

- Eurythmical work on the Foundation Stone Verse
- Courses on pieces of music with Rudolf Steiner's eurythmy forms from 1924
- Workshops on eurythmy in the social field
- Performances with orchestral works
- Demeter Hymn today
- Music solos

We hope that many international participants will come to this conference. Please tell your colleagues about this initiative, and do your part to help us all make these days a festival of eurythmical meeting.

Werner Barfod

*Conference Programme available:*

*Tagungsbüro am Goetheanum, Postfach, CH-4143 Dornach 1, Tel: +41-61-706 4444, Fax: +41-61-706 44 45, tagungsbuero@goethenaum.ch*

With regard to artistic master-classes on your music solo work, we offer two master-class weekends with Werner Barfod, Carina Schmid and members of the Eurythmy-Ensemble of the Goetheanum Stage Group:

1st Master-class weekend 6th – 8th Oct. 2006

2nd Master-class weekend 16th – 18th Feb. 2007.

If you would like to take part in a master-class weekend, please inform Doris Bianchi before 6th September 2006, or 16th January 2007, with details about the chosen piece:

*Sektion für Redende und Musizierende Künstler am Goetheanum, Postfach, CH-4143 Dornach 1  
Tel: +41-61-706 43 59.*

Working bases from the discussions of the Director and Advisory Group (members of the Collegium of the School of Spiritual Science – eurythmists – actors), Easter – June 2006, on a new production of R. Steiner's Mystery Dramas

## Eurythmy and Steiner's Mystery Dramas

*Gioia Falk, CH-Dornach*

Out of my involvement and from seeing the Dramas, questions and requirements for the production present themselves. This led to demonstrations exploring different things. Last autumn (2005) this led to a common project with the actors.

I would like to stress how the basic need arose to fashion afresh some scenes from Steiner's Mystery Dramas. This can perhaps be explained with the example of the blindly shot bullet: it could have a terrible effect. One should imagine (Rudolf Steiner, *Knowledge of Higher Worlds...*), that on a higher plane a similar effect occurs when I hate somebody, that is, that I actually want to hit him, /her. Or when I courageously philosophise on the meaning of the world and argue pedantically with my understanding and logic. What happens then? We are in the scene of Strader / Capesius before the Spirit of the Elements: The arguments are surrounded by lightning and thunder. Here the effect of what is within comes to outer expression. We hear and see the spiritual effect immediately.

Rudolf Steiner describes in many ways the transitions into the spirit. The pupil of the spirit might see a crack in the wall when the supersensory begins to show itself. But Steiner does not stay with the transitions. That which really is the appearance of the supersensory should become experienced in a concrete and changeable form. And that is a problem: What appears here has to be fashioned in some way differently, otherwise I remain with everything according to physical laws. The impression could arise that in the realm beyond everything remains as it is here.

As *stylistic method* making supersensory elements visible, Steiner generally uses eurythmy, where the physical body acts and moves according to etheric laws. Some scenes from the Dramas are crying out to be expressed in meaningful movement. These are especially the scenes which reveal that which as a consequence of an activity of the inner world becomes directly visible as an event in the surroundings.

*"In this place words are deeds.*

*And further deeds have to follow them."*

(Guardian, Scene 3, Lucifer [emphases added G.F.])

In the scenes with which we are especially concerned, the goal is that the audience not only notices that here the surroundings are not usual, but that the surroundings of the spiritual pupil change through his/her own inner life. At a certain level of knowledge his own being meets him as his own surroundings.

The substance of these surroundings is the one we can grasp as the power of thought. Steiner calls these spheres a life in "living-thought-beings". He gives an example for this in Scene 7 of *The Portal of Initiation*, where the Soul-Forces are carried out in eurythmy and eurythmy-choirs appear. In the text only Maria speaks with the Soul-Forces. The surroundings are involved. The play between acting and eurythmy is specially important here (see Catherine Ann Schmid: "Das Gespenst" der Eurythmie ["The ghost" of eurythmy], Annemarie Dubach / R. Steiner, *Speech and Drama*).

### *What has been*

Large sections, whole scenes of the Mystery Dramas take place in the supersensory world. The basic characters of these scenes are repeatedly addressed by Rudolf Steiner in his introductions to eurythmy-performances in which scenes from the Mystery Dramas were shown which he himself had rehearsed.

...and so one can say quite specifically: When something takes its start to show on stage the relationship of the human being to the supersensory world, then eurythmy appears as something quite obvious. And my Mystery Dramas are indeed conceived eurythmically, so that eurythmy comes to light as a natural form of expression... (14th Sept., 1922)

At the time of the first performance in Munich, eurythmy as a stage-art did not yet exist. Steiner, however, already allowed a few "dance-like movements" to be performed by groups of people. Work on the Dramas was continued in Dornach, yet through Rudolf Steiner it was never as a repetition of the Munich production but in the form of specific scenes through eurythmy. This work was added to the programmes, and he also included them on tours before the public.

We do not know all the details how a completely new production would have been carried out, but a clear line of development can be discerned from the first “dance-like movements” (1913), via the creation of the production of Goethe’s *Faust*, to the selections from the Mystery Dramas in 1920–22. It was the period of preparation for the new production of the Dramas. The burning of the First Goetheanum ended this work.

### *A fundamentally new production: Which parts of the Drama?*

For a projected new production, how far is it possible in eurythmy to approach Steiner’s artistic demands for the scenes playing in the supersensory realm? What indications exist? How did Rudolf Steiner proceed in these scenes? “Moving away” from the physical into the supersensory appears to be a many-layered process, progressing by degrees. The soul has to leave physical laws behind and penetrate into various worlds of the spirit. For this we already see in the few things that Steiner started, a clear differentiation of the experiences. On whatever stage of knowledge the soul moves is determined by the manner of carrying out the eurythmy

- whether the soul rises away from the physical into its own imaginative activity
- whether the soul has to hold itself in real-spiritual processes, where it can gain vision only with spiritual awakens through Inspired knowledge; i.e. the real creative element behind the image (intensified drama)
- whether through Intuition real essences can be conveyed clearly,

All these basic steps are present in each of the four Dramas, yet clear emphases are present. The last two steps predominate from the third Drama. Consequently, I suggest that here eurythmy should be used more intensively.

### *The Principle of the Spirit-Realm*

Each scene in the Mystery Dramas could be *conceived* in principal according to the pattern of “The Wonder of the Rock-Spring”, as it was arranged for eurythmy. (This does not imply that the fairy-tale has to be part of the eurythmy for the new production.). In this fairy-tale the possibilities become concrete, how the individual realms can be approached. In his arrangement for eurythmy, Rudolf Steiner goes so far as to present on stage the “little drops” of water, which can change themselves (dragon, a sea of houses, waterfall...). The imagination is appealed to in a non-naturalistic manner.

### *As an example: The Lucifer-Project Autumn 2005*

Last autumn, we selected a characteristic moment from *The Guardian of the Threshold*, Scene 3. Lucifer appeared as a eurythmically-speaking spiritual being, but as the centre of an atmosphere which surrounds him and which works throughout the stage space, presented through a group of eurythmists. Through corresponding spatial forms and accelerating time-sequences in the movement the “compelling forces”, which Lucifer uses here, became visible in reality. The involvement of the surroundings can increase the dynamic of the drama here. It simply concerns knowledge in another form.

### *The question of presentation*

Especially for the spirit-realm, the question of the stage director appeared repeatedly—How is this to be presented here? In the spirit-realm the soul cannot take anything habitual with it. It is carried by its own force, understanding itself and its spiritual surroundings through the creative force of the Cosmic Word. We receive the echo of this sphere when thoughts are poured into words and, through the forces of the alphabet, come to expression in speech... a creative act which is repeatedly fashioned anew in a continuous movement. In the spiritual world stagnation does not exist; there are no rigid contours, no fixed rest. (Within fixed scenery this is difficult to express.) Throughout the whole mystery drama consciousness changes and with it the longing for specific stylistic methods. A kind of spiritual musical score for the artistic methods would have to be realised

- when acting
- when acting and eurythmy
  - as Imaginative picture
  - as process
  - as being within being.

The collaboration of other artists would belong to this.

- The fixed scenery of an outer landscape should in the soul-realm give way more to a process and a change of interpretation. I would like to suggest this aspect as a new element. Eurythmy at some places could be used as a living scenery.

### *Remarks:*

- The effects of Steiner’s advice for the music in connection with the eurythmical appearances in the drama should not be underestimated.
- For stage-lighting for the new scenes: Especially with the scenes of the realms of soul and spirit, what takes place as a process should be carefully discussed. This means that the lighting concept flows out of the dynamic of the presentation. Here, certainly, new lighting techniques are required. Yet I hope that a limitation of methods, or a choice, be made, according to which realm is considered in the course of the dramas (e.g. laser-like in Ahriman’s realm, dispersed in the spirit realm, etc.). Here too it should be sought out of the “score” of changing situations of consciousness.

### *Suggestions for scenes in a new production*

Eurythmy in addition to the spoken roles and spiritual beings carried out in eurythmy

#### *1st Drama*

Scene 7 (Devachan) – see Steiner’s indications, as well as “Maria im 7. Bild” by Catherine Ann Schmid (p. 6 below).

#### *3rd Drama*

Scene 3 (in Lucifer’s realm) – living-thought-beings as choral surrounding in a “plant-like and animal-like” manner

- Lucifer in eurythmy
- a eurythmical field of forces, that is, a small group around Lucifer and other characters, working into the whole scene

#### *3rd Drama*

Scene 8 (Ahriman’s realm) – Ahriman in eurythmy – and Ahrimanic thought-forces

#### *4th Drama*

Scenes 5 / 6 (Cosmic Midnight Hour) These two scenes

probably present the greatest challenge; it is also the deepest state of consciousness, farthest away from our day-consciousness. The souls appearing there to be carried out by actors. Their surroundings and effectiveness are the strength of the colours. Their own colour-*aura*, possibly floods of colour as a meaningful event (Rudolf Steiner's director's indication).

In both scenes there exist eurythmical attempts with calm, moving events. Colour, thoughts and movement can unite meaningfully creating spaces for karmic relationships.

### Orientation / Display

*So far: suggestion:*

16 eurythmists in twice two groups (Luciferic & Ahrimanic beings, Sylphs, Gnomes) and the Soul-Forces, the Double, Spirit of Johannes' Youth, Guardian of the Threshold.

The 16 eurythmists and two more appear in the new scenes as one group – *i.e.* 18 eurythmists and Soul-Forces, Guardian, Lucifer, Ahriman, Double, Spirit of Johannes' Youth. Each of the 4 scenes needs a rehearsal time of about one term: initially 4 weeks of eurythmy, then also with actors, stage-technique, music, costumes, lighting, *etc.*

– 1st Drama

Scene 7: Devachan

– 3rd Drama

Scene 3: Lucifer's realm

Scene 8: Ahriman's realm

– 4th Drama

Scenes 5 / 6: Cosmic Midnight Hour

### Overview / Suggestion for all 4 Dramas

There are in total 51 Scenes (49 Scenes plus Prelude and Interlude).

Of these there should remain:

– 33 Scenes: acting alone

– 13 Scenes: eurythmy in the acting scenes

(as hitherto; supplemented with scenes for which Rudolf Steiner drew forms, also for individual Spirit-Beings)

– 4 or 5 Scenes new: Eurythmical concept with acting in the eurythmy-scenes

Further quotations from R. Steiner on the theme:

"... Then you will see that with the Scenes, which will be performed today, from one of my mystery dramas, where soul-events of a human being are portrayed, eurythmy lends itself as a very special dramatic means of expression for the stage..." (5th May, 1921).

"... because indeed everything in these mystery dramas that goes over into the supersensory world can be conceived as containing an inner eurythmy, a 'thought-eurythmy', so that basically the content of these mystery dramas can quite naturally be presented in the visible speech of eurythmy: (1st Jan., 1922).

## Maria in Scene 7 of *The Portal of Initiation* Technique in the Spirit-Realm

Catherine Ann Schmid, CH-Dornach

The Spirit-Realm is that in which the Cosmic Word sounds, real forces appear that work cosmically, *i.e.* body forming. Maria awakens in this realm, her soul remains in the realm of being, in the forces. This becomes visible through the fact that her own soul forces meet her out of their worlds / spheres / centres of force, and she can commence a dialogue with them. These soul-forces are so to speak at home, they appear in their own realms. Maria awakens in their realm. In no other scene of the Dramas do the Soul-Forces appear like this. We begin, when they are to be presented according to Rudolf Steiner's indications (as A. Dubach has recorded in her book), we begin to understand the laws of the Cosmic Word, not as in thoughtful speech, but in a perceptive way (in the eurythmy), as "revealed understanding". Maria, speaking with them a common language, reflects the laws of this world of the Cosmic Word (the connection of forces).

An indication for the Spirit-Realm does not limit me. Through the indication I gain new spaces, new continents, for I have to present something which naturally is only to be experienced by those who, out of the karmic Kairos become clairvoyant. My instinct, trained in the acting school through bodily training, speech-formation, *etc.* only reaches to the sphere of the soul-realm, which Rudolf Steiner in *Theosophy* terms "airy (region of wishes)". Then out of necessity I have to traverse the abyss, to lead my interest away from myself into the subject so that it arises, comes to being and awakes in the subject itself, to which my interest is unconditionally devoted, experiencing meetings of beings.

Maria's artistic means are those gestures which are developed out of the "*Gespenst*—ghost" (*Speech and Drama*. GA 282, lecture 11, Germ. ed. p. 249f.) of eurythmy as the relationship of my being to that of the other being (GA 282, lecture 2).

1st step: A soul-gesture is revealed (through the muscle tension); I do not carry it out in eurythmy, but I only place myself in the bodily position of, *e.g.* "Call, Longing, Communication, Knowledge", my speech follows this soul-gesture.

2nd step: In the archetypal "Call" the soul connects with the forces of Philia, which are expressed in the gesture "I", – in "Longing" with Luna's being, – in "Communication" and "Knowledge" with the sphere of Astrid. The language of gesture speaks this through indicating the corresponding eurythmical sound 'I', 'U', 'A'. Maria remains in the soul-conditions "Call / Longing / Communication / Knowledge". What she says is the content of these sisters.

3rd step: She now modifies the gesture of the sound 'I' (*ee*) in the soul-gesture 'Call', depending on what Apollonian form (direction, space-changing movement, quality) the verb or the noun or the word in the sentence possesses, whether it is passive / active, soul-filled, abstract, spiritual-ly real, *etc.*

Cosmic law is expressed by Maria, in dialogue with the awakened consciousness of the soul with the substance of her forces and their realms. A "discussion of being" takes place. If I bring this into speech, then the "cosmic word" sounds (speech becomes movement, creating space). The substance of the spirit-realm is expressed.

## ARTICLES

## Eurythmy as Mystery Art of our Time

*On the occasion of its fortieth anniversary,  
Advent 1952*

Margarita Woloschin (31st Jan. 1882 – 2nd Nov. 1973)

(First appeared in den *Mitteilungen der anthroposophischen Gesellschaft*, 1952)

In May, 1908, Rudolf Steiner spoke in Hamburg on John's gospel. During the first lecture he described how the world arose out of the Word. It was a silent world, yet in the silent human being the word was hidden and it began to sound out of him. The lecturer took a bunch of lilies of the valley that were placed before him, saying: "As in these lilies of the valley the seed is hidden, so in the seed is the new flower". After this lecture, he approached a young member of the audience, asking, "Could you dance this?" She was not very surprised about this question. She thought, Rudolf Steiner knows everything, including the fact that as a child she had to translate each deep soul-movement into a dance. So she answered, "I believe that everything which one feels can be danced". "But today we were dealing with feeling," he replied, remaining for some moments standing before her as if waiting for something. She did not know then that in the words which a spiritual teacher directs towards a pupil, nothing arbitrary but an indication is to be looked for; he does not speak simply in order to say something interesting. Much later it dawned on her that in our age of freedom, in the age of Michael, the impulse has to start from human beings, if only in the form of a question, in order that the spiritual world can pour its revelations into this question, as in a vessel. And the question was not forthcoming.

In October of the same year, Steiner spoke to the Berlin branch of the Anthroposophical Society on the correspondence of the rhythms of the heavenly bodies with the rhythms of the human supersensory bodily members. He approached the same young listener, saying something like: "In your dancing there is an autonomous rhythm. Dancing is a movement where the centre is outside the human being. The rhythm of the dance rises to the most distant cosmic ages, to the condition before [Ancient] Saturn. The dancing in our time is a degeneration of earlier Mystery dances, through whose movements and rhythms the deepest world-mysteries were recognised." And again for some moments he remained standing before her in expectation. And again the question did not come. At this point I have to confess it was I who did not ask.

The question came three years later from another side, from a mother seeking advice from Rudolf Steiner on the profession for her 18 year-old daughter. Already earlier Clara Smits, in thinking about the ether-body, thought that this life-body, or ether-body, could be strengthened through certain appropriate movements. Rudolf Steiner gave her daughter the elements of eurythmy. Lory Maier-Smits has herself already written on this in this Journal, the *Mitteilungen*.<sup>1</sup> After some months, when Steiner for the first time saw the results of the work with this young girl, he appeared specially pleased, repeatedly thanking the young eurythmists,

as I was told by those present. It was always like that, that he, the giver, was boundlessly grateful when his indications were actively taken up.

In 1913, immediately after the lecture-course in Kristiania on *The Fifth Gospel*, Steiner spoke in Bergen for the first time on eurythmy.<sup>2</sup> At the beginning he describes how through the transformation of those forces which work behind our thinking and which in us become free after they have become transformed by our brain, we can fashion an organ to behold cosmic evolution. He goes on to describe how the transforming forces of the word forming our larynx, becoming free at the time of puberty, can lead to the knowledge of earlier incarnations—a realm which is threatened by both Ahriman and Lucifer. And then he speaks on the transformation of the forces of uprightness retained by the human being after he has learned as a little child to walk. We can find in ourselves these pure, sacred forces and transform them into the faculty to see into the highest spiritual regions in which we find ourselves between death and a new birth. He said,

You may ask, how can one do this? We have already made a beginning in calling up these forces. When successful, these forces usually only become active after seven years. But the beginning is there, and this beginning will continue. Usually in human nature these forces that have been retained are ignored. Now the human being can foster his awareness of these forces by practising a certain form of dancing drawn from Nature. Certainly, through meditation this can be brought about, but for almost a year now out of the basis of the movements of the ether-body, what we call eurythmy is being practised by a certain group amongst ourselves.

What are these forces of uprightness in the human being; when did they appear in human development? The spiritual researcher beholds this moment of human development in the age of Lemuria. Then that being, the paradisaic sister-soul of Adam, later incarnated for the first time into a human body during the fourth cultural epoch. This was the Nathan-Jesus child. This soul took on a human body, and through this for the first time made itself into a vessel for Christ. It took on the divinely intended upright, human stature. Through the influence of the retarded spirits, the human being was completely subject to the earthly forces and lived in the horizontal position of the animals. Through this first sacrifice of this divine Being, however, the human being was given the strength to free himself from these forces. He was able to raise himself and in this way was able to become permeable for rays from the cosmos, in order to receive his 'I'.

The Christ-power working in the forces of the upright is also at work in children today. Do we not experience a sacred awe when a small child attempts to raise himself, and in searching for balance places his little feet and moves himself, astonished and full of joy at this miracle? It is as if a completely new impulse coming from another world lays hold of him, having nothing to do with earthly laws of nature.

Which sense in the human being determines this ability to raise himself? Steiner describes three inner senses. The first is the sense of life, through which the human being per-

ceives himself as a being completely penetrated by life. This sense comes about through the human ether-body receiving a sublime principle, Atman, or Spirit-Man. This, on which he will one day work for himself, is now given to him by the grace of the spiritual world. The second sense is the sense of your own movement, in which works the cosmic element, Budhi, or Life-Spirit. Through the third sense, which comes about through the Spirit-Self or Manas, the human being possesses the sense of perceiving balance.<sup>3</sup> These three senses giving the ability to raise himself make it possible for man to link to those highest spiritual regions in which he lives between death and a new birth. Children bring with them this ability like a memory out of their pre-birth. We know that the spirits of the First Hierarchy are involved in children's activity of raising themselves upright.

In this connection, the description is essential that Steiner gives for modern, Western man of the path to achieve Imagination, in contrast to the occult schooling of the East.<sup>4</sup> The Eastern person achieves vision of the spiritual world through a transformation of the sense of the word, the sense of thought and the sense of the 'I'. In his mantric practices he does not use the word to communicate with other human beings, but he lives completely into the word. With the sense of thought, too, he does not perceive the thoughts of others, with his sense of 'I' he does not perceive the 'I's' of others, but he stops before the perception of thought and the perception of the 'I', in order to live in them and to penetrate the spiritual world yonder. The Western person has to "suck in" outer perceptions; he has to "struggle through" the outer three senses, the senses of smell, of taste and of touch, which are found before the inner senses. "If you proceed in such a way, as far as the senses of life, balance and of your own movement, then you have come to what you experience, because of its transparency, of the true inner human essence. Out of the existence of the thing itself, you know that you cannot get deeper." It would lead too far here to pursue this description further. What is important here is that, through eurythmy, too, this Western contemporary path of knowledge is pursued.

Already in 1909 Steiner spoke in an imaginative form on the being of the arts in connection to the human senses. Here the art of the dance is described as a transformed sense of balance. It is not to be led into the realm of "burning desire", but is to create "a copy of those tremendous dances which were performed in the heavenly regions by planets and suns, in order to establish the physical-sensory world".

This round-dance of the suns and the planets are recognised in the forms and rhythms of eurythmy—one thinks of the Twelve Moods, and the Dance of the Planets. Yet this does not exhaust the whole realm of eurythmy. In the same lecture, Steiner speaks of the art of sculpture, as the sense of life projected outwards. But later he also called eurythmy "living, mobile sculpture". And the being of the art of mime, described as a transformation of the sense of your own movement, appears in eurythmy as something completely objective, as gestures carried out through the whole human being, as the eurythmical soul-gestures (sadness, mirth, communication, etc.).

Through the three inner senses, which are the basis of eurythmy, we live in that state of consciousness in which the human being lived before he incarnated on the earth, when as the paradisaical, pre-lapsarian soul, Adam Kadmon, he did

not know any outer world, but, poured into the cosmos, he experienced the cosmos in himself. We also find ourselves in this consciousness between death and a new birth. The memory of this pre-birthly consciousness inspires the person creating space, the architect. This is not three-dimensional, but the qualitative space that one experiences in eurythmy; the eurythmist finds himself at the same time in the centre and in the periphery. The eurythmist projects the space himself, penetrating it with will-filled movement. The will which rays into the human limbs, and otherwise is unconscious, asleep and dark in the human being, is penetrated in eurythmy with 'I'-consciousness, filled with light and awakened through this. In the lecture-course *Eurythmy as Visible Speech*,<sup>5</sup> Steiner describes the human ether-body as consisting out of the movements of the entire sounds of speech [the alphabet], calling this ether-body the archetypal Word. Out of the ether-body arises the physical human being. "God eurythmises, and as the result of His eurythmy there arises... the beautiful human form." In eurythmy the human being returns to the divine forms which on earth have been spoiled.

The movements, which in speaking are carried out by the larynx, are carried out by the whole body of the eurythmist. Out of the pre-birthly life we only possess our head. The larynx belongs to the head. But the head arose out of the metamorphosis of the limbs of the previous incarnation. After we die, our limbs metamorphose into the head of our next incarnation. The movements of eurythmy picture the various metamorphoses which the human being carries out between death and a new birth. In this way, eurythmy connects directly to what happens after death and before birth. It takes nothing out of the created world. The physical body is only the tool that it takes up. Eurythmy is a creation out of the spirit and consequently it is seen by the souls that are free of the body, by the so-called dead.

During the time of the First World War, after a eurythmy performance in the Carpenters' Workshop, Rudolf Steiner said to a friend whose son has fallen some time earlier: "This evening your son was present." He said this at different times to those who were bereaved.

No other art witnesses so decisively as eurythmy to the spiritual origin of art. All the other arts are affected in one or other way by the materialism and intellectualism of our time. That is why it is so difficult for eurythmy to be accepted by the world, because it is not of this world. Yet it can fructify all the realms of culture. Architecture, if it stays true to itself, has to with that experience of balance, that we described as the experience of qualitative space in the life between death and a new birth. The laying hold of one's own life and its forces awakens in the sculptor the feeling for the metamorphoses of form in what is becoming. And if the painter quite concretely wants to perceive in himself the coming about of form out of the movement of colour, he can develop this faculty through practising eurythmy and in particular through practising the transitions between two speech sounds according to the eurythmy-figures in their threefold changes (movement, feeling and character), and also, when he feels the effect of the connection between the forms being moved and the coloured lighting. In music eurythmy, the whole human being becomes a musical instrument, upon which the musical sounds are made, expressing the soul's starry nature. Through eurythmy the modern

composer could come to new sources of inspiration, if he wants to avoid indulging the subjective soul. So often in his creations he remains caught in the abstract understanding or in the drives of the human being of digestion. What speech eurythmy can mean for the art of poetry, formed speech and drama hardly needs to be mentioned, because it leads the human being to the creative, primal forces of the word, making himself into the revelation of the word.

The task of the scientist of our time is to research the laws of becoming, of what is living. Through practising eurythmy, an organ can be fashioned for what is living, whose movements are a reflection of the metamorphoses of the human body living between death and a new birth.

The teacher has to lead in the children those forces, which they bring with them out of pre-birth, to harmonious incarnation and development. He must be able to understand the transformation of these forces, and to develop this faculty within himself. It is difficult in our time for souls to incarnate in a harmonious manner. Through introducing eurythmy into schools, one can on the one hand help the pupils to overcome the heaviness of the body in which the soul is as if incarcerated, and on the other hand to overcome the tendency of the soul to negate the earth. The enlivening of the etheric forces enables them to be effective formatively in later life. Experiencing eurythmy therapists at work with patients, you can receive the impression of a priest working as a mediator between the sacred healing forces of the cosmos and the patient's life-body, harmonising it through the corresponding sounds of speech. Our whole civilisation is condemned to illness through a deadening mechanisation. Eurythmy could become a remedy for people working with machines, in offices and in warehouses, a counter-balance to the hardening effects that devastate the body and soul of this civilisation.

The art of eurythmy brings something completely new into the world. For this reason it also demands of the practising artist a renunciation of certain ideals we carry within ourselves from previous cultures. In earlier ages, when the human being was immersed in the spirituality of the world, art was cultic and symbolic, as it were a sign through which the cosmic forces worked in a magical manner. As an unconscious tool of the gods, the human being felt he was taking part in a temple dance. In the Greek cultural epoch, after the etheric organisation of the human being had completely entered the physical body, he felt this physical body as a revelation of the divine-spiritual. During this time, the Godhead itself incarnated into a human body.

After the human being, through his descent to the earth, has become a free, conscious being, he has as such to search again for the path to re-connect with the spiritual cosmos, to spiritualise his body through the laws of that cosmic world, in order to become a conscious tool of the gods. This is the task of eurythmy. That which as divine revelation was operative in the physical body during the Greek age as the natural, elemental element, and the element of being drawn into three-dimensional space, giving oneself up to it, leads out of the realm of pure eurythmy. For here the artist himself becomes the creator of space, by embracing both centre and periphery with his conscious will.

A gesture which does not arise out of the spiritual stream of becoming, but is pressed out of perception, brought about intentionally, however aesthetic its effect, has, in the sphere

of what has become, fallen out of the stream of becoming. It is distinguished from pure eurythmical movement as an artificial imitation is distinguished from the real seed.

Eurythmy is not only perceived through the eye. Real eurythmy enlivens the whole human being. For the eye, a circle drawn equidistant from a centre appears the same as a circle that comes about from outside. In the realm of becoming, however, they are different, as the ground-plan of the circle of the auditorium of the First Goetheanum was quite different from that of the stage (*c.f.*, "Ways to a New Style of Architecture", Germ. ed., p. 37). The soul of the eurythmist receives impulses from the periphery, from his higher Self. If the artist wants to express his subjective feelings through the gestures of eurythmy, they become a kind of mime. You feel that it no longer belongs to the pure realm of the art of eurythmy. The effect is impure. The art of eurythmy is a gift of that strict spirit-being, who descended into the sphere bordering our earthly world. He wants to lead us from the inertia of what has become, freeing us from the narrowly subjective into the creative, living world. This spirit, the Archangel Michael, endures no compromises.

This art, which is still in its beginnings—40 years is no time at all for a new art—and still often remains at the stage of spelling, if it remains true to its nature and is consciously cultivated in purity, can become an act of worship. The ritual of the church calls down the spirit to us on earth. The path of anthroposophy leads the human being into the region of spirits. The human being, who intends his etheric-body to become a tool of spiritual lawfulness, becomes visible in the spiritual regions. The religion of the gods is the human being. At the abyss of Being, the picture appears of the human being as the gods will him. One day, eurythmy can become an act of worship of the gods.

What significance Steiner himself held for eurythmy can be gathered from a story of Dr Noll, who cared for him at the end. Rudolf Steiner was sad that through his illness "so little is happening". Marie Steiner made the great sacrifice of leaving Dornach in order to tour with a group of eurythmists through various towns in Germany. When telegrams arrived conveying the news of the successes of the eurythmy performances, tears of joy welled up in Rudolf Steiner's eyes. Should this not be for us a reminder, to do everything to care for this gift of anthroposophy and to smooth the paths for it? We may be grateful that here in Germany we have a place to foster this young art in the Eurythmy Conservatoire in Köngen. Led by the artist Else Klink and her colleague Otto Wiemer, many eurythmy teachers, eurythmy therapists and artists for schools, homes and other anthroposophical groups have been trained for years, and yet the need cannot be fully satisfied. Already the environment, in which this Conservatoire—surrounded by a garden they tend themselves—finds itself, says something. It lies in the vicinity of the motorway, with the great view of the Schwäbisch Alps but also of several factories. Many links exist between the school and the factories, partly through the eurythmy-courses for the factory apprentices and the children of the workers, partly through part-time work by students of the Conservatorium, who thereby earn their school fees. Aesthetic completion is not the concern here, but the becoming human being. And even if eurythmy has to struggle in the world with the greatest difficulties and cares—for the divine, the

earth still presents but a crib—one can hope that this divine child, eurythmy, which as we have seen is so deeply related to the child of Bethlehem, will be recognised by the shepherds of our time.

1. *Mitteilungen*, No. 15, Easter 1951 and No. 18, Christmas 1951. «Erste Lebenskeime unserer Eurythmie» [“The first seeds of life of our eurythmy”].
2. 10th and 11th October, 1913. *Esoterische Betrachtungen*. Dornach 1937.
3. *Anthroposophy, a Fragment*. 1910
4. *The Limits of Natural Science*. Dornach 1920
5. Dornach, 24th June – 12th July, 1924.

## Spatial Forms and what lies between them

Rosemaria Bock, DE-Stuttgart

A stimulus for eurythmy and its future which I would like to share came to me from a description by Rudolf Steiner from the time before the birth of eurythmy. The lecture-cycle which followed the Munich Congress of 1909 (*The East in the Light of the West*. GA 113, lectures 8 & 9, 30th/31st Aug., 1909) speaks of the “turning point of time”. At the threshold of the turning point of time Lucifer’s rulership changes for Christ’s leadership. “The spirit-light of the world entered the stream of earthly being”. What hitherto had only lived inwardly in time now penetrates into space. This is followed by a meeting of time with space, represented by the numbers seven and twelve.

What does this mean for eurythmy? Today we ask less about our ancestors, how I stand in the stream of time. The new consciousness, looking around, asks, Who is my contemporary? To which group of people do I belong now, working and contributing?

It also happens that something which has only lived in time now lives alongside it in space. Here something important happens, expressed in an especially profound manner. Where the number seven, through the fact that time flows out into space, changes into the number twelve, the concept of “the child”—the sequence of generations in time—ceases to possess the same supersensory meaning. The concept of *brotherhood* appears; those who live side by side are *brothers*.

An archetypal picture for this is the community Christ formed of his disciples. “What He brings into the world which takes place *alongside*... What He brings is the juxtaposition of people in space and the relationship that is now increasingly to move from soul to soul... Through Christ love arose from soul to soul... Here the spatial life of juxtaposition, of *alongside*, began to gain its special meaning.”

Do we not see a great task to enthuse us? Here a further step is required in order to fashion juxtaposition consciously. A group doing eurythmy find this being side by side easy—whether in the circle, where the number 12 (as in a discussion group) is ideal; whether in movement through the room behind each other in a line or like a snake following your nose, or frontal side by side all together—this is an easy coming together, so to speak a prerequisite for the work in general. These types of group-

movements can also be found in the dance and in gymnastics. You have to have a common impulse of movement and pay attention to your neighbours.

But what is the new point of departure for eurythmy, coinciding with the above-mentioned *brotherliness*? In group-forms, to know about the other and to pay attention is not sufficient. These are the lowest degrees, already fostered in Class 1 of the lower school. There is more, for dancers also foster this virtue. If we eurythmists, however, call up the laws of the etheric world and of our etheric bodies in order to adjust our earthly body with its physical laws to them and be taken up by them, then slowly a real *realm between* the people in movement appears. Here we must not look at people standing, but those who move in space. For eurythmy in standing works mainly in its own aura and is more often disturbed than promoted by the neighbours.

Let us appeal to the *spaces between*! Beyond a natural observation, they can become real, filled ether-movement, when one succeeds initially to allow the movements to stream beyond one’s own gestalt and then to build up the meeting with the other streams and colours which mutually approach, retire, cross, move slowly or fast, building forms and dissolving them again, gathering together and releasing. This is the eurythmical, artistic stream of the future! The individual gestalt of this or that shape is unimportant. The audience sees more, more the speech, more the sounds.

They have to be “genuine” group-forms, of course, not a group of presenters who walk a form as a collection of arbitrarily-assembled, individual people who have only to attend that they stay together and not that the one at the back of the group is doing something different from the one in the front. Even in circle-forms, which with Rudolf Steiner only occur (with one exception) with the geometrical Preludes/Measures, the etheric *spaces between* appear to a lesser degree. It is true that one sees circle-forms quite often in upper school performances, sometimes also in student performances, but with it one can feel a certain compulsion. The circle does not give freedom; there are hardly meetings, little change of the spaces between. Instead, it gives outer security. The possibilities of fashioning are limited. And so it is a miracle that in pupils’ performances with free, “genuine” group-forms there do not appear any ambitions in the sense to be avoided. The artistic life begins to weave between human beings.

An impressive field for group-forms are the eurythmy-forms for the weekly verses of *The Soul’s Calendar*. (Further practice suggestions, see R. Bock, *Studien zur Menschenkunde des Eurythmieunterrichts*, III.)

Glancing at education, we see lessons of groups—classes, amateurs, eurythmy students—the perception of the *spaces between*, of a *juxtaposition* which becomes a real *side by side*, tremendously important. From the twelfth year onwards, the entire form has to be brought to consciousness out of a “bird’s-eye view”, has repeatedly to be practised that the distances to all your neighbours are not only correct but have to be felt. The meetings are anticipated and the distances are experienced together. With upper school pupils this can produce a refreshing objective mood. The individual does not feel him- or herself in the centre of attention and yet a great step for independence is encouraged.

## Building a Professional Outline for Social Eurythmy

*Eurythmy in daily life – in social life – a task of hygienic occultism*

Werner Barfod, CH-Dornach

### *Eurythmy in the life of the human being*

The everyday (*Alltag*) wants to say: embracing the life for every day (*All-Tag*),

- strength for life from the Universe (*All*) fulfils the day,
- movement, which rises out of the human being as joy of movement, arises as eurythmy out of the human being and the universe. Movement can be experienced, which is subjectively felt and laid hold of objectively as sound-gesture and word-gesture.

Eurythmy, which accompanies the human being throughout his/her life, as an infant, in education, in adult education, in professional life, in old age. All realms of life are touched by the joy of ensouled movement: the artistic expression as a stage-art touches the human being, allowing him to experience his humanity. In professional life the accompaniment of processes of social relationships, which eurythmy enlivens, is made transparent. In being ill, the sound in eurythmy becomes the therapeutic means of remedy. The need increasingly arises to introduce eurythmy also as a help in studying anthroposophy: the human being who thinks, feels and acts, can be experienced in many ways through differentiated eurythmical gestures.

The primal gesture of the human being—to find oneself concentrated in the centre, or to experience oneself in the periphery given to the world in the periphery—can be differentiatedly expressed through “contraction and expansion”.

The inner movement, the sequence of sounds in language and the pictures of language—moved in eurythmy and inwardly accompanied—is likewise helpful for the meditative path of schooling. The eurythmical elements can be found out of the whole human being, his [supersensory] members, his process of speech, as forms and movements of his own nature.

The eurythmical fundamental elements can reveal the whole human being: from the speech-sound to the soul-mood in the formation of the sentence, from the relationship of the soul to the world and in the attitude of the “I” in the soul in fashioning a greater speech-context. Rudolf Steiner’s eurythmy thereby becomes an “impulse of art of the middle countries”, by forming faculties for “hygienic occultism”.

### *Art as a task of hygienic occultism*

On 1st December, 1918,<sup>1</sup> Rudolf Steiner spoke on “mechanical occultism” of the West, through which human work is taken over by machines; via “eugenic occultism” of the East, through which propagation becomes manipulated through the influence of specific constellations of stars. To “hygienic occultism” of the middle countries, there belongs the view of human life which runs “from birth to death like a process of illness”. Healing forces are the same forces with which the human being builds up occult [“hidden”] faculties by changing them into knowledge. Then for our observations there comes the important sentence: “[...] the possibil-

ity will arise to treat and prevent by physical, preventive means those illnesses which do not arise through karmic causes, and so cannot be influenced.”<sup>2</sup>

Here lies the key why Rudolf Steiner on his deathbed in 1925 that now he would turn the rudder 180 degrees towards art. Eurythmy is a central impulse of “hygienic occultism” and that means that in all its professional forms: the stage art, educational eurythmy, eurythmy therapy, eurythmy in the social, professional realm. The latter is increasingly acquiring importance. It is employed throughout all the ages of the human being, in many situations of life, as well as in the cultural education, in preventive courses for all ages, in professional studies, in work with young people, amongst the workers and the management, with old people, and so on.

### *The eurythmist in the social, professional realm*

In preparing a professional outline for eurythmists in the free, social professional a series of abilities arise which are prerequisites for this profession. A few things should be mentioned here, which have been compiled out of the experience of eurythmists working in this field.

Basic abilities such as personal competence and competence in the subject: empathy towards human beings and the exercises with which one works, a loving interest for the human being, to perceive the individuality. Ability to make contact, patience and ability to listen, critical faculties also belong here. Some faculties belong to the way of working as competence in method, such as imagination and creativity. How can a questioning attitude arise out of interest, and autonomy out of self-evaluation? An accompanying self-schooling together with flexibility and ability to take things on has to be developed. Flexibility and inner certainty in what wants to be achieved through the exercises; to speak in such a way that everybody is reached and the other feels understood, are necessary abilities in this profession. These examples but underline the faculties of a contemporary field of work.

Pioneers have begun for quite a time, yet at the same times the task remains to lay the basis for such faculties during the training. Then the eurythmists of the future will have more opportunities to carry their impulse with eurythmy into our culture in the everyday.

1 Rudolf Steiner: Die sozialen Grundforderungen unserer Zeit – In geänderter Zeitlage (GA 186), lecture of 1st December, 1918.

2 Ibid.

## Eurythmy intends through Movement to lead the Spirit into Matter

Thomas Göbel († 8. April 2006)

Eurythmy, by intending to lead the spirit into matter through movement, is a way of working that did not exist in the history of art before modern classical times. In this article, the questions and problems involved will first be mentioned and then discussed. This way of working, intending to lead the spirit into matter, does not belong alone to eurythmy. If it rightly understands itself, all modern art works in this way.

To lead over the spirit into matter with awareness is a possibility arising out of anthroposophy.

As an introduction, the earlier way of working in art should be mentioned, which speaks out of those artistic products created more or less before the turning point of the last third of the C19th. For contemporary art, this means it has to be evident how far the spirit can be the starting point of artistic activity. In other words, How does the artist become inspired to create out of the spirit? If this is achieved, then what becomes visible as movement in eurythmy has to fulfil the demand to reveal the spirit, that is, directly in the material world, otherwise it is not eurythmy.

For eurythmy therapy, this means that it should unfold in the ill organism those spiritual effects which lead to bodily healing. Artistic eurythmy can unfold for the audience an effect that lifts and purifies the soul. These three areas will be addressed in what follows.

We begin with looking at the earlier method of artistic activity. In earlier times of cultural development, the human being still looked at nature and could see the spirit. In the bubbling spring he saw the water-nymph, in lightning and thunder the anger of the spirits of the air. This has been lost. What then appeared as the supersensory background in the physical-sensory reality has faded. In the time of naturalism, art too has become naturalistic.

A modern person today experiencing a sunrise on a mountain-top knows immediately that what speaks out of this natural experience is greater than everything that a painter can gain out of the objects of nature. Although the great artists of the Renaissance, like Raphael, Leonardo and Michelangelo, did not remain in the experience of nature, they were still able to draw spiritual content out of a physical-sensory looking. But this marks a climax which is not repeatable. In the time of naturalistic art, before the classical modern age, the great longing for new sources of art in the souls of the artists has become the basis of their seeking. Glancing at the Pre-Raphaelites, and especially the Symbolists, their works show that this impulse of art is exhausted. It tried to draw the spirit out of the physical-sensory element. An example of this possibility is Arnold Böcklin's "Island of the Dead". Through representing natural objects, Böcklin attempted to symbolise the spirit. Yet the longing for a new source of art can only be fulfilled, and in particular become conscious, when, as in the teaching of anthroposophy, beholding of the spiritual world leads to perception of the spirit. And when the spirit is beheld by the artistic sense, the need arises to fashion it in such forms that lead the spiritual into the material. New art wants to realise the spirit in the material. Eurythmy too, for what does eurythmy manifest? It would lead human speech into the material world, to make it visible in the world of objects. Now, one could object that language itself is not visible. Yet it is audible and is indeed communicated via the ear in listening, that is, through the material level of vibrations in the air. What do we actually hear, when somebody speaks? We hear the content of thinking, the concepts, which the vibrations in the air transmit to the ear. We don't hear the vibrations in the air themselves, which is an extraordinary complex organism of processes. And since these belong only to the material world within speech, eurythmy would lead over the whole complex of vibrations in the air into the material world and make them visible. It would lead the vibrations in the air into visi-

ble forms of the material world, through the spirit, which, when it speaks, produces the vibrations in the air.

We have, then, to proceed from the processes of the vibrations in the air and to investigate how these are produced by the human spirit. Then there would have to be discovered how it is able to lead over into the material world so far that everything that lies at the basis of their production is made visible.

Language consists of different sounds, which form the speech-organisation. The sounds relate to words, and the words form sentences that are formulated by the "I". The forming process of the sounds remains outside consciousness. The forming processes of the individual sounds, vowels and consonants, offers the material from which we have to proceed. The speech-organisation, which produces the sounds, is formed in a threefold manner, and here we meet a well-known fact that can be briefly noted. The point of view from which we are explaining eurythmy as a visible language is the manner in which the leading over into material visibility is realised in its separate sequential steps.

The speech-organisation consists firstly out of the muscles of chest – belly – and solar plexus, which produces the will part of the sounds. Secondly, there is the larynx, which produces the sounds and carries the soul-element of the sounds, and thirdly, the organs of articulation for the distinct and unique quality of every sound. If we take the common element of the entire threefold speech-organisation, then we see that the "direction of formation" in all three regions of the organs proceed out of the periphery into the centre, in which the pillar of air is worked on. In order to make visible what the speech-organisation imprints from the periphery on to the vibrating pillar of air at the centre, the direction of formation has to be reversed; visible speech has to be formed from the centre towards the periphery, otherwise it can neither become visible nor appear in the material world.

The will part of speech is shown by eurythmy directed outwards as "movement". Sound is made visible in the "feeling" and articulation becomes "character" in eurythmy.

The "movement" appears through the dress of the eurythmist and through the hands and head. The "feeling" appears through the veil that more or less surrounds the dress, and the character is made apparent from within to the outer side of the dress. This is the initial spatial arrangement in which the three processes movement, feeling and character work together, and which the eurythmist, who is a complete (spatial) human being, has to be able to control in this working together. How is this solved purely technically, when we consider that the speech-organisation contributes nothing to do with earthly weight? The movement changes the dress through the movement of the trunk and the arms. The eurythmist does not need arms and feet, for nothing in the speech-organisation corresponds to them. So the legs in particular are covered by the dress, and the feet have to move in such a way that in their expression everything that legs and feet have to struggle in everyday life with the earth's gravity is left out. Language goes not use any earthly forces, so the forces of gravity do not belong to eurythmy. Since the airy-forms of speech are solely produced through time-processes, this is also valid for their appearances in the material world in eurythmy. Time-processes are achievements of the human time-organism, or ether-body. Consequently, in eurythmy too only the achievement of the ether-

body in speaking is allowed to appear in sense perception. By the way, it is a eurythmical question, how to do a movement for which a jump is necessary without showing the fall into gravity.

Now, it belongs to eurythmy that the dress is of a certain colour, that, moreover, – which is technically impossible – changes from sound to sound. So, we also have to address the question of colour; this concerns the dress and the veil, too, in which colour plays and even greater role. In the way in which the veil surrounds the dress differently for each sound, it makes the feeling visible, which in speaking corresponds to what is heard. Through the way the veil is moved and through its colour, it has to make visible the feeling-part of each sound. This, too, is a still unsolved problem, to discover what feeling-part belonging to each sound is made visible through the veil. Eurythmically expressed, this means that what is added to the movement through the veil, one should be able concretely to show for all the sounds. And a difference should exist between the sounds that are voiced and those that are not. This has to be explained through a study of the human being. From the aspect of the sound (*Sonation*), we find three groups of sounds:

- speech-sounds which are only formed through sonation are the vowels: A, E, I, O, U, AU, EI.
- speech-sounds formed by articulation and sonation, are: M, N. These are nasal sounds.
- speech-sounds which are formed only by articulation, are all the plosives and all the breath-sounds.

In what follows, with four sounds it will be shown how, through the movements of eurythmy, the spirit is led into matter: with the vowel A, the nasal sound M, the breath-sound F and the plosive T.

### *The vowel A (ah)*

For the vowel A, as for all the vowels, the dynamic in speech and with it the movement in eurythmy, is not fixed as a time-process. An A can be spoken short or continued longer according to the context. On the other hand, if the A is spoken alone, its true origin is revealed; it is the expression of a condition of soul, of wonder. The soul-expression and the context in which the A stands no longer agrees in speech, but it does in art, in poetry, where the one or other vowel can express the overall mood of a line, a verse, or of a whole poem.

The soul-mood of wonder can be readily described. The whole soul together with the 'I' opens up completely towards that which releases the wonder. In the naïve case, wonder always occurs when something extraordinary, which has not been perceived before, something unexpected or completely new, is brought to one's attention, when something beautiful or sublime, something morally good, appears that stimulates no antipathy. Besides this naïve wonder, wonder can also be practised. For this we have to raise interest to lay hold of the object in such a way that the 'I' (ego) and the mind/soul (*Gemüt*) identify with the object. For the soul, that means, the head as organ of perception and mental picturing, as well as the middle human being with the arms, and the legs as "organ" of the lower human being, together show those spatial gestures which correspond to wonder. This threefold opening towards the object is presented in space through an opening from the centre to the object.

This is expressed in speaking through the dynamic, and in

eurythmy through movement. In both cases, this is the respective will-part. The part of the mind/soul (*Gemüt*) appears in speech in the sounding (*Sonation*), and in eurythmy through the veil. Since, in the spatial presentation of eurythmy, wonder lays hold of the dynamic, the sounding, and the placement of articulation in the same way, the veil also shows the same gesture. From the centre, lying here no doubt in the larynx, the veil opens towards left and right. Now, all feeling lives in a left-right polarity. The left side, viewed from the eurythmist, is the more sympathetic side, the right the more antipathetic side. Consequently, the veil is not symmetrical, although both sides show the same mirror-pictured, basic gesture. The placement of articulation when speaking the A is the widest possible opening of the mouth and palate, compared to all the other vowels. For the eurythmical presentation, the sense of placement should fill the same region with perceptive consciousness: head, arms and legs. This perceptive consciousness of the character creates quietness in the whole body. If the eurythmist wants to present this A, then it becomes beautiful when, in the sequence, the movement, the feeling and finally the character bring for a certain time stillness into the whole event. To finish, the character ends first, then the feeling and finally the movement. Thus the spatial appearance of the A is an harmonic process in time, leading the spiritual element here wonder-into the material of the A-gesture.

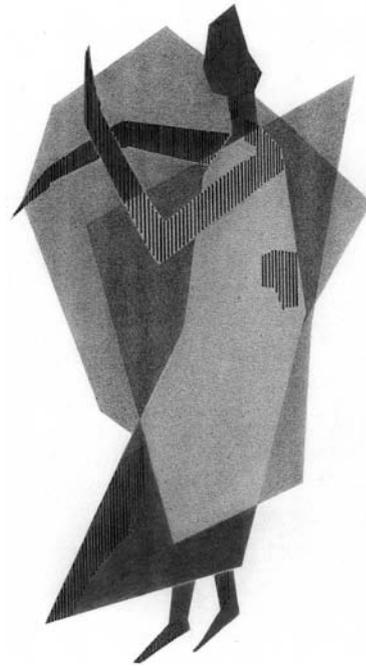
We have still to discuss the question of the colours of movement, feeling and character. Since with the eurythmical A no supersensory member of the human being remains in the centre-because "I" and soul turn towards the object in wonder-movement, feeling and character appear bright and filled with light. Colour, as we know, generally is the sensory expression of the feelings. This, I expect, is well known, has been worked out, and requires no systematic presentation. We need only remind ourselves that red expresses will, strength and wrath; yellow expresses joy, enthusiasm, and the mood of victory; blue expresses longing, devotion and inner calm. White is the colour of intuition, of consciousness pure and simple, and also of wisdom. Black is death, despair and mourning.



Observing in yourself the mood of wonder, it is a light red-dish lilac colouring the dress, *i.e.*, the movement. The veil leads, holding the mood; soul and “I” greenish-bluish towards the object. The character, in order to keep the quietness, which it is, needs a light red that keeps alive perception of the situation. The following illustration shows how eurythmy makes visible in colour the vowel A in the world of objects.

### *The nasal sound M*

Similar things for the vowels also apply to the nasal sound M, which is spoken through the nose with closed mouth. The tongue hovers freely within the mouth. Here too the duration of the M-sound is not strictly determined, and, like A, the M can sound separately, meaning agreement, but also slight doubts. So, M can be taken as an expression of soul-mood. If M is employed in a speech context, it is spoken briefly, its soul-mood origin no longer to be recognised. Yet M also has a side showing it belongs to the consonants. If this side were to be missing, then the M would be a pure vowel. The M as a consonant, it seem to me, cannot be found in nature in the same way as all the other plosives and breath-sounds. One can speak of an M-gesture when observing the relationship of a green plant towards the sunlight. The material rising with the water into the plant is blends with the cosmic light of the sun into living substance. M reigns over the living plant-world. Even the summer-winter rhythm can be observed in this way. In the winter the raying of the sunlight predominates, in face of which the earthly forces withdraw into the earth. In the summer the living element on earth predominates, growing towards the sun, and, by forming flowers, reveals a tendency towards the soul-element. Eurythmy, in presenting this penetration of the polarities of earthly substance and cosmic light through movement, calls for movement. Here too it shows that it has no relationship to gravity, which influences the dress (movement) from outside. The left arm and hand lift the earthly substance upwards, and the right arm blends them with the cosmic sunlight downwards. And since this movement shows only a moment, even if the most characteristic, of the blending process, there belongs to M the rhythmic, repeatedly changing movement of both arms. The illustration shows the form of the veil, which does not join the movement of the dress, but the living space in which the M moves. It also belong to the “feeling” of the M that there are two veils which hold the balance in the movement of the movement-space of M. Adequately to lay hold of this gesture, one should look at both veils and see that the one belonging to the left arm brings the light from behind, above, which receives the movement of the left arm. The veil belonging to the right arm lifts the watery-earthly substance towards the cosmos. Then one can experience how the counter-movement of both arms, through the counter-direction of the two veils, arrives at a quiet space, giving the living element a protection. The illustration shows the gesture filled with the character. We can observe four dualities. Firstly, the arms and hands, which experience with awareness of the sense of space the crossing of the double-movement. Furthermore, there are three dualities in mutual tension. Firstly, the tension between the back of the head and the forehead, then the duality or tension between larynx and back, and finally that between the lowest frontal point of the dress and both feet. These three



dualities or tensions picture the task that is presented. The arms resolve this task by blending what is placed as a task as the threefold polarity of the tension in head, chest and lower human being. These three tensions are the polarities arising out of cosmic light und watery-earthly substance, whereby the lower realm is the cosmic element, as the left arm shows, and the upper realm represents the earthly, as shown by the right arm.

Here too we have to turn to the colours of movement, feeling and character. That the realm of life, in which the plants create earthly and cosmic elements to living substance, has to be green, as the dress of the eurythmical M-movement is obvious and easily understandable. That the space occupied by the feeling in its duality in which the M creates life, has to be blue, becomes evident when it is taken, as we have attempted, as a protective space, where the M-movement takes place. The character in the eurythmical M is the most complicated force which has materialised. The four character-polarities of the moved arms and the three tensions need the inner contemplative, unity-creating quietness of consciousness, which is created by the violet. With the eurythmical M-movement, it becomes materially visible how living substance in the green is being created between heaven and earth.

### *The breath-sound F*

All the breath-sounds are determined by the dynamic, and the organs of articulation never close the mouth completely. The F is formed on the lips; the stream of air leaving the mouth is blown over the lower lip. In *Eurythmy as Visible Speech*, Rudolf Steiner speaks on three successive days on the F, and mentions the early Mysteries. He begins with the saying “he knows the matter out of the *eff-eff...*”. He points to the mystery centres in Asia Minor, Africa and southern Asia, where “when speaking about the sound *f*, that when man utters the sound *f*, he expels the whole stream of his breath. It was by means of the breath that the gods created man, and the whole of human wisdom is contained in the wind, in the air, in the breath of wind.” He gives examples of the yoga-philosophy fostered in the southern Asian mysteries and for

the African mysteries he mentions the Egyptian mysteries of Isis. The third Mystery centre is not named. In finishing with the F-sound, he says in lecture 2: "I would consequently feel it quite natural, absolutely natural, if someone who desires to teach somebody else were suddenly to approach him giving vent to a sound similar to *f*. There are many interesting words, words which would well repay study, in which the sound *f* occurs in some connection or other. This study, however, you can carry out for yourselves; and you will be reminded of all that I have told you about the inner nature of the sound *f*." Rudolf Steiner no doubt expected his listeners would come across this interesting word.

In lecture 3, he returns to the F. "Yesterday I told you that *f* is really Isis. In *f* there is the consciousness of being permeated with wisdom. When you feel your own inner being and then experience it in the process of breathing out, in the outgoing stream of the breath – *f* – then you have *f*." And a little later: "Make the movement for *f* in such a way that there is a break in it; only then will you feel what I have indicated with regard to the nature of *f*. Show that there is, as it were, a second attack in the sound. But do not make the movement so quickly; it has to be gentler. That is the *f*. In the movement for *f* we have a very exact imitation of this conscious out-breathing process which is of such great significance."

In lecture 4, Steiner speaks about S, which he compared before with F. In conclusion, he says of the F: "Let us consider these two sounds, these two letters, the *f* and the *s*. They are formed in eurythmy so that people can perceive a tremendous difference between them. When the movement for *f* is made, it has to express the quiet sense of power over what has been conjured up into the world by its means. The movement is created out of an element of calm. The hands bend a little towards the arm in an active manner, not hanging passively but held, as if covering something and protecting it."

Surveying Steiner's statements on F, one notices that he does not name the mystery-centre in Asia Minor, but suggests studying "interesting words" in which the F is important in some context. Finally, the F is to be carried out in stages, and both letters F and S should be taken as a polarity. Steiner, as I interpret it, wanted his listeners to arrive at the word "Ephesos". The word can be taken linguistically like this: E F-F E – S U-U S. For the eurythmical form of the sound, F is an abbreviation of the name of the mystery-centre in Asia Minor, which he did not name. Here we have found a third way in which the sounds of human speech can be led over into the material world. Firstly the A, which makes visible a human soul-faculty, in this case wonder. Then the M, which as a consonant makes visible the formation of the green of the leaves of plants, and now the F pointing to an abbreviation of the name of a mystery-centre, which eurythmy makes visible. From this the question arises, whether all the sounds of human speech originate from such a background. For that which will be shown, also applying to the T (discussed below) tends to suggest that it could be so. Nevertheless, this will only be shown in future work yet to be accomplished. We continue the discussion of F, and an indication on the content of the Ephesian mysteries. After the preparation and test, the mystery pupils in Ephesus were initiated into the pre-earthly creation of their own ether-body. (For more details, see Rudolf Steiner, GA 232, lecture of 2nd December, 1923.) They learnt of the blueprint of the ether-body on the Moon through the sunlight which it

reflects. They learnt to recognise how the Beings of the Moon wove the human ether-body out of what the planets are speaking. Steiner summarised this in a verse, through which the initiate of Ephesus addressed his ether-body:

*Weltentsprossenes Wesen, du in Lichtgestalt,  
von der Sonne erkraftet in der Mondgewalt,*

*Dich beschenkt des Mars erschaffendes Klingen  
Und Merkurs gliedbewegendes Schwingen,*

*Dich erleuchtet Jupiters erstrahlende Weisheit  
Und der Venus liebeträgende Schönheit –*

*Daß Saturns weltenalte, Geist-Innigkeit  
Dich dem Raumessein und Zeitenwerden weihe!*

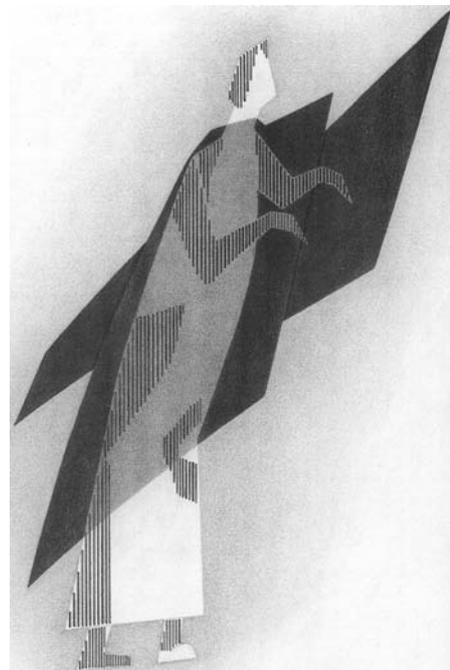
Thou Being, sprung from all the Worlds!  
Fashioned in light by the Sun, empowered by the Moon's  
might,

Gifted to thee is Mars' creative ringing,  
And movement of the limbs by Mercury's swinging,

Jupiter's radiant wisdom lightens thee,  
And Venus love-begetting brightens thee –

Saturn's ancient warmth and spirit-inwardness anoints  
thee  
To being in space and becoming in time!

This content comprised the dignity of the human being, which is the wisdom of the ether-body that is revealed in speaking. This will not be misunderstood, when one means by it the speech-process itself, whose wisdom moves the organs of speech. The speech-process itself is the most wisdom-filled activity of the ether-body, which serves the communication, which serves the one who is speaking, what a human being has developed in his consciousness as ideas and content.



The wisdom of the speaking ether-body is much greater than the soul-content expressed by the human being. The illustration shows the movement of the eurythmical F-sound in its final position. A duality of movement is consequently not visible. But what is visible is the pulling-back of both hands and of the left foot, which is the expression of the end-syllable "sus" or "sos". What lives as spiritual element in the F can in this way appear as the material expression of the F-movement. The feeling, which through the veil appears in the sensory realm, is presented by two separate veils, each belonging to one arm. One should imagine both veils as especially influenced by the end-syllable "sus", *i.e.*, being influenced from right-above towards left-below, in order to emphasise the active taking-back. Something much more differentiated belongs to the effect of the character. Here a duality between the blowing-out and the taking-back appears fourfold. Firstly, in the head, then in both arms which represent the chest, then in the trunk, and finally in both legs. A glance at these four places of character shows the blowing always comes from the back, and the taking-back from the front. The trunk shows this too, through its boundary behind, above and below, which is directed forwards, and at its front border one can already see the taking-back. The character-places on the head, trunk and feet represent each time a duality of blowing-out in a forwards direction and a taking-back in a backwards direction. Both these are shown by the arms alone. The illustration shows the eurythmical F-movement as a whole.

The colour of the movement is white. White is the colour of the living spirit, which is wisdom. Without the knowledge of the mysteries of Ephesus and its relationship to the ether-body, this could hardly be discovered. But when one knows, how otherwise would one colour the ether-body created out of cosmic wisdom? White is the greatest contrast to black, which, as grey, colours the movement of S, and as black its character. Black is the picture of death, and confronted by this being one experiences fear in becoming aware of it.

The two veils shine in orange. In general, orange is the colour of expectancy, and in particular expectancy of the spiritual world. Orange is the mood of Advent; it is the colour of [the garments of] Buddhist monks. Orange meets the white of the movement, as is also shown spatially by both veils, which from before-above to behind-below expect the movement. The "reddish", in which the character appears in colour, gives the whole F the differentiated and distinctive expression summarised by the many places of character. Through the eurythmical F-movement one can experience how the knowledge fostered of the cosmic forming of the ether-body in the Ephesian mysteries becomes materially visible.

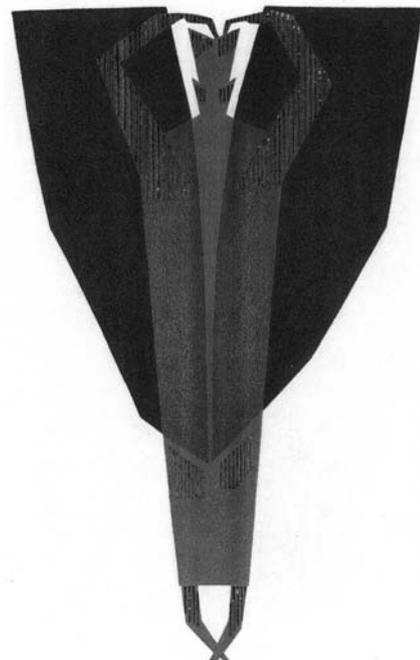
### *The consonant T*

With the consonant T, Steiner leaves no doubt that this sound represents the TAO. Yet the question, what is TAO is, is one we can only approach, not fully answer. TAO is not only the primal ground of all being, but also the goal of all evolution. TAO is the power, which not only creates the human "I" but also the power which the human "I" forms in itself, that bequeaths to the human being an "I". TAO is the undivided Being which is not yet divorced from the world and the human being, not yet separated from God and Nature. In China, the philosophy of Taoism was founded by

Lao-Tse (the master Lao) in the fourth and third century B.C., which approaches the cosmic ground of the world. Here I would like to conceive the TAO in a somewhat smaller dimension, making an access possible. The "I", that, too, of people today, is a threefold breathing being, which merges towards the human being at his birth, which every morning upon awakening enters the body and which finally out of the condition of enthusiasm re-connects to the human body and is responsible for the [rational] sobering process. The T is the process, which breathes-in the "I" out of an exhaled body-free condition, so that in his centre consciousness awakens.

In eurythmy, the T-movement shows through the arms and hands how this force working above-outside leads the "I" into the head. In order to be able rightly to lay hold of what the TAO is here, we proceed from the fact that the spiritual force of the TAO does not appear visibly, but only its effect. For the TAO is that power which moves the hands and which would itself appear between the hands, if that could be imagined. This power is operative through the eurythmical movement right into the feet, and ends there where they cross. The veil is likewise a power working between the veils and moves them downwards, though to be operative it has to be thought of in the space between the veils. It is similar for the character. The awake sense of feeling for the situation rises upwards in the arms in order with the hands to accompany the power striking in from above. The accompanying hands are outside the veil; only the rising activity of the arms lies in the veil. Below the veil, the perception of the situation accompanies the central TAO-power right to the thighs, ending its effect above the feet. Their crossing marks the limit of the effect of the TAO, which through this process has filled the interior of the movement-gestalt with the "I".

We turn now to the colours of movement, feeling, and character of the T. The gestalt of movement is not the TAO-power, but it receives it. Not only that; it hopes for it, it expects it and needs it, for without it the existence of the "I" in the body is not possible. Orange is the colour through



which the expectancy of the spirit is presented to the senses. The feeling with all its power is but the accompanying companion of the centrally-working TAO. The red of the feelings only demonstrates the might belonging to the ungraspable TAO. Indeed, one could even presume that the force of red increases the further outside it works. Thereby it also becomes clear that this red is something belonging beyond consciousness. The more conscious the effect of the TAO becomes, the less it is effective. Consequently, in the eurythmical T-gesture, the character, which corresponds to the materially-appearing articulation of speech, is the most awake, and thus also the least in power, placing itself quietly to the side. And so the character has to appear as green. Blue would be too inwardly contemplative. The illustration shows the eurythmical T.

We have found a fourth source for the sounds of human speech, which we can now list below:

- A: make visible the soul-capacity of wonder,
- M: make visible the blending of cosmic and earthly forces in the living green of leaves,
- F: represents the mystery-centre of Ephesus, expressed in the name EF-FE - SU-US and which appears materially in the eurythmical F.
- T: is the effect of the primal ground of all Being in the material plane, in which it does not itself appear but as an effect has its material picture in the eurythmical T.

Such a work, as is begun here, has to be completed for all the sounds of human speech and their material presentation in eurythmy. This would create the background upon which eurythmists themselves could work on an autonomous approach to their art. Whoever works with such a background on the individual eurythmical sounds, can also lead over into the material world what he/she has spiritually worked out. Then through his/her art will be seen this background of the image of the human being, and his/her presentation will also no longer contain anything subjective or arbitrary. For everything is spirit that has become matter, through which the spiritual world appears in [the world of] matter. Such an approach to the spiritual world a eurythmist can give to the audience as a material experience. And the viewer will develop more or less consciously that he/she has partaken of a communion.

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## “The future livingly anticipated”

*Reiner Marks, DE-Stuttgart*

Our title is a line taken from Goethe's poem “*Vermächtnis*” (‘Legacy’), written in February 1829. Can the thought it contains be used in the practice of ‘speech-thinking’ (*i.e.*, the experience in speaking)? In other words, is the basic thought or feeling here really anticipated in speaking? Or does it rather refer to a gradual deepening of thinking when speaking?

To begin, we can look at an exercise from voice therapy in order to perceive breathing. Lift the arms sideways up to shoulder-level and lower them again. This can be experi-

enced for the most part spontaneously as synchronised with the breathing: lifting = breathing in, lowering = breathing out.<sup>1</sup> When this more gymnastic movement-exercise is changed into a gesture motivated by meaning, then the relationship to breathing appears even more clearly. An imagination of an unexpected meeting of a well-known acquaintance calls forth a movement expressing surprise: we open our arms or reach out with our hands towards the other, in order to embrace him or clasp his hands. In this moment breath streams into us. The exclamation of surprise, “Is it you?”, or “Fancy seeing you here!”, follows naturally only after this gesture, when the muscles of the outstretched arms tend to relax again.

From such and similar exercises one can arrive at a physiologically adequate basic figure, that breathing in has to do with muscle-tension in the limbs, and with breathing out the muscles are relaxed. A different effect in relation to breathing can be observed with the exercise of lifting the arm, if one lifts the arms with the imagination that the strength begins at the shoulders / upper arm, or from the fingers. In the first case the movement is described as arduous (the arms feel heavy) and it appears slower than in the second case, where the arms feel light and one can feel they are pulled up like a marionette with strings attached to the fingers. Consequently, one observes that the movement from the shoulders / upper arms leads to a shallow breathing, whereas the movement from the fingers tends towards a deeper costo-abdominal breathing. Related to the inwardly motivated gesture, it can be experienced that this, of course, also begins with the fingers and not at the shoulders.

In the context of these relationships of tension with the in- and out-breathing, the following lines by Goethe can be taken as a description of what is bodily felt:

*Im Atemholen sind zweierlei Gnaden:  
Die Luft einziehen, sich ihrer entladen.  
Jenes bedrängt, dieses erfrischt;  
So wunderbar ist das Leben gemischt.  
Du danke Gott, wenn er dich presst,  
Und dank' ihm, wenn er dich wieder entlässt.*

In breathing, grace may twofold be:  
The in-breath binds, the out- unwinds.  
And thus with marvels life entwines;  
Then thanks to God when we are pressed,  
And thank Him when He grants us rest [*more correctly:*  
relief].

(tr. Daisy Alden)

The in-breathing, then, binds—muscle-tension; the out-breathing refreshes—relaxation.

Nevertheless, you do not think about drawing-in breath when building tension in the periphery of the body. The in-breathing “takes place by itself and soundlessly similar to the reflexive supplementary breathing” (according to Coblenzer). (It is an effective method in voice therapy, with inspiratory *Stridor*, to direct the attention away from the throat and the bodily breathing processes and to redirect towards the fingers and hands. The tension is directed towards the periphery, thus releasing the throat area.)

Since we speak with the out-breath, according to the above-mentioned processes we should always feel relax-

ation in speaking. That this is frequently not the case in talking situations, shows that in such moments during speaking we are still mentally and emotionally too strongly involved with the content of the speech. We are tense because we have not anticipated the experiences. To do that, however, can result in a relaxed talking situation, becoming audible in quite a different tone of voice which can be experienced noticeably richer and freer. With the above example of the unexpected meeting, it could become clear that the emotional impression, or tension, takes place before the speaking. Naturally, it still influences the speaking but becomes weaker in it—a relaxation takes place. Only in an over-tensed psychological condition does the tension carry on during speaking, usually leading to disorders in the function of the voice.

That here the aimed-for separation in time of thinking and speaking into a sequence of pre-thinking or pre-feeling and then speaking has not only a positive effect physiologically on the voice, but also has artistically interesting consequences for forming a spoken text, will now be shown in what follows. A charming text, from an author unfortunately not known to me, gives a good opportunity for practice:

### *The Penguin*

“The penguin is an unfortunate bird. He only has a single suit and he has to wear it everywhere. He looks good in the theatre. Indeed, in the theatre he really doesn’t look bad.

It is worse when he wants to go swimming. In vain he looks for the twentieth time through his cupboard. There is nothing in it, nothing at all—no bathing trunks, no shorts. So what does he do? He goes and bathes in what he has on. Everyone turns his head and says: ‘Hey, listen! This penguin really doesn’t know what he is doing. Have you ever heard of anyone swimming in his dinner jacket?’ And the penguin is very unhappy about this. How is he to enjoy his swim?

And so one day he gets up and travels and travels and travels, without a suitcase. (What should he put into it?) In his only suit he travels far away to a lonely island where nobody cares about him. When he arrives there he sees that nearly a million penguins have had this brain-wave before he did, all swimming in their dinner-jackets.”

The first sentence is a statement. The question arises, why the penguin is “unfortunate”. This is answered through the second sentence. “If one considers that a spoken text is always directed to one (or more) listeners, that it is taken as a ‘conversation’ with the listener, one could also imagine that this question is asked (silently) by the listener. Through this it becomes still clearer that the question “developed out of the previous sentence” stands between the two sentences, and so as motivation for the content for the next sentence lies before it.<sup>2</sup> Likewise there is a question after the second sentence: “whither, for example?”, which creates the motivation for the third sentence. Thus thought (question) and speech utterance (here the communication of the following sentences) alternate. The alternation becomes interesting from the third to the fourth sentence, if you do not presume that both sentences are spoken out of the same sub-text—which would appear boring, making the fourth sentence superfluous. Then after the statement, “He looks good in the theatre”, no silent question arises from the listener, but rather the unbelieving dismissal—A penguin in the theatre! What silly stuff are you telling us!—to which the fourth sen-

tence answers with the assurance: Yes, yes, “indeed in the theatre he really doesn’t look bad”.

This kind of speaking out of the thoughts, questions, and commentaries between the sentences does not only want to make the whole speech diction and prosody full of nuances and thereby making it interesting, but it especially colours the speaking voice from the first syllable of the sentence, from the beginning transmitting to the listener what he could expect.

This phenomenon can be well studied with texts where sentences begin with the same sounds for very different contents. Albrecht Haushofer has developed this in some of his “Moabite Sonnets”:

#### *Traumgesicht*

*Du hast so lange mich im Traum gemieden,  
Du früh Verblichne. Heute warst Du da,  
so jung, so unzerstört, so seltsam nah  
wie damals, als zum erstenmal wir schieden.*

*Wie loderten in jener Nacht die Sterne,  
wie schien die Welt voll Glück. Wie lang ist's her:  
Wie wurden Dir die jungen Jahre schwer.  
Wie trieb es mich hinaus in alle Ferne.*

*Nun prüfst Du mich im Traum. Es ist kein Schmerz  
und keine Trauer mehr in ihm gewesen.  
Du nickst und flüsterst. Bist Du nun genesen?—*

*Ich liege still. In Ruhe schlägt mein Herz.  
Geblieben – ist ein Dank. Der Dank soll ziehn  
hinauf zu Deinem Grab im Engadin.*

[Prose E.T.: Dream Countenance

For such a long time you have avoided me in my dream, you who have faded so early. Today you were here, so young, so undestroyed, so strangely near, like then, when for the first time we parted. How the stars flamed that night, how the world seemed full of happiness. How long ago it was. How difficult the early years became for you. How I was driven to foreign parts. Now you test me in my dream. There is no longer pain and sadness in it. You nod and whisper. Are you better now? – I lie quietly. My heart beats in stillness. There remains – thanks. Thanks shall rise towards your grave in the Engadin.]

The three “so”s in the first verse sound quite similar. The five lines beginning with “wie—how”, on the other hand introduce in verse two very different contents: “Die Welt voll Glück—the world... full of happiness” appears as an intensification of the first statement (“Wie loderten... die Sterne—how the stars flamed”), whereas “Wie lang ist's her—How long ago it was” marks a long period of time – and comes after a correspondingly large rest in quite a different intonation. The last two lines alternate between the thought of her and the glance back on his own life. If these imaginations or feelings are already experienced before each sentence, then the statements from the first “wie—how” onwards sound different. One can test this after working on the various nuances, one speaks the five “wie”s on their own, in order to hear whether the voice already hits the right intonation in this one syllable. Similarly, one can work on the following sonnet:

*Wellenrufe*

*Ich weiss vielleicht schon mehr von diesen Dingen  
als Taube von Musik. Vielleicht so viel,  
wie einer hört von fernem Flötenspiel,  
der Wachs im Ohr hat: ein gedämpftes Klingeln.*

*Doch immerhin genug, um einen Wert  
aus diesem oder jenem Ton zu hören,  
genug, den Spieler nicht im Spiel zu stören,  
genug, den Sinn zu wecken, der verehrt.*

*So lausch ich heute mit gebundenen Händen  
auf manches, was an viele schon sich wendet,  
auf manches, was an mich allein gesendet,*

*und rufe selber aus des Kerkers Wänden,  
ob ungelenk und schwach, dem Nächsten zu:  
Sei nicht in Sorge – leben wirst auch Du!*

[Prose E.T.: Call of the Waves

Perhaps I already know more of these things than the dove of music. Perhaps as much as somebody with wax in his ears hearing a flute playing in the distance : a muffled sound. Yet still enough to distinguish this or that note, enough not to disturb the player, enough to awaken the sense that adores. In this way with hands bound I listen today to many things concerning me alone, to many things for me alone, and I myself call out from within the prison-wall, although unskilled and weak, towards the other: Do not be troubled – you too will live!

Both “*genug—enough*”’s in the final lines of the second verse can of course also be spoken completely in the same way, but then the statement is only understandable through the verbs “*nicht stören—not to disturb*” or “*verehrt—adores*” (i.e., at the end of the line) and only afterwards can the listener gain a picture of the intention. But if the “*enough*”’s are interpreted in advance in thought of the following content, then there arises a different specific tone that leads the listener already at the beginning towards the coming statement, giving him an orientation – instead of leaving him in uncertainty.<sup>3</sup> The same applies to the two “*auf manches—to many things*” in the third verse.

In this connection, a third very interested sonnet by Haushofer bears the title ‘*Schuld—Guilt*’:

*Schuld*

*Ich trage leicht an dem, was das Gericht  
mir Schuld benennen wird: an Plan und Sorgen.  
Verbrecher wär’ ich, hätt’ ich für das Morgen  
des Volkes nicht geplant aus eigener Pflicht.*

*Doch schuldig bin ich anders als ihr denkt,  
ich musste früher meine Pflicht erkennen,  
ich musste schärfer Unheil Unheil nennen -  
mein Urteil hab ich viel zu lang gelenkt...*

*Ich klage mich in meinem Herzen an:  
Ich habe mein Gewissen lang betrogen,  
ich hab mich selbst und andere belogen -*

*ich kannte früh des Jammers ganze Bahn -  
ich hab gewarnt - nicht hart genug und klar!  
Und heute weiss ich, was ich schuldig war...*

[Prose E.T.: Guilt

I lightly carry that which the court called my guilt: of concerns and cares. I would be a criminal if I had not planned for the tomorrow of the people out of my own conscience.

Yet I am guilty in a different way from what you think, earlier on I had to recognise my task, I had to call disaster more disaster – I have steered my judgment far too long...

I accuse myself in my heart: I have deceived my conscience, I have lied to myself and to others –

From early on I knew the whole breadth of woe – I warned – but not hard and clear enough! And today I know of what I was guilty...]

The self-accusation developed here with a dialectical sagacity demands of the speech interpreter a high degree of “mobility of thought”, of “change of perspectives”, mirrored more strongly in the melody of the sentences, in the tone and control of voice in his/her speaking, the more they are achieved between the sentences or parts of sentences. I wish each reader much joy in practising to try out and work on these nuances.

The thought presented here and illustrated with examples, I found later in Goethe (*Wilhelm Meisters Wanderjahre*, Book 2, ch. 9) expressed in the following sentences: “Thinking and doing, doing and thinking, this is the sum of all wisdom, which has always been known and always practised, but not seen by everyone. Both *like breathing in and breathing out* (emphases added) has to move hither and thither in life; like question and answer the one can’t happen without the other.”

[1] Many people in sport-training have learnt the opposite correspondence between movement and breathing. Yet whoever breathes out when lifting experiences another quality of movement, arising out of an intention of pushing or throwing away, whereas here is meant a ‘becoming-light’ or a ‘being pulled’.

[2] Goethe writes in “*Vermächtnis*”:  
*[Dann ist Vergangenheit beständig,  
Das Künftige voraus lebendig,  
Der Augenblick ist Ewigkeit.]*  
*[d. h., ausserhalb der Zeit]*

[Prose E.T.: “At such times the past lives on, and the future lives in advance, and the moment is eternity” (i.e., outside time).]

[3] Goethe ends his “*Vermächtnis*” with the lines:  
*“Denn edlen Seelen vorzufühlen [hier: dem Hörer]  
Ist wünschenswertester Beruf.”*  
[“for to devise patterns of feeling for noble souls {here: the listener} is the most desirable of all callings.”]

*Goethes Werke*, Hamburger Ausgabe. Verlag C. H. Beck. München 1981

– Vol. 1, p. 369. *Vermächtnis*

– Vol. 2, p. 10. *Talismane*

– Vol. 3, p. 263. *Wilhelm Meister*

Albrecht Haushofer. *Moabiter Sonette*. Berlin 1946.

## Insights from the anthroposophical Concept of Man on the aesthetic and therapeutic Effects of Epic, Dramatic and Lyric Processes

(dedicated to Thomas Göbel)

Hans Paul Fiechter, DE-Berlin

(Introductory remarks: In this aphoristic discussion a differentiated and concrete knowledge is assumed of the anthroposophical concept of the human being and of the three “*Naturformen der Poesie*—natural forms of poesy” (Goethe). An introduction into the basics of both spiritual science and poetry would require too much space.)

All literary categories and forms, in so far as they possess an artistic character, that is, poems in the usual sense, poetic writings—the lyric, the epic and the dramatic—can be met with either in pure form or in some combination. They lay hold in a forming capacity of the working together of the human supersensory members. The insight into these effects can determine the choice of a literary text for teaching.

Through *epic, story-telling* poetry, the astral body is pushed into the ether-body, the multicoloured cosmos of soul-forces—through which the multiplicity of human forces and nature forces are fashioned—unfolds in the living flow of speech. Thereby the effects of these forces must not be taken directly by the soul; rather they can be enjoyed in pure pictorial character in which the ether-body mirrors them in constant changes in a purely aesthetic process. From this it is possible to explain the strange feeling of well-being produced from epic narration uninfluenced by feelings towards the story-teller, such as sadness, compassion, fear or longing. And so the dream character of the epic world can also be explained. In a dreaming condition the astral body is caught in the ether-body; it does not come through into the sensory organisation as in the waking condition. We still meet the epic character in an especially pure form in the Greek ideal. In Olympia the fragrant oil enlivened the athletes’ skin, and so in Homer’s epic the massage of the ether-body through the inspiring astral body in the etheric-rhythmic flow of speech produced the living pictures of the cosmic connections – in the hexameter the pictures of the Trojan War and the Odyssey, the apprentice years and years of travel of the Greek human being.

Story-telling, when it takes on a strong epic character, as, for example, telling fairy-tales, also *fosters the body of formative forces*, a strengthening of the *imagination, the life-forces*. Soul-tensions are laid hold of and loosened, when, in the course of story-telling, they are lived-through in bodily formative processes. So the epic poetic voice works therapeutically on the damages incurred by the human being today through the atomising of experiencing the world through the media of modern society. We no longer dream (day-dreaming is meant), which is compensated by suffering depressions or in giving vent to aggressions. The latter works against the separation of the astral body—which is bombarded with delights of feeling and passion, and takes them up without bodily involvement—and the ether body, which, pressed into the physical body through mechanical competitive sport and our fitness-culture, falls into a mummifi-

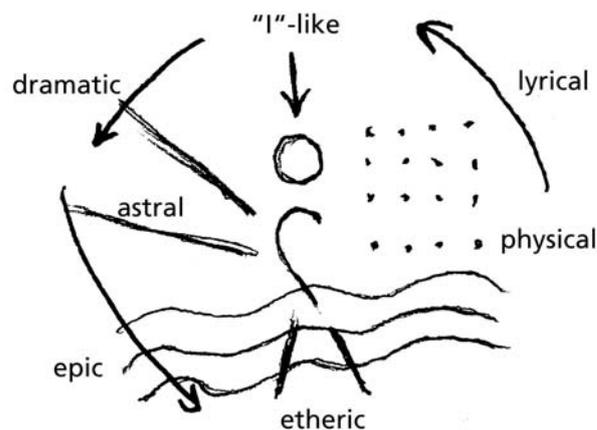
cation empty of pictures.

Whereas the epic-poet builds up the human being as a soul-type in the natural world, the dramatic element places the human being as a spiritual individual into the surroundings of the soul-types. In *dramatically presented* poetry, the “I” is pushed into the astral body. In the Greek picture, the god Dionysos steps into the battlefield of the soul-forces. Drama can only arise where a spiritual individuality through its impulses of will enters into conflict with the many counter-striving forces of the soul-surroundings (in pure drama within the individual being). The world does not exist, only the soul-world and what it has appropriated from the outer world. In this way dramatic poetry can contribute to *care for the astral body*, whose forces are led into crisis and catharsis through the arrival of the being of the midpoint, and are directed towards a goal (the realisation of the decisive human being who takes on his destiny), and with this for the *care of the moral human being*, for strengthening the *individual soul responsibility* and in actual fact to educating the soul.

*Lyrical* poetising, with regards to its basis in the concept of man, is most easily misinterpreted. One usually tends to think that a soul inwardness is created. The feeling in the lyrical process is neither that which is fashioned nor that which fashions. As we shall see, it has another function. In the lyric-mood, concrete perception—inner or outer—is fashioned in such a way that it is not experienced passively as a stimulus, but actively, individually laid hold of by the “I” (consequently, psychology is powerless in the face of the real lyric voice). In lyrical poetising the physical body is pushed into the “I”; in the “I” differentiated sensory or bodily sensations light up. The individual (not subjective!) element of the lyrical mood arises from the fact that something which is conveyed from the unique body lights up in one’s own individuality.

Lyricism is *care for the “I”*, nourishment for the “I”. It makes possible for the “I” to understand itself, a statement of its *freedom* inwards (bodily organisation) and outwards (sense organisation) and at the same time through its world-content it hinders that we as monads loose the world and suffer or become overpowered by the visions arriving from within.

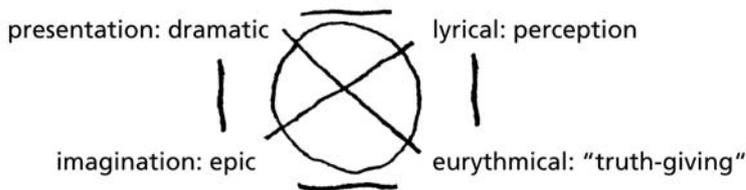
The lyrical mood, then, is in actual fact (*aisthesis*) the aesthetic realm of poetry. The epic pictures are inwardly recorded in the memory; they never arise out of the surrounding world perceived in the moment. In the dramatic mood, the “I” that is distinct from the world moves in the field of forces of the astral body in a pure soul-element.



The epic range of pictures shows inwardly in the imagination how the soul lives in the world, the dramatic process shows the effect of the spirit in the soul, and the lyrical moment the lightening-up of the world in the “I”.

If we imagine fourfold man in such a way that in pictures the “I” is imagined coming from above downwards, the etheric element operating from below upwards, the astral from behind forwards, and the sensory from the front backwards, then we can survey what we have been discussing:

Is there an art which moves the etheric body into the phys-



ical body? Is there an art which directly connects with the lyrical category? In his lecture of 2nd June 1923 (GA 276) Rudolf Steiner speaks of the arts in such a way that alongside the other arts he places not poetry but three arts—architecture, sculpture, painting, music, epic, dramatic, lyric. In Steiner’s lecture of 29th December, 1914, the next art of eurythmy was added.

So far we have looked at what is being fashioned when one supersensory member is pushed into another. Now we can widen our view and include, the supersensory member through which this action takes place. For epic poetry it is the “I” (the story-teller who himself is not fashioned but does the fashioning) that takes on the leadership through the astral and etheric complexity and development; for the dramatic category it is the physical body (the actor on stage) that reveals the operation of the “I” in the soul, for the lyrical category the ether-body (the inner impulse of speech gesture) that reveals the perception in the sequence of sounds and syllables laid hold by the “I”. (In the epic voice, speech is led passively by the intentions of the poet, in the lyric voice speech leads.) For the art of eurythmy the impulse towards forming proceeds from the astral body (starry body).

*Summing up, we could say:*

In the *epic* process, the ‘I’ as story-teller moves the *astral* body into the *ether-body*; with confident leadership a soul-weaving of relationships as a time-process unfolds in pictures.

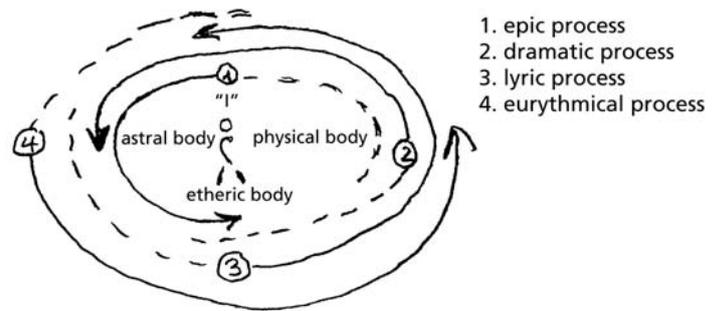
In the *dramatic* process, the *physical* human being as presenter moves the ‘I’ into the *astral* body; on stage it mimes how the being of the midpoint—which is identical with itself,—dives triumphantly into a field of foreign counterforces and becomes fruitful.

In the *lyrical* process the *etheric* body moves the *physical* body as a timeless “spirit-lightning” into the “I” where, in the living movement of speech, it becomes essentially impressionistic as the sensory moment (scent, shimmer, sound, etc.), or essentially expressionistic as an effect of the impulse of an inner organ (liver, heart, kidney, etc.).

Now there remains the fourth supersensory member, which is not directly involved in the *process*; it creates the conditions for its unfolding, the tranquil, common human envelope.

For the epic process it is the physical body; this has to be tranquil in order to make possible the forming of imaginations.

For the dramatic process it is the ether-body; here time is



given as an outer condition, differently from the epic or lyric process, where it is fashioned.

For the lyrical process it the astral body; mood and an awake consciousness are prerequisites.

For the epic *condition*, consequently, the physical body of our common humanity is the basis; for the dramatic it is the etheric body, for the lyrical the astral, for the eurythmical the “I”.

	epic art	dramatic art	lyric art	eurythmical art
basis (carrying)	physical body (nervesystem, head) (-> space of imagination)	etheric body (flow of time)	astral body (“mood”)	“I” (spiritual playground)
fashioner (leading)	“I” (-> “red thread”)	physical body (-> presenter)	etheric body (-> imaginations)	astral body (starry forces)
conveyer (forming)	astral body (-> cosmos, social structures) or soul	“I” (-> Dionysos)	physical body (sensory-/lifeorgans) (inner-/outer-structure)	etheric body (speech)
effect (formed)	etheric body (-> flow of speech)	astral body (-> soul forces)	“I” (presence of mind moment beyond time)	physical body (-> movement)
	→	↕	•	↕

## The Philosophy of Freedom as a work of musical art:

### *The seven-sentence rhythm of love Part II*

Alan Stott, GB-Stourbridge

#### *The Tree in Part Three*

The “tree” makes a final appearance in chapter 15, which forms the climax to the whole book. Here the individual tree in the first place serves to point out that abstract concepts have no life. 15:31f.:

After all, the tree that one perceives has no existence by itself, in isolation. It exists only as part of the immense machinery of nature, and *can* only exist in real connection with nature.

These sentences introduce a section of twenty-one sentences which contain the word “reality” or its adjective twenty-one times (twenty-four times including its pronouns). Here, after the whole sequence outlined above, we are to recognise that nature today really is machinery, *Räderwerke* – clockwork! Nature has become progressively more ‘outward’. Human consciousness, however, has become progressively more ‘inward’. We have traced how the argument led us to identify my ‘self’ and ‘tree’ through the activity of thinking. “[G]reat creating nature” of Shakespeare’s Perdita (or, the actual evolution of species) once went on ‘out there’, but is now entering the human being as a conscious faculty. At the half-way point of the chapter (15:51f.) it is stated that

the conceptual content of the world is the same for all human individuals. According to monistic principles, one human individual regards another as akin to himself because the same world-content expresses itself in him.

Consequently, Steiner’s tree—seemingly ‘out there’—is no mere metaphor but is *also an image of the thinking human being himself, rooted in reality*.<sup>1</sup>

I suggest that all three points:

- (1) the remarks about catharsis in Steiner’s last lecture of cycle on St John’s Gospel;
- (2) what is taught about the relationship of ourselves and ‘nature’ in *The Philosophy of Freedom*;
- (3) the particular images of ‘rose’, ‘rose-bud’, ‘plant’ and ‘tree’, may legitimately be united with
- (4) the sentences at the Golden Section of chapter 15 (62-4): [A]ll these contents are within a self-contained whole, which embraces the thought contents of all men. Hence every man in his thinking lays hold of the universal primordial Being which pervades all men. To live in reality, filled with the content of thought, is at the same time to live in God.

The ‘tree’ which undergoes a progressive revelation in *The Philosophy...* could no doubt be of any variety—but, then, any actual tree also images the archetypal tree. The Tree of Life itself is traditionally related to the sun. We might, then, imagine a palm, a vine, or (keeping to Steiner’s imagery) a member of the rose family. We saw in chapter 6 (6:12-15) that the percept of the tree belongs to the same whole as my ‘I’. (The) universal world-process produces equally the percept of the tree out there and the percept of my ‘I’ in here. Were I not a world-knower, but world creator, object and subject (percept and ‘I’) would originate in one act.

And so, were the world-creator to join *us* and behold the tree, or simply the plant, there would be stupendous recog-

niton, indeed spontaneous *self-recognition*, because he now looks through human eyes and speaks with a human tongue (John 24:31): “I am the true vine, and my Father the vine-dresser.” The task undertaken here was to trace the ‘tree’; it would require another article to suggest that the juice of the “fruit of the vine” is connected with the rebirth of cosmic music in the human soul.<sup>2</sup>

Perhaps a reason why Steiner referred so much to *The Philosophy...* and why he claimed for it a certain supremacy—it “will outlast all my other works”—was not because he loved (p. 213) “the tree... in isolation”, *i.e.*, ‘abstraction’. This was the very situation he sought to rectify! The dead tree became the hard cross on Golgotha. In spiritual science, Steiner points out, we take up “the cross of knowledge”.<sup>3</sup> But, he goes on, in spiritual science itself a new life that passes through death, a new inwardness of soul, can arise leading “to new artistic impulses”. All his life Steiner uses all his art to portray the *other*, living tree. He ever leaves his readers free at every step to graft themselves on to this living tree—which process is also enacted by and in the seven-sentence rhythm. Traditional folk-art puts it naively:

This beauty doth all things excel:  
By faith I know, but ne’er can tell  
The glory which I now can see  
In Jesus Christ the apple tree.<sup>4</sup>

“It is an invasion from without,” wrote William Temple.<sup>5</sup> “And yet what thus breaks in is itself the power which had always been in control. It was not an alien principle coming into the world but precisely He by whom the world was made and apart from whom, as St John with emphasis declares, there has not even one thing happened.” By the turn of the century, Steiner, like St Paul before him, could say: “The unfolding of my soul rested upon the fact that I had stood in spirit before the Mystery of Golgotha in most inward, most earnest solemnity of knowledge.”<sup>6</sup>

#### *Further implications*

The ‘tree’ with its related images has accompanied our reading of *The Philosophy of Freedom*. The first stage was from participation in nature via perception to increasing awareness and definition. In hugely condensed form the reader recapitulates what humanity lived through in the philosophical age that began in Greece.<sup>7</sup> We arrive at ‘onlooker consciousness’, which historically began at the Renaissance (though anticipated by certain great individuals). Like *Allerleirau* (‘All-kinds-of-fur’) of Grimms’ fairy-tale, we wake up—in the hollow tree,—to our ‘separate’ existence, but with “a nutshell” (a potential tree) and its contents.

It is important, however, to retain the threshold between ‘I’ and ‘world’ that was established in chapter 2. If we wish to retain definition and discrimination as thinkers, it is important to know when we cross it. Steiner does not jettison rational thought; we are to remain fully awake during every further step in acquiring knowledge. The threshold exists in our consciousness; rational thought thus becomes an organ of perception. Inner vision and audition has appeared in history, like (I Kings 19:12) the “still, small voice within” (lit. “sound of thin silence”), and also (Rev 1:10) “like a trumpet”. Opposed to all hollow noise without, it is possible to hear the creative, spiritual music within.

Clearly, it is also possible inwardly to remain at the threshold with ‘onlooker consciousness’. The world ‘out there’

becomes the backdrop for acting out whatever the little egoist wants. The higher levels are described in chapter 9. Rational thought that remains stuck becomes increasingly abstract, lacking life. The warning is given in chapter 15, “Ultimate” or “Last Questions”, pointing to an increasingly actual “Last Judgement”. As we saw *abstract* thinking infers a god ‘out there’. But (15:57) “as soon as a person looks at the world of ideas that lights up within him, embracing all that is separate, he sees within himself the absolute reality living and shining forth.” This Steiner (59) calls “divine life”. Behind this life and light shines “love”. It is the name of the alternative path of “ethical individualism”, summed up in almost the last sentence of the book (15:99): “If an idea is to become action, the human being must first *want* it, before it can happen.” ‘Individualism’, yes; but ‘separation’ is transcended.

In the place of the verb “want”, the author earlier uses the word “love” both as noun and verb. For example (9:237): “*To live* in love towards our actions, and to *let live* in the understanding of the other person’s will, is the fundamental maxim of *free human beings*.” If (9:222) “freedom of action is conceivable only from the standpoint of ethical individualism”, then *without quite realising it we have also traced the activity of ‘love’*. It has enabled us to ‘see’ (already in 1:122, 126): “love... depends on the mental picture we form of the loved one... love opens the eyes.” “Love in its spiritual form” (“Addition... 1918” to chapter 8, sentence 11), Steiner reveals, has been at work in the process of attaining knowledge. And this leads to action, for we *become* what we *love*.<sup>8</sup> Earlier we saw that unity with the world, with nature, is only found (2:34) “when we have made the *world-content* into our *thought-content*”. And so, from participation, to ‘onlooker consciousness’, to what Owen Barfield calls “final participation”<sup>9</sup>—the path to the centre of reality is clearly shown. William Temple terms it the “Christocentric universe”. This centre is the incarnate God who manifests today in the ‘etheric realm’ (organic image ‘tree’; continuous use of the number of life, seven, *etc.*). Steiner’s reaches “the God who can be experienced” in non-theological language. We have reached the centre in pure thought, for Steiner<sup>10</sup> (in 1908) admits, “Christ is, of course, the spirit of all-inclusive knowledge”. This path from periphery to centre was *already* shown in 1894 when Steiner was 33 years old, some years before the lectures of 1910, *The True Nature of the Second Coming* (GA 118). But this pathway is love, a repaying of astronomical debts, and we are to “abide” until—as T.S. Eliot at the end of *Four Quartets* puts it—“the fire and the rose are one”. “Love”, Thomas à Kempis<sup>11</sup> declares,

Love does great things  
it is strong and effective,  
whereas he who lacks love faints and fails...  
Whoever loves God knows well the sound of His voice...  
Whoever is not prepared to endure everything  
and to stand firmly by the will of the Beloved,  
is not worthy to be called a lover.

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 (<abo@dasgoetheanum.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) See end of chapter 3 (before the Addition, 1918). *C.f.*, Matt. 15:10-13 & Luke 6:43-45, *etc.*
- (2) See, *e.g.*, R. Steiner, *Christ and the Human Soul*. GA 155. Lecture 16th July, 1914 Norrköping. RSP 1972. Pp. 69-70; and ‘*Zweites Schlusswort*’, Dornach 7th Feb., 1921. GA 283 Dornach 1975. Pp. 97-100 (no ET). This also explains the sketch of macrocosmic man in Notebook 494 (p. 4) to *Eurythmy as Visible Singing*, GA 278.
- (3) R. Steiner. *Architecture as a Synthesis of the Arts*. GA 286. Lecture, Berlin 12th December, 1911. RSP 1999.
- (4) Genuine English folk-carol. Anon., collected in New Hampshire by Joshua Smith, 1784.
- (5) William Temple. *Mens Creatrix*. Macmillan, London 1917. P. 317. Temple (1881-1944), a distinguished philosopher and theologian (the exact contemporary of Bartok, the cellist P. Casals and Picasso), remarked: “It is a mistake to suppose that God is only, or even chiefly, concerned with religion.”
- (6) R. Steiner. *The Course of my Life*. GA 28. Chapter 26. AP. New York 1951. P. 276.
- (7) R. Steiner’s history of philosophy (orig. pub. 1914), is *Riddles of Philosophy*. GA 18. AP 1973.
- (8) *C.f.*, Richard Rolle (c.1300-49). *The Fire of Love*. Hodder and Stoughton. London 1992. Pp. 78-9: “Every lover is assimilated to his beloved. Love makes the loving one become like the thing he loves... Love also possesses a transforming force because it transforms the loving one into the Beloved, lifting him into himself. In fact, the Holy Spirit’s fire consumes the heart of the one it enters, and as it were turns it into fire, changing it into a form that is like God. Otherwise one could not understand the words, ‘You are gods, you are all sons of the Most High.’ [Ps. 82:6; *c.f.*, John 10:34-5, and Exodus 3:4].
- (9) Owen Barfield. *Saving the Appearances*. *Op. cit.*
- (10) R. Steiner, *The Gospel of St John*. Lecture 5. *Op. cit.*
- (11) Thomas à Kempis, *The Imitation of Christ (The Ecclesiastical Music)*. Bk III, v.

See also: Florin Lowndes. *Enlivening the Chakra of the Heart: The Fundamental Spiritual Exercises of Rudolf Steiner*. Sophia Books RSP. London 2000. ISBN 1-85585-053-7. (Ed.)

## REPORTS

### Some Impressions from the Conference “Eurythmy—in the Stream of Time”

from 18<sup>th</sup> to 22<sup>nd</sup> April at the Goetheanum

Dorothea Mier, USA-Spring Valley

It was a festival full of joy and enthusiasm, and a strong mood of enthusiasm and interest in each other's activity. This was the third of three Eurythmy Conferences, a progression arranged by the Pedagogical Section and the Section for Speech, Eurythmy and Music, joined by the Social Science Section. “New” in the first conference was the invitation to Waldorf Schools for classes to show their work. Public courses were added in the 2<sup>nd</sup> conference and, this time, in 2006, eurythmy students.

The conference was preceded by a meeting lasting 2 ½-days, where around 120 2<sup>nd</sup> and 3<sup>rd</sup> year eurythmy students showed their work to each other. The 2<sup>nd</sup> year students were asked to prepare Goethe's poem “An den Mond” and a “Song without Words” (No. 14) by Mendelssohn. The 3<sup>rd</sup> year students prepared a verse from the *Soul Calendar* and the Andante from Schubert's A-major Piano Sonata. The non-competitive mood, the interest in what each group brought, was strongly to be felt. The one group seemed to bring out the soul-gestures, another a real speaking quality, another the line of the sentence, yet another the changes of mood through a more vowel-quality, or the consonantal nature. Judgments were refreshingly absent. This genuine interest in the other flowed over into the big conference, where some of these pieces were shown to a larger audience.

The bare-bone facts: The conference began with a most inspiring lecture by Armin Husemann, a physician and also a first-rate musician, “The musical being of man and eurythmy”; every morning Hartwig Schiller led us through the motives of the coloured windows of the Goetheanum (many of the older pupils came to his lectures); “The Seven Words of the Cross”, music by Schütz and by Gubaidulina performed by the Goetheanum Stage Group; beginning and closing, the “Words of the Goetheanum Windows” with 27 eurythmists, 3 for each window (forms and indications by Marie Savitch); a performance of the planetary-seals (created by Elena Zuccoli); over 300 children of all ages from France, Germany, Hungary, Belgium, Holland, Spain, and Brazil; a group from “La Branche”, a village for handicapped adults; 9 public-courses (they began by doing “He who illumines the clouds” all together—over 100 participants, an incredibly moving experience). Every day there were 2 sessions of workshops. The last evening we were entertained by the clown Dimitri—again, something for everyone where every little thing can be played with or on. He warmed and delighted the hearts of all ages.

The weather co-operated; it was sunny the whole week so that the children could play around the Goetheanum. Just imagine the organization! All the rehearsals, not only on the stage itself—mind-boggling, with over 500 “performers”.

As mentioned above, the prevailing mood was joy, enthusiasm and interest in each other's activity. In the public course-work where the devotional mood was almost tangi-

ble, there were some who had probably participated for decades. An elderly lady moving with relative ease of the stage was noticed at other times needing a stick. Unself-conscious children, obviously enjoying themselves, sometimes looked into the audience with curiosity but immediately returned to being intensely engaged in eurythmy. How those little children can run, often doing complicated forms, and all with such ease! In most cases, the whole class participated, often alternating the activity by playing instruments or speaking for the others. An exception was Sao Paulo; about 20 out of 70 high-school students were chosen to work on an ambitious program which they presented with enthusiasm and ability. The connection to their bodies is very different than those from the northern hemisphere.

The purity of soul came out most strongly with the group from “La Branche”. For example, we saw a most wonderfully expressive “B”. It was most moving to see the eurythmy teacher standing slightly behind one man, coaxing, willing him into movement—he just stood! You experienced the eurythmist's ego as though floating over into him—and then he was able to move on his own, while she quietly stepped back.

All together there was such a breathing and easy, free mood throughout the conference which is the result of very good planning and organization. Our friend Sylvia Bardt was amongst the organizers. We experienced evidence of her vision, her organizational skills and implicit trust in eurythmy—in this most precious gift given to us by Rudolf Steiner.

### Freshness and Enchantment

*A conference for all—that's how the conference “Eurythmy in the Stream of Time” saw itself. About 600 pupils, amateurs, eurythmy-students and professionals gathered for a festival of meeting in doing eurythmy together. The aim was to experience eurythmy as an art of life. The echo from this third conference of this kind was enthusiasm.*

Wolfgang Held, CH-Dornach

Whoever did not know what a great idea stood behind the eurythmy conference would have found the subtitle “a conference for everyone” either unnecessary or else obvious. But just this “for everyone” gave this conference its sparkle, and (as mentioned in the concluding plenum) allowed it to change from a study of eurythmy to a festival of eurythmy.

During 2001, as the first broader eurythmy conference “*Eurythmie macht Schule*” where also pupils and teachers were invited, with the following conference three years later there were also amateur enthusiasts in the hall and on stage. “One could see such wonderful pieces on stage, amateurish and yet magnificent, that we thought these are the eurythmists of tomorrow; the teachers of the trainings should see this,” recalls Karin Unterborn, one of those responsible for the conference. Only the eurythmy trainings were missing—now they joined.

### *Mutual awe in beholding*

We know from physics that when three forces combine, out of the complex play of the three, an incalculable cosmos arises. The same occurred here, too—people interested in eurythmy showed pupils, pupils showed stage-eurythmists, stage-eurythmists showed amateurs and amateurs showed pupils something of this, the most anthroposophical of all the arts.

Enchantment arose through the observation that each of the groups could gain something from the other. Baptiste Hogrefe, leader of the Eurythmy School, The Hague, sketched this in the concluding plenum through the geographical antipodes: “As Middle-European stage-artists, we stand speechless before the natural seriousness and subtlety of the Japanese amateur group, as we stand before the fire and liveliness of the group of pupils from San Paulo (Brasil). What for us in Europe is no longer given by the body and culture, we have to create out of consciousness.”

The immediacy in the artistic expression of young people have of course to be left behind in order to succeed as a professional artist, but especially here the conference gave us courage since the many performances, working groups and even the lectures made us feel what eurythmy could mean—if it would indeed exist from everyone, for everyone. The oft-quoted sentence, that teaching always means learning, was experienced during many performances, because the fact that versed stage-artists followed with awe the pupils’ performances belongs to the most beautiful moments of this conference.

### *From accepting to recognition*

It is probably generally valid that not only do the youth need the force of judgement and self-consciousness of the adult in order to find themselves and to develop aims, but that the other way round too, the freshness and the enchantment of the beginners is able to tell more of the aim than something that has matured for a long time.

Yet the conferences in other respects was an ideal. For the plenum on the final day, ten participants were invited to share their impressions. It hardly took half an hour and the bouquet of the ten impressions was complete. Art demands discipline; this became noticeable here. Moreover, it needs enthusiasm. This was sparked off by the medical doctor and musician Armin Husemann with his opening lecture on the inner musicality of the human being. “One’s own future lives in the relationship which one establishes with one’s fellow human beings.” This thought of Husemann’s, developed through the organic proportions of the human being, became the silent motto of the conference because in the dealings with each other of the artists, pupils and those interested, there lies without doubt much of the future of eurythmy.

Whereas some years ago it was possible to overcome the criticism between the separate groups—words like “Stuttgart stream” or “Dornach stream” were dissolved—, with this conference a further step has been achieved from the mere acceptance to a recognition and a mutual interest. This tendency to be willing to take part in the artistic path of the other is increasingly shown in the school and training environment, claimed Helga Daniel, tutor at the eurythmy school in The Hague.

### *Energy-giving performing aim*

In the Netherlands this year the pupils of the upper school meet in order to show their work in eurythmy. A similar meeting took place in Berlin already seven years ago. And whereas earlier only the graduation classes of the eurythmy schools met, today the students of the earlier classes who wanted to get to know each other also met.

The pupils from Avignon related that only the thought to show the eurythmy pieces to many pupils, students and teachers at the Goetheanum gave them the necessary energy to show such a work as “Cain and Abel”. Something of this future impulse of sharing was caught in the conference organised by the Section for the Performing Arts, together with the Social Section and the Education Section. That this future has always to do with the human being, that he/she has to work continuously on his/her perfecting, was shown by Hartwig Schiller in his lectures, a journey through the motives of the glass windows of the Goetheanum.

*(Report first published in the weekly Das Goetheanum)*

## Historical Steps of Development for Eurythmy

*Göran Krantz, SE-Järna*

In March 2006 the Eurythmy School within the Rudolf Steinerhögskolan (Rudolf Steiner College), Järna, compiled three modules within the Integrated Masters Programme offered by the University of Plymouth’s Faculty of Education in the U.K.

Two Järna representatives, Örjan Retsler, CEO, and Göran Krantz, head of the Eurythmy department, at the Rudolf Steinerhögskolan, flew to the University campus in Devon for the formal approval event which comprised a wide-ranging discussion with a panel of academic staff. At the end of the meeting, the panel expressed their delight at the intellectual depth of the three modules, and the ways in which the modules would stimulate critical reflection upon the practice of eurythmy in a rich variety of contexts.

The modules had been written by Göran Krantz with the primary purpose of encouraging deeper knowledge, wider reading and enhanced practice, and examining eurythmy in the rapidly changing educational and artistic environments existing around the world today.

The three modules are:

*Eurythmy; art and human development.* Relationship with physiological and psychological development.

*Teaching and learning eurythmy; music and movement.* Focus on music in relation to eurythmy.

*Teaching and learning eurythmy; language and movement.* Focus on language in relation to music.

The team at Järna have consulted very widely for these modules, and agreed with the University of Plymouth that they will form part of a complete Eurythmy Pathway within the Faculty of Education’s Integrated Masters Programme (IMP). This exciting and challenging initiative will bring eurythmists together in a research culture calculated to enrich their work through seminars, workshops, projects, and the creation of imaginative assignments.

The eurythmy modules will be based at Järna, and the University has appointed a Project Manager, Dr David Parker, who is responsible for ensuring the Eurythmy Pathway runs smoothly, for training the overseas-based tutors running the modules, and for ensuring the students have the best possible experiences on the Integrated Masters Programme. The University has shown the greatest commitment to the Eurythmy Pathway, and the documents governing the Järna work within the Integrated Masters Programme have been completed and it is anticipated that their formal signing in May will pave the way for the first module to begin in September.

The idea of an MA in Eurythmy is a fruit of the European Masters Programme for Steiner Waldorf, a Comenius 2.1 project funded by the European Commission's Socrates Programme, where the University of Plymouth and the Rudolf Steinerhögskolan were two of the partners.

[The others were Institut für Waldorfpädagogik Witten-Annen, Germany, Hogeschool Helicon, the Netherlands and the Solymar Institute, Hungary, in co-operation with the European Council for Steiner Waldorf Education. Later the Initiative für Praxis Forschung, Switzerland also developed further Masters projects.]

Further information will be published on [www.steiner-hogskolan.se/index.php?id=213](http://www.steiner-hogskolan.se/index.php?id=213).

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## Exercises, Indications and Suggestions for Eurythmical Work

*Brigitte Schreckenbach, PL-Krakau*

In anthroposophical endeavours, we can find a pro and a con for many things—the world is big enough to show many possibilities. Who can truly judge what is wrong and what is right? Here to give stimuli, we suggest some answers out of the work with Tatiana Kisseleff.

### *TIA O AIT*

When in 1914 Tatiana Kisseleff was called to Dornach by Rudolf Steiner in order to introduce eurythmy there, he first gave her almost daily private lessons for about six weeks, in order where necessary to correct what she had so far learnt, but especially to carry it further. After some time of work together, R. Steiner asked her to write down all they had so far done together. So Tatiana Kisseleff put on paper all the first indications for eurythmy in two diaries and gave them to Dr Steiner.

To TIAOAIT she drew two drawings, one with in-winding and then the out-winding spiral for the part behind, and she asked which form was the right one. Unfortunately I do not know how Rudolf Steiner answered this question. But I know for sure that with Tatiana Kisseleff, as well as in the eurythmy training in Köngen 1949–53, we always spiralled in for the part of the form behind. This is also understandable if

you look at other statements and artistic work of Rudolf Steiner. Evolution and involution form an on-going path which rounds off the whole thing. We find it in spatial forms, as well as in occurrences in time where we find his indication: increase the tempo slowly and decrease it quickly.

Eurythmy exercises which at that time Tatiana Kisseleff received drawn by Rudolf Steiner, she passed on to A. Dubach who made them more permanent in the book for which we are all grateful.

### *We seek for the soul*

*We are illumined by the spirit*

In her early years Tatiana Kisseleff completed amongst other things a training in technical drawing. So it is not surprising that she drew the first forms given by R. Steiner geometrically exact. When by and by she experienced how Rudolf Steiner with a light hand tenderly brought living forms to paper, she too changed her style. The strict geometrical forms, which A. Dubach published in the above-mentioned book, no longer corresponded to what we always practised as forms with Frau Kisseleff. This also contradicts the indication that spirals should not cross each other. Since Frau Kisseleff had heard from Rudolf Steiner that all the basic forms he gave were to be filled with Dionysian and Apollonian forms, she practised with us what she had already practised during Steiner's time: "We seek for the soul / We are illumined by the spirit" (soul-curves) (spiritual curve)



### *I U A*

In looking at the form drawn by Steiner for the I U A (GA 272a), we could say that they are fleetingly or sloppily drawn. But we could also look at them more exactly and could imagine that he would have started with the first form above on the right, and, for the last form, the sounds were added. Thereby we discover again a slow increase from a gentle wave up to a spiral-like element, which quickly dissolves again to a wave-form. I do not know whether it was meant like this, but it coincides with everything which we have received from Rudolf Steiner of evolutionary thoughts in spiritual as well as in artistic studies. For eurythmy it is much more lively and more expressive than the mere repetition of boring wave-forms that are always the same.

### *To fashion the sound "L" with the legs? Knee problems*

Amongst eurythmists, it is well-known how they love to do the sound "L" with their legs and feet. When Frau Kisseleff pointed out that Rudolf Steiner expressly said that one should never do this, some eurythmists did not like it. They looked for excuses in order to keep their beloved exercise—for example, "Well, Rudolf Steiner only said it once to Kisseleff, when on the stage she lifted with the L her leg so high

that one could see under her dress.” Kisseleff could only show surprise with such made-up stories, for she was very shy and careful with such movements and expected this, too, from her pupils. She herself wrote at that time in her eurythmy notebook, “Rudolf Steiner said that one should never do ‘L’ with the legs and feet for every walking is already an ‘L’”. To perceive this in practising would be our task.

When one carries out, for example, the “H” according to Steiner’s indications with the legs, and not in the same way with the arms, and with a strong stamping step into the earth, then in practising we can feel how different all the sounds are to be carried out with the lower extremities. In this connection we come to the question, “How does the sound ‘L’ relate to the knee and the zodiacal sign Capricorn (Goat)?”

According to Rudolf Steiner’s remarks in the Faculty Meeting in Stuttgart (GA 272a), eurythmists’ knee problems have to do with the fact that in walking they do not place the leg properly. For the eurythmist it is important even with the smallest, fastest step always to place the whole foot from the front of the foot to the heel. Moreover, in rhythmical walking when the short steps are carried out close to the gestalt, the foot should be placed from the toe to the heel, and then in the long, the bigger step far from the body, should do in the same way. A thorough practising is necessary for this until it become a constant habit. But there is a beautiful reward for this. The whole activity of the legs becomes loosened through this; the muscles become involved differently, and the whole circulation is stimulated. All this helps the knees. We move more lightly in space and can fashion the sounds much more beautifully, pulsating with etheric life.

### Music Eurythmy

Since Tatiana Kisseleff carried responsibility for all the eurythmical activities in Dornach till 1927, Rudolf Steiner turned repeatedly to her with indications, new forms and suggestions, in order that she take care that things are also carried out properly. Once he gave her a form he had drawn for a piece of music by Mozart, asked for by a eurythmist. He said, more or less, “Actually we cannot do this music at all in eurythmy. For eurythmy only music up to the Baroque, up to Bach and Handel is suitable.” Later he probably noticed that also some music by Bruckner and Debussy is possible in eurythmy. Something by Wagner should in no way be carried out in eurythmy, although Steiner also praised some of his music.

As a high initiate, Steiner was always depended on the requests of his pupils, as far as it was possible for him to fulfil. He had to live into the music and find the forms, even when it was not quite the right thing for a eurythmical presentation.

Why is the music for the classical, romantic and modern times not suitable for eurythmy? I myself have practised with my pupils such music in eurythmy, where possible those pieces with forms given by Rudolf Steiner, for it seems to me important for the pupils to lead them through the ages of musical development. For myself, however, I have only practised the above-mentioned music that is “possible for eurythmy”. I soon discovered each time I practised Mozart, Beethoven, *etc.*, that I had to dive with my soul into much too human soul-regions, whereas with the music suitable for eurythmy I could enter into objective, cosmic realms of soul.

Although Tatiana Kisseleff always left me very free, she once said to me, “Promise me never to carry out dances in eurythmy.” What does “dances” mean? and why should one not carry them out eurythmically? Here we cross the border from the eurythmical element into a darker soul-region which binds the soul too strongly on to the body. We enter regions which “makes you uncouth”, according to Steiner. With pure astral feelings, we leave the etheric-cosmic realm and pull the eurythmical element into regions to which it does not belong.

With children who reach puberty, at Carnival time I have carried out if possible in a beautiful form yet with humour, exercises in beat that come close to a march or waltz, polka, Ländler, mazurka, *etc.* We also carried out small forms for minuets with soul-gestures and similar exercises. But everything only short and always carefully thought out so that it never fell into something uncouth or banal. The children were allowed to experience which regions this leads and that it is not the home of eurythmy, without our discussing it. After Carnival time, we turned once again towards true eurythmy. Kisseleff allowed me to do this.

## Class Work with Werner Barfod in Heidelberg

*Rudy Vandercruysse, DE-Heidelberg*

Since 2003 work takes place annually in Heidelberg under the auspices of the General Section of the School of Spiritual Science with Werner Barfod, eurythmist and Leader of the Performing Arts Section at the Goetheanum. The beginning of this initiative was and is the need to support the meditative activity within the First Class with the help of active experience of the qualitative elements of the mantric language. Eurythmy can offer unimaginable help, which the participants could repeatedly experience. This was brought through a few eurythmical exercises, that can be made accessible to “amateurs”, and also through seeing demonstrations of silent eurythmical forms which Werner Barfod has created and which were prepared and carried out by a group of eurythmists from the Heidelberg-Mannheimer region.

The work in 2006 was felt by several participants as especially “successful”. The focus was the 6th Lesson with the dawning reality of the elements. The Luciferic and Ahri-manic temptations and the warning and encouraging impulsion of the Guardian of the Threshold were impressive experiences. A free rendering of the Class Lesson was introduced and closed with silent eurythmical compositions, which strictly speaking was not “doing the mantra in eurythmy”, but arose out of an inner acquaintance with them. In the closing discussion the participants could gain a very interesting and stimulating impression of the relevant “workshop” of the eurythmists.

Since in the course of the years an increasing number of interested persons from beyond Heidelberg participated in the event, the meeting for 2007 takes place in Heidelberg, yet under the auspices of the Work-Centre, Frankfurt. The 7th Class Lesson (the “threshold lesson”) will be the focus. Here we would like to announce the event.

## Touching the spirit in the human soul *Romanian Isis Osiris eurythmy ensemble on tour*

by Edith Willer-Kurtz

WEISSENSEIFEN (NNA) - "With our works we want to reach the spirit in the human soul, not simply to enhance the audiences' mental well-being during the performance." During a weekend in April in Weissenseifen, Germany, it was possible to experience an impressive demonstration of this intention, as articulated by the speaker of the ensemble, Walter Weinzierl. This year's tour by the Romanian eurythmy ensemble Isis Osiris took the artists to Sweden, Germany and France.

The programme offered a range of pieces: "Tom Thumb" for children and the drama "Hibil-Ziwa" for adults, several solos to music by Beethoven, Chopin, Hindemith, Scriabin and others, as well as poems by, among others, Nietzsche and Albert Steffen.

In the performance for children, Tom Thumb, the finger-sized hero of the fairy tale, strides through many adventures. Presenting it in eurythmy is a real challenge: after all, the whole tale takes place in the mouth of a cow and later the belly of a fish. And how do you build a golden palace for Sir Thomas Thumb, the new knight at King Arthur's round table, with an entrance portal all of two-and-a-half centimetres wide? Then there are the number of people who need to be represented: the eight eurythmists in the ensemble together play 32 roles.

Walter Weinzierl reports: "On each occasion the tale of Tom Thumb, a fairy tale from the court of King Arthur, was a gift for the audience and for us. The children entered into the images, they joined us as partners. Their remarks, their laughter and contributions throughout the piece encouraged us." At the final bow, the performers were faced with an unexpected dilemma when the children wanted to see all 32 figures in the fairy tale on stage. "Where is the Cow?" "Oh, she got hungry and is already in the meadow"—the performers managed to find a way out!

The cosmic drama of the Mandeans, "Hibil-Ziwa, emissary of the light and the only begotten child of darkness", with music by Wolfgang Ernst Bauer, produced an equally moving effect on the adults.

The world of light learns that a child of darkness has been born which will in future want to fight against the world of light. The world of light investigates the origins of the darkness and evil, and arms its emissary, Hibil-Ziwa, with the weapons of light. Over a period of many thousands of years he is sent to the eight regions of the world of darkness to learn something about the child. As a protection, Hibil receives the great mystery, a mighty figure of light which always remains invisible in the world of darkness. The eighth region is ruled by the ancient King Krun of Darkness. He, the only one to know its secrets, is alarmed that they are known after all. He eats Hibil-Ziwa, wanting to destroy him.

But Hibil is armed with his sabres, spears and swords and is spat out again. Hibil demands, and is given, the seal and thus power over the kingdom. In the other regions, too, he can reduce the power of their inhabitants. In a further encounter, a child called Ur—merely an inch long to begin with—grows with amazing speed into a mighty giant. Hibil is able to stop his growth with a stream of light. Ur intends to

wage war on the world. Hibil battles with him, takes his royal insignia, enchains Ur with a "chain as big as the world and posts guards in all directions. Then he returns to the world of light, is able to tell of the mysteries of darkness and is declared the saviour of the light.

The impressive eurythmy allows the audience to feel the purpose of the ensemble. Movements, costumes and masks are artistically and professionally effective. The speaker, Walter Weinzierl, describes it: The work-place of a eurythmy ensemble is always where human hearts come to a eurythmy performance and where these hearts can receive something which is only available during the performance. The prerequisite for this is a well-constructed programme.

Hence the performance also raises questions in the members of the audience: "Who is the true human being within me? How can I act outwardly as a true human being?" This is the intention of the ensemble, to provide strength for inward, spiritual matters.

It was only later in talking to the ensemble that one learned of the difficulties which the group has to overcome during its tours. Serious financial problems are just one aspect. Power failures during performances, a rickety old bus with barely any heating, unpleasant and humiliating police checks all drain the strength of the Ensemble members. The fact that the eurythmists can continue at all is due not least to the support of many different people and from Foundations.

The long-term aim of the Ensemble is to be able to live from its performance work without its members having to take exhausting supplementary jobs to finance themselves and their performances. That is possible if they receive invitations from many performance venues with good audiences. Donations are also required to help finish the first eurythmy building in eastern Europe so that it meets fire regulations, and also to pay for national insurance. The ensemble appeals for such funding in its programme.

The individual ensemble members display an admirable commitment, based on inner strength and the will to achieve their objectives. The performances of the Isis Osiris Ensemble show a mature way of working, without arrogance and with the clear, pure beauty of the art of eurythmy and the things it transmits.

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## Gifts of the Wind – the first graduation of the part-time basic training

*Ursula Lang*

"I am like in a dream and can hardly believe the gifts of the wind..." is the first line of a poem from the performance. This seems to be the motto of this training for mature students. Three years ago six women in Bonn with Andrea Heidekorn under the umbrella of the Institute *Begegnung durch*

*Bewegung*, the part time eurythmy training for mature students. “We did not know what will come towards us, only that we absolutely wanted to study eurythmy! Our dream should finally become reality,” as Beatrice Gödecke-Mücke, a participant from Haan-Gruiten puts it. Whoever saw the group on stage on that Sunday evening in May was touched by their intensity and authenticity.

The third of the performance in various venues took place in Alfter. That it is possible on a part-time basis to be changed so much, to move with such light feet and transparency, surprised and pleased the audience who met with warm, long and enthusiastic applause the impressive performance of modern lyrics interspersed with pieces of music from various centuries. Annette Frank from Düren summarises: “We studied the basic elements of eurythmy, an exciting voyage of discovery into a new world and into ourselves, which often led us to existential boundaries. In our graduation performance the aim was to test our abilities with classical eurythmical methods in relation to a theme. Each of us worked at least on a speech-eurythmy and a music-eurythmy solo. The group-pieces focussed on a theme.”

How the ladies found the title of the performance, explains Inge Welling, who came weekly from Neuwied to the training: “The air, the wind in an extended sense, gives us speech and song, since they make them audible. The breathing, streaming possibilities of movement of eurythmy belong to this, and make visible these qualities of speech and music. Gifts of the wind, a poetic expression from one of our poem expresses this.”

Hildegard Kreutz travelled regularly from Frankfurt to the training. “The experiences in the accompanying projects and teaching practice contributed to give us self-consciousness in dealing with eurythmy and to increase our treasures of experience, right into the practical work with people. We also enjoyed working with the full-time students of the Alanus Hochschule.”

The course for mature students also makes it possible to study intensively the basics of eurythmy. The Institute *Meeting through Movement* meanwhile co-operates with the Alanus Werkhaus. Marlies Rainer, Leader of the Further Trainings said, “We are happy that the offer of our part-time further trainings include, besides the foundation courses, the further qualifications for the fine arts and art therapy, now also a basic eurythmy training. Following the course for mature students, it is possible according to the requirement of the Hochschule regulations to enrol for the state-recognised diploma in the full-time main training at the Alanus Hochschule. Four of the graduates plan to do this. This shows how fruitful is the relationship between Alanus Bildungswerk and Hochschule.”

A lot of work, much joy and a convincing result summarises the impressions after the first graduation, or personally expressed by Elena Zotova, a graduate of the course for mature students: “Now I know why I had to go from Siberia to Germany.”

## “... where are you, dead soldier?”

*The interdisciplinary Youth Project concluded with great success in Bonn*

*Ursula Lang*

About fifty people were involved in accomplishing the recent large interdisciplinary youth project, under the general direction of Andrea Heidekorn arranged by the institute *Meeting through Movement* in co-operation with the “Jugendkunstschule im artefact, Bonn,” and the “Alanus Hochschule, Alfter”. A team of five artist-colleagues supported by six volunteers, students of various subjects, auditioned the young people in January. Already the two auditions, strenuous four-hour session for which interested young people had applied after a public announcement to be thoroughly auditioned in dance, eurythmy, acting, speech and singing, showed tremendous joy of engagement and enthused the team concerning the abilities which the young people brought with them. Young people from the most varying schools and places met immediately after the auditions to rehearse for three afternoons a week. Rehearsals all together and run-throughs took place during the weekends. The project was housed in the bread factory Bonn-Beuel, in the Church of St Luke, and in rooms of the Alanus Hochschule. There the youth-project, and also for the first time, was presented to the public with a performance-action during the preview days. The two final performances in the bread factory in April were completely sold out. Not everyone could get a ticket. In a reunion on 15th June 2006 at Alanus the troupe will watch a performance video and celebrate. This closing is important, because the team and the young people have grown closely together during the work and the theme of the project will clearly work on in everyday life: What happens to the killed, dead soldiers? And what with those who in their lives carry the killing and having-killed? Can questions about guilt, conscience, life and death be answered differently than in a philosophical conversation? What happens after death? Can we through art offer an answer to these questions?

Texts by Michael Heidekorn, Waldorf School teacher and writer in Cologne, who with his poems has several times before successfully created the basis for impressive youth-projects, were combined in this project with poems and texts of other contemporary writers into a collage. Speech-choruses formed an unusual and impressive framework of the production which, under the overall direction of Andrea Heidekorn, was supported by Sonja Hellman, Jan Moritz and Anika Brockmann. What suggestions and ideas the young people brought was congenially transformed and included. Some roles were written only after the auditions for certain special young people. Dancing and eurythmy served to portray the beings of “the realm between”—those who have died and also soul-forces like greed, joy, and war aggression. This work was taken on by Anna Krause-Sparmann and Lena Goehlnich, two educational-dance teachers and students of eurythmy. The angels were carried out in eurythmy alone with the help of Andrea Heidekorn; they were the carrying background giving impulses and protection for each living or dead person on the stage. Five girls, who really only met eurythmy in this project, were enthusiastic and showed a real talent for this art of movement. The whole performance was carried by a live orchestra, the music composed and

conducted by Udo Seehausen, who repeatedly supported this tremendous artistic project through his music. An important counterpoint and an enriching of the events on stage, ingenious and deeply moving, were offered by the video-projections and actions with an overhead-projector. This was produced by two painting students, Annelisa Lipoldt and Desiree Wickler. The stage-lighting went hand in hand with the projection-work, especially composed by Ina Overath, student of Logopedia and at the same time a professional stage-lighter. After the performance, a father said, "This production will be a subject of conversation for months!" We talked with two young people from the project group, Franziska Seehausen (saxophone and main role Jeanne, a dead female soldier, 15 years old) and Kristof Becker (the soldier Damian, 17 years old, who the day before had killed an enemy soldier)

*What for you was the most important thing with our project?*

Franziska: The collaboration with other young people and adults. We began the project in a very relaxed manner and that felt good—not to feel that one has to do everything as quickly and as perfect as possible.

Kristof: The increasing group-dynamic and the fine rehearsals.

*How did you meet it and how did you join?*

Franziska: My father did the music for this project and I became very interested. Although I was too young, I was allowed to join, which I found great. Previously, I had taken part in class plays in school which I had always enjoyed, and I wanted somehow to continue with drama. But I could also have done the music.

Kristof: During my apprenticeship I was told about it. Since I had done theatre before, I was looking forward to take part, and decided to join.

*How for you was the work with the group and with the team?*

Franziska: I enjoyed the rehearsals very much, even though they were somewhat stressful at times. It was still for me like leisure time.

Kristof: The work in the group was the best thing about this project. You couldn't help noticing with each rehearsal how the group came together. The climaxes were the performances.

*What did the piece say to you? Did you concern yourself with this theme before? How do you regard what you have played, your role, the message of the text...?*

Franziska: I found the piece very fascinating; I could really live into the role. I loved to play the role of Jeanne. I lived so much in this role that I do not want to step out of it, I feel so at home in it.

Kristof: The piece told me that it goes on after life. And many people who are suddenly pulled out of life are just forgotten. I did concern myself before when, for example, I saw the pictures of 11th September. They were terrible pictures. The role of Damian, who already in the first scene is hit by a mine, and dies and is confronted by the enemy he shot on the previous day, shows a journey through the time after death. This increasingly impressed me from rehearsal to rehearsal and I got increasingly involved. I did not find it easy after the individual rehearsals with Sonja and Jan just to switch off,

because the exercises which I did were very strenuous and took a lot out of me. But of course I have learnt a lot.

*How did you feel after the project was finished? Would you do something like this again?*

Franziska: When the project was over I was sad. I just could not imagine a day without rehearsals. The days after the project without a single rehearsal were really very empty. One could almost say that one didn't know what to do with the day without rehearsals. I am looking forward to the reunion! I would join a theatre-project at any time.

Kristof: After saying good-bye and also during the following week I was very sad that everything was over. I knew that in this way I would unfortunately never stand on the stage with this group again! At any time I would decide to join such a project again.

*Have you experienced anything new about yourself or the theme, and so on?*

Franziska: I have learnt very much about acting, but also about eurythmy. But I have also learnt to take everything a bit more relaxed, that one just needs to have courage, that is the most important thing in drama.

Kristof: I have experienced that I can deal better with the theme of death, and that it goes on after life, and that one never should forget the "dead soldiers". Finally, I would like to say "thank-you" for the fantastic time I had, I have really learnt a lot. A thousand thanks to Jan and Sonja, who really demanded everything from me during the practices and rehearsals, and also to the whole team, a huge thank-you for this super experience. A pity it is over!

## Else-Klink-Ensemble Stuttgart – developments over the last two years

*Ulrike Wendt, DE-Stuttgart*

Else-Klink-Ensemble Stuttgart—a name carrying some weight in the eurythmy scene. A tradition of many years, long tours, an Ensemble known throughout the world. One of the last larger Eurythmy Ensembles. Here people are paid to do art, to do eurythmy—but for how long still?

For many years there were sponsors in Stuttgart, deeply connected to Else Klink. She repeatedly endeavoured to secure the material basis for her work. Even after her death, these people remained faithful to the Eurythmeum, repeatedly relieving it in financial crises.

At the end of the 'nineties eurythmy world-wide stood before a great crisis. The many-sided life of the Ensembles, especially in Germany and Europe, began to decrease; whether classical and conservative or ambitious and innovative—the number of performances became less. Identity crises and financial crises coincided, and the necessities of existence for the eurythmists—never satisfactorily solved—began to become pressing. At the Eurythmeum the stream of donations began to dry up, and after a year-long oscillating between new initiatives and worries about the future, at the end of 2004 the Ensemble was confronted with the bitter truth, that the finances would no longer run for a fully-paid eurythmy stage-group (fully paid means 1,125 euros gross [monthly!]).

Yet nobody could imagine the Else-Klink-Ensemble dissolving. Carrying on as a part-time group would have meant that a greater part of the artistic tasks, which the Ensemble hitherto achieved, would no longer be possible. One would either have to give up public appearances, such as tours, or all internal work, such as yearly festivals, performances for the Anthroposophical Society, school demonstrations, and so on, would be left behind.

The financial needs prompted several processes. Questions involved in the life of an Ensemble were discussed on several levels, on the other side the search for financial support was stepped up. Two ideas in particular arose. One was to found a Trust with the aim of enabling long-term financing of the artistic work at the Eurythmeum. Amongst other things, the appeal *Tausend mal zehn* attempted to retain the Else-Klink-Ensemble as a full-time group. With a thousand times ten euros a month, it would be possible to retain the Ensemble full-time.

This public step of revealing the financial emergency was perceived; the call for help was heard. A wave of support came towards the Else-Klink-Ensemble. The Trust, with an initial capital of 100,000 euros, was founded (present assets, over 365,000 euros). The appeal *Tausend mal Zehn* was successful: more than 400 donors solidly promised 64,000 euros per annum. A large part of the permanent deficits were covered. A special donation during the course of the Beethoven-Symphony tour made it possible to pay the Ensemble up to Easter 2005.

It was a difficult path through all these highs and lows. During the course of this process some of the main members of the group left, so that the core group of the Ensemble in Stuttgart at that time worked with a minimal personnel. We aim to build up numbers to the usual size of the Ensemble, so that once again a genuine life for the Ensemble can flourish. Here especially young, talented eurythmists should be given the opportunity to mature as stage-artists.

Despite all the changes, the Else-Klink-Ensemble has also achieved many things during the last two years. For the Schiller Centenary 2005 there was the “*Skizzen zum Demetrius*—Sketches for Demetrius”, rehearsed as a project with pupils of the Michael Bauer School, Stuttgart, under Dr Valentin Wember. The pupils rehearsed the part of the drama completed by Schiller; the poet’s sketches for the second, incomplete part were adapted for eurythmy, supplemented with music for piano trio by Ingo Schmidt. The basic idea was to allow eurythmy to show the process of becoming, of what is not finished, and to produce the finished part through speech and acting. The extraordinarily successful project was performed both in the Theaterhaus Stuttgart and in der Michael-Bauer-Schule before full houses. The eurythmical part, moreover, became part of a further Schiller-programme with selections from the lyrical, dramatic and philosophical work of the poet.

2006 was completely devoted to Mozart. In particular “Symphony / Eurythmy 2006”, a communal production with the Goetheanum Stage, Dornach, was rehearsed with piano concertos by Mozart and Alfred Schnittke. Mozart’s Piano Concerto in C minor was already premièred in April in Dornach, then the whole programme in July, and after several previews both in Dornach and in Stuttgart both Ensembles found themselves on tour through Germany, Austria and Switzerland. The eurythmists were accompanied by the musicians of the “Gnessin-Virtuosos” directed by Mikhail

Khokhlov, who already in 2004 played for the Beethoven Tour. The piano part was divided between four renowned musicians: Nune Arakelyan (Stuttgart), Hartwig Joerges (Dornach), Thomas Leander (Düsseldorf) and Bob Versteegh (Detmold). The programme lives in particular from the eurythmical coming-to-grips with the strong contrast between the radiant, classical work by Mozart and the strong discords and massive sounds of the Concerto by Schnittke. The choreography was rehearsed by Carina Schmid (Dornach) and Benedikt Zweifel (Stuttgart). The Mozart concerto was rehearsed separately in Dornach (2nd and 3rd movements) and Stuttgart (1st movement), the work by Schnittke in the main together by both Ensembles.

Alongside this, “Hommage à Mozart” a further programme for Mozart’s Centenary features light as well as serious letters of the composer, with movements from the piano sonatas and the sonatas for violin and piano (rehearsed with Isolda Sagrestano).

Next year too is already being intensively prepared. Alongside a series of evening events, from various sides concerned with Rudolf Steiner’s cultural impulse, hosted together with Rudolf Steiner-Haus, Stuttgart, there will be a *Faust* project, continuing the successful collaboration with the Michael-Bauer-Schule under Valentin Wember and the composer Ingo Schmidt (première in February). The autumn of 2007 is completely dedicated to Else Klink, the centenary of whose birth is to be celebrated with a great Festival for Eurythmy.

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## Theater-Akademie-Stuttgart (formerly PUCK)

Christian Schlösser, DE-Stuttgart

This four-year training has existed for eleven years, and from this year awards state-recognised qualifications; the students receive BaföG. At present there are 43 students in four courses, who are taught by more than 20 tutors (11 regular co-workers and as many visiting teachers annually). The student are offered three autonomous trainings, which can be mutually combined: speech formation, educational theatre, acting. All the studies besides the state-recognised exam, have as quality insurance, further examination authorities: for speech-formation, the Performing Arts Section at the Goetheanum; for educational theatre, the Bundesverband Theaterpädagogik BuT [Association of Educational Theatres] (the Theater-Akademie belongs to the few recognised full-time training foundations in Germany); for acting, the ZBF in Munich.

Meanwhile more than fifty of our graduates are engaged world-wide in the most varying fields of work: As speech artists and/or teachers in theatres, in Waldorf Schools and other schools, in Special Needs Homes, prisons, theatres, therapeutic venues, or as actors of stage ensembles both in anthroposophical as well as “normal” theatres.

A few after graduating have remained connected to the stage work of the “Theater-Kompagnie-Stuttgart”, a professional touring theatre concern, whose ensemble of tutors

and students forms the Theatre Academy, Stuttgart. This "Theatre Company", who toured earlier this year through many public theatres in Germany and in Switzerland, appeared amongst other things in a series of early plays together with the Staatsschauspiel Dresden, and together with the Gesellschaft für bedrohte Völker [Society for threatened peoples] and the representative for the president of the charity Weltethos [World ethos], performed at the Landestheater Tübingen in a shared programme, where it also performed "Troerinnen". The double project "Die Troerinnen / Lysistrate – Friedensfrauen" after the premiere in the public theatre Siegen was celebrated by the press and the public as a great success.

The foundation for the whole work is anthroposophy. We see our task as forming bridges. For example, through collaboration with public theatres throughout Germany and Switzerland, we have the possibility to hold discussions on productions with the pupils of regular High Schools such as the *Gymnasien, Haupt- and Realschulen*—and in these ways to carry anthroposophy further. In the training classes of the Theater-Akademie-Stuttgart we find an increasing number of young people who have hitherto had no contact at all with anthroposophy.

As a third supporting leg alongside the training and theatre there is "Theatre for All" with children's circus, lessons in acting and improvisation for everyone, directing and educational theatre as weekend-courses especially for Waldorf-School teachers and speech artists, who can extend and deepen their knowledge for working with class-plays here.

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## News from the Speech School:

*Christa Macbeth, U.S.A.*

The Speech School in this country is a quiet kind of thing, proceeding without a lot of fanfare. It does not have a single home, because the instructors are artists living in different parts of the country. The school 'happens' as individuals come to work with those artists. The length of the training varies very much, depending on what kind of previous engagement the students have had with speech and how free they are to give all of their time and strength to the training.

But here is news: in May three students brought their work to graduation level and completed their training. They are Sarah Hyde, Jennifer Kleinbach and Alice Pratt.

Sarah and Alice had worked long and hard with Craig Giddens in Maine, and Jennifer had done the same with Michael Steinrueck in Spring Valley. In the months before the graduation Helen Lubin and Judith Pownall were also very much involved in the preparation leading up to the final recital.

That recital was presented by the three together and took place in Maine (May 14) and then in Spring Valley (May 20). Here are some impressions of the program. They reached into the past and conjured up *things that have been in*

excerpts from Tennyson's 'Idylls of the King' (Sarah and Alice) and Homer's 'Odyssey' (Jennifer). As storytellers, their gaze shifted from 'now' to 'then', and we followed them, seeing into distant times and places. We also experienced what it is like to enter physically, 'presently', into a *dramatic* part as we watched a scene from 'Twelfth Night' (Jennifer and Alice). And we listened to different nuances of *lyric experience* in modern poems by Wendell Berry, Mary Oliver, Kathleen Raine and others. By the second evening they were even confident enough to give us a just-devised rendition of an e.e. cummings's poem, dividing the text between their three voices. Beyond that, we laughed at the ridiculous in Alice's rendering of 'The Dinosaur' (Leston Taylor), marvelled at the exotic in Jennifer's Chinese poem, and followed Sarah and Alice into Spenser's intricate 'Easter' sonnet. And we faced the earnestly meaningful when each one presented a meditative verse by Rudolf Steiner.

I want to say a big 'bravo' to our three new colleagues! They persevered through the training and through many other tests of their resources. But if the rain that drenched the season is any sign of good things from above, they should never run dry again. I would also like to tell our teaching colleagues what a great thing they have done.

And to all of us, I want to say: let's support these three people as they start their new work. What they need now is experience; experience performing and teaching, so that they can test and develop and expand what they have learned. That's where we can help.

## Figurarteatro

On 25th September 2005 in Milan "Figurarteatro", the Italian Association for Puppetry was officially founded, which is inspired by R. Steiner's spiritual science. Our immediate tasks are to report in more detail on the activities and future projects.

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## The Music Festival at the Goetheanum 5th–10th August 2006

*Interview with Michael Kurtz, CH-Dornach, by Michaela Spaar, from the weekly "Das Goetheanum", June 2006*

*What is the intention of the music festival "The Present in Sound—Music from all the World, Music in my Life"? Do you actually need a good basic musical knowledge? Is this conference more for a professional public and/or for amateurs? Is this conference more of receptive character or are the participants encouraged to their own music-making?*

"This festival of music is for all those who love music, but actually for every contemporary person. For our life is both individually and socially full of music—here we have to compose, there improvise. We experience discords, attempt to produce harmony, or we have to resolve things. And through different people different themes sound, concordant or dis-

cordant, delicate and also loud. In nature and in the cosmos too all sorts of musical sounds and rhythms, that form themselves in counterpoint and in chords. So during this festival there are not only beautiful concerts, but also five conference themes—music and the earth, music and the religious life, music and the growing human being, healing and health through music, and music and the creative individuals—the latter related to composing. We move from sound experiments in cultivating plants to accompanying people on the threshold of death. Of course the participants will make music themselves, in the mornings during the theme of the day in plenum, as well as in the artistic courses in the afternoons. Just to sit and receive would be unmusical.”

*How did you choose the musicians? What was the special criteria for the choice?*

“The special things it twofold. One thing is that three generations of composers and improvising musicians from all over the world inspired by anthroposophy were invited. And these come on the stage and in forum together with the public discuss musical problems of today. The other is that the Goetheanum as host: the well-known Finnish composer living in Paris Kaija Saariaho contributes to the performances with her works, and the trumpeter and improvising musician Markus Stockhausen, who in Europe belongs to the top of his subject, plays during the festival.”

*First performances take place at the Goetheanum too. How did that happen?*

“Most of the 15 composers from all over the world have composed works at our request as a gift for the Goetheanum. We will experience music from, amongst other countries, China, Japan, Australia, the U.S.A., Switzerland, Norway, Italy, the Czeck republic and Germany.”

*What special things can you pick out from this festival and what musical works (different genres?) will be performed? How far is the conference part of the yearly festivals?*

“Traditionally the summer is the time for music, circle-dancing and folk-dancing. The earth has breathed out, and in her atmosphere it flimmers and produces music; just to recall the St John’s Tide night in Wagner’s “Mastersingers”. And for the opening there sounds from the terrace of the Goetheanum to the east west north and south trumpet

music by composers from these four directions of the compass (China, U.S.A., Norway and Italy) linked by a piece of music for three alp-horns from the host country Switzerland. Following this, there can be heard in the great auditorium a setting of Rudolf Steiner’s “Calendar of the Soul” for the main yearly festivals—respectively for the Northern and Southern hemispheres—, and a work for organ from the Australian lady-composer Eve Duncan ends the opening. So, if you like, our whole earth is present. One can say without exaggeration that all the concerts are special: the two choral concerts “...et in terra pax...” (with Arvo Pärt’s “Berlin Mass”), “Klänge der Sterne” (with Jürgen Schriefer’s “Zodiac” based on Steiner’s “Twelve Moods”), the “Colours of the Earth...” and “...Sounds of the Earth” with Kaija Saariaho and Manfred Bleffert, the organ recital “I raise my eyes...” (Organ solo, organ with viola and trumpet), Shostakovitch’s op. 87, then Haydn’s Trumpet Concerto (Markus Stockhausen), Mozart’s Clarinet Concerto (Tara Bouman) and an evening of music by Gubaidulina, and much more.”

*Could one say that this music festival will give an overview of anthroposophically inspired music today? How would you characterise this music? How far do you distance yourself from “other” contemporary electronic music? And finally—what wish and hope do you link to this event?*

“An overview is to ask too much, rather hopefully a representative selection... But what is anthroposophically inspired music? Anthroposophy is not an ideology, but a path of practice in soul and spirit in the artistic, scientific and social realms. And this can also be fruitful for an extension and deepening of music, as in the realm of the ordering of notes and intervals, of the human voice (singing), of instruments and of improvisation. Research and work is going on in these realms, and something about this will also be experienced during the festival. I have the impression that in music, as in all the arts today—and in future probably increasingly—, the concern is no longer about great works of famous artists, but about the human being in general. A “*l’art pour l’homme*—art for the human being”, that is, music and its influence in the life of each individual appears to be becoming increasingly more important. And so I wish for this music festival that all those people who wish to participate take up the opportunity to come and to experience some inspiration.”

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

**Molly von Heider***(8th June 1913 – 22nd Nov. 2005)**Leonore Russell, U.S.A.-Garden City, New York*

It was with great appreciation that I read the many remembrances and tributes to Molly von Heider in the last American Newsletter. These came from many corners of the world and from different times in her life. Each reflected the positive, strong, persevering, encouraging person Molly was. If one counted the eurythmists who began their training with her, as well as those who did their educational eurythmy work, one would see that the Waldorf Schools in the English-speaking world are populated with eurythmists who were trained and inspired by her.



Many of these eurythmists began their eurythmy work at Emerson College, Forest Row, England, where Molly had gone to teach in 1978 after retiring from her work both as a class and eurythmy teacher at Elmfield School, Stourbridge, England. Some had enrolled in the Education Course or Foundation Year courses and met Molly as their eurythmy teacher. They begged her to give them a training in eurythmy, so by the next year they began it. She and a colleague worked with them for two years, and then they went to Else Klink for the final two years. From this group emerged many of the fine eurythmy teachers in America today. Molly continued to teach at Emerson, starting a course for eurythmy teachers as well as a therapeutic games course.

There were also many who met Molly for the first time when her books, *Come Unto These Yellow Sands* and *Then Take Hands*, were published in the 1980's. These were greeted with relief and joy. Molly had written on teaching eurythmy, both theory and practice, and included many of her well-chosen and fail-safe poems and stories. These were the first comprehensive and completely useable books on this subject many of us had seen. They bear Molly's characteristic signature: short well-chosen characterizations of child development through the grades, and stories and poems that speak straight to the essence of children and movement. Many have agreed that these books are amazingly "transferable" books that are rooted in the essentials. They give enough suggestions that one can apply them creatively to one's own work without copying or using them as recipes.

Many other Americans (this, of course, includes Canadians) met Molly in 1985 when she came at the invitation of Maria Ver Eecke (then Maria Fredrickson) who, after reading Molly's book, took the initiative to apply for a grant to sponsor an educational eurythmy course at the Green Meadow Waldorf School. It took place from January to mid-February, in perhaps the coldest winter weather in fifty years. I had been asked to do an evaluation of the course for the purpose

of the grant. As I entered the class after a long drive, Molly waved me into the group that was whirling along with one of her many contraction-and-expansion forms! It took three days and several conversations before she understood I was to "evaluate" her! (I'm glad because this assignment seemed somewhat "cheeky" to her: she was many years my senior in all aspects; what was she to think?) After I explained that I would simply be reviewing the effects of the course we became immediate and fast friends.

This was also characteristic of Molly. As with most English people she related to one politely from the onset, but she differed in that when one shared the love of eurythmy and language, you soon found a life-long friend and had the opportunity to learn together. She created an atmosphere of strong, trusting relationships that helped everyone to learn and brought out the best in the whole group. She made many friends here in America. She accompanied Elsa Klink and Michael Leber to a Eurythmy Association conference at High Mowing School in 1986, teaching English eurythmy. She returned many years to the Detroit Waldorf School.

Following the course in Spring Valley, Molly invited me to come for a mini-sabbatical to Emerson College. I would be able to visit her classes and see how she introduced eurythmy to adults who came from all over the world. She also kindly invited me to teach tone eurythmy in her pedagogical course... and I gladly accepted, especially pleased to have the opportunity to be mentored by her. This was so fruitful that we continued this work together for the next ten years,

What was so special about the way Molly worked? She entered into the whole of life and brought it into her classes. The students from the bio-dynamic course took classes with her several times a week; she had them bring a huge sunflower head to class and trace the patterns of the logarithmic spirals. They moved the forms vigorously in space, planting their feet as only farmers and gardeners can do, as she spoke poems with the eurythmy. The room was an energetic field of etheric forces!

The mood changed dramatically with each course: the education students moved more in the middle realm; the musicians had a feeling for air and light. Each group worked with poems and forms that were meaningful to them and seemed to express the elements of their striving. I never saw her give the same lesson to different courses. Each was designed for those particular people and seemed to come from a well-spring of creativity.

Molly's grasp of the English language in poetry, eurythmy and speech was deep, comprehensive and inspiring. One felt that there were primal forces working when she taught.

Molly taught out of a living relationship to nature. Once in each educational course she would call for an "outing". It was hard to pry the eurythmists out of the studio, but she insisted that everyone come on the trip and be social. They would set off in several cars, some still grumbling, and head for the Seven Sisters, the set of chalk cliffs on the south coast of England. By the time all had arrived at the beach, the fresh air and snapping waves seemed to whip everyone into a gay mood, with shawls flying and laughter sounding as they hit



*Else Klink and Molly in Germany 1932*

the beach for a picnic. The way home held the highlight of the day, for Molly had searched out every teahouse in Sussex and would book the best one for the group. A merrier, more relaxed group of tea-takers could not be found. Molly knew how important the social element in eurythmy was. This is one way she “taught” it.

A visit to Molly’s house at Emerson College revealed her deep connection with nature. She had attended a strict religious boarding school in her childhood, but revelled in her holidays when she could be free in nature. These were spent with her two younger brothers in the family cottage in the country exploring the woods and fields, riding their pony and developing her interest in medicinal herbs and wild edible plants. (Molly was able to make use of this knowledge in the war years in Germany, when she was on starvation rations.)

Molly was a weaver and one side of her living room was filled with her loom and cubbies of wool she had spun and dyed, many of the wools from her daughter Bronwen’s farm in New Zealand. The other side of the room was filled with plants, and outside was a small greenhouse where she started many herbs and flowers. She looked for wild and unusual plants and was disappointed when people planted only geraniums in their gardens. She brought her interests in plants and minerals to her teaching by bringing crystals, shells and other artifacts of nature into eurythmy classes for students to see the forms as they arose in nature. She encouraged her students to garden, be outside, and hike. A friend of hers once told me that when she went camping she headed off with her two girls and countless plants packed in the car. Botany was one of her most favorite subjects. She was a class teacher for Elmfield School, grades 1-8, at the same time she was the eurythmy teacher—as well as a single mother! She developed the art of integrating life, the curriculum and eurythmy work in a whole!

Molly also had a love for the historical and the mystical. My husband would often join us at the end of a course and we would take a little vacation, tooling around England in her little car. She felt Americans travelled superficially, so we put ourselves in her hands and she showed us the ‘real’ England. She was a cultural wonder, showing us prehistoric stone circles, cathedrals, historic villages, the best-hidden tea shops, and Shakespeare plays. The last was an education: she would supply us with readings before the performances. We would study, see the play, and then discuss it for days.

Then we would start on the next play. Again, she was a master teacher who taught without plan, but by the doing and by bringing one into contact with the essence. It seemed that few people were free to do this with her, and now that I know of her early life, I hope it was as much a gift to her as it was to us.

Molly’s name didn’t seem to express her personality. What was she like? When she did eurythmy or spoke for it, she radiated a power and a feeling of something far greater than herself. She had a great sense of humor and loved to laugh; often when she observed another’s teaching she said, “Why didn’t I think of that?” She always was praising the work of others, but when she didn’t like or agree with what they did she most often held her own counsel. She had no patience for sloppy work or dress. She felt these outer coverings were the expression of the inner world and should show respect and awareness of beauty. She was just and could be righteously angered by manipulative behavior or lack of responsibility. She was patient and clever. One student came consistently late to her class (for months). Molly decided she would say nothing, but began to carry a chocolate Mars bar in her pocket. The first time the girl came on time Molly presented her with this slightly melted bar with a friendly smile. The student was never late again. Not one word had been said!

Loyalty was her strong suit. She told me of the days when she went to Else Klink as a young eurythmist. She was a tomboy as a young girl and did not fit in with the role of a proper upper middle-class young lady, so her mother sent her to the Friedwart School in Dornach, Switzerland, where she met eurythmy and began her life-long association with anthroposophy. After overhearing a conversation about work with eurythmy being done in prisons by Frau Engles, she decided to put all her energy into learning this new art-form. She spent two years in the basic training in Dornach and the next in the curative training in Arlesheim. (As a therapeutic eurythmist, Molly taught in New Zealand for one year.) Also she went to work with Else Klink in tone eurythmy before returning to England. There her early positions were in the northern part of the country. Molly, appalled by the living conditions of the miners and their families, spent much of her time running groups that helped them. She became re-acquainted with a class-mate from the Waldorf school and married him, returning to Germany just before the outbreak of the war.

Molly radiated admiration for Else Klink. Although they were near the same age, so many years later Mollie said that without the love and support of Else and the other eurythmists, she would not have survived her war experiences. They had been together in the early Eurythmeum. She told me the story about its closing by the Nazis. The first time officers came to the door to close it down, Else invited them in and asked them if they knew about eurythmy? No, they did not. She then proceeded to give them a two-hour demonstration of it. They were so taken by this that they allowed it remain open. In the following months, Molly and Else prepared for the next visit. Six months later officers appeared again on the same mission. The eurythmists had packed all the “Doctor” forms in boxes. While Else talked with the officers in the front, Molly took the boxes out the back and took them to her in-laws home, where she asked her mother-in-law if she could store her husband’s Waldorf-School notebooks in her attic. (They had placed these on top of the eury-

thmy forms.) Of course this was agreeable, and because this was an aristocratic German family, they were left unobserved in the attic until retrieved after the war.

Perseverance and endurance were marks of Molly's character. Several friends have already mentioned her experiences in the war. She and her husband were living in England when it was clear that all Germans living there would soon have to live in an internment camp. She and Helmut decided to return to Germany rather than do this, a fateful decision. After returning to Germany, Helmut was conscripted into the army and Molly had to continue alone with two children. When he did not return, she was held in a prison and interrogated for a long period.

Mollie corresponded with a brother in Australia. They had a secret language which they had made up as children; he would use this in letters to her. The Germans intercepted these letters and thought Molly was a spy. She told me that these interrogations went on for eight hours a day for at least a month. It was then that she knew angels existed, because she was repeatedly asked every question in the most convoluted manner. Never once did she say anything that was inconsistent. Mollie claimed she could not have done this with her own reasoning, as she was totally exhausted. Eventually, they let her go. She spent the next year with her two daughters; they nearly starved. Then she returned to England, where she lived and worked until retiring to New Zealand in 2000. Recently her daughter told me that she wanted to return to the little German village where she lived after the prison experience to tell the people that she had not been a spy. These experiences left both a sadness and a strength in her. She rarely spoke of them. She looked older than her age, but when she did eurythmy there was nothing in her that was old.

Through Molly's research, her teaching of the original eurythmy indications were transmitted strongly to her students. She never thought she was too old to learn; she travelled widely, and was generous with all her knowledge and energy. She even accepted health problems as a new experience. Her enthusiasm kept her young at heart, but she was deeply upset by the needless destruction of the environment, waste of food and other resources, cruelty to animals and to humans. She always maintained that there was a way around most problems if only we could think of them in the right way. She made a point of including younger eurythmists in all her work, so that they would be successful and that eurythmy would be successful in the schools. She cultivated teachers from Europe, England, and America who would carry on what she cherished, making a point to introduce these teachers to each other. May the celebration and honoring of her work come to expression in eurythmy classes with children doing joyful eurythmy!

## Thomas Göbel

(11th February 1928 – 8th April 2006)

*Nana Göbel, DE-Berlin*

On 8th April 2006 Thomas Göbel died; the forming impulse of his life went as far as to create an anthroposophical festival for his life, for which he gave the form years ahead and had asked people to contribute.

Thomas Göbel had long, fine fingers, with which in old age he could bless, with which in the first years of the second half of his life, for example, he caught butterflies during the day or the night, carefully pinned on to a board and covered with transparent paper. This was carried out with devotion; interruptions were not allowed. His face on his deathbed showed two completely different sides—softly smiling, relaxed left half of the face, and the right side which was marked by pain: seriousness itself. His life was divided into two unequal halves—the time up to his 27th birthday, which he spent in former East Germany, and the ensuing time in the environs of Pforzheim where the people whom he knew previously no longer appeared. He always experienced this as a strong separation in his life. For the first half of his life he wrote an autobiography, which he had intended soon to publish.

On 11th February 1928 he was born in Magdeburg as the oldest of four sons of an arch-unconventional family. His father was a painter and sculptor, his mother a singer who devoted herself to the growing household and to social work. He seemed to have lived an adventurous childhood which ended abruptly when the 17-year-old at the end of World War II had to enter service. He was taken prisoner by the Americans where he nearly died of hunger. This hunger must have been terrible.

Already at 14 years old he had begun a forestry training with an extremely strict teacher in the Harz mountains, where he learnt to observe exactly, giving the proper observation and description of what is observed. This teacher was a Nazi opponent. Our father described the pangs of conscience to decide whether to protect or betray him. He decided on the former.

After the war he continued his study in forestry for which he gained access through his extraordinary capacity of memory of a lecture his father gave on Filippo Lippi. Later he was approached by the secret police and withdrew from the pressure to decide either to join the Stasi or go to prison by fleeing to the West. He had enough money for a ticket to Pforzheim, where his brother Ulrich was then a priest of The Christian Community. With his help he took a job at the Pforzheim brewery, where he met Ruth, who, from their first meeting, he recognised was his wife.

For the next 50 years he lives with his wife Ruth, and is faithful despite all temptations which he decisively repulsed. In the one-and-a-half years after her death, he has—as I



believe—lived the dear connection with her more strongly than ever, discovering generally the world of feeling. He longed for her and researched their common past, especially their incarnations in the Middle Ages. He told me once that in the text which he had composed for his funeral, and which we did not find, he had written provocative remarks on this incarnation in the Middle Ages.

He came to Pforzheim in 1954 and initially persisted with some hard physical work. Since his exams were not recognised, he became a ranger. Later after a visit to the Teachers Seminary in Stuttgart, he became a teacher in the upper school of the Pforzheim Waldorf School. He thought he had hardly been a good teacher, though some of his pupils have described it differently. He had a very close relationship to his class reaching back to the 9th century AD, which is why he became their teacher. At this time he met Wolfgang Schad who became his friend, linked through a love of collecting, a love of amazement for, and of learning to understand, nature, and a mutual thoroughly critical collaboration.

After a phase as apprentice to the firm EGO in Oberderdingen, he began in 1961 to build up the Carl Gustav Carus Institute in collaboration with Karl Buchleitner, Hans Rivoir and Hans Werner. For the organisation of this Institute a central question was research into mistletoe as a remedy for cancer. With this work the period of his botanical studies began, with mistletoe as the focus.

With the aim of producing a mistletoe preparation, we naively picked berries for pressing, initially on Saturday afternoons. These naive beginnings led, during the course of the next four decades, to investigations right into the details which others can speak about more competently. Interest was first directed towards the plants of middle Europe. There originates from this time *e.g.* an essay on the *Eber* ash-tree and the *Speierling*, which we used to search for on Saturdays and Sundays.

His interests were extensive. Journeys were made to Italy and Greece, extended then to Australia, which signified the discovery of the bulb-roots of the *Nuytsia floribunda*, then later to Africa and South America. Comparative landscape-observations were stimulated through this. These journeys were like journeys of adventure. On one of these journeys—which showed him the difference from his beloved Australia in the rather ahrimanic character of certain South American landscapes—, in the Andes far from any civilisation, he tore the muscles of his upper right arm. During the last years this caused increasingly pain, since the muscles atrophied and would no longer move and so he could no longer write with his right hand. During his final years when he wanted to write something, he had to lead his right hand with his left—a tiresome occupation. It was always important for him to write by hand, and so he never used a machine for this.

Thomas Göbel was a collector—with a vengeance. In his field and in his generation this was shared only by Wolfgang Schad and Andreas Suchantke. After the butterflies and always herbs, came the Kauris, then birds and skulls—which can be seen in the great collection in the Carl Gustav Carus Institute—then works of art. He could not exist without collecting; it was collecting for the sake of collecting, but more for observation and the “brain-waves” which came with it. One had to observe exactly, and he was merciless with those seminar participants who allowed themselves to become slack. Of course, with us too. Thomas Göbel became

known amongst the anthroposophists and soon became the black sheep of the family, because he got into all sorts of trouble which did not fit into the moral code of his family. He hardly ever kept himself to the moral code of his surroundings—something that brought him not only friends. Even for my sister it was highly embarrassing when he walked around with his battered straw hat.

When he came to West Germany, he soon met anthroposophists, for example, Herbert Wizenmann, with whom he could argue. With the Waldorf-School teacher-training in Stuttgart he took up anthroposophy and especially the theory of knowledge. Many students learnt from him. He held many lectures and seminars—yet he was not recognised, and that was painful for him. He suffered for many years struggling with this, and only through karmic insights which came to him in later years did he find peace. Put baldly, he blamed his deeds during the Middle Ages. Nevertheless, for him there lay in this a great tragedy.

Thomas Göbel always reckoned the search for truth more than any social situation. I do not know of any situation in which he put politeness about the truth. And even when he tried it once, he did not succeed. That is why he was an awkward person.

Collaboration with eurythmists, which during the later years progressively intensified, was very important for him. With female eurythmists he was much more polite than otherwise the case. So far as I can see, he laid a thought-basis for studying eurythmy which can be helpful in the future. This initiative deriving from observation of the human being in body and soul was presented in thought-form, especially for speech eurythmy. That for some artists it was little accessible is another matter. One of his uncompleted projects is to write a book on eurythmy to express the soul-moods, for which he had drawn a whole series of new eurythmy figures [see also: Thomas Göbel, *Eurythmie als erlebte, gestaltete und wirk-same Gebärde*. Verlag am Goethenum, Dornach 1999].

After the death of his wife on 23rd November 2004 he experienced a great longing to die. From his own observations he had survived two chances to die; on Saturday 8th April after a long illness and in tremendous pain came the third opportunity. On Wednesday before his death he had already told me that on the coming Monday I would probably no longer see him, and some time earlier that he wished peace to all people. To my sister he described on this Wednesday an experience that two days later became reality. He described that with bloated body and a wrong medication he was brought to the intensive unit and he had almost died. Two days later exactly this did happen.

We have experienced in him an example of a human being who was striving for virtues which he did not at all bring with him, who practised so intensively that the blood was to be seen on his forehead, who still practised more intensely and had achieved such a great change in his character, that everyone who knew him in his choleric younger days, had with astonishment to agree how a human being could change. In Thomas Göbel I respect a human being, who was an absolutely autonomous pupil of Rudolf Steiner and could only stand for what had been his own experience. At the same time a veil surrounds this human being, covering for many people the finer levels of his soul. May he be able through the review of his life to prepare for the future more fruitful steps for other people.

## Edith Florence

(26th Feb. 1952 – 19th May 2006)

Arnulf Gaese, DE-Nürnberg

When Edith Florence completed her eurythmy training in Dornach in 1977, Lea van der Pals spoke to her of a rosebud that could now blossom. This blossoming of eurythmy with a quite special devotion and fine connection to movement many people were able to experience in the almost three decades of Edith's activity.



Edith Florence was born in 1952 in Saverne, Elsaß, as the second of four children. When she was about seven years old her parents split, and the family with their mother lived with their grandparents where Edith felt she was protected and spoilt. In the house of her grandparents she experienced the sense for beauty and the value of things with which everything was arranged and cared for. Love for detail and care for everything was a trait of her being, which was stimulated them and penetrated everything that she did.

Her mother married again, so the family moved from the grandparents and three half-sisters arrived. She was now the responsible eldest of many children. Her stepfather brought anthroposophy into the family life. A eurythmist came weekly to the house for a study-group with the adults and eurythmy with the children. With the one-to-one lessons which she as the eldest received it was suggested that she chose eurythmy as her profession. This she decisively rejected because she would have to learn German.

She finished her school time with a training in book-keeping. After some months in accounting she found it boring. From her 17th year she kept contact with The Christian Community in Strasbourg. When she was helping with the building of Oberlinhaus during the holidays, she knew that her life would take another path. She was introduced to a home for those with special needs and was very impressed there how the children could be helped through eurythmy therapy. So she decided after about two years to study eurythmy.

When she came to Dornach in Easter 1974, Lea van der Pals was away, so she was received by Margarete Proskauer. Her student time in Dornach was felt as very intensive. She took part in the many opportunities, devoting herself to eurythmy and anthroposophy. Now she entered fully into the German language. She learnt a lot working part-time as receptionist at the Lukas clinic.

Margarete Proskauer had meanwhile moved to Nuremberg and since Edith Florence wanted to pursue further studies with her, she went there in 1978. Frau Proskauer straight away gave her tasks in the stage-work, and so there came about e.g. "Tapetenblume" by Christian Morgenstern and "Das Vöglein" by Friedrich Hebbel, poems that she did with devotion and a special enchantment. She repeatedly studied solos in French; with the lament of Joan of Arc by Charles Péguy, for instance, she could become very expressive and dramatic.

For years she was involved in the large projects of the stage-group and with Frau Proskauer also repeatedly in Chartres and Bled at the Idriart-Festivals.

With her connection to Greece, on the stage one could always see grace and dignity. Whatever she did was harmonious. And yet she created art as a soloist and in groups with her strong forming power and her sure feeling that one remembers.

A further field of work in which she was increasingly engaged was the eurythmy training. Over the years, she introduced students to music eurythmy, but taught throughout the training, and she taught French eurythmy.

In her quite and patient manner she was valued. She gave the students confidence in their own possibilities of development and perseverance. With her clear vision she always gave individual help. In her love for detail she was loving and consequential. A special concern of hers from the beginning was also eurythmy for small children. Here too she worked in the way expressed in a verse by Rudolf Steiner:

*Es reißt der Zusammenhang mit dem Geiste,  
Wenn er nicht durch die Schönheit erhalten wird,  
Die Schönheit verbindet das «Ich» mit dem Leibe.*

[The connection with the spirit is rent, when it is not retained by beauty; Beauty links the "I" with the body.]

Children especially experienced her light-filled being and many people full of joy have done eurythmy with her. Frau Proskauer left Nuremberg in 1989. Edith remained very connected to her both personally and artistically.

When the collegial work in the training and in the stage-group became gradually unbearable for Edith Florence, she left that work in 1999. She enjoyed her independence in giving courses and in 2002 she also ended the Kindergarten eurythmy at the Rudolf-Steiner School. At the memorial meeting for Margarete Proskauer in March 2003 she appeared for the last time with French eurythmy on the Goetheanum stage. A short while later her illness was discovered. This led to an intensive occupation with eurythmy therapy, speech-formation and with anthroposophy. On 19th May 2006, as the roses began to bloom, Edith Florence returned to the spiritual world.



# CONFERENCES OF THE SECTION

## To live Eurythmy

9th -14th April 2007 at the Goetheanum

In our time as art and human culture

- in development
- in healing
- in social life

We invite you to two master-class weekends on solos in music eurythmy with Werner Barfod, Carina Schmid and members of the Eurythmy Ensemble of the Goetheanum Stage:

- 1st Master-class Weekend, 6th – 8th Oct. 2006
- 2nd Master-class Weekend, 16th – 18th Feb. 2007.

If you would like to participate in these weekends, please inform Doris Bianchi before 6th September 2006 or 16th January 2007 with details of the piece you would like to rehearse:

*Sektion für Redende und Musizierende Künste  
am Goetheanum  
Postfach, CH-4143 Dornach 1  
Tel: +41-61-706 43 59  
For further details, see Topical Forum (above, p. 3)*

## The Medical Section at the Goetheanum with the Performing Arts Section

*Working days in Therapeutic Speech Practice*

26th – 29th October 2006

*Before the ear is able to hear...*

Open to speech artists, doctors and therapists

Lectures by Reiner Marks, Dr Andreas Rohen, Marco Bindelli

Workgroups with: Jean-Louis Béliard, Barbara Denjean-von Stryk, Edith Guskowski, Oliver Ifill, Reiner Marks, Wolfgang Nefzger, Erika Pommerenke, Sophia van Dijk, Nora Vockerodt, Dietrich von Bonin

Evening events: Recital Evenings by conference participants; "Porteur" – Clown Dimitri

*Information and registration  
Tagungsbüro am Goetheanum, Postfach, CH-4143 Dornach  
1, Tel: +41-61-706 4444, Fax: +41-61-706 44 45  
tagungbuero@goethenaum.ch*

## Music between the Soul bound to the Earth and the Soul filled with Light

9th – 11th March 2007

Lectures / Discussions / Demonstrations / Exercises in listening with Frank Werner Barfod, Michael Beyer, Torben Maiwald, Peter-Michael Riehm, Heiner Ruland  
Performance Eurythmy/Music "Persephone", Musik: F.M. Beyer, Choreography: W. Barfod, Eurythmy Ensemble of the Goetheanum-Stage

Matinée concert: String Quartets by Maiwald, Riehm und Ruland

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Postfach, CH-4143 Dornach 1  
Tel: +41-61-706 4444, Fax: +41-61-706 44 45  
tagungbuero@goethenaum.ch*

## Puppetry

*Weekend work 19th – 21st Jan. 2007*

*From archetypal picture to sensory image*

Continuing and deepening last year's working meeting, by investigating the effect of pictures in speech, puppetry and eurythmy, and connected to this the unfolding of inner pictures. The focus of the coming meeting is the application of a scene from a myth in working groups, a deepening of the conference theme in discussion and the thematic preparation for the public conference in May.

Responsible for the working groups: Christoph und Silvia Bosshard, Margrit Gansauge, Mathias Ganz, Markus Kühnemann, Stefan Libardi, Gabriele Pohl

*Sektion für Redende und Musizierende Künste  
Puppen- und Figurenspiel, Dagmar Horstmann,  
Goetheanum, Postfach, CH-4143 Dornach 1  
Fax: +41-61-706 42 51  
dagmar.horstmann@goetheanum.ch.*

## Creating Pictures

*- Imagination or Fantasy? -*

Puppetry days at the Goetheanum 17th – 20th May 2007 with invited performances from programmes for children and for adults performed by: Blaue Märchenbühne, Die Kleinste Bühne der Welt, Das Mondschaft, Märchentheater Fingerhut, Theater im Ohrensessel, and Tokkel Bühne

- Contributions by Jobst Langhans; addresses on the concept of man and practical artistic themes
- Work groups, free initiatives
- Children's crèche programme

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## 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 aimed for by the Leader of the Section or of the Editor of this Newsletter. Readers and visitors to the events are to exercise their own judgement.

## EURYTHMY

## Courses with Annemarie Ehrlich 2006/07

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

*13th/14th Oct., GB-East Grinstead: Team-building*

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

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

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

*28th/29th Oct., NL-Haarlem: Grenzen doorbreken, in mij - tussen elkaar - in deruimte.*

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 3667

*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 7155

*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, Email: karolina.kubeso-va@centrum.cz

*6th/7th Jan., CH-Bern: How can I strengthen my health and ego-forces?*

Registration: Heidi Müri, Grubenweg 2, CH-3422 Alchenfluh, Tel: +41-34-445 3976

*13th/14th Jan., DE-Überlingen: The 7 rhythms of R. Steiner's Foundation-Stone Verse*

Registration: Gerhild Bee, Tel: +49-7554-98 77 69

*2nd-4th March, DE-Stuttgart: Development of thinking during school age*

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

*9th/10th March, DE-Alfter: How can I school myself that those who have died might want to contact me?*

*11th March, DE-Alfter: What are the particular elements of eurythmy, as compared to the dance and movement arts?*

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

*16th-18th March, FI-Helsinki: How can I school myself that those who have died might want to contact me?*

Registration: Riitta Niskanen, E-mail: riitta.niskanen@arina.com

*23rd/24th March, SE-Järna: Planets – vowels – musical sounds*

Registration: Katharina Karlsson, Haganäs, Box 45, SE-15321 Järna, Tel: +46-855153 06 1

*30th/31st March, DK-Kopenhagen: Bursting barriers – in myself, between us, in space.*

*31st March / 1st April, DK-Kopenhagen: Methodic application – How can children, young people and adults do eurythmy autonomously in small groups?*

Registration: Elisabeth Halkier-Nielsen, Ordup Jagtvei 6, DE-2920 Charlottenlund, Tel: +45-3964-11 08

*16th-18th April, IT-Bologna: Work with school teachers and parents*

Registration: Monica Galluzzo, Via Scalini 11, IT-40136 Bologna

*21st/22nd April, IT-Milano: Movement of consciousness – Consciousness of movement*

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

*4th-6th May, DE-Weimar: Building community*

Registration: Hans Arden, am Weinberg 42, DE-99425 Taubach, Tel: +49-36453-74811

*8th/9th June, DE-Freiburg: Bursting barriers – in myself, between us, in space*

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

## Training for Eurythmy Vienna

*Theme for 2006: Mozart Year 2006*

Training: A new training year begins mid-September: full time and part-time

Further training: Music Eurythmy: Mozart Chamber music cont'd.: Dialogue and orchestral music.

Speech Eurythmy: Introduction to the indications for eurythmy in Russian, with Dorothea Weyrather-Zoll (CH-Dornach)

25th Sept. – 11th Oct. 2006

Work on a fairy-tale

Artistic stage-work: Forming the yearly festivals

Registration: Adelheid Petri

*Registration and information*

*Adelheid Petri / Edeltraut Zwiauer*

*Bildungsstätte für Eurythmie Wien*

*Tilgnerstr. 3, AT-1040 Wien*

*Tel/Fax: +43-1-504 83 52 / +43-1-44-0-22-92*

## Further training with Annemarie Bäschlin

*Music-eurythmy therapy*

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

Exercises which Lea van der Pals developed with Dr Margarethe Kirchner-Bockholt (see Lea van der Pals, Annemarie Bäschlin, *Tonheileurythmie*, Verlag am Goetheanum)

2nd – 6th October 2006, venue: CH-Berner Oberland

6th – 10th July 2007, venue: CH-Aesch

1st – 5th October 2007, venue: CH-Berner Oberland

Led by Annemarie Bäschlin, medical contributions by Dr Eva Streit

Eurythmy further-training course with Annemarie Bäschlin and Alois Winter

19<sup>th</sup> -28<sup>th</sup> July 2007

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

Artistic speech / Speech eurythmy: Cultural epochs, led by Alois Winter

Venue: Ringoldingen, Berner Oberland

*Information:*

*Annemarie Bäschlin*

*Ringoldingen, CH-3762 Erlenbach*

*Tel: +41-33-681 16 18*

## Alanus Hochschule für Kunst und Gesellschaft

Department: Eurythmy and General Studies

Movement-Symposium IV on the theme of Temple Dance

*Bharata-Natyam (Indian dance)*

*Eurythmy*

*Greek folk-dance*

Rebecca Gormezano – Carina Schmid – Dimitris Barbaroussis

Workshops – Performances – Discussions

Friday, 17th November 2006, 3.00 – 10.30 pm

Aims:

Every ritual is regulated through sequences of movement. Is a movement *per se* ritual? What makes a movement a ritual experience? Temple-dances are alive today in various forms. Where is the temple today? The contributions from Indian dance, eurythmy and Greek folk-dance. It is possible to approach this theme through doing, looking and discussing. Registration and information Tel: +49-2222-9 32 10 info@alanus.edu, www.alanus.edu

## Akademie für Eurythmische Kunst Baselland

*Events*

22nd Oct., 4.30 Eurythmy performance 'Sicily' programme with orchestra

26th Nov., 8.15 Evening for those who have died

15th – 17th Dec. Olaf Åsteson-Conference, courses, lectures, concert

16th Dec., 8.15 Eurythmy performance "The Dream-Song of Olaf Åsteson"

22nd Dec., 7.00 pm Christmas end-of-term festival

*Study dates*

5th Sept. Part-time course begins

Full-time course begins

*Open courses of study, further training*

Tuesday, Oct. – Dec.

5.00 – 6.10 Elements in portraying Luciferic and Ahrimanic beings Angela Heintze

6.20 – 7.20 Eurythmy with rods Rea Vöggtlin

7.35 – 8.50 Basic elements of music eurythmy and artistic topics

Work Ingrid Everwijn

Fridays, Oct. – Dec.

11.15 -12.30 Criteria for doing dramatic texts in eurythmy

Angela Heintze

5.15 – 6.25 Eurythmical Measures (*Auftakte*) Ingrid Everwijn

Blocks

Tuesdays, Oct. – Dec.

5.00 – 6.00 Singing Peter Appenzeller

14th/15th + 17th/18h Nov. Eurythmy in education Sylvia

Bardt

9th/10th + 12th Jan. Eurythmy in the Workplace Annemarie Ehrlich

30th/31st Jan + 2nd./3rd Feb. baroque, renaissance, romantic, classic,

modern H.P. Fiechter

*Information and registration:*

*Sekretariat der Akademie, Tel: +41-61-701 84 66,*

*sekretariat@eurythmie.ch, www.eurythmie.ch*

## EURYTHMEE PARIS-CHATOU 2006/07

*Lessons in 3 languages: French – German – English*

*Eurythmy Training*

*29th Sept. 2006: A new course begins (1st year)*

*18th Sept. 2006: 2nd & 3rd year begin*

*Part-time training*

*(monthly, 1 week from Monday 3.00 – Friday 12.00 midday)*

25th–29th Sept./16th–20th Oct.: colours – major & minor, vowel correspondences

13th–17th Nov./11th–15th Dec.: soul-gestures – intervals

22nd–26th Jan./12th–16th Feb./6th–9th March: epic, dramatic, lyric – polyphony, Beethoven, the romantics

2nd–6th April/7th–11th May: Greek rhythms – the tone-spiral

*Information and registration*

*Eurythmée, 1 rue François Laubeuf, FR-78400 Chatou,  
Tel/Fax: +33-1 30-53 0470 09, eurythmee@wanadoo.fr*

## Pädagogische Seminare der “Nord-deutschen Eurythmielehrer-Fortbildung”

Education Seminary of the “North German Eurythmy Teacher Further Training”. The training activity of the “North German” is now flowing into the project “Eurythmie-Referendariat”, where the seminars can also be attended as individual modules. Because our courses are strongly taken as further training, we would like to work in the academic year 2006/2007 on the following three weekend courses:

November 2006 *Form and reality of poems as the basis for eurythmical presentation*

How, by analysing poems, can I find points and ideas for practical teaching?

Tutors: Andreas Borrmann, Edith Peter, Reinhard Wedemeier

2nd Nov. – 4th Nov., 2006

Venue: Berlin

Course fee: 145 euros

February 2007 *Celebrating the annual festivals with classes 1-8*  
Poems, pieces of music and class plays are to be studied together

Tutors: Renate Barth, Doris Bürgener

16th Feb., – 19th Feb., 2007 (Friday to Monday)

Venue: probably Augsburg

Course fee: 175 euros

May 2007 *Planets*

A way to work with the planetary qualities with pupils

Tutor: Reinhard Wedemeier

3rd–4th May, 2007

Venue: Berlin

Course fee: 115 euros

*Verein zur Förderung der Ausbildung  
im pädagogischen Eurythmie-Bereich*

*Käppelemattweg 81, DE-79650 Schopfheim*

*Tel: +49-7622- 66 75 15, Fax: +49-7622-66 75 25*

*PtrElsen@aol.com*

## Schulpraktische Berufseinführung des EURYTHMIE- REFERENDARIATS

*1st Module, 11th–23rd Sept. 2006*

Theme: Crash course

Intended for eurythmists in schools

Aim / content: Within the Introduction to the Profession of Eurythmy Teacher, in this course the foundation is laid for

work in Waldorf-Steiner Schools. The anthroposophical concept of man for Classes 1 – 12 and the eurythmy curriculum built on this, both in general and in specifics, will be opened up. An “emergency pack” of well-tried pieces will be suggested. Being anchored in your own instrument is a main aim, another is how you speak during the lesson.

Cost: 450 euros

Tutors: Edith Peter (Berlin), Peter Elsen (Schopfheim)

*2nd Module, 25th Sept. – 7th Oct. 2006*

Theme: lower school

Intended for eurythmists in school

Aim / content: Within the Introduction to the Profession of Eurythmy Teacher, in this course the foundation is laid for work in Waldorf-Steiner Schools. The anthroposophical concept of man for Classes 1 – 4 and the eurythmy curriculum built on this, both in general and in the specifics, will be worked through. Likewise should be learnt what teaching methods correspond to what age-group.

Cost: 450 euros

Tutors: Kathrina Adam (Bochum), Renate Barth (Berlin), Helga Daniel (The Hague)

*3rd Module, 8th – 20th Jan. 2007*

Theme: middle school

Intended for eurythmists in schools

Aim / content: Within the Introduction to the Profession of Eurythmy Teacher, in this course the foundation is laid for work in Waldorf-Steiner Schools. The anthroposophical concept of man for Classes 5 – 8 and the eurythmy curriculum built on this, both in general and in the specifics, will be worked through. Likewise should be learnt what teaching methods correspond to what age-group.

Cost: 450 euros

Tutors: Doris Bürgener (Augsburg), Petra Kusenberg (Essen), Matthias Jeuken (Dinslaken/Stuttgart)

*4th Module, 22nd Jan. – 3rd Feb., 2007*

Theme: upper school

Intended for: eurythmists in schools

Aim / content: Within the Introduction to the Profession of Eurythmy Teacher, the anthroposophical concept of man for classes 9 – 12 and the eurythmy curriculum built on this will be worked on, both in general and in the specifics. Likewise should be learnt what teaching methods correspond to what age-group.

Cost: 450 euros

Tutors: Bettina Kröner-Spruck (Witten), Ulla Hoff (Dortmund)

The graduation and exam weeks are from 21st May – 2nd June 2007

All the seminars are accompanied by Edith Peter.

Further tutors for speech-formation and concept-of-man: Gabriele Ruhnu (Witten), Marcel de Leuw (Warnsveld), Helmuth Eller (Hamburg)

Venue for all seminars:

Hogeschool Helicon, Riouwstraat 1, NL-2585 GP Den Haag

*Verein zur Förderung der Ausbildung  
im pädagogischen Eurythmie-Bereich  
Käppelemattweg 81, DE-79650 Schopfheim*

Tel: +49-7622- 66 75 15, Fax: +49-7622-66 75 25,  
PtrElsen@aol.com

## The eurythmie ensemble hamburg

invite you to a Eurythmy-Seminar with Werner Barfod  
"Eurythmy as the bridge between the world of soul and spirit  
and the sensory perceptible world"

– Centre and Periphery in all eurythmical gestures

Venue: Rudolf Steiner Haus Hamburg

Dates: Fri. 27th Oct, 06, 6.00 pm, till Sat. 28th Oct., 06, 9.00 pm

Contact and registration:

*eurythmie ensemble hamburg, c/o Silke Weimer*

*Heinsonweg 22 h, DE-22359 Hamburg*

*Tel: +49-40-60 95 16 09*

NB: On Sunday, 29th Oct., 06 at 10.00 am a Class Lesson with  
Werner Barfod. Please bring your blue membership card!

## The three in the one – become a true human being

Eurythmical-artistic experience as the support for meditative  
work.

For members of the School of Spiritual Science, with Werner  
Barfod (Goetheanum, Dornach) on 2nd & 3rd March 2007  
in Rudolf Steiner Haus Heidelberg, Klingenteichstrasse 8  
Friday, 2nd March

7–9 pm: Welcome, eurythmical demonstration and exercises  
Saturday, 3rd March

9–10 am: Silent eurythmical forms, Seventh Class Lesson

10.30–1.00 pm: Exercises and closing discussion

Contributions: 75 euros

*Info and registration till 23rd Feb., 2007*

*Rudy Vandercruysse, Hauptstrasse 59, DE-69117 Heidelberg,*

*Tel: +49-6221-16 45 03, Fax: +49-6221-2 16 40*

## Eurythmical concept of man

Zodiacal Positions and Planetary Gestures

The Relationship of the Soul to the Social World and the  
inner Attitude of the "I"

Further training meeting for eurythmists and those strongly  
interested, with Werner Barfod on 3rd & 4th March 2007 in  
Rudolf Steiner Haus Heidelberg, Klingenteichstrasse 8.

The relationship of the soul to the social world and the inner  
attitude of the "I" have their specific eurythmical, artistic  
method. These were introduced in the Seminar 2006. They  
will be repeated 2007 in practical-eurythmical form. We  
would like to express them artistically through two texts –  
Maria to Capesius (Scene 3 of Steiner's 3rd Mystery Drama)  
and "Atmen—Breathing" by Alexander Solchenitzyn.

A focus should lie in what steps help in order to become  
autonomous in hearing these creative means in speech, and  
what steps are fruitful for working with them? Eurythmical  
elements from the time of the birth and development of  
eurythmy and some exercises concerning centre and  
periphery will accompany the process.

Sat. 3rd March, 3.30 pm – Sun. 4th March, 1.00 pm

Contributions: 60 euros

(Both events 2nd – 4th March together: 120 euros)

*Information and registration till 23rd February*

*Magdalena Vandercruysse*

*Neue Stücker 22, DE-69118 Heidelberg*

*Tel: +49-6221-80 98 19*

## Ensemble EUCHORE

After the eurythmy performance of Bruckner's 7th Sympho-  
ny on 31st July 2006 in the Goetheanum, the Ensemble  
Euchore Dornach begins in autumn 2006 a course of study  
to "further the art of eurythmy" by rehearsing the eurythmi-  
cal composition "Saturn Evolution", music for large orches-  
tra by Josef Gunzinger, specific gestures by Annemarie  
Dubach-Donath; "Chor der Urträume", Fercher von Stein-  
wand, eurythmy-forms by Rudolf Steiner, music by Leopold  
van der Pals (orchestrated by Hartwig Joerges); 3rd part of  
the programme: Piano Concerto by Beethoven

Eurythmy performance, Sunday, 18th February 2007 in the  
Goetheanum, large auditorium

Rehearsals with Lili Reinitzer

Rehearsals dates: 15th–17th / 22nd–24th / 29th–30th Sep-  
tember, 2006

20th–21st / 27th–28th October, 2006

3rd–4th / 10th–11th / 17th–19th / 24th–25th November, 2006

1st–2nd / 8th–9th December, 2006

Half-term break 6th–7th and 13th–14th October

Rehearsals each Friday/Saturday divided, 3 times Sunday  
morning

Eurythmists with personal interest in these motives and  
keen to study the eurythmical forms according to Rudolf  
Steiner's indications will be accepted with pleasure into the  
freelance Ensemble Euchore. Study contribution after  
mutual discussion at the beginning of the course.

*Ensemble Euchore, Lili Reinitzer*

*Dorneckstrasse 6, CH-4143 Dornach*

*Tel./Fax +41-61-701 53 97*

## Shostakovitch – In sound and movement Music/Eurythmy-Project

Russia – Holland

The centenary of the birth of Dimitri Shostakovitch  
(1906–75) is celebrated world-wide. A group of Russian and  
Dutch eurythmists and musicians of the Gnssin Academie  
Moscow together create a programme of works by this com-  
poser.

It lasts 1 1/2 hours and is also well suited for an upper-school  
programme.

The group also offers a demonstration and/or a workshop.

In autumn 2006 the tour of Holland takes place, followed in  
December to Moscow and Petersburg.

For details of the tour: [www.euritmie.nl](http://www.euritmie.nl)

For autumn 2007 the Group offers this programme in Ger-  
many.

*Those interested, please contact:*

*Chantal Heijdeman, cheijdeman@hetnet.nl*

*Tel./Fax +31- 30 691 55 20*

A programme devoted to compositions by D. Shostakovitch:

Two instrumental works presented in eurythmy:

Piano Trio in E minor, op. 67 and String Quartet No. 13 in Bb minor, op. 138.

The Russian eurythmists are: Anna Banzeljoek, Olga Droegova, Galina Sloetsch, Asja Starostina. And from Holland: Marina Akkerman, Elisabeth Appenrodt, Chantal Heijdenman. Musical director: Alexander Stuko

## Eurythmie Verband Schweiz EVS (Association of Eurythmists, Switzerland)

Further training courses for qualified eurythmists

Course 13: Eurythmy in education

*Humour and amusement in the stage before puberty*

Led by: Annemarie Vollenweider, Basel (texts). Prosper Nebel, Baar (music).

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

Akademie für Eurythmische Kunst, Aesch

Registration: Johannes Starke Tel. +41 44 383 70 56 Fax 57

Lectures with examples of films and photos

*The Inception of Eurythmy and the Development of the Dance 1900 – 1930.* Led by Hans Fors, Järna

Saturday, 14th Oct., 4 – 6 pm & 6.30 – 10.30 pm

Unternehmen Mitte, Basel

Reservation till 9th Oct.: +41-31 972 85 66 (6-8 pm) or hausammann.a@bluewin.ch

Course 14: Eurythmy in Education

*Music Eurythmy Classes 9 – 12*

Led by Sebastian Arakov, Basel

Wednesday, 3rd Jan., 07 – Saturday, 6th Jan., 07

Akademie für Eurythmische Kunst, Aesch

Registration: Johannes Starke (see above)

Course 15: Business Eurythmy

*Eurythmy in public cultural life*

Led by Andrea Heidekorn, Alfter

Saturday, 24th Feb., 07

Gleis 1, Lenzburg

Registration:

Regula Stettler Tel. +41-31 301 26 39, aspasia@gmx.ch

Course 16: Artistic fundamentals

*Fundamentals for forming modern poems in eurythmy*

Leader: Werner Barfod, Dornach

Saturday, 28th April, 07

Akademie für Eurythmische Kunst, Aesch

Registration: Rachel Maeder Tel. +41-31 921 31 55, rachel.maeder@bluewin.ch

Registration for each course ends 2 weeks before it begins. Registration and payment are not acknowledged. A communication with refund will be issued in case of cancellation of a course.

## Events of the Eurythmy School Nuremberg

Mon, 25th Sept.

Beginning of a new 1st year

Sat., 7th Oct. / Sun., 8th Oct.

SEMINAR: Pressure and Pull – “then the movement will be ensouled”. A stimulus from Rudolf Steiner (see lecture, Dornach, 4th August, 1922)

Practice in forming sounds and forms by R. Steiner

For eurythmists and students of the 3rd and 4th year of the training

Venue: Eurythmieschule Nürnberg, Heimerichstr. 9, 90419 Nürnberg

Led by Beate Lukas, Nuremberg

Sun, 15th Oct., 4.00 pm

“Smiling at the foot of the ladder”

Heinz Schimmel in a *Gesamtkunstwerk*—complete work of art, consisting of

acting - music - dance - clowning, Merz Theater Hannover

Rudolf Steiner Haus, Saal, Rieterstr. 20

Fri, 10th Nov. / Sat, 11th Nov.

SEMINAR: Teaching eurythmy in the middle school

Leader: Sylvia Bardt, Stuttgart

(for eurythmy teachers and students)

Wed., 22nd Nov. 7.00 pm

Student performance: Daniela Naumann and Christina Venschott with the 3rd year students

Rudolf Steiner Haus, Saal, Rieterstr. 20

Fri, 8th Dec., 4.30 & 7.30 pm

Pre-Christmas end-of-term showing of work

Rudolf Steiner Haus, Zweigraum, Rieterstr. 20

Events of the Eurythmie Bühne Nürnberg:

Saturday, 28th Oct., 3.00 pm

“The Four Skilful Brothers”,

a fairy-tale of the Brothers Grimm

Freies Jugendseminar Engen im Hegau

Friday, 24th Nov., 4.00 pm

“The Four Skilful Brothers”,

a fairy-tale by the Brothers Grimm

Charity performance for the 50th anniversary of the Kindergarten of the Rudolf Steiner Schule Nuremberg

Venue: Blauer Saal, Rudolf Steiner Schule, Nürnberg

Saturday, 18th Nov., 4.00 pm

“The Four Skilful Brothers”,

a fairy-tale by the Brothers Grimm

Eurythmie Studio, Köngen

## Trust instead of Security

Fear and courage facing the unknown

This theme forms the basis of Een. Euritmie Theater Nederland for two different matters:

In Michael Ende's short-story "*Langsam wie ein Planet—Slow like a planet*" (from the book

"Mirror in the Mirror. A Labyrinth"), likewise in Beethoven's "Storm" Piano Sonata the striving for security in the face of destiny. The human being, in M. Ende's short-story, at the end pursued by daemonic shadowy beings, has to learn to allow himself to fall, trusting life's intuition to take the lead. After a year's pause in 2003, Een. Euritmie Theater Nederland has reformed. The productions of the Ensemble from The Hague are more modern, yet the basic concept remains—to link eurhythm with "more obvious" forms of the theatre.

### STORM

Een. Euritmie Theater Nederland

Artistic director Baptiste Hogrefe

Tour dates:

Tues, 17th Oct., 2006, 8 pm

Coburg, Rudolf Steiner Schule

Wed., 18th Oct., 2006, 8 pm

Würzburg, Freie Waldorfschule

Fri, 20th Oct., 2006, 8 pm

Erlangen, Freie Waldorfschule

Sat, 21st Oct., 2006, 8 pm

Munich, Theatre LEO17

Sun, 22nd Oct, 2006

4 pm Fairy-tale programme:

"Der kleine Wassermann" by O. Preussler

8 pm "STORM"

Stuttgart, Eurythmeum e. V.

Tues, 24th Oct., 2006, 8.15 pm

Schafisheim, Rudolf Steiner Schule Aargau

Wed, 25th Oct., 2006, 8 pm

Herdwangen-Schönach, Dorfgemeinschaft Lautenbach

Fri, 27th Oct., 2006, 8 pm

St Gallen, Rudolf Steiner Schule

Sat, 28th, Oct, 2006, 8 pm

Basel, SCALA

## Method of the Eurythmy Lesson

for Classes 1 to 4

Intensive course with Silvia Bardt

Sun. 12th Nov., 4.00 pm – Thurs. 16th Nov., 2006, 12.00 mid-day

Alongside the common practical exercises, studies in the concept of man and interdisciplinary points of view are to worked on.

Venue: Freie Hochschule für Waldorfpädagogik

Libanonstr. 3, DE-Stuttgart

Course fee: 100 euros

Registration till 1st Nov., 2006:

Silvia Bardt

Robert-Bosch-Str. 101, DE-70192 Stuttgart

Tel: +49-711-25 79 691, Fax: +49-711-25 35 480

## Initiative for a new Eurythmy-Training in Berlin

– IN – Workshop for Eurythmy

Professional training at the Rudolf Steiner Schule Berlin

In autumn 2007 a new Eurythmy Training Project begins in South Berlin.

The training on the campus of the Rudolf Steiner Schule is so structured that it can initially accommodate part-time students.

Alongside the artistic basic training, a focus is education.

The initiators, Edith Peter, Ulrike Baudisch, Reinhard Wedemeier and Andreas Borrmann, have worked together for some years. Their special concerns for this project are:

- to develop the artistic abilities towards an autonomous, creative involvement with all the eurhythmical themes
- bodily training, leading to a basic working-through – *i.e.* earthing, to bring into flow and ensoul – of the human being in movement,
- including education as the source of inspiration and as a possible professional perspective.

A complete training in the realm of eurhythmical expression is offered, and various working methods and styles are conveyed. The aim is, to foster in a creative manner individual talents in relation to the personality. This training leads to activity in all the social and artistic fields of work.

Information and contact:

Mara Stein

Taylorstr. 13b, DE-14195 Berlin

Tel: +49-30-32 52 03 32

m.stein@in-eurythmie.de, www.in-eurythmie.de

## Further training course in music eurhythm at the Goetheanum with Dorothea Mier (U.S.A.) 2nd/3rd January, 2007

Open for qualified eurhythmists and 4th-year eurhythm students.

Begins 2nd Jan., 10.00 am till 3rd Jan. 2007, 5.00 pm in the Holzhaus.

Fee: 140 Sw. Fr. / Students 70 Sw. Fr.

Limited number of participants

Registration forms are obtainable from: Tagungsbüro at the Goetheanum, Postfach, CH-4143 Dornach 1, Tel. +41-61-706 44 44, Fax +41-61-706 44 45

## New Training in North Germany

From autumn 2007 in Hamburg a new eurhythm training opens:

"4.D – raum für eurhythmische ausbildung und kunst".

Since May 2004 an initiative group have worked on the concept of a new training in Hamburg. In June 2005 they decided to found a training and prepare for autumn 2007. With the help of a process accompanist (Michael Werner) these questions were worked on: How in future can an increasing number of people experience the effects, joy, and help, in short,

the forces of eurythmy? What abilities are necessary in order to be able, and to want, to take oneself with eurythmy into daily life, into society? How can ways of training be seen in which the possibility and interest of young people can be supported and fostered? What new forms and eurythmical fields of work can be created through these future eurythmists?

This training will have three pillars: After the basic studies I and II, in the third year (Constructive studies I) in education, social-vital realm (adult education, eurythmy in social life) and stage-art are introduced. This will be deepened through a choice in the fourth year with a focus towards a specific subject related to the profession.

Alongside there are also compulsory subject and others to be chosen in eurythmical and general themes.

This training is responsible to and carried by a collegium. It came about out of the initiative of 9 eurythmists, who have worked long in the corresponding realms: Tille Barkhoff, Bettina Grube, Christiane Hagemann, Kjell Häggmark, Cornelia Klose, Melaine MacDonald, Claudine Nierth, Jutta Rohde-Röh, and Iris Zenker.

*Further information:  
www.4D-eurythmie.de  
Tel: +49-40-41 3316 44*

## Eurythmy-Working days with Helga Daniel

Fri, 2nd till Sun, 4th Feb., 2007

in the Rudolf-Steiner-Schule Schloss Hamborn DE-33178 Borchen

Theme: The speech-sound gestures in the 9-year-old stage, and the ages following

*This annual meeting with Helga Daniel in Schloss Hamborn continues a recently begun theme. At the centre stands work with the speech-sound gestures. Children and young people often find it difficult to relate to them, and repeatedly to renew their interest.*

Movement, feeling and character and their relationship to the processes of the 12 senses offer practice material, in order to develop the imagination of the teacher and to develop access to the speech-sounds for all ages. Where does the teacher direct his/her attention when doing eurythmy him/herself? How can teachers gain impulses for their work out of the meditation for eurythmists? This weekend especially addresses the eurythmical and inner preparation of the eurythmy teacher in order to deepen the foundations of his/her work and own style.

In discussions what has been worked on will be penetrated with thought. Upon request space will be given for topical problems.

Please bring successful and well-trying pieces, forms and exercises from your own work to form a small folder.

Conference fee 95 euros (reduction after discussion)

*Programme, information and registration:  
Hubert Aretz, Schloss Hamborn 103, DE-33178 Borchen  
Tel: +49-5251-506 1300, Fax: +49-69-1539 6027 018  
hubertaretz@gmx.de*

## Eurythmy Therapy Training in Great Britain

This part time training will begin with a new group of students in April 2007 in Stroud, Gloucestershire.

The core faculty are Ursula Browning, Patricia Mulder and Shaina Stoehr for the Eurythmy Therapy. Dr Frank Mulder and Dr James Dyson are the main carrying doctors. In addition to these tutors there are visiting therapists, doctors and artists who give special blocks in their fields of expertise.

The training consists of 5 blocks during Easter time and summer, and practice placements. Students also submit written assignments, case studies and a research project of their own choice. The training takes place over a period of 2 years.

Emphasis is placed on the activity of observation, forming pictures and coming to an understanding of processes so that the students will develop therapeutic skills and capacities for their future work.

The needs of the therapist and the practical activities involved in working with this profession are also addressed. The training works in close cooperation with the Ausbilder Konferenz in Dornach, Switzerland.

*For more information please contact:  
Eurythmy Therapy Training  
Ursula Browning  
143 Slad Rd., Stroud, Glos. GL5 1RD, UK  
eurythmytherapytraining@hotmail.com*

## Der Sechste Tag [The sixth day]

Contemporary music and eurythmy to a blackboard drawing by Rudolf Steiner. Composition/piano: Jürgen Schmitt; texts/eurythmy: Vera Koppehel; Speaker/singer: Ingrun Mandl

27<sup>th</sup> Sept., 06, 7:30 pm Alanus Hochschule DE-Alfter

1<sup>st</sup> Oct., 06, 4:30 pm Rüttilhubelbad near CH-Bern

7<sup>th</sup> Oct., 06, Schloss Gelchsheim near DE-Würzburg

(tu candidum lilium)

*www.js-lilium.de, Jürgen Schmitt  
Tel. +49-931-9 18 21*

## Study-days for trained eurythmists

20th/21st February 2007

Rudolf Steiner-Haus Stuttgart

On Rudolf Steiner's *Calendar of the Soul*.

The breathing of forces between centre and periphery as inspiration for fashioning colour and form.

Course leader: Ursula Zimmermann

*E. Brinkmann  
Adolf Grönerstr. 25, DE-70184 Stuttgart  
Tel. +49 711 24 78 77, Fax +49 711 23 60 707*

## Eurythmy Conference at

*Peredur Centre for the Arts, East Grinstead, UK*

22<sup>nd</sup> - 24<sup>th</sup> September 2006

Workshop I: "The seven life processes as a method of study for Eurythmy practice and teaching. The seven very first exercises and meditations as a source of enlivening for our instrument"

Eurythmy workshop with Werner Barfod, open to trained eurythmists and Fourth year students.

Workshop II: On the theme of lesson 10 of the School of Spiritual Science

Open to class members (please bring the blue cards)

Costs: Fee for Workshop I: £ 60

Fee for Workshop II: £ 15

*Registration:*

*Diana Fischer, Magnolia Cottage, Highgate Road  
Forest Row, East Sussex, RH18 5 AZ, UK  
Tel: +44-1342-82 41 09*

## SPEECH

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Website: [www.artemisspeechanddrama.org.uk](http://www.artemisspeechanddrama.org.uk)

Tel/Fax: 44 01342 321 330

Write: c/o Peredur Centre for the Arts, West Hoathly Road, East Grinstead, West Sussex RH19 4NF United Kingdom

### Theater-Akademie-Stuttgart

The Theatre-Academy-Stuttgart offers a 4-year full-time training with a state-recognised diploma for acting, educational theatre and speech-formation.

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ties to appear in the Theater-Kompagnie-Stuttgart.

Those who would like can also combine two courses of study, e.g. acting and educational theatre or educational theatre and speech, and in this way gain a double qualification. Beyond the state recognition, the Theater-Akademie-Stuttgart belongs to the few full trainings of educational theatre "BuT" recognised by the Bund, and the students can receive the so-called "Schüler -BaföG" (a grant from the state that does not have to be repaid).

For further information, see Reports p. 31

*Theater-Akademie-Stuttgart*

*Direktion Cornelia Elter und Christian Schlösser*

*Schellbergstrasse 44, DE-70188 Stuttgart*

*Tel: +49-711-26 73 74, Fax: +49-711-262 30 78*

*info@aka-stuttgart.com, www.aka-stuttgart.com*

## PUPPETRY

### Puppentheater Felicia, Goetheanum Dornach

18th Nov., 3.00 pm, Halde II

"The Fairy-Tale" by J. W. Goethe

Scenes from the "Fairy-tale of the Green Snake and the Beautiful Lily"

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From February 2007 complete performances

"The Fairy-Tale" by J. W. Goethe

Tickets: Tagungsbüro am Goetheanum, Tel: +41-61-706 44 44

*Information on courses for puppeteers, and performances:*

*Puppentheater Felicia, M. Lüthi*

*Postfach, CH-4143 Dornach*

*Tel: +41-61-706 43 84; [puppenspiel@goetheanum.ch](mailto:puppenspiel@goetheanum.ch)*

## REVIEWS

Christian Rittelmeyer / Heike Klünker  
 Lesen in der Bilderschrift  
 der Empfindungen

Erziehung und Bildung in der klassischen griechischen Antike. ["Reading the picture language of the feelings: education in the classical Greek antiquity"]

Pp. 354, with 82 pictures and some illustrations, hardback with dust-jacket, ISBN 3-7725-2040-5, 38 euros / 65.30 Sw. Fr.

Elisabeth Göbel, DE-Göttingen

"Reading the pictorial language of the feelings", as Schiller called the possibility of human beings in Greek antiquity who for their education did not yet need conceptual learning. From whence did they receive their education? We can wonder. In reviewing this book, I would like to place at the beginning a phrase of Schiller, a line from the last part of his poem "Der Tanz—The Dance". It can stand for the whole poem:

"... an des Rhythmus goldenem Zügel...—with sweet rhythm, the golden rein..."

Here we should take "rhythm" in the sense of *rhythmós* in the extended sense, as Heike Klünker comprehensively describes as the expression of everything living. It showed itself as the gift of the gods in *harmonía*, as Plato taught. It does not only stream through the phenomena of time as a measure of movement, as in *mousiké* in the choral round-dance together with *lógoi* in the uniting of the dance, singing and poetry—that it, penetrated with spiritual content. But in classical antiquity *rhythmós* was also experienced in the fine arts, in temples, sculptures and vases, as Christian Rittelmeyer expressively shows with many examples.

We come to the second word of our quotation from Schiller, "goldenem—golden". In Homer, Pindar, and Eurypides *etc.*, whose odes and hymns we can enjoy in many examples in this book, this "golden" was understood as wisdom, as the shimmer of being emerging out of a divine past. It filled human beings with *enthousiasmós*, which for the Greeks meant the same as "being in God".

Looking now at the third word "Zügel—reins", we meet the central concern of this book—education in Greek antiquity, which can also be seen in the engraved Delphic oracle, "Know thou thyself" and "Everything in good measure".

We recognise Schiller's deep understanding for this and for all the excesses and orgies of the Greeks of those days, with the somewhat extended quotation from the poems "The Dance". It runs: "...Sprich wie geschieht`s, dass rastlos erneut die Bildungen schwanken, / Und die Ruhe besteht in der bewegten Gestalt? / Jeder ein Herrscher, frei, nur dem eigenen Herzen gehorchet, / Und im eilenden Lauf findet die einzige Bahn? / Willst du es wissen? Es ist des Wohllauts mächtige Gottheit, / Die zum geselligen Tanz ordnet den tobenden Sprung, / Die, der Nemesis gleich, an des Rhythmus goldenem Zügel / lenkt die brausende Lust und die verwilderte zähmt; ..."

["Say, what upon the reeling maze the restless life bestows, / And modulates the movement to the order of repose? / That each, a ruler to himself, doth but himself obey, / Yet through the hurrying course still keeps his own appointed

way? / Would'st know?—'tis Harmony divine; the Power whose sovereign pleasure / Compels the eager bound of each into the social measure. / That doth, like Nemesis, and with sweet rhythm, the golden rein, / The impetuous strength of wild delight, attuned to grace, restrain..." Tr. E. Bulwer Lytton] Reading on, you will with astonishment find everything that from their investigations the two authors bring to the light of day.

Turning to the word "*lenkt*—steers", we discover how dancers, poets and sculptors felt they were steered in the same way by the gods. With "*die brausende Lust*—the wild delight" in festivals to venerate the respective gods they received from them the forms in *eurhythmía* and in *enharmonía*, and thus the "wild delight" was restrained. Plato speaks of the Delphic "Know thou thyself": "And it is precisely the Muses and their leader Apollo, who are given to us as a companion in the round-dance." But the effects of the pictorial work and the Temples, too, influenced the youth in finding their sense of proportion and of balance. The Greeks took their surroundings into their whole gestalt, with their whole being of movement, so that what they saw could work on the whole way they led their life, in imitation, in *mimesis*.

Christian Rittelmeyer characterises this non-conceptual education of the intuitive, realised, pictorial scenes with Hegel's phrase "*die konkrete Geistigkeit*—the concrete spirituality". This expression, an element that runs through the whole book, is introduced by him and lights up, making all the realms clear. With concrete spirituality, with the *lógoi*, the genial accomplishment took place to combine a total scientific approach and an artistic sensitivity in a revealing manner.

Full of insights, the discussions begin with many observations of Athene's being who embodies both the clever ability to see through things and the courage for deeds. Led by Athene, now in the modern sense, we follow Plato's thoughts in the living flow of *eurhythmía*. The reader of our Section *Newsletter* will be enthused in particular by the thorough work of Heike Klünker on *mousiké*—the unity of *harmonía*, *rhythmós* and *logos*. These could form a background mood for the trainings in eurythmy, music, and artistic speech, and offer stimuli for changing the level of today's consciousness. When we realise that these elements take their origin in the muses, the daughters of Zeus, they could fill us with *enthousiasmós*. The muses were taken as divine voices that glorified creation—as the danced, musical speech for the completion of creation.

In contrast to this, in the dances of the Meneads, one moves in passionate emphases. This contrast is presented to us as the necessity for forming the abilities of reflection, and through this the possibility of the beginning of the consciousness of the "I". With the musical instruments, rhythms and keys which belonged to them, they were inspired by Dionysos. The change of seasonal festivities—at one time for Apollo, another time for Dionysos, as is described in the chapter on Delphi—, could lead these pendulum-swinging opposites as a lived through, visible and heard process, towards the feeling of freedom.

In the coinciding, striven for in those days, of the Beautiful

with the Good, the tremendous schooling-power of imitation, *mimesis*, it becomes clear that for the “basic training”, even for the knowledge of arithmetic, geometry, astronomy, indeed even philosophy, the round-dance with its ancient dignified laws belongs. Even women, as well as girls and children, were included as active members of the processions and the cultic dances in this generally educational process.

In as much detail, we hear from Heike Klünker on the educational effects of the gymnastic-agonistic exercises, which were intended as education of the soul and for the harmony of movement. We follow how in running races, the race gives the experience of flying in the same way as the gods with winged feet descend and ascend from Olympus; how in jumping weight is overcome in a divine manner; in spear-throwing the certainty of hitting the mark thinking and speech is practised; and in discus-throwing the broadening of the spiritual horizon was experienced. Wrestling was the peak of individual testing. In all these gymnastic exercises, in contrast to the choral movements, the achievement of the individual was important. Both forms of training become alive through the many glorious quotations from the odes and hymns, and from the works and dialogues of Plato. They are supplemented by the splendid illustrations, so that we gain wonderful *harmonía* between the outer and inner as the comprehensive method of education.

From the signs described and the slow decline of this culture of Hellas and of the Romans, on the one hand in written, conceptual requirement to learn, and on the other hand the emphasis on personal expression, we now experience though this, also externally, very beautiful book, how people in antiquity were fashioned as whole beings through their livingly becoming one and their ability to dive into “the concrete spirituality”—as we today strive to do in a new way. A big “thank-you” to the authors!

This is a book that will make a good Christmas present for many people. One should not be put off by the language which appears at first to be scientific—very soon you feel enthusiastic for the Greek life streaming through you. A comprehensive bibliography and full endnotes emphasise the intention to bring to life in a scientifically demonstrable way the unity of religion, art and science in all education at that time and also today.

### *Tatjana Kisseleff* Ein Leben für die Eurythmie—

Autobiographisches ergänzt von [“A life for eurythmy, with autobiographical supplements by”] Brigitte Schreckenbach  
Verlag Ch. Möllmann 2005, ISBN 3-89979-038-3, 17 euros

*“Tranquil, non-pathetic, heroic, genial – that was her life and her death.” Annemarie Dubach on Tatjana Kisseleff*

*Irene Diet, DE-Berlin*

The destiny of Tatjana Kisseleff as described by Brigitte Schreckenbach is exceptional from many points of view. After reading the book, it leaves not only very lively pictures, deep impressions and feelings, but likewise innumerable questions and riddles that reach far beyond what you have

read. The book witnesses to how a life can break through the limits of space and time, how a person can raise herself above social, geographical, historical and cultural situations and is able to work out of a sphere in which such limits do not exist.

It is a joy to read the memoirs of Tatjana Kisseleff richly supplemented by Brigitte Schreckenbach. Articulate, sympathetic and artistic, the author attempts to approach the essence of this lady, and only in such a way can an attempt appear to describe this being. For Tatjana Kisseleff was probably not only “the most spiritual eurythmist, who has ever lived on the earth”,<sup>1</sup> but more, a human being who embodied comprehensive future impulses and could not be deterred by anybody or anything from pursuing these impulses.

Already during her first personal conversation at the beginning of January 1912 with Rudolf Steiner, he revealed her main task, to bring spiritual science to Russia, to “introduce it to the Russian human being.”<sup>2</sup> And still during the same conversation he pointed her towards eurythmy, immediately recognising the artist in her. A little later he explained that she would be able to protect the new art “from the soullessness which threatens it, and preserve its true spiritual, sacred background”.<sup>3</sup> Her whole life shows how much Tatjana Kisseleff made those two tasks her own, despite such an initial frightening, great expectation. One can see from her life that both tasks corresponded to two sides of one and the same thing—that a very special human being is the bearer of a tremendous impulse.

This book strictly speaking consists of two parts (divided here into eight chapters) of the “Autobiography 1881–1911” from the pen of Tatjana Kisseleff, followed by comprehensive supplements by Brigitte Schreckenbach, who to the whole story adds a chapter on “Characteristics of Eurythmy with T. K”. The description of the childhood and youthful memories from the pen of Tatjana Kisseleff are tremendously lively. And this liveliness seems to correspond to the liveliness with which she lived through these memories, as Brigitte Schreckenbach repeatedly tells. Out of her childhood experiences sprang the source of the richness of soul, out of which Tatjana Kisseleff drew her whole life. It formed the basis of soul and spirit for the special and completely artistic manner of her eurythmy.

It was certainly no coincidence that T. Kisseleff’s autobiographical account ends exactly at the moment in which she met Marie and Rudolf Steiner. After all, here there began a completely new, indeed in a certain sense her “actual” life, after she had searched thirty years for it. Out of this perspective Kisseleff’s account appears for what it really is, the report of a difficult though never tiring search of a human being for her spiritual homeland.

Some elements of this search can be mentioned here. Tatjana Kisseleff was born on 3rd March 1881 in Warsaw, which was then Russian, into a family that was strongly connected to the Russian folk-soul as it were right into the blood. The grandparents on her mother’s side (which Kisseleff called “the white ones because of their hair”) lived in the rooms of the Academy of Sciences in St Petersburg, and embodied for the little girl their quiet, sublime and unobtainable dignity of the unknown. Her grandparents on her father’s side (“the black ones”) lived in Zarskoje Selo, at that time the summer residence of the Czar, and possessed a strong, extraordinarily passionate temperament. In contrast

to “the white ones”, they possessed the pure joy of life and openness. Already in this picture of strong contrasts, between which Tatiana grew up, one of her qualities is to be seen which marks her as the human being who is strongly connected with the Russian folk-soul—the necessity to carry the deepest contrasts in oneself and to unite with each other. Out of the vast, all-embracing, indeed limitless quality which she carried in herself from birth there originated her special, often mysterious, being. Yet this special quality remained (and B. Schreckenbach points this out several times) often not understood, and did not only bring her friends amongst the anthroposophists and eurhythmists, but also enemies.

Noticeable in Tatiana Kisseleff’s childhood is not only her high social and cultural origins, but also the character of her family, that of her parents (her father died when she was four years old) and siblings (her younger brother was a pupil of R. Steiner) as well as that of the other members. An artistic and spiritual nature seems to have characterised nearly all of them. T. Kisseleff repeatedly describes the nightly dreams of her childhood, which point to a high clairvoyant gift. She retained this gift as an adult. On her first night in Dornach (March 1914), she dreamt that the Goetheanum went up in flames.<sup>4</sup> Hand in hand with this faculty, she possessed an extremely delicate, fine bodily constitution. Already as a child Tatiana Kisseleff several times was so badly ill, that the doctors gave up all hope, but through a miracle precisely in this hopeless-appearing moment she re-entered into life renewed. And it was again through such a hopeless-appearing illness that she was led to the turning point of her life to the place where she met Rudolf Steiner.

Since November 1910 she suffered severely from tuberculosis, so that she spent most of the time in sanatoria and hospitals. Yet, “we all miss that which despite all attempts cannot be given us here (...) Our illness does not come alone from the body; it comes from the soul”,<sup>5</sup> writes Tatiana Kisseleff in retrospect. She spent several years (1905–08) in Europe, especially in Switzerland, France and Italy, with the idea of learning new social ideas in order to build up a future Russia—but in vain. Instead of living impulses, she brought (alongside a Diploma as a lawyer) only abstract thoughts divorced from reality, and amongst other things an inner numbness that made her ill. Yet it was exactly this illness that led her again to Europe, via Switzerland to Paris, where she met the Russian poet Max Woloshin, who brought Rudolf Steiner to her notice. In December 1911 she met him for the first time, in Hannover, where Rudolf Steiner held the lecture-cycle “The World of the Senses and the World of the Spirit”. She describes the meeting with him as the “most tremendous miracle”<sup>6</sup> that she had ever experienced.

In the following chapters which Brigitte Schreckenbach added T. Kisseleff’s reports, the 14 years are described in which she was allowed to experience with Rudolf Steiner, in a crass contrast to the time after his death. At first with the very first eurhythmists she worked at the bases of the new art of movement in Haus Meer (Düsseldorf). Already here she met difficulties—at 30 years old she was by far the oldest and maturest of the budding eurhythmists, and the “German manner of being” with which they worked did not suit the richness of feelings of her own soul. “Learn to feel!”, Rudolf Steiner is supposed to have called out repeatedly to the eurhythmists.<sup>7</sup> It was this strong, thoroughly unintellectual being-

able-to-feel, that “was blessed with a rich pictorial life”, which Tatiana Kisseleff could show above everyone else. That is probably the reason why in the new year Marie and Rudolf Steiner called her to Dornach, in order to take on the eurhythm there. “When you take over the leadership of eurhythm here,” Rudolf Steiner was supposed to have told her, “I am convinced that eurhythm will be protected from soullessness; for great dangers threaten it, especially a superficiality. You will be able to give and retain the cosmic, sacred background.”<sup>8</sup>

So long as Rudolf Steiner was alive, Tatiana Kisseleff lived under his protection. After his death, however, even the deepest connection with Maria Steiner could not help her. The animosity against her, whose eurhythm was not understandable for many people, made her further work in Dornach impossible. And so she attempted to fulfil the first task named by Rudolf Steiner, to introduce anthroposophy to the Russian people. Not able to return to Russia, she went to Paris, where so many Russian anthroposophists lived. And again, what she met there was completely characteristic for Tatiana Kisseleff’s destiny—the experiences in Paris, with those of Moscow, belonged “to the hardest in her life”.<sup>9</sup> When she returned ten years later to Dornach all the doors were closed to her, and it belongs to the irony of the destiny of anthroposophy after the death of Rudolf Steiner, that Tatiana Kisseleff, the eurhythmist so highly esteemed by Rudolf Steiner, for years did not practice eurhythm.

At last in 1946 she was taken by a former pupil to Malsch, where she lived until her death in 1970 and among other things was able to pass on what had matured so richly—a completely ensouled and vital eurhythm. Brigitte Schreckenbach, herself one of the former pupils of Kisseleff, describes the vital life in Malsch, that remained unconnected to the battles and conflicts in Dornach. Here seeds were sown for the future and here Tatiana Kisseleff presence was completely irreplaceable.

It is extremely laudable that at last a biography has appeared on this significant as well as often unrecognised personality. Since it is a prerequisite that after the death of personalities, impulses can live on, that we as the successors know about them. “For it is for us a warning given through Rudolf Steiner, that people who have been given high aims can be made powerless if their names are not made alive enough to those who follow”, as Johanna Gräfin von Keyserling notes, in memory of Rudolf Steiner.<sup>10</sup> It is to be hoped that this biography of Tatiana Kisseleff will find many readers who are in the position to appreciate and respect the greatness of this human being.

(1) Gritli Eckinger on Tatiana Kisseleff, in Tatjana Kisseleff, p. 7

(2) *Ibid.*, p. 96f.

(3) *Ibid.*, p. 9.

(4) Even before she could tell Rudolf Steiner of this dream, he told her not to speak about it (*ibid.*, p. 115).

(5) *Ibid.*, p. 79.

(6) *Ibid.*, p. 89.

(7) *Ibid.*, p. 104.

(8) *Ibid.*, p. 114.

(9) *Ibid.*, p. 166.

(10) Quoted in Koberwitz 1924. *Geburtsstunde einer neuen Landwirtschaft*, ed. by Graf Adalbert von Keyserling. Stuttgart 1974, p. 71.

## PUBLICATIONS

*Martin-Ingbert Heigl***ARTEMIS – Eurythmie, Sprachgestaltung und Philosophie der Freiheit**

[“ARTEMIS—Eurythmy, Artistic Speech, and ‘The Philosophy or Freedom’”]

Pp. 180, 16 in colour, many illustrations, bound (hardcover with dust jacket), Format: 170 mm x 220 mm; 24.80 euros.

Regardless of temporal appearances—what are the common sources of eurythmy, artistic speech and *The Philosophy of Freedom*, and what contribution can they give to the culture of the future?

This discussion links from simple basic phenomena of speech to Rudolf Steiner’s eurythmical zodiac as the testament for the future. Yet as well as to the future, the link can also be made to the past also be made. In the places where the evangelist John worked, Ephesus and Patmos, the described laws can be re-found.

This book would like to suggest some thoughts to educated readers; it reaches also to everyone concerned for eurythmy and artistic speech.

Orders by e-mail: [Martin-Ingbert.Heigl@gmx.de](mailto:Martin-Ingbert.Heigl@gmx.de) or from the homepage <[www.widar.de](http://www.widar.de)> The book will be sent post free. Further information from above web-pages.

Martin-Ingbert Heigl, Maienweg 3, DE-89081 Ulm

*Sebastian Jüngel***Der leere Spiegel***Erzählung [“The empty mirror: tales”]*

Edition Ogham Verlag, 2006, Pp. 88; p/b; 6 euros/ 10 Sw. Fr. ISBN 3-7235 1271-2

Is that me in the mirror?

In “The Empty Mirror” the author relates poetic-realistic experiences to the question of one’s own identity to an ingeniously interwoven, double narration. The narrating “I” gets caught in its everyday thinking, comes across its own literary estate and loses its mirror-image. In accompanying this mysterious figure, full of riddles, the “I” comes upon a

bizarre situation in the next world. A mysterious Order appears to want to influence the life of the protagonist. In a different way from how the complex nature of the “I” is treated in literature—sometimes strongly irritating, indeed shocking as far as life-threatening—in “The Empty Mirror”, Jüngel has the courage to discover a positive impression of one’s own identity.

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**Comments from Section Leaders**

“The Healing Power of Eurythmy” shows in exemplary fashion that it is possible to work again and again a topic in a new and original way. Not as an example to be copied, but as a stimulus toward the awakening of the own originality.”

(*Christoph Wiechert, Head of the Education Section*)

“Truus Geraets’ story can, indeed, be stimulating and encouraging for everyone—especially for eurythmists working in the different social settings of our society.”

(*Werner Barfod, Head of the Section for Eurythmy, Speech and Music*)

“We will need to make “The Healing Power of Eurythmy” available to all doctors world-wide working out of the Anthroposophical Medical impulse.”

(*Michaela Glöckler, Head of the Medical Section at the Goetheanum in Dornach*)

## MISCELLANEOUS

**The Re-founding of the “Educational Eurythmy Group” in Japan**

With the intense wish for anthroposophy in Japan to develop, the first official meeting for Japanese eurythmists was prepared and took place on 9th October 2000. Up to this time there were already very many trained from various eurythmy schools teaching in various places and in various ways back in Japan. Of course, some of them made individual private contact with each other, yet for this meeting we did not

have the possibility to contact ALL the eurythmists, in order to discuss the situation of eurythmy in Japan and to make plans.

Later such meetings took part regularly, roughly twice a year, the initiative to make this possible taken up each time by a different eurythmist. When experienced eurythmists came from abroad to Japan, we organised further training courses, and discussions. The question arose how we in Japan work with eurythmy in education, and how to approach children today, etc.

From such questions and needs the "Educational Eurythmy Group" came about. Many eurythmists give freelance courses with children of different ages; following this we shall discuss our experiences. In this manner we have up to now worked through the ages from kindergarten to Class 4.

On 31st March 2005 we drew up our Statutes.

For 2005 Kyoko Fujii is our president, Mieko Nakatani our chairman and Youko Hirofujii our treasurer.

The number of members at the moment is 34. Japanese eurythmists in Europe, America or elsewhere, studying and working, and who are interested in eurythmy in education, or have gained rich experience, please contact:

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## Please note

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