The background features abstract, layered shapes in various shades of teal and orange. A large, irregular orange shape is positioned in the center, overlapping with teal shapes on the left and right. The overall composition is dynamic and artistic.

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

Easter 2007

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Dear Readers,

We have just experienced the Eurythmy Music-Solo Correction-Weekend with 35 soloists, who each received 30 minutes of help in 4 rooms running parallel in an intensive and fruitful working mood. In the next weeks we have to decide which solos will be performed in the Eurythmy Conference in the weeks after Easter in two evenings. “To live Eurythmy” is our theme—esoteric with the Foundation Stone Verse and the Michael-Imagination, purely artistic with the musical soli with Rudolf Steiner’s forms from 1924, and the future impulse of eurythmy in the social professional life.

The already-known, big performance of the Goetheanum Eurythmy Stage Group of the “Seven Words”, as well as “Eleusis, a mythic play” will be experienced with a chamber orchestra.

After the years of deepening and working on the question of recognition in the trainings we will now turn again to other questions. The old and at the same time ever-new question—How does art fulfil its task to bridge the realm of what is perceptible to the senses and the realm which is apprehendable in the supersensory? What does this mean for eurythmy and drama today, to build bridges to the soul and spirit? How in art do we fulfil the task in the 21st century of existing, of walking on the threshold? How do we lead the audience and those practising eurythmy to experience spiritual presence-of-mind in the light of the consciousness-soul?

In the work on Steiner’s Mystery Dramas, especially the scenes in the Spirit-World—Lucifer’s and Ahriman’s kingdoms—are being prepared in eurythmy. From Easter collaboration with the actors begins. The project-phase is aiming for the Michaelmas Conference.

In the international Eurythmy Trainers Conference in January and July we are concerned with centre-periphery in speech-eurythmy, with key-exercises for the students. In January 2008 we have taken the theme of the threshold in music-eurythmy.

An old but now existentially new question is loneliness in the profession, with overwork. The colleagues stand for a profession which has arisen out of anthroposophy, yet often do not find their connection to the Anthroposophical Society. How can we encourage students to take this “simple” step, which brings them into a connection yet makes no obligations? Colleagues in the profession are no longer informed about the life within anthroposophical initiatives. The Anthroposophical Society, after all, is the body of anthroposophy!

With the special edition of *Erziehungskunst* (Stuttgart, January 2007), our attention is drawn again to the realm of speech in education. We hope we can re-enliven this professional realm, which is shrinking.

In July 2007 Margrethe and Trond Solstad move from Oslo to Switzerland. For the autumn till Christmas we shall both alternate with Section work, since Margrethe Solstad will still be giving blocks in Oslo.

With warm greetings,



February 2007

PS: Unfortunately I have had to withdraw some important contributions, otherwise this edition would have exceeded its limits in size and price. These contributions will appear in the Michaelmas edition, 2007.

TOPICAL FORUM

The Development of the Anthroposophical Society and the Productions of R. Steiner's Mystery Dramas at the Goetheanum

Torsten Blanke, Thomas Didden, Gioia Falk, Bodo von Plato
The Goetheanum, 15th January 2007

The Task of the Society and the School

For some years in their regular work together the Council and the Collegium of the School of Spiritual Science at the Goetheanum have chosen to concentrate on the Michael Mystery (especially *Anthroposophical Leading-Thoughts*. GA 26) and the mantra of the Class Lessons. In Spring 2006 deep discussions on Rudolf Steiner's four Mystery Dramas has been added, which since the autumn are being studied by other co-workers at the Goetheanum with a view to joining a new production of the Dramas. In them Steiner describes in artistic form individual and social life on the basis of spiritual knowledge. To foster this life is the most important task of the Anthroposophical Society. With this work a third emphasis is given by the Council and the Collegium of the School in line with the Christmas Conference for the founding of the Society and the School (1923-4).

Central Motives of Anthroposophy

The Mystery Dramas bring to life the central themes and tasks of anthroposophy (of the Spirit of the Age) in a comprehensive and individualised manner: the development of spiritual faculties (study, practice and meditation) and being alert in the life of soul and spirit, reincarnation and karma, the new Christian mysteries, human and social relationships in the light of spiritual development, as well as attempts of cultural initiatives out of initiation-consciousness. In the mood of spiritual realism, in each scene thresholds and borders can be experienced, which subconsciously operate in each human being and in many social situations. In recent years it was not hard to see that work on these themes within the Anthroposophical Society and by the public was sought after and wanted, for they deal with questions of lifestyle of the present time. Experiences of the threshold as well as the search for spiritual orientation and practice at the beginning of the 21st century have become *the* burning questions of the present time. People today increasingly feel that they are crossing the threshold, as people meeting the threshold to the spiritual world in their lives.

New Production of the Mystery Dramas and Artistic Research

With this background members of the School Collegium (Werner Barfod, Michaela Glöckler, Bodo v. Plato and Martina-Maria Sam) and artists of the Goetheanum-Stage (Torsten Blanke, Gioia Falk and Catherine Ann Schmid) have worked on the outlines of this concept for a new production of the Mystery Dramas from April to June 2006. This "Mystery-Drama Group" was asked in collaboration with those responsible for the leadership of the Stage Group (Torsten

Blanke, Thomas Didden and Carina Schmid) to accompany this undertaking until Michaelmas 2007—the date of the first performance. For this first phase Torsten Blanke, Gioia Falk and Catherine Ann Schmid as a team of directors were asked to start the artistic realisation of a production in which, through an intensive working together of eurythmy and acting, lighting, scenery and costumes, each scene of the different worlds can be portrayed. With this the research into how and through what each picture of the normal physical, the elemental, the soul and spiritual worlds arise for the audience, what lies at the basis of this process of becoming and what means of presentation fits for each world. Since summer 2006 the basic work for this has begun. Work on the sources of speech-formation and dramatic art has been taken up and will become a form for the concrete further development of the artistic impulse which began 100 years ago (Munich 1907). Through a way of working artistically and socially taken from the dramas themselves, a stage ensemble for the Mystery Dramas is presently being formed at the Goetheanum.

The "eurythmical impulse" in the production

In the Mystery Dramas we are not involved with describing or explaining the spiritual element. We are rather dealing with a concentrated and individualised experience of situations of soul and spirit—in inner beholding, in meditation and in meeting beings and events of the supersensory worlds. Spiritual beings confront the audience directly, they show and express themselves as they are and in their surroundings which themselves "speak"; the inner human nature appears in the realm of the spirit ultimately as the ever-changing surroundings. In his descriptions of the scenes, Steiner gives precise indications for the production—a "*sinnvolles Farbenfluten* – a meaningful flooding of colour" is, for example, the surrounding of the spiritual realm in Scene 4 of the fourth Drama. No fixed scenery is able to express this; he himself spoke already in 1920 of the "*bewegten Kulisse* – moved scenery". Precisely here the new production wants to begin. In the first productions, the means Steiner developed throughout those years with eurythmy could not yet be employed. In *Speech and Drama* (1924) he describes the importance which eurythmy can have for work with drama: "Yet for the actor, eurythmy can indirectly be of the greatest importance... In eurythmy we have established that the most complete, the macrocosmic gesture exists for vowels and for the consonants... When you continue this gesture internally, fill yourself out, as it were, with the *Gespenst*, the 'phantom' of the eurythmical form, and thereby voicing them, then you will achieve pure vowels and consonants as you need them" (*Speech and Drama*. GA 282. 1926. Germ. ed. P. 250. Tr. A.S.).

Especially for the scenes in the realm of soul and spirit, eurythmical principles of forming lie as the basis; research is being carried out how this can be made further fruitful for speaking and acting too. (Numerous remarks by Steiner can be found, e.g. 12th Dec. 1920, 5th May. 1921, 1st Jan. 1922).

Acting to portray the world beyond the Sensory World

If we can start from the view that the supersensory—spiritual beings and their mutual relationships can best be worked at in eurythmy, then new ways open up for forming the Drama. The plays consist of scenes which take place on the normal ground of this world, and others move in the purely supersensory realm. A person whom the audience know, e.g., in one scene in the physical, sensory world, they find again in the realm of soul and spirit where completely different conditions or laws obtain. Our first experiences already show that even for participants doing the exercises who neither know the plays nor eurythmy very well, the expressive gestures can be assimilated without problem. If you go through the text and are inwardly prepared to seek the relevant soul-gesture or mood of a sound, then you find an agreement, as soon as the body has found itself within the gesture. You “discover” or “find” what is adequate. A gesture which is “implanted” is not convincing. It is by no means the intention that the actor should carry out sounds with his/her arms like a eurythmist, but eurythmy can free the actors’ gesture, especially in the realm of soul and spirit, in a way that constantly different expressive possibilities supplement each other. In addition to the ensouled speech, there is added a corresponding changing stance or penetration of the body. This again, after some practice, frees the speech.

Planned Scenes till Michaelmas 2007

The structure and sequence of the new production arise out of points of view from the content and the artistic demands. The centre of the first planned phase, up to Michaelmas 2007, are the scenes in the spirit-land: Devachan (*The Portal of Initiation*, Scene 7), Lucifer’s, Ahriman’s and the Guardian’s realms (*The Guardian of the Threshold*, Scenes 3, 7 & 8). The fashioning of these scenes will be a key for the whole production of these Dramas, and how to deal with them. The further planned scenes will offer the participants artistic experience in the new way of working and in collaboration.

- 1st Drama *The Portal of Initiation* Prelude Sophia, Estella
 Scene 1. Johannes, Maria. Beginning till Philia’s entrance
 Scene 3. Benedictus, Maria, Johannes, “Es formt...” to
 “..in Geistersphäre” Scene 7. Maria, 3 Soul-forces, Johannes
 Theodora, Benedictus Interlude Sophia, Estella
- 2nd Drama *The Trials of the Soul* Scene 1. Capesius monologue
 Scene 4. Capesius, Strader Scene 5. Capesius, Felix
 Balde, Felicia Balde
- 3rd. Drama *The Guardian of the Threshold* Scene 3. Maria,
 Capesius, Lucifer, Benedictus Thomasius, the Double,
 Theodora Scene 4. Theodora, Strader Scene 7. Guardian,
 Thomasius, Maria, Lucifer, The Other Philia Scene 8.
 Ahriman, Trautmann (Romanus), Hilarius, Strader, 12
 Persons, Thomasius 4th Drama *The Soul’s Awakening*
 Scene 1. Secretary, Manager, Hilarius, Strader

Casting

For the casting of the actors, besides an announcement (in *Info3*, and *Das Goetheanum*), the members of the Ensemble of the Goetheanum-Stage as well as speech artists and actors were invited, enthusiastic to work on the Dramas with special emphasis on eurythmy. Numerous shorter and longer workshops in late summer and autumn 2006 gave the

opportunity for more than 30 people to meet the project and way of working and gain initial experiences of rehearsals. The team of directors had and has the following criteria to form the Ensemble: talent in speech and acting; relationship to the Dramas and to anthroposophy; interest in the way of working; suitability for a specific role; human-social ability to collaborate in an open process based on research and development. Since this involves a new start in a new production, value is placed that the actors involved from the Goetheanum Stage take up other tasks and live into new characters. The idea is to form a constellation of people for the time until September 2007. Out of these experiences further forms of collaboration will develop. So far agreements with the following actors have been made: Katja Axe, Torsten Blanke, Esther Boren, Stefan Bresser, Thomas David, Mirjam Hege, Matthias Hink, Claudia Kringe, Christopher Marcus, Thomas Ott, Christian Peter, Christian Richter, Cathrine Ann Schmid and Paulina Sich. The eurythmists are from members of the Eurythmy Ensemble of the Goetheanum-Stage, extended by seven more eurythmists. So far they can be named: Johannes Falk, Emily Grassinger, Esther Herdin, Christian Loch, Katrin de Quero, Nina Stevens and Rhea Vögtlin.

Stage, Lighting, Costumes

In view of the undertaking until Michaelmas 2007, Roy Spahn is responsible for the stage space and the costumes. He is an experienced stage and costume designer, who last year already worked on some productions at the Goetheanum. After intensive discussions, the stage will be used to engender character and atmosphere, with plenty of space allowing quick changes. The interplay of the other arts, space, eurythmy and lighting – the collaboration with the lighting technicians in house has already begun – will be composed in such a way that moving and living picture-worlds can arise. The audience, through the inner connection and continuous running of the scenes, will be able to experience directly how the protagonists pass over the threshold of knowledge and experience, and how through the change of their consciousness the connection to the world changes for them.

Music

It is planned that various musicians will create musical compositions in order to get to know various styles and ways of working. It is most important that the music supports the dramatic process directly and is not something for itself. So far the following have agreed to contribute: Wolfram Graf, Torben Maywald, Johannes Greiner, Jtka Kozekulova and Bernt Kasberg Evesen.

Director

The team of directors has been chosen out of the concrete course of the work by the Collegium of the School for the project until Michaelmas 2007. Directorship of each scene is decided by the team of directors in collaboration with the Mystery Drama Group. Gioia Falk is responsible for rehearsing the four scenes of Spirit-Land (I, 7; III, 3, 7, 8). The directorship for further scenes are not yet decided. Several artists involved are experienced directors (partly with Mystery Dramas). The example for this way of working are the Mystery Dramas themselves. In them each person goes his or her

own individual path; the development of the whole is possible when they all contribute their best forces for its success.

Finances

The costs of the projected work between January and September 2007 is around 1.5 million Swiss Francs, comprising: Salary for actors and eurythmists (40 participants) 700,000 Sw. Fr. Stage and costume design (design and technicians) 350,000 Sw. Fr. Production of stage design and costumes 250,000 Sw. Fr. Music 50,000 Sw. Fr. PR 50,000 Sw. Fr. Project management 50,000 Sw. Fr. Contingency 50,000 Sw. Fr. Total: 1,500,000 Sw. Fr. Half of this amount is available out of the budget for the Goetheanum Stage for this project.

Tasks 2007

Besides the research and production work already begun, we would like to enthuse people to join in during the course of the year to collaborate, so that connections are made to an increasing number of places and working groups concerned with the above mentioned central anthroposophical themes. They should discover in the Dramas suitable means for their life and spiritual work. The whole task has to do with the development of working instruments on the artistic level as well as in conversations, experience and meetings, that is, the spiritual practice. At Michaelmas 2007 it will become clear whether on the one hand we shall be able to bring to life such working connections, and on the other hand to show in a convincing manner on stage artistically-worked scenes from the Mystery Dramas. At this moment, the main financial basis has to be worked out for the project so far and also for its continuation. In the first half of October 2007 those involved on the basis of the feedback will decide on the further progress.

Masters degree (MA) in Eurythmy

Göran Krantz, SE-Järna

Report On the morning of 1st February, 2007, the new course for eurythmy was inaugurated by Örjan Retsler, manager of Rudolf-Steiner Hochschule, Järna, and the Dean of the Department of Education of Plymouth University, Gordon Taylor, gave the first introductions. Following this Göran Krantz, Järna, spoke on the future perspective of eurythmy and Dr David Parker, Plymouth, on studies at University level. The pioneer group consists of twenty eurythmists from six countries. The next three days were full of intensive work and discussions. David Parker had spoken on the reflective manner of working needed in order to be able to research. This contained a process in selfknowledge by looking at your own thinking, feeling and activities, including an analysis of the carrying ideas in the professional as well as in the community context. In addition a survey of the different levels of the research process was also worked through. Göran Krantz spoke about eurythmy in relation to human development. Then there was some eurythmy together, led by Stephan Nussbaum and Coralee Frederickson-Schmandt, and different discussion groups on the theme "How can the course on the development of eurythmy help the subject". Each participant had prepared a research theme which was then

discussed. The results of these days are 20 research projects on eurythmy. From the abundance of themes, here are some examples: Renewal of teaching methods in the eurythmy training; How can one foster creativity and autonomy in teaching eurythmy? What are the effects of a eurythmy performance, e.g., of a fairy-tale, on children? The connection between eurythmy and the concept of multiple intelligence; How can eurythmy activate passive, autistic children? What are the differences in eurythmy lessons in class 5 in Steiner-Waldorf Schools and in curative education? Examples of the connection between the curriculum of Steiner-Waldorf Schools and the eurythmy lesson; History of the dance—a comparison of the impulses of Steiner, Stebbin and Duncan.

The Course of Study

The Masters programme offers all eurythmists the possibility of research at the MA level—in the conviction that their personal practice and the institution where they work will benefit from this programme of study. During the course of the Masters degree, each student writes 4 papers and a Masters dissertation. All this work should relate to the research from your own eurythmical practice. Basically the course of study is committed to the understanding, valuation, further development and improvement of the practice. The papers can be written in English, German or one of the Scandinavian languages.

The course intends to work out new knowledge on the basic aspects of eurythmy in connection with human development. A further concern is to bring eurythmy into dialogue with contemporary research, especially in areas which are relevant for eurythmy.

The course takes three years and is accompanied by tutors. The emphasis rests on your own research-work in the daily educational and artistic realm. In each module, separate lessons take place in Järna twice for three full days.

The next possibility to begin studying will arrive in Autumn 2007. Registration by 1st July 2007. During the Eurythmy Conference at Easter 2007 a meeting for information on the Masters course on Eurythmy will take place during the time for free initiatives. There you can find further information on the programme.

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ARTICLES

One can hardly believe it, but the individual who wrote the following words about eurythmy and its relationship to the cosmos, participated personally in the lecture-course "Eurythmy as Visible Speech" of September 1924 given by Rudolf Steiner in Dornach, during which time her relationship to him was founded.

Marjorie Spock, who is now 102 years old, undertook as her life's task the study and promotion of eurythmy and biodynamic-agriculture. She still teaches eurythmy today and leads an anthroposophical study group in Maine, U.S.A. She is still very active in researching the cosmic sources of eurythmy. Out of her research this present work came into being.

Sergei Prokofieff

An Etheric-Dynamic Study of Eurythmy

Marjorie Spock, U.S.A.

When, in time immemorial, the high gods had spent their forces building a universe of law and order, they sought rest in an aeon-long period of deepest slumber. Waking replenished, they found themselves cherishing a new vision: that of a human race capable of learning to base its relationship to the world on love and freedom. Enthusiasm for such a joint undertaking with mankind grew and grew, and it became so intense that it burst into outer flaming, creating space where there had been no such thing before, a space in the shape of a great cosmic sphere teeming with generative warmth. And the gods divided the sphere into two parts: a heaven above and an earth below. And they formed the heavens into twelve starry constellations to serve as their dwelling places and workshops, setting man upon the earth in a microcosmic realm nourished by and faithfully reflecting its macrocosmic origin. The constellation LEO became the fiery heart and center of the macrocosm, and the gods shared its warmth with mankind, weaving it into the substance of the human soul as two facets of its activity: will and thinking.

Leo: "flaming enthusiasm"

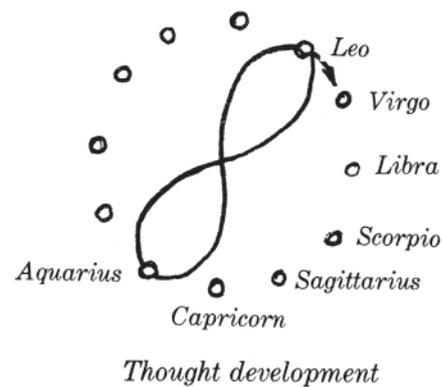
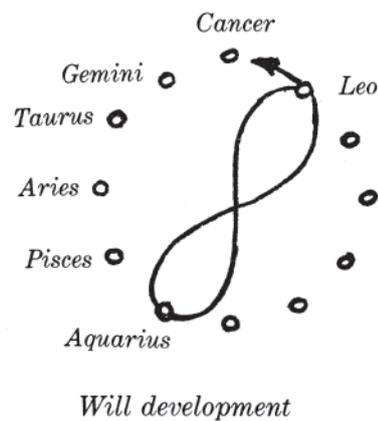
Laymen trying to picture the founding of the universe described by science as "The Big Bang" are prone to conceive it as the instantaneous setting-off of a giant firecracker. Rudolf Steiner's vision of it is in a different vein entirely. He saw it rather as an inconceivably long development of cosmic caring for a creative idea that grew into a warmth-filled, living, spatial organism. He characterized this as the outcome of a soul capacity encountered in human beings too when they awaken to an interest and go on to "realize" it working toward a goal. Must interest not be likened to an inner soul-fire evolving from macrocosmic warmth, an inner energy spending itself in two directions: that of the dark fire of a focused human will, working its way through obstacles, towards some goals, and the dark fire that has clarified and gentled itself into the serene light of thinking spread over a wide field of impersonal fact. Will and thinking were thus both born of the warmth element in both men and gods. Do we, for whom fire is an essential presence on the earth, sense what an unmatched mysterium it is? It is the only one of what are called the four "earthly elements" that cannot be

weighed. Yet, when like conjurers of old who materialized invisible beings into visibility with their "abracadabra", we want to produce fire, we can do so by striking a match or, if that fails, by resorting to rubbing two dry sticks together. The resulting flames can then be photographed. Fire slips over, as no other element does, from an immaterial state of being, into physical reality. Such was the fire inherited from Leo's warmth-expansion becoming the primary life and soul and movement as well as the primary substance of which both the universe and the human soul were built. And such was the gift with which the gods responsible for the creating of the universe endowed man-the-microcosm when they set him on the earth to begin his life there: fire in the form of "flaming enthusiasm" for the creative projects to which his ascent on the zodiacal paths of thinking and will inspired him. Is it any wonder that Rudolf Steiner traced the building of the zodiac as well as of the human soul and human body to the fiery constellation Leo, at once both the heart and the substance of creation?

When, in 1923, twelve years after the founding of eurythmy, Rudolf Steiner, its founder, invited performers and students of eurythmic art to a series of lectures on the subject, he emphasized yet again that it was an art "still in its baby shoes". It was clear from the first lecture that he intended to advance eurythmy a significant step further toward maturity by broadening and deepening eurythmists' conceiving of their task. He did so startlingly by introducing a study of the relationship of eurythmic gesture to the zodiac and planets. This offered both a daunting and inspiring perspective, since few of his hearers could have been prepared for such a leap. And they were left to make of it what they could.

The following pages set down how one hearer of these lectures has interpreted his offering. Rudolf Steiner's procedure in setting up the zodiacal circle was as follows: he asked twelve eurythmists in the audience to take one of twelve places in a circle on the stage. They did so, one at a time, and he assigned each one of the twelve a zodiacal stance or movement (described by him in words alone, and in some cases with only a single word). Then the twelve stood there, an assemblage presenting gestures never seen before. Nothing more was said by way of elucidation except that, at the very end of the lecture, Rudolf Steiner stressed that the words he had used as characterizations were "very significant."

Significant indeed were the words "flaming enthusiasm" used by Rudolf Steiner to describe this gift given to man by Leo to endow his soul with will and thinking, the two earthly reflections of divine creative energy. Will makes an intensive use of Leo's dark fire as it focuses its activity and narrows in on dimly glimpsed personal goals while thinking, having gentled and clarified fire into light, withdraws from personal involvement and broadens its activity in order to contemplate the widest possible scenario of impersonal facts. The first evolutionary step after Leo's descent to earth turned the great world of the cosmos outside-in. Humanity was thus set to climb the ladder of zodiacal forces in seven steps from Leo to Aquarius as the two soul-forces climbed toward maturity in Aquarius, will on the right side, thinking on the left. In a following step will first climbed from Leo to Cancer; univer-



sal space, a vast cosmic sphere with Leonine heart-caring at its center, shrank to the flattened round of the human breast – enfolded from both front and back by the in-spiraling movement of the arms.

Cancer: “impulse to action”

Will’s first gain then releases its inner energy to a fuller development which takes place in Gemini.

Gemini: “capacity for action”

Having thus progressed on an inward path, will now comes to initial completion as an inner process in Taurus; the left hand, sweeping upward to cover the larynx, meets the downward enclosing gesture of the right hand as it rounds the head; the Word that has been speaking from the heavens into earthly man completes its mission and falls silent.

Taurus: “the Word falls silent”

Having thus developed and consolidated will as a conscious inner possession now poised to grow further into a relationship with the world outside, the will proceeds in Aries to precipitate outer events.

Aries: “the event”

This marks the beginning of the final three steps whereby will mounts to full maturity. Deeds have begotten destiny, and Pisces records this – its gesture a linking of the acting man of deeds, the precipitator of earthly events, into a living link between the great world and the small.

Pisces: “deed becomes destiny”

And finally will takes its seventh evolutionary step where it merges with thinking. Aquarius: “balance of thinking, feeling, and will”

Thinking makes its way to maturity on the left half of the zodiac, ascending in seven similar steps from its birth with will in Leo to their meeting in Aquarius. But the manner of its climb differs radically from that of will. Thinking has gentled and clarified Leo’s flaming into the serenity of light: where will has focused its energy narrowly on achieving personal goals, thinking now begins to spread its illumination over an ever-widening scene of impersonal facts. It overlooks a past which it cannot change, while will works at discovering what the future holds. Thinking’s second step was described by Rudolf Steiner as a “cooling”, a discipline of “sobriety”. The reigning “Queen of Heaven” sacrifices her royal status to descend to earth as the modest figure of Mary, “Mother Earth” looking out upon the world from a humble stable.

Virgo: “cooling, sobriety”

Thinking’s further step brings it to Libra, transforming Virgo’s verticality into a forward movement on the horizontal

plane.

Libra: “balance”

And now what on the will side had brought Taurus to stand foursquare on the earth with all his inner energies concentrated, is countered on the left in Scorpio’s lofty elevation of the head. Light intensifies in a withheld power of illumination.

Scorpio: “thinking”

Now having established itself, thinking borrows strength of will from Gemini across the circle to shine out and imbue action with meaningful decision.

Sagittarius: “decision”

Then in a majestically outward spiraling that sends the light of the head over the world through the raised right arm, thought completes its relationship to the surrounding cosmos.

Capricorn: “thought enters into relationship with the outer world”

What a contrast with its opposite across the circle: Cancer whose double in-winding spirals enclose the breast! It is then but a small leap for thinking to reach its maturity in Aquarian “balance”. But at this juncture an event takes place that must set every eurythmist to marveling. Hitherto, whenever Rudolf Steiner spoke of soul forces, it was invariably of a trio that included feeling with thinking and will. Isn’t it true, that most mortals tend to regard feeling as the most important of the three? Yet Rudolf Steiner in his discussion of the zodiac makes no mention of feeling until he has described the arrival of matured will and thinking at Aquarius. Only then does he bring feeling to join them. One is left with the impression that the feeling he is tracing comes from above from a world of perfection whose inclusion calls for no laborious climb developing through seven stages. Could he have thought that feeling as earthlings know it is too lowly, too painfully merely “astral” to warrant inclusion here? Might one not conclude from this omission that the feeling found in the “balanced” trio of soul-forces in Aquarius was and is of a wholly different order from the feeling known to most mortals that it is the native air of the gods’ world, having descended from above to merge with developed thinking and will in Aquarius? We might conceive it as the creative spirit at its highest level, an indwelling “spring of living water”, the fount from which enduring beauty issues – in short Grace, such as great souls like Joan of Arc conceived and spoke of it and still not exhaust its content.

The year 1925 marked an event of unmatched cultural significance. Darwinism had just begun to surface into lay-

men's consciousness, and it prompted the Tennessee Legislature to enact a law forbidding the teaching of evolution in the state's public schools. John Scopes, a young teacher, was prevailed upon by Darwinian scientists to test the law's validity by "confessing" to the crime. He was duly charged, tried and found guilty, and paid a fine of \$ 1000.00. The whole educated world's attention was instantly attracted and galvanized around this happening in an otherwise insignificant courtroom, as a hitherto almost solidly Creationist lay public began to grapple with a view of change no longer conceived as acts of God, but as brought about by a process as natural-organic as plant growth. Henceforth, the word "evolution" was on every free-thinking person's tongue. But did familiarity with the term mean that the underlying concept of it was understood? Indeed it did not! It is still incorrectly used today, for it has left out the term and concept that must precede the description of any organic process: namely, the involution that precedes every evolution. Every life process is a developmental one built of two intimately related dynamisms. Involution, the first of these, creates a situation the effects of which are reflected in evolutionary happenings. Is this not a primary fact of biological science, an ascertainable law, perceptible to every vigorous observer? But such is not the case. This writer has even been challenged to prove that there is such a word as involution in any dictionary! There is! Its presence there can easily be accounted for in any and every study of the double process in which the lifeworld reveals its rhythmic lawfulness. How can we miss the fact that a mating must precede the evolution of an embryo? Can the warmth of a hearth and a drama of sparks flying up and flames blazing be enjoyed if no kindling has been laid ready and no match applied? Can we read a book that has not yet been conceived and written, or a song sung before its composition? Involution and evolution are everywhere essentially coupled by the life-element in the universe, and it is extraordinary that this fact goes generally unnoticed. Could it be that humanity in its modern love affair with machinery, has lost a capacity to perceive life unfolding in developmental processes? This coupling can be noted on a psychological as well as on a natural-organic level, in considering the two polar roles played by creators of facts and situations in their will activity and the contemplative thinking about these facts by a public. Creation is invariably individual and willed, while thinking about it becomes the concern of a contemplative public. The polarities "private" – "public" everywhere characterize this living connection. Every art gallery, every concert hall, every library presents work by an individual creator to an appreciative public absorbing the wide cultural impulse that evolves from its contemplating. Yet we also see that the contemplators may be individually sparked to carry over this contemplation into willed, personal activity. So the past is linked to the present and the present to the future as involution perceived passes through an evolutionary phase into a further, ongoing involution. Is this not the unrecognized hope the whole world actually lives by?

*See also: "Eurythmy" by Marjorie Spock
Anthroposophic Press, Spring Valley New York, 1980*

Eurythmy as a Christian Art The Impulse at the Source of Eurythmy

Sergej O. Prokofieff, CH-Dornach

In the family of the arts, eurythmy is the youngest created by Rudolf Steiner at the beginning of the twentieth century. From its birth it is undivided from anthroposophy. In discussions today on eurythmy we hear words like "old" and "new", "classical" and "modern", "conservative" and "progressive" eurythmy as descriptions of directions for further development.¹ In order to do justice to the argument on eurythmy, we have to know the story of its birth and development. There is only one eurythmy, which Rudolf Steiner with the help of Marie Steiner founded at the beginning of last century. It arose out of the direct connection to the spiritual world and is connected to certain conditions, aims and tasks. Consequently, taking the spiritual world seriously is a living condition for every work in eurythmy.

The Cosmic Origin

As part of the basis of the anthroposophical concept of the human being, there belongs the picture of the human being as a microcosmos, carrying in his supersensory members the forces of all the realms of nature that surround him. In his physical body he is related to the mineral world, in his ether-body with the plant world, in his astral body with the animal world. As bearer of a self, or "I", everyone develops his own realm and stands as a unique individual in the whole cosmos. This relationship of the human being to the world can also be viewed trichotomically. Then the trinity of the complete human being as body, soul and spirit corresponds to the three worlds of the cosmos: the physical, the soul-, and the spiritual, which in his book *Theosophy* Steiner describes in classic form. The special relationship of the ether body to the whole cosmos comes out of the process of the coming into being in the spiritual world of the human being before his/her birth. On the present stage of evolution today, the human being is not in the position to form his own ether-body. He needs the help of the celestial hierarchies. He is penetrated by the First Hierarchy (Seraphim, Cherubim and Thrones) with the forces of the starry world and above all with those of the Twelve of the zodiac. The Second Hierarchy (Kyriotetes, Dynamis and Exusiai), who have their domicile on the Sun and from there control the life of the whole planetary system, penetrate the forming human etheric body with the forces of the seven planets. Finally, before birth, the beings of the Third Hierarchy (Archai, Archangels and Angels) take care that the forces of the ether-body that has been formed are tuned to the ether-geography of the earth and with that of the folk and parents. In the spiritual world the zodiacal Twelve and the planetary Seven reveal themselves as eloquent Beings. We find an echo of this in human speech, which consists of twelve basic consonants and seven basic vowels. These take their origin in the etherbody as a memory of the existence before birth in the cosmos. The birth of eurythmy took place in such a way that Rudolf Steiner fostered the growth of the etheric "larynx-eurythmist" as in a kind of embryonic development. The etheric eurythmist became visible in the physical-sensory world through the agency of the body as bearer and revealer of the higher lawfulness of the etheric cosmos.

From the Beginning in Cultic Form

Turning now to the earthly history of the birth of eurythmy, it is significant that from the beginning it should have been based on a cultic form. This lies behind the question Steiner asked Margarita Woloschin during the lecture-cycle on John's Gospel, 1908, in Hamburg. "Can you dance this?" – referring to the Prologue of John's Gospel.² The one questioned could only answer then: "I believe one could dance everything which one feels." Now Rudolf Steiner, apparently not happy with this answer, tried to help Margarita Woloschin further: "But today it all depends on feeling!" Somewhat confused, she kept silent. Rudolf Steiner repeated the sentence, as though awaiting a question. But this did not come. In autumn of the same year Steiner asked her for the second time. Once again the answer did not come. Consequently eurythmy had to take another path in 1912. It was not founded through this ripe and deeply Christian soul, but through a young girl who met everything new with openness and without preconceptions. The young Lory Smits loved the dance and was looking for a profession connected to this. Rudolf Steiner decided with her help to found eurythmy as the new art of movement. On this basis Steiner developed the triad I A O, about which he had spoken earlier on in an esoteric connection: "I A O as the name of Christ. This is connected to the mystery of how Christ is at work in the human being".³ Through this Steiner placed this new art from the beginning in its *status nascendi* in a Christological perspective, with which the further part of this article is concerned. Only much later out of the "esoteric impulse" of the Christmas Conference, by Easter 1924 Steiner was able to take up again the original cultic direction of eurythmy, but this time not in connection with the gospel, but directly out of anthroposophy. This took place through working in eurythmy with the Foundation Stone Verse (followed later by the "Michael-Imagination").

Eurythmy and the Return of Christ in the Etheric

This basic quality of eurythmy is directly connected to the central spiritual event of our time. For in the ether-world directly bordering the earthly, out of which eurythmy draws its impulses, the etheric Return of Christ is taking place at the present time. A year later (1911) he also revealed the connection of the Reappearance with the unique ether-body of Christian Rosenkreutz. This ether-body, beginning with the 20th century, has to gain such strength that beyond the limits of the esoteric schools of the Rosicrucians it will work into all humanity, so that people who enter the shadow of this ether-body can experience Christ in his etheric manifestation.⁵ From this follows the profound connection of eurythmy with the Rosicrucian stream. Especially in its cultic direction, it could be called an essential branch of the new "sovereign art" of the present day.⁶ All this belongs to the spiritual pre-history of eurythmy. Its actual founding took place in 1912, parallel to the lecture-cycle on Mark's gospel held in Basel, that is, during those lectures which centre around the discourse of the cosmic Christ-Impulse. Eurythmy is the Christian art of the present day, directly connected to this young cosmic impulse rooted in the etheric.

The Heavenly Etheric Forces

During the earthly life of the normal human being we can experience with the small child, especially during the first

three years, a breath of paradisaal ether-forces. That is why little children give a paradisaal or angelic impression. At this age Christ is still connected to this part of the ether-body.⁸ If we look from this point of view at the birth and development of eurythmy, especially the two directions inherently belonging to it, of speech eurythmy and music eurythmy, then we can see that it was created out of these two paradisaal kinds of ether in the human being. Through eurythmy, the paradisaal element in the human being is taken up and made able to receive those elements of the Christ-Mystery which Steiner revealed in his lecture-cycle on Mark's gospel. In this way the art of eurythmy today, viewed Christologically is a bridge between the primal past and the primal future. It draws on the one hand out of the paradisaal human ether-condition. Eurythmy, even when it takes its origin and source of nourishment in the above-mentioned ether types, does not look into the past but to the future of world development. It looks to the new cosmic impulse, in which lies the prophecy of the earth and humankind. This prophecy, in the trend of the future spiritualisation of humankind and of the earth, points to the transition out of the physical into the etheric condition, as made possible through the Mystery of Golgotha.

So one can say that the essence and the tasks of eurythmy as a modern, contemporary art are in its Christian essence deeply connected to the words of Christ: "I am the *A* and the Ω , the beginning and the end" (Rev 1:8).

Selfless "I"-activity In his book *Occult Science/Esoteric Science*, Steiner describes how during Lemuria Lucifer empowered the human astral body and on Atlantis Ahriman got into the human etheric body. For this reason eurythmy, which operates out of the etheric body, has to be wrested from Ahriman who made his fortress there. This has to take place repeatedly through the conscious "I"-activity of the eurythmist with every eurythmical activity. The art of eurythmy unfolds primarily out of the dialogue of the human "I" with the heavenly ether-forces in which the Hierarchies operate. With their "I"-consciousness eurythmists experience these forces in their ether-body, in order to make them visible through their physical bodies, formed into an instrument through thorough practice. For this reason eurythmy always lives simultaneously in two worlds. For the physical eyes of man it is visible in space; in its etheric reality, however, it is also perceptible for the Beings of the Hierarchies, the souls of those who have died and the elemental spirits. In this situation lies its most important task—to bridge these two worlds, in order to lead human beings to wake up in the etheric. Similar things apply for the element of soul. The human soul with its subjective feeling takes on in eurythmy an important yet nevertheless a serving role. As on the one side the physical body, from the other side too the soul serves the objective etheric. And this can only be achieved through a selfless "I"-activity of the eurythmist. The "I" becomes conscious of the forces of the ether-body, in order according to its ideal to educate the astral body in such a way that it can co-fashion the ether-forces without disturbing their effectiveness and without polluting their essence. In other words, the "I" in the soul (astral body) has to create the inner space for the free unfolding of the ether-forces. This implies a thorough cleansing of the individual soul which through speech and music ultimately leads to the whole being becoming a revelation. In these forces of catharsis, which in a eurythmy performance can lay hold of the audience, lies the healing task of eurythmy.

Achieving Objectivity in the Etheric

Here we have to remember how very different were the great figures from the time of the birth and development of eurythmy, as also their presentation of the same poem or piece of music. One can think of such eurythmists as Ilona Schubert, Lea van der Pals, Elena Zuccoli, Else Klink and others, who for many are still a living memory. Precisely their art shows how little the strictly-followed objective laws of eurythmy narrow or even restrict the creative freedom of the artist. Eurythmy wants to produce not lack of feeling, but new depths and a pure clarity of feeling formed through the cosmic lawfulness of the etheric. This feeling will then by itself and without force follow the true, the beautiful and the good. In this lies the great educational task of eurythmy.

Dangers: projecting the self and purely physical movement

From what has been said, the two main dangers of eurythmy are apparent, arising through a lack of a free dialogue between the “I” and the ether-body. On the one side the tendency can gain the upper hand to give over the eurythmical movement to the uncontrolled surging astral element, instead of leading it through the “I”. On the other side, the eurythmical origin of movement is simply placed from the etheric into the physical. In the first case, eurythmy becomes a kind of expressive dance, which although it uses eurythmical elements, nevertheless enslaves the etheric basis and replaces it through untransformed astrality. The human being then only begins to “speak” about what he himself feels, and strives to make visible and express these subjective feelings. In this way all kinds of self-presentation take the place of true eurythmy. The second danger consists in pushing the eurythmical origin of movement into the physical. There are natural, movement-talented people, who have no trouble to learn quickly the gestures of eurythmy, nevertheless without laying hold of their etheric origin. They replace it through purely physical mobility. An image of the eurythmical element comes about, deceptive, almost similar to photography, yet without being real eurythmy. To the most important fruits of eurythmy there has to belong the possibility that they open a way for human beings to the etheric forces of the cosmos, instead of a very skillful substitute of the eurythmical element. In the art scene today “body eurythmy” appears like a modern ballet and the “self-presentation-eurythmy” becomes similar to the various and many contemporary forms of the dance.

Nothing arbitrary, but according to lawfulness

In our age of individualism, in which everybody would prefer to express themselves, it is especially difficult for us to experience this objectivity. It follows that eurythmy, in order to reach its aims and thereby remain true to its task, has to renounce easy success with the audience. For its reception the audience needs preparation and even a certain schooling.

Eurythmy and the First Goetheanum

The inner standing before the sculpture of “The Representative of Humankind” in balance between the Luciferic and Ahrimanic powers is the testing experience of every true eurythmist. This shows us the innermost connection of this art with the forms of the First Goetheanum, whose foundation-stone was laid in Dornach almost a year after the foun-

ding of eurythmy. In this connection we have to imagine with what seriousness and what responsibility eurythmy-performances took place in this building. The building itself was built at the same time “musically”, thereby harmoniously uniting the essence of speech eurythmy and music eurythmy. Its main laws—sevenfold in the main auditorium for the world of the planets and twelvefold in the smaller space [the stage] for the world of the fixed stars—exactly correspond to those basic forces which operate in the human etherbody and out of which eurythmy was developed in the above-described manner. From what has been said, there is still a further task of eurythmy in the world today. As long as it remains true to its nature and consciously seeks to work with the etheric forces, it is not only visible for the earthly incarnated human being, but also for those who have died. These too, besides other spiritual beings, can belong to the invisible audience of eurythmy, because the effects of the etheric element are perceptible to them. And when one thinks that producing a conscious connection between the living and those who have died belongs to the most important tasks which have to be solved in the process of the preparation for the sixth cultural epoch, then here too eurythmy has to make an essential contribution.

The Spiritual Archetype of Eurythmy

When someone decides to become a eurythmist, they place themselves inwardly before the sculpture, “The Group”, of the “Representative of Humankind” – who holds the balance between the Luciferic and Ahrimanic powers –, even if they are not especially conscious of this. In the context of what has been said, the Representative of Humankind is a picture for that which today would like to enter out of the etherworld into the human ether-body, in order to be perceived there, taken up and developed further by the human “I”. This work with the forces of the etheric operates further in two directions, on the one side in the astral body and on the other the physical body. If this happens, then the Luciferic power withdraws out of the purified astral body and the Ahrimanic power has to step back, so that in the physical body the pure laws of the etheric can be seen. Eurythmy in its original nature is a spiritual art which only finds its adequate expression in the etheric element.⁹ It takes its start from the proviso that for “everything that appears in the sensory outer world, a spiritual element also lies as its basis. This spiritual element can only be presented through the human organism. And this presentation of the perceived spiritual element through the human organism—that means, through the expression of the will—that is eurythmy”.¹⁰ This connection to the spirit is still incomprehensible and quite strange for people today. Consequently, eurythmy itself—and even more standing for it before the world—demands true Michaelic courage.

Eurythmy and Life-Spirit

In the lecture of 29th December 1914, Steiner describes the different arts in connection with the supersensory human members. Eurythmy takes the sixth place corresponding to the principle of Life-Spirit (or Buddhi), which human beings will only fully develop in the future Venus-Incarnation of our earth. In this connection it is significant that especially in earlier lectures Steiner more than once describes Christ himself as the divine Buddhi.¹¹ He points on the one hand to the

essence of the Mystery of Golgotha, through which the powers of death were overcome by the powers of life. Christ became the great Healer of the sickness of death, as the origin of all other illnesses. On the other hand, he also points to His present-day appearance in the etheric world, which is also the world of the cosmic life-forces.¹² In this lecture, Steiner ends the section on eurhythm as follows:

“You will guess, of course, that I am referring to something of which we know only its most elementary beginnings: Something of which we can only receive the very first indications: the art of eurhythm. Eurhythm is indeed something that must appear in human evolution at this time; but there is no call for pride, for at present it can only be a mere babbling compared with what it will become in future.”¹³ If we take this youngest and most Christian art of the present day in its spiritual perspective (as we have tried to do in this initial sketch), then forces can be strengthened and deepened in order to serve this art in a selfless way and also to take responsibility for it before the spiritual world, out of which it came to humankind.

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- (1) This account is based on the essay “Eurhythm als christliche Kunst. Vom Ursprungsimpuls und Wesen des Eurhythmischen”, *Nachrichtenblatt* Nr. 23/24, Dornach 8th June 2003 and the lecture “Der christologische Ursprung der Eurhythmie”, 23rd Sept. 2006 in Aesch for the 80th anniversary of the Eurhythm School of Lea van der Pals.
- (2) Margarita Woloschina: *Die grüne Schlange* [The Green Snake], Stuttgart 1982, p. 200f.
- (3) GA 264, Germ. ed. p. 173.
- (4) See Sergei O. Prokofieff: *May Human Beings hear it! The Mystery of the Christmas Conference*, chap. 4 “The Foundation Stone Meditation in Eurhythm. An Esoteric Contemplation”. Temple Lodge, London 2004.
- (5) Rudolf Steiner: *Esoteric Christianity and the Spiritual Leadership of Humanity* (GA 130), 27th September 1911.
- (6) On the new “sovereign art”, see GA 93, 2nd Jan. 1906.
- (7) A direct connection of eurhythm to the Christ-impulse results from the fact that Rudolf Steiner links this art to the sixth principle of man, Life-Spirit or Buddhi. See *Art as seen in the Light of Mystery Wisdom* (GA 275), lecture 29th December 1914. Christ is often connected by him with Buddhi, e.g., in *The Temple Legend* (GA 93), lecture 4th November 1904.
- (8) See GA 15, chap. 1.
- (9) Here I should mention the significance of the work by Marjorie Spock in the relationship of eurhythm to the ether-world and the four kinds of ether (e.g., “Stillness and Movement. The role played by the four ethers in eurhythmic art”, pub. privately).
- (10) GA 277, Introduction 26th March 1922.
- (11) See GA 93, 4th Nov. 1904.
- (12) Consequently the figure of the etheric Christ, in the north pink glass-window in the Goetheanum, appears out of the springing and sprouting plant world.
- (13) GA 275, 29th Dec. 1914.

Coming into the World – Coming into Speech or: How is Speech-Formation today?

Gabriele Ruhnau, DE-Witten-Annen

About 9 years ago, a 17-year-old computer expert in a German main-lesson in Class 12 desperately asked: “What do I need poems for? Can you explain that to me? It has no use at all.” The attempt to show the necessity of poems with the words of W.H. Auden, “To unlearn hate and teach love”, as Hilde Domin in her poetry readings formulates it,² fell on fertile ground. It could be easily followed that it is worthy of a grown human being to concern him/herself with strange things, in order to help unfold his own ability to empathise as a prerequisite for peacemaking. His answer, “Okay, if you see it like that and do not expect me to be a fan of lyrics, I can live with the demands of the lessons.” His contributions in discussions were amongst the clearest and deepest. Further thoughts by Hilde Domin³ followed this initial answer:

“What especially does poetry offer above other arts? It is at the same time emotion and rationality. Stimulation and consciousness, the most sharpened consciousness. It frees from all constraints. It produces a new living reality, which is more real than the former. This art shares something in common with love— both change our feeling of time. Time is only there when time has ceased. Poetry and love share not only the special things of their time outside time—both have no use. They serve nobody *in order to do this or that*, but they exist for their own sake, as with everything of importance. Only in holding still, only when the programmed and programming time stands still, can the human being come to himself, to that moment of meeting himself, which awaits in the poem.”

In my view, this question of meeting oneself has to do with the crisis in which the “so uncomfortable, so uninviting” art of speech-formation finds itself at the present time. Becoming an “I” is strenuous, and above all it cannot be organized and planned in time. At the beginning of his life, the human being meets the world through his senses. Through sensory experience he comes to himself. By laying hold of the world in understanding it, we form ourselves into human beings. Speech, speaking people surround us. When children learn to imitate speech they form their own “human being of speech”, in the first instance apparently in order to communicate and exchange information. And speech itself? Has it not for a long time become an almost unknown being? “*Sprich, lieber Freund ich weiß du kannst zaubern mach aus der Welt ein Wort dein Wort ist eine Welt*—Speak, dear friend, I know you can enchant; make out of the world a word, your word is a world” (Rose Ausländer). What kind of meeting-ourselves could we bring about if it were possible to give again to language the care and attention it deserves, because it possesses the power to create worlds? And how can we come to speech? Here are some thoughts by Peter Sloterdijk:⁴

“In what does the being of speech consist? To change the disadvantage of being born into an advantage; through free speech to come to the world; in order to come to a world, the human being has to begin something; without one’s own beginnings there is no world. The beginning, which has to do with initiatives producing worlds, demands in the first instance a resolute beginning with oneself. Beginning with yourself can now mean: to open oneself in retrospect to the unlimited perception of what has actually come about, of

the voices and traces another beginning. Whoever was crazy enough to enter this world should understand at some time that he is ripe enough for birth through poetry. Hans Sauer, in giving the categories of birthing, has opened a new chapter of philosophising that stands in the sign of the child, or of coming into the world— of the poetic spirit.”

In line with Sloterdijk's view, a culture of speech living in the air of our environment could help human beings come to a true birth. What Hilde Domin was forced to experience in exile, to gain a spiritual security through losing all outer security—in hindsight she called her exile a further step towards emancipation⁵—we must attempt, I think, to make possible for children and adolescents:

“*Verlorene Schritte tu ich auf Erden, denn alles ist Luft*—My steps are lost on earth because everything is air” (Lope de Vega). “*Ich setzte den Fuß in die Luft, und sie trug*—I placed my foot on to the air and I was carried”⁶ (Hilde Domin).

Let us be carried by speech—it is “nothing” but air—into the future. And to say it in with Goethe's⁷ words:

Mephisto: You will see nothing in the eternal empty distance. You will not hear the steps which you take. You will find nothing firm wherever you rest!

Faust: ... You send me into emptiness. ... In your ‘Nothing’ I hope to find my All.

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- 1) Peter Sloterdijk: *Zur Welt kommen – Zur Sprache kommen*, Frankfurt 1988.
- 2) Hilde Domin: *Das Gedicht als Augenblick von Freiheit*, München 1992, p. 58.
- 3) Hilde Domin: *Das Gedicht als Augenblick von Freiheit*, München 1992, pp. 58-61.
- 4) Sloterdijk 1988, pp. 112/119/125/138/143.
- 5) Hilde Domin in a radio interview on 20th Dec., 1996.
- 6) Hilde Domin: *Gesammelte Gedichte*, Frankfurt 1993.
- 7) J. W. v. Goethe. *Sämtliche Werke, Briefe, Tagebücher und Gespräche*. 40 vols. *Faust II*, 1. Akt, Finstere Galerie, Abt. 4/1, Frankfurt a.M. 1994.

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Speech-formation or Silence-formation?

Reiner Marks, DE-Stuttgart

In the article “The Future livingly anticipated” in the previous *Newsletter*,¹ I attempted to show how the inner living anticipation of the contents of a text to be spoken during the in-breathing makes possible an authentic expression in speaking. Compared to this, the voiced characterising of content and gesture *during* speaking is always too late; it does not sound genuine.

In spear-throwing² recommended by R. Steiner in *Speech and Drama*, you can practise this process as movement. The gathering for the throw is naturally connected to the aim = in-breathing; here the gathering is analogous in speaking to the

experience of anticipation. In throwing (= breathing out) the spear returns to the place from where the gaze in the gathering “took in” the aim; the analogy in speaking is the phase in which the sentence³ sounds.

Here too with the exercise of spear-throwing, it is clear that the spear, by leaving the hand, can no longer be influenced in its flight. Paying attention to this aspect in speaking means that one should not want to influence a fashioning of the form of the sentence *during* the speaking. If that nevertheless does happen, the listener feels slightly unwell about the “delayed” manipulation—the sentence does not sound “as if of one cast”. But if the forming of the speech takes place *before* the speech begins— just as in gathering the spear the trajectory-flight towards the aim is pre-experienced and formed—then the speaking itself is free of any intention. One is then in the pure activity without any reflection. That is why I ended the previous article with Goethe's⁴ thought:

“Thinking and doing, doing and thinking, this is the sum of all wisdom, known for ages, practiced for ages, but not recognized by everyone. Both *out-breathing and in-breathing* in life have to move forever hither and thither; like question and answer the one should not take place without the other” (emphasis added).

The forming of speech before it begins (see above)—that is, during the silence— perhaps sounds at first paradoxical. Nevertheless, it is possible and can lead to interesting aspects, which will be described in what follows. Expressed in a picture, the forming of the sentence to be spoken in the preceding silence (breathing in) is like the making of a vessel. The following speaking corresponds only to the filling-up of the prepared vessel. The actual forming takes place before the speaking, which itself brings this forming to audibility, as the fluid takes on the already formed form of the vessel. If one practices not only alone but with others, these processes can be well observed. Then it becomes clear that, during the interval or the “inner space” before the speech begins, the listener perceive very clearly what the speaker inwardly prepares.

“Inwardly” is an expression which needs explaining. This inwardness reaches through the whole space and encompasses equally both speaker and listener. It can be understood as another level in external space, where finally the speech will be heard. As in spear-throwing the aim is taken hold of already in the gathering; here what will be spoken is already present in the space on an inaudible inner level. In one of his books, Jacques Lusseyran⁵ dedicated a whole chapter to speaking and free speech, summarising his experience of the inaudible as follows:

“If I were asked what speech contains, I would probably answer, ‘Out of silence’. Speech is the preferred tool which human beings possess in order to make silence audible.... In this second of silence—there is no doubt—the meeting with the audience takes place... The word *silence* is not quite right; I would like to change it. It contains something negative, which does not match the reality experienced by the speaker and audience. For in this interval there lies a musical sound, a vibration whose fullness cannot be compared at all to the poorness of the words which follow it... This significance of the things before they are spoken is the common possession of the person who speaks and of those who listen. At this point and no other they can meet.”

This point beyond audible speaking, to which the listeners and speaker can meet, appears to have been given by Stei-

ner an increasing significance for the future. In 1919 he spoke⁶ in various lectures on this theme, explaining how to begin with from the “Anglo-American” language a new quality proceeds, which could lead to an understanding beyond the mere physical sounds:

“...today we have reached a phase of human development, where we can speak the same sentences and sentence-structures, which from the mouth of the one person mean the opposite of that from the mouth of the other. In a certain way we have distanced ourselves from the inner content of speech—this is a characteristic social phenomenon of the present day. With the same words and sentence-structure we can say one thing and also its opposite... [Anglo-American] speech has indeed separated itself from the human being; as speech it becomes abstract... Speech allows the inner penetration with the soul-element to die. Thereby the opposite element, the opposite pole of soul-life is called up—the necessity to make yourself understood beyond speech. You see, this is the tremendously important fact... [Speech] will ever increasingly become an abstract clanging. Through their ether-bodies, people will have to appear in social situations, that, during their speaking, with their ether-bodies they bring about an understanding of thought to thought... To make themselves understood from thought to thought, and aware that speech will increasingly be something through which one is made attentive of the other, that one should pay attention to his thinking... Now, where speech is dying, an inner spirituality has to take the place of what was the substance of language. This is the condition of a real advance.” “... [Anglo-American people], when listening to the other person, not only perceive the speech-sound, but interpret the gesture of speech, perceiving more than the mere physical sound. They perceive something that goes beyond what is spoken—it is true from person to person, yet going beyond this. This operates from ether-body to ether-body. That is the secret of western speech, that the physical sound loses its significance. The spiritual element gains in significance.”⁷

In Steiner's formulation it sounds as if language could draw to the attention of the other person, that he should attend to the thought of the person who is speaking. Out of the experience possible today of practicing speech-formation, one could also say, when the preceding impulse of speech (feelings and thoughts) could be spiritually perceived, then the spoken sentence only becomes an audible confirmation not to have erred in spiritual perception. It is possible to experience this, at least in its beginnings. If, however, the artistic speech does not give space for this spiritual “silence”, then (especially younger) unprejudiced listeners feel repelled. Obviously they feel robbed of the experience of “inner spirituality”, for the possibility “through their ether-bodies to make social connections”. My own experience tells me that in this theme lies an important aspect concerning the future acceptance of speech-formation.

In this connection, a remark by Jutta Lampe,⁸ who has become famous as an actress at the Berlin *Schaubühne*, throws light on the present-day relation to the word:

“...although I do not understand many things about theatre, and least of all why young people no longer believe in the word. For me this is a huge problem. It is said that we produce pictures which we express through body-language because we no longer trust the spoken word. Of course,

this can be so, and I also try to understand this, but I am sad about it.”

Is this mistrust towards the spoken word the consequence of what Steiner described in 1919, that speech allows the inner penetration with the element of soul to die? That one can express with the same words the one thing but also the opposite? What has to happen that “an inner spirituality can take the place” of “what was the substance of speech”? For Steiner this is “the condition of a real advance”.

A further thought can show another dimension of historical development. In 1916 Steiner⁹ explained how the perception and understanding of language in earlier times was more embracing:

“During the Lemurian age we were released out of our connection with the worldall; we were disposed to understand words. But then we could not yet speak words... Originally we were disposed to understand the elemental language of nature, to perceive the activities of certain elemental beings in the outer world. This we have forgotten; instead of this we had to dive into the ability of our own speaking... We have to thank the Ahrimanic power that we can speak, that we have the gift of speech. We have to say: As human beings we were originally disposed to perceive language differently from what we do now. We were made out to perceive language in such a way that we actually meet the other facing us... we were disposed to perceive the entire other person more or less in movement and gesture, in silent means of expression, and to imitate these with our own apparatus of movement and mutually to communicate without physically audible speech. We were disposed to communicate much more spiritually.”

In connection with the aspect mentioned three years later (1919), that a time will dawn in which again an understanding “beyond speech” will become possible (see above), the picture arises that the original possibility to communicate much more spiritually— which was reduced through Ahriman in order to achieve the faculty of speaking—can in future (on a new level?) be regained. How can speech-formation do justice to this development? How can it possibly even give a constructive contribution to this faculty? Towards this, to include the aspect of silent-formation in speech-formation could be a path.

- 1) Section *Newsletter*, Michaemas 2006, pp. 17-19.
- 2) R. Steiner. *Speech and Drama*, GA 282, Dornach 1981. Lecture 8, German ed. p. 192.
- 3) With “sentence” here is always meant a unity of meaning, which is spoken in one breathing phrase, and frequently can only be embraced in one phrase.
- 4) *Goethes Werke*. München 1981, Vol. 8, p. 263. *Wilhelm Meister*.
- 5) Jacques Lusseyran. *Das Leben beginnt heute*. Stuttgart 1975. P. 80f.
- 6) R. Steiner. *Geisteswissenschaftliche Behandlung sozialer und pädagogischer Fragen*, [GA 192] Dornach 1991. Lecture 13th July, 1919.
- 7) R. Steiner. *The Inner Aspect of the Social Question*, GA 193, Dornach 1989. Lecture 13th Sept., 1919.
- 8) Frankfurter *Allgemeine Zeitung*, 10th Feb., 2007, No. 35, Jutta Lampe in conversation.
- 9) R. Steiner. *The Riddle of Man* (GA 170). Dornach 1992. Lecture 2nd Sept., 1916.

The Fulfilment of Dream from “Unveiling the melodic intervall”

Danaë Killian

Our feeling for evolution as a descent is revealed musically in the melodic experience of the third in relation to a keynote, in which there are elements which both connect us to, and (possibly callously) lift us above, the suffering of the animal on the world-cross. In experiencing the keynote as tonic, we become aware of ourselves as earthly, mortal beings. The region of the third, in relation to this earthly mortality, is the region of felt, personal, earthly destiny. The sentient day-dream of destiny in which memory, as the fourth element, note or tone of consciousness, awakens, transpires through the element of pathos; the dying of light into the senses' awareness is an expression of pathos. Pathos (or Germ. *Sinnlichkeit*) is a descending melodic stream. Destiny 'falls' to us, as it were, from the periphery with the weight of the Hermes-step, the trochee (Steiner 1982, cited by Siegeloch 1997:49). In so far as destiny is felt to be connected with our embodiment in distinctly *mortal* existence, the tonic is what pins us to the earth in the convergence of space and time and makes destiny inescapable. (This convergence is what is documented in a birth horoscope, which indeed appears as a crucifixion of heavenly phenomena which otherwise move in fluid, continuously changing harmonic relationships.) In the experience of the third, destiny becomes actual inner soul-reality as its influence is *felt*.

The experiences of destiny are not only of a pathetic, 'minor' character. We suffer, yet other experiences, equally passive, elicit joy in our souls. Pain is not all we feel; life also rains its manifold blessings upon us. Inherent in the human experience of the third is a quality which lightens destiny's burden, encouraging us to stretch out our arms in a gesture of wonder toward the world.² The mood is still passive – we *drink in* light-impressions, as it were, in our mood of wonder, and enjoy the impressions through a feeling of self as our blood is excited (Steiner 1996:11). The mood here is absolutely Dionysian, and, objectively seen, is of a *minor* character. But in its differentiation from the other experience of pain within mortal existence, the mood of wonder expands our souls into the realm of the *major* third, from out of the realm of the minor third which is natural or proper to a sentient experience of self in a body in the world. Music, however, does not describe our relationship to the outer world, but it is an experience of the soul breathing between “laying hold of the [body]” (minor mood) (Steiner 1996:12) and “entering into [its] spiritual being” (major mood) (10). Wonder, then, as musical gesture of the major third, is felt toward the beauty, not of nature, but of the human soul's spiritual being – and easily towards the beauty of one's *own* self. If destiny itself is communicated to mortals by Hermes, the feeling of wonder in the third realm can be equated with Aphrodite, the mythological goddess of beauty and love. We can experience in the major third a gift, like a benefic morning star (Venus)³ shining down into the realm of mortal suffering from the higher realm of the *fifth*; and not like the sobering, adult human 'I' (experience of the fourth), but like an enthusing goddess or angel. Young children experience this suprahuman light as a protecting, buoyant sheath

directly within the musical pentatonic mood, where profound experience of the third in relation to a keynote is suspended. For the adolescent, Aphrodite is the star illuminating a future destiny in which dreams do come true; she is also the light which answers the ripening of biological reproductive forces with the possibility for *philosophia*, or the fructification of the soul with contemplative wisdom. For the adult, this light unites with the incarnated fire of the 'I', or ego, and becomes subject to the influence of Lucifer, the light-bearer.⁴ This is a source of pride and self-love as well as human independence, as the mythology recorded in the book of Genesis (Hebrew bible) relates. Consequently, if the fifth is not to manifest immorally, perpetuating the Fall, the way to the realm of the musical fifth is to be found through comprehension of the Mystery of Golgotha, or the crisis of the fourth. Belonging to the Christ-consciousness in the experience of the fourth is the recognition that the animal kingdom, which humankind cast off in the course of its evolution, has no direct access to the experience of the major third. Animal cries are imprisoned in the suffering of the minor mood. We can elevate ourselves above suffering; the animal cannot redeem itself. Animal suffering can only be redeemed by us, and only in so far as we do not merely *transcend* pain, but actively engage in *transforming* the passive, sentient life of our own souls. Animals neither experiences the major, nor the fourth or the fifth: they lack the capacities for free action and self-transformation.

We need only to rise beyond our tetrachord as far as a fifth tone to feel that we are not only finished, yet also whole; from the fifth tone we can return safely to the keynote, *embracing* the first region through the light and grace of the angelic fifth.⁵ In relation to the four elements, the interval of the fifth shows itself to be quintessential. Its form in relation to the cross of consciousness is likened to a rose, the emblem of Venusian beauty and love. The basic form of a rose is a pentagram. In the geocentrically viewed zodiac, the planet Venus in its periodic conjunctions with the Sun describes against the cross of the Sun's path on the ecliptic (solstices and equinoxes) an ongoing sequence of pentagrams, or a rose-like mandala. What transpires between the fourth and fifth degrees of the scale is as mysterious and benefic as the manifestation of life in the second tone following the prime. Indeed, the image of the cross yields to *new* life as well as to love in the image of the quintessential rose. Yet it is in the fifth-experience of consciousness that the possibility for egoism, for callousness appears. In the fifth we overstep our divinely created and *finished* nature. In our proudly independent freedom we would *lose* our connection to the higher spiritual beings here, unless we develop in this realm actually new, spiritually cognitive capacities that bring healing to the world and a reconciliation of free human activity with that of the gods.

The inwardness of our present-day, actual experience of the third, with its passion and delights, is descended from a primordial experience of the fifth. The contents of this experience were true supersensible pictures of the hierarchies active within the nascently ensouled human being. The primordial dreaming, uninfluenced by human object-consciousness (our object-consciousness was then only potential) had an objective character through the guiding influence of beings embracing humankind, the angels, who at that time were passing through their own 'human' stage of evo-

lution. The 'I' of the angel suffused the human, collective dreaming experience with its own clear object consciousness, reflecting on a lower level the deeds of the highest, 'fixed-star' or 'zodiacal' beings (those sublime hierarchical beings who for their development do not require time), who gave clear articulation (or tincture) to the soul-utterances of the temporally 'wandering' or 'planetary' beings.⁶ A recollection of this angelically transmitted cosmic harmony lives in the tonal system of J.S. Bach's (1685-1750) *The Well-Tempered Clavier* (1722, 1742), wherein which the modal, 'wandering' concept of seven (akin to the organism of the seven planets visible geocentrically and to the naked eye) sounds in contrapuntally passing 'aspects' throughout the various tempering, or tincturing, 'constellations' – the concept of twelve of keys (the tuning was tempered, though not exactly equally.)

In the time of humankind's pure dream-consciousness, the ground of earthly existence was the fluid, fertile element. The weaving of Imaginations through our consciousness was consequently able to have a real and formative effect even on the physical realm. Out of the stuff of dream our bodily constitutions were elaborated, to the point where we could receive a fourth member, the 'I'. This took place, moreover, to the degree that it would be safe for humankind to descend into the earth element, that is, without jeopardy of our becoming psychically hardened, which was the fate of the animal kingdom which descended earlier). The actualisation of our dreaming, consequently, was a human instrument capable of possessing object-consciousness. The *fulfilment* of the dreaming lies in our future cognitive evolution toward a new clairvoyance.

The long story of the evolution of human consciousness is recapitulated individually. Even today the young child lives and develops within the protective mood of the fifth before it fully and safely 'arrives' into earthly existence. Similarly, the profound experiences of the major and the minor in the realm of the third is a relatively recent arrival in the history of Western art-music, following a long historical recapitulation of a predominant fifth-experience (preserved temporarily in Chinese pentatonicism). Nevertheless, the *disposition* to experience major and minor thirds as a basic polarity is present from the beginning of recorded time, that is, from our first stepping forth into the inherently polar, solid-world conditions of object-consciousness. Implicit in the third-saturated harmony developed in Europe since the early Renaissance is the yearning to *return* to the primordial, realist-Imaginative domain of the fifth. The fifth, as the upper tone of the triad, transcending in its 'perfectness' (Germ. '*Reinheit*' [purity]) the differences and divisions in the moods of major and minor, embraces this middle realm like a parent. The yearning acquires confidence in the Baroque and Classical periods, as modulation based on the circle of fifths allows the created completeness of the tetrachord to be overstepped. By modulating to the dominant key, we are in a certain sense speculating – stepping beyond our given, limited condition to change perspective, that is, to view our existence from the perspective of a new tonic or 'another' 'I'. Expressed more profoundly, modulation to the dominant expresses the wish to be *born again* into our un-fallen condition, out of the lap of the angel-parent. *The feeling that we are born out of the fifth is fundamental*. But a change in perspective does not necessarily imply *inner*

metamorphosis. The conception of the tonal universe as a circle of fifths mirrors (is a *speculum* for) the zodiac in the highest heavens, the concept of twelve which is *supratemporal*. Yet, employed within the conditions of terrestrial time, the closed cycle of fifths manifests as the *spatialising* of time. (Some sensitivity to the difficult implications of spatialising was present for as long as the tempered intonation-system remained inwardly differentiated.⁷) Historically, Venus, the fifth, has gradually been sacrificed to the closed and frozen system of the spatially-equidistant concept of twelve, from which the possibility for metamorphosis in essential time has been eliminated. Death on the world-cross – mirrored in the 'death of tonality' at the height of late-Romantic tonal adventure – has been perpetuated. Spatialisation involves fragmentation. If the zodiac as a durational organism is the cosmic Word out of which the human being, endowed with the sovereign I AM is created, the splintering of the original whole produces *specialisation*, that is, the degeneration of human *individuality* into animal-like desire-forms, which have lost their divine nature.⁸

In *The Chymical Wedding*, on the Fifth Day Christian Rosenkreutz enters the hidden chamber of Lady Venus, who lies sleeping until "the fruit of [her] tree shall be quite melted down: then [she] shall awake and be the mother of a King". The tree of Venus is the Tree of Knowledge of Good and Evil, and the "melting down" of its fruit into crystalline water (35) is its *Er-lösung* (Germ., meaning both 'chemical solution' and 'redemption'); Venus – our original fifth experience – lies dormant since humanity's Fall into the realm of mortal suffering, of sexual division, and of corrupted or illusory dreaming. To behold the sleeping Venus unveiled in her bed is spiritually forbidden, so long as dream-consciousness, and the sentient aspect of waking awareness, remain decadent. Christian Rosenkreutz, however, is ultimately (on the Seventh Day) not punished but celebrated for his ignorant trespass because his desire-nature (or sentient body) is so purified that his deed signifies an evolutionary advance. Venus can now begin to awaken; that is, her powers and gifts – which are, in the broadest sense of the word, procreative – can become conscious, freely cultivated faculties in human beings. (*The Chymical Wedding* is set in 1459: the mid-fifteenth century was, of course, the time when the expressive experience of thirds was coming musically into true flower, as evidenced by the polyphony of Johannes Ockeghem [c.1410-1521] and Josquin Desprez [1440-1521].) In Christian Rosenkreutz, desire is transformed into the love which seeks not to *possess* Venus but to set her free. It is significant that, although Christian Rosenkreutz is "beside himself" at the sight revealed to him, he refrains from *touching*, from laying hold of, the sleeping beauty. The same relationship with the beauty of melody can be found when a pianist lays hold only of the "copper door" to Venus's chamber, that is, *opens* the tone through a malleable touch sensitive to beautiful, shining manifestations of colour (like those which copper shows in chemical combination), but releases [Germ. *erlöset*] the *interval* from the bodily weight which would otherwise cling possessively to the melos. Clinging to the tone with one's own weight enhances the personal perception of being self-expressive and 'beautiful'; but this *conceals* the light of Venus from the listening Other. Expression which takes hold of the inaudible in melody with the weight of personal desire is 'Luciferic'; what becomes 'audible'

through mere self-expression is the unredeemed and unconscious in our soul-lives, that is, the fallen animal nature. Many musicians fall in love with the beauty of the Mozartean melos, and then wonder at the seemingly impossible trials with which this benefic, graceful, 'easy' song besets the performer. Mozart's trial is in fact a 'Venus initiation', and it is not one which may be passed in an external way, by investigating such things as historical performance practice. The true realisation of Mozart's musical impulse depends entirely on the will of performers to transform their souls. Such inner transformation is what alchemists, such as the writer of *The Cymical Wedding*, called 'the great work'.

Our C-Major diatonic scale and its eleven equal-tempered transpositions, with their alternating whole-tone and half-tone steps that only *approximate* to living gestures of expansion and contraction, allow us to speculate that the awakening of Lady Venus is imminent, without our necessarily participating profoundly and selflessly in the metamorphic, alchemical process which *leads* to her awakening to become the "mother of a king". (The "king" is the newly whole human being.) The fifth degree in the C-major model is the point of departure for *repeating* the pattern of the tetrachord on a higher level. It can become the beginning of the same basic scale seen from another perspective (G major). The mystery of transformation of the rosy-cross remains veiled in sleep, however, as long as we are content with the placebo and atavistic sense of wholeness given through mechanical repetition and return. Indeed, the circle of fifths as a basis for speculative modulation appears as a veritable wheel of fortune. The steady dissolution of clear tonality, as a linguistic phenomenon of the late nineteenth century coming about through excessive enharmonic modulation, was perhaps as inevitable as bankruptcy is for a compulsive gambler. Yet an opposite of clear tonality, 'atonality', cannot exist in the musical realm. The dodecaphony of the twentieth century as cultivated by the Second Viennese School is not intentionally atonal, although theoretically it has been treated as such by the pitch-class analysts. Schönberg in fact restores the concept of twelve to the supratemporal domain of the highest hierarchic beings, by employing the twelve tones outside *both* space and time, neither as scale nor modulation wheel, but as a configuration of inaudibly articulating, tincturing aspects. In Schönberg's temporally unfolding melodic realm (the domain ignored by pitch-class theory), which is tinctured, but not determined, by the concept of twelve, a true feeling begins to awaken for asymmetrical beauty and alchemical metamorphosis, hindered only by the equidistances of the *inherited* intonation system in which the music acoustically sounds. (The next step in music evolution is, perhaps obviously, the reintroduction of an organic, modal tone-system such as the one researched by Kathleen Schlesinger [1939].) To awaken Venus fully and truly means to transform the dream condition of consciousness through those powers of the 'I' that have been gained in independent object-consciousness, so that we become, in relation to our picturing faculty, as the angels were to our primordial dreaming. The perceptual world opened to the new, clear Imagination is the fluid world of life, or the etheric-world. The Imaginative life-realm manifests in pictures expressive of the formative and metamorphic activity of supersensible *natural* beings (what are called 'elementals', such as water-spirits and earth-spirits), as well as of human thinking, and

of the outermost soul-garments of higher spiritual beings. In clairvoyant Imaginative cognition, the 'I' grounds and awakens to itself newly, not in the cold mineral element where forces of death hold sway, but within the realm we experience musically as the 'second'. Yet in the Imaginative world where the tonic forms the centre, the experience is *heightened*. Here this *centre* is perceived in the periphery, as the objective picture of the true being of the 'I', clothed in the images of what the soul has become throughout its evolution. These images will appear as wild beasts rushing toward and attacking the Imaginative observer. The first task is to recognise them as one's own self and to tame them, as Tamino must – by making music – in Mozart's *The Magic Flute*.

To demonstrate the difference between solid-world object-consciousness and the clairvoyant faculty of Imagination, I shall describe from two perspectives how in *The Magic Flute* the Queen of the Night apparently dies just as her daughter Pamina becomes ripe for initiation. From the perspective of object-consciousness, permeated by conventional ethics and a dreamy feeling for pictures of good and evil. The Queen of the Night is 'evil', while Pamina, in her 'goodness' 'sees the light' – goodness is rewarded, and evil is vanquished unto death. For Imagination, however, the Queen of the Night and Pamina are waning and waxing aspects of *one* being. The climactic event occurs like the passage from old to new moon. Goodness certainly prevails in the wedding of the daughter-Moon (Pamina) – reborn through initiation into the new Sun-mysteries entrusted to Sarastro by Osiris – to the human son/sun (Tamino). The old wisdom, the waning moon, incapable of further development, is destroyed (as though by the Fire which tests Pamina's courage), for it has become a power of evolutionary hindrance, an 'evil'. But it is the Queen of the Night *herself* who is transformed thereby, who is reborn through initiation to be the bride of him from whom she is widowed (the sun, or Osiris, or, ultimately, Tamino). Consequently, "Isis and Osiris [the *eternal* aspects of the Moon and Sun representatives] rejoice". For Imagination, death brings not a disappearing into nothingness, but transformation and the *appearance* of the soul, as it is released from its temporary form, in its real moral hue and weft. All binary oppositions between good and evil are meaningless for Imaginative cognition. This is a clairvoyant faculty belongs essentially to our distant *future* evolution – as far ahead of us *in general* as the primordial dreaming lies in the past, and therefore only acquirable today through the accelerated process of soul-development known as initiation. However, supersensible Imaginative cognition is *necessarily* prepared through the cultivation of the Moral Imagination described in the previous chapter, *within* our present-day object-consciousness. The future capacity is not identical with the primordial dreaming, but the fulfilment of its potential through our having traversed the way and crisis of the fourth in relation to the prime, in the solid-world consciousness of 'I'-and-World, wherein which, being mortal-immortal, we ever and again confront and cross the thresholds of death and birth. Only our *objective* consciousness upon the threshold to the supersensible world is able to behold there the moral images of our own selves, and to distinguish these images clearly from the pictures belonging to other beings. *Orientation* in the Imaginative, etheric, fluid world depends utterly on the healthy feeling for truth we have established through the encounter

with the limits and boundaries of the sensory world, the limits expressed in the tetrachord or cross. Consequently, Christian Rosenkreutz's beholding of Venus unclothed in her bed-chamber is preceded on the Fourth Day by his witnessing of a "bloody wedding indeed" whereat the Old King and Queen are beheaded.⁹ As the Virgin Alchymia enjoins the wedding guests: "The life of these standeth now in your hands, and in case you should follow me, this death shall make many alive" (Andrae 1690:34). Our future cognitive evolution stands not in the hands of the angels of the primordial dream, but in our own, free dreams – "in case [we] should [choose] to follow".

To be born again in a way which "makes many alive", that is, not out of the egoistic, Luciferic desire for personal immortality, but through Lady Venus's gift of original love for humanity as a whole, means three things. Firstly, to be courageously present when death is revealed on the 'Fourth Day'; secondly, to become purified in soul as base desire – the love which ties the self to its own interests, like the 'I'-permeated blood-warmth clinging centripetally to one's own flesh – is chastened to ash. This is the significance of the *blackness* of the cross in the rosy-cross meditation given by Rudolf Steiner: "Let this be the symbol of the baser element that has been eliminated from our desires and passions" (1997:293). In the Rosicrucian alchemical tradition, the processes of the 'Fourth Day' belong to the *Nigredo*, meaning the burning to blackened nothingness of the lower self's petty egoism. What remains is a quintessence, at first invisible, that is, "shrouded intirely with cole-black" (Andrae 1690:34), until "what fire, air, water, earth [have been] unable to rob from the holy ashes of our Kings and Queens [is] gathered by the faithful flock of alchemists" into the form of the phoenix's egg (symbolic of Easter) (43-4). Thirdly, the way to rebirth is a following of the Virgin Alchymia (or Isis-Sophia) to *knowledge* of the Resurrection mystery. In the Crucifixion scene described in the Fourth Gospel, Christ's closest disciples are not present. They are unable *comprehendingly* to behold the mystery of the death of God on the Cross. But the writer of the Gospel, the "disciple whom the Lord loves", is a witness at the side of Mary, who is virgin in soul and the "mother of a King". And Christ speaks to them: "Woman, behold thy son; son, behold thy mother" (John 19:26-7). With these words, the character of the Rosicrucian Fifth Day is indicated for the future of the whole of humankind. The rose of cognitive-Imaginative rebirth is spoken from the heart of the Fourth and black Day; from *within* the dying of a God into the centre and turning-point of human evolution.

1 *Unveiling the melodic interval: a phenomenology of the musical element in human consciousness* (Masters thesis, University of Melbourne, 2005). 'The fulfilment of dream' is an extract from Chapter Four: The cross of consciousness and the seven red roses.

2 This is like the gesture in speech-eurythmy for the vowel sound 'ah' (Steiner 1996:8).

3 The relationship between Hermes (Mercury) and the evening star has been indicated in Chapter Three. Before astronomers were aware of the separate planetary bodies we call Venus and Mercury, the one deity was assigned to the morning star, the other to the evening star – both (usually) appearances of the single object we call Venus.

- 4 The morning star was called Phosphorus, meaning 'the light-bearer', by the Greeks. Lucifer (Phosphorus), the light-bearer, is here explicitly not to be confused with forces of darkness or evil, with the 'Antichrist', for example, whose nature stands altogether in opposition to light-bringing impulses. The bearing of Jesus Christ holds in balance both these forces – Luciferic egoism and dehumanising powers of darkness. Held in balance, they can be of service to human evolution: for example, there is no art without the Luciferic impulse, no technology without the power known in anthroposophy and Zoroastrianism as 'Ahriman'.
- 5 This embrace is like the gesture for the vowel sound 'o' in speech eurythmy (Steiner 1996:9-10).
- 6 The stars and planets were of course not at that time visible as objects; for this reason I enclose words like 'fixed-star' in inverted commas.
- 7 Most recent research suggests that 'equal' temperament was flexible until the end of the nineteenth century (Dillon:2004, and O'Donnell:2005).
- 8 The dismembering of the Word is pictured in the Egyptian story of Osiris; this is also the fate of Orpheus at the hands of the Maenads.
- 9 'Beheading' is a true image of metanoëia: the head of the human being is old wisdom, fully formed, the culmination of past processes; as such it is the domain of senses and brain. Imaginatively, to be beheaded is to turn one's consciousness from the sense-bound past to the spiritual world – baptism by total immersion is a picture of such 'beheading', given further in the picture of John the Baptist's literal decapitation.

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Unveiling the Melodic Interval: a phenomenology of the musical element in human consciousness is available from the author, who may be contacted electronically: gotthard-danae@gmail.com or via Christoph Killian, Hofmattweg 5, CH-4144 Arlesheim, Switzerland, Tel: +41 (0)61 701 16 22.

FROM THE WORK IN THE SECTION

The Work and Results of the Consulting Committee of the Performing Arts Section

Dr. Klaus Fischer, DE-Herdecke

Five or six times a year, ten to twelve people meet in the office of the Performing Arts Section chaired by Werner Barfod. The meetings, lasting 1 1/2 days and covering both substance and organisation, are concerned with all aspects of eurythmy. A Class Lesson is usually read during the evening. Most of the members of this Committee have known each other for a long time, each carrying responsibilities mostly of a eurythmy training. They represent c. 600 students world-wide.

Some of the outstanding tasks are rather complicated. They are delegated in such a way that the responsibility mostly lies with those who carry them out. Here the leader of the Section is concerned with consensus. For the main tasks facing the Section, he listens to the opinions of the Committee members, which means the implicit questions are discussed in detail.

The problems that gather are not small! As an observer on this Committee, the present writer has attended these meetings for three years, and has noticed that the themes become increasingly far-reaching and are becoming increasingly essential for the world-wide development of eurythmy. These are basic questions of recognition of the eurythmy trainings, of what belongs to the training, of adjustment to the demands of the professional outlines which, with profession help from outside, the Committee has compiled and developed further—as important as the basic questions like the aims for the training, the theory and methods in applying the substance in the training—as well as the increasingly pressing question of how to foster stage eurythmy, which under conditions today suffers the most.

The development of a professional direction in eurythmy, e.g., for a B.A. qualification and further for an M.A.—which in the circumstantial framework allows a certain financial basis—allows further developments, as they have so far been introduced. Alongside the established eurythmy in education in the Steiner-Waldorf Schools and the well-established initiative of eurythmy therapy, a curriculum and a professional outline for eurythmy in the social realm has been prepared. With this the task to integrate eurythmy into the professional and working life, also to bring eurythmy into the social life of institutions and so on, gains increasingly in meaning. This training has to deal, for example, with the stronger business character of this activity. But also the social demands and the psychological care derived from the anthroposophical concept of man connected to this has to be mastered.

The question of professional aims and recognition of the trainings today points in two directions:

- (1) Internal: With the question of the criteria and points of view under which the Section awards recognition.
- (2) External: government officials in some countries demand an accreditation and certification of the trainings, which leads to quite an upheaval, since no examples are available so far. Today in particular the work in training for

educational eurythmy in Steiner-Waldorf Schools as well as the work in the eurythmy trainings are being tested. This has never happened before. Governments demand fairly exact proof of quality-control, which brings the question of content to the fore. It has to be accepted that for all the training-centres, as far as they work with state support, such inspection belongs to the matter. Furthermore, in future a certification and quality assurance, also of independent trainings, is to be expected, in so far as the profession intends to be recognised. As has been shown, this proves to be not only negative, but rather brings valuable knowledge to those involved.

All these strivings and activities have to be co-ordinated by the Committee. What one person has achieved should be mutually beneficial. This too has to be considered. Issues can be worked through with awareness, and can be used to advantage when the contents—here eurythmy—with its possibilities is better presented to the world, and internally one's own steps are reasoned and further developed. Here we speak mainly about the trainings.

These are the central points for which this group feels co-responsible. The Section leader stands for their realisation and relevance. But of course the question of the sources of eurythmy has to be pursued further. The great talents are dying out. The great individual eurythmists who once charged ahead have become reduced and the rising generation are asking penetrating questions, indeed quite openly, about the fundamental spirituality, for the truth which this art carries. The previous manner of teaching belongs to the past.

How are the trainings to be refashioned? What is the task of eurythmy today? This is only a small part of that which is discussed in the regular meetings with the Section leader.

Besides the tremendously intensive work which in the eurythmy schools secures the training, the threatening question arises, how the quality can be sustained and—just as an example—what possibilities has the audience in future to understand eurythmy? Even if the onlooker still unconsciously feels the sensory-supersensory connection and, beyond the aesthetics, recognises something, the urge to push everything towards the sensory realm will gain a tremendous influence, either in the trainings themselves or in the “taste of the audience”. Where are such questions being addressed? Who feels responsible for this foreseeable development? For one person alone it is impossible; this concern is for groups. And for groups whose work is spiritualised through the sense of community that they have to foster and through which personal experience can lead into an objective spiritual realm.

People feel that eurythmy as an entity is penetrating with a strength which, as far as I can tell, was not there before. Why is this? And where are the people who can take up what wills to be manifest?

What, for example, can be conveyed today in stage-eurythmy? Will it manage to develop beyond its classical stage to one that is contemporary and yet does not damage itself? What is the task of eurythmy today and what specifically of stage-eurythmy? In the consulting Committee this question is persistently pursued with a thorough attitude of

research. Here the relationship of centre and periphery—the latter as a principle of form—placed in the centre of discussion led to two conferences for trainers to focus on this question. During these three years it became clear that the training in awareness of what we do in eurythmy has to be recovered, and also the connection of the development of personality with the eurythmy-training has to be investigated. Here important research questions arise which have to be co-ordinated and—yet also stimulated through the work of the consulting Committee—brought to research projects with international involvement.

On the one hand it is depressing and on the other hand inspiring to feel the seriousness of all these tasks and to observe how undaunted a large number of people are in facing these demands, if you think of the students and the tutors working throughout the world, and how fruitful a collaboration can be when the conditions are created both for the practical aspects and for that of the substance, in order to communicate to the meetings of the tutors more of that substance. This too is a task facing the consulting Committee.

What takes place there is the attempt through consistency and persistence to trace a line of development. It becomes ever clearer that many things want to become more strongly concrete. The tremendous efforts in the training centres, which often drag images after themselves, in part not without problems, has to be perceived, and for too many things it lies within the responsibility of the consulting Committee that an answer has to be given. May this understanding of everyone's work be increasingly deepened.

From the Advisory and Responsibility-Carrying Group of the Section

Christoph Graf

In the Advisory and Responsibility-Carrying Group of our Section and in the Working Group of eurythmists working in the social field, we have worked on the "Professional Outline for Eurythmists working in the Social Field", which has gone to press. Professional Outlines for the Art of Eurythmy, for Eurythmy in Education and for Eurythmy Therapy already exist. In this latest Outline, alongside existing professional qualifications in eurythmy, qualifications with regard to personality are described, for example:

- to reflect and evaluate your own working process
- social abilities – ability to co-operate – to work in a team – able to integrate
- empathetic attitude – sensitivity
- creative, innovative fashioning
- abilities in communication and leadership

Such abilities, which are developed in the course of professional life, should also be stimulated already in the basic training since they play an important role in all areas of the work in eurythmy. Ability in the subject alone in itself is no longer sufficient today.

Social abilities are gaining an increasing significance, when you are working with people, so that a humanly worthy interaction becomes possible. Whether one is able to work with other people, can adjust to them, can work with

them towards goals, to see oneself in the right relationship to one's fellow human being and one's working situation, *etc.*, is sometimes perhaps more important than "merely" to be a good eurythmist.

Already at the beginning of the very first lessons Rudolf Steiner gave Lory Smits in September 1912 in Bottmingen, he gave indications which later became the three great areas of activity of eurythmy: art, education and therapy. He advised to practise, for example, inspiralling and outspiralling spirals, which help plethoric and anaemic children to attain an inner balance, to counteract the egoism of children or to increase the ego-forces in weaker children. Spirals can strengthen the relationship to the world and they can help to lay hold more strongly your own inner being. These are educational and hygienic-therapeutic indications. Later in *Eurythmy as Visible Speech*. Rudolf Steiner picks up these elements again, although in the first place he addresses purely artistic elements and questions of form.

An area of eurythmy that today and in the future is becoming increasingly important, is not yet, however, worked through in the same measure since there are no, or hardly any, indications from Rudolf Steiner. This is the area of eurythmy in the social field, eurythmy in the working-life, in the work-place, in social institutions, such as penal centres, drug rehabilitation, nursing homes, eurythmy in professional training situations, for building up strengths in leadership and developing personality. In the three above-mentioned working-fields of eurythmy (art, education and therapy) we have received from R. Steiner stimuli, indications and specific exercises through which we can work educationally and therapeutically. In the extended realm of eurythmy in the social realm we have to help ourselves. With much patience and imagination we have to develop exercises with which we can work-through our instrument, the body and the soul, so that finally we can read on it the effect these self-developed exercises.

In a report in the "News-sheet" 20th July, 1924, No. 28 [in *Eury. as Visible Speech*], Steiner so to speak describes the methods by which we can come to our own experience:

"From eurythmy one can learn to value artistic technique, and become deeply imbued with how technical study has to put aside everything external and be completely taken hold of by the soul if the truly artistic element is to come to life. People who are active in any sphere of art often speak of how the soul has to work *behind* the technique. The truth is that it is *in* the technique that the soul must work."

This can give us courage to become ourselves autonomously creative in eurythmy, in order to create exercises, the effect of which we can experience with our own body and feeling soul. In this way we can, through specific exercises, produce certain faculties which especially in the social realm are eminently significant. In this way we can be sure that what we want to attain will certainly make its effect.

In this sense as eurythmy trainers we attempt through a new orientation of the basic training to find new ways which can embrace all the working realms of eurythmy. Naturally, we have to allow eurythmy to be practiced as an artistic quality and work on the elements of this art repeatedly, from the most differing sides. But because today besides the professional qualification in the professional life, the social faculties are as much demanded, this should be increasingly considered in the basic training.

Since I myself work in the basic training as well as in the social field, I would like to point to one of Steiner's basic ("subsidiary") exercises. "Recipes" are not possible, since it is essential in this work that one gains a certain ability to act according to the situation, *i.e.*, in each situation, moment, group of people, to find *the* exercise, *the* form of a lesson, which is the right one. This can change from day to day, cannot be foreseen and is not repeatable. For this sensitivity – empathy for people and conditions is necessary. An example from the basic ("subsidiary") exercises:

"Outer deeds. These should not disturb our fellow human beings. Where through one's inner being (conscience) one is inspired to act, weigh up carefully how one could best serve the well-being of the whole, the lasting happiness of one's fellow human beings, that which is eternal. Where one acts out of oneself, out of one's own initiative, thoroughly to weigh up in advance the effect of one's acts. This is also called 'the right deed'."

In this way, the basic exercises can indicate for teaching how socially competent introductions and forms in the eurythmy-work can be fostered. As teachers we are examples. Our inner attitude and our behaviour are picked up by the students. How we speak, our voice, its pitch, our choice of words (how and with which words we give indications), how we stand and move, whether we radiate joy of life, dynamic and enthusiasm, all this plays a great role in teaching. If as tutor, therapist or course leader we are conscious of how we appear and work out of empathy, sensitive to perceive the people before us, then we shall also find the exercises which can call forth such social competences. The simplest exercises can awaken the perception, the perceptive feeling of one's own body and the extension and conscious penetration of the feelings of the practiced movement as well as the harmonising of the movements of the whole group.

The eurythmical movement is a mirror of the soul. A stirring of the soul becomes movement; a movement produces a soul-activity when in feeling we perceive it. On this way we can give stimuli for the work, stimulate the soul-activity to find the right movement.

Modern brain-research shows an astonishing fact. What are called the mirror-neurons were discovered. If the movement of a person is observed, then in the brain of the observer these movements are mirrored. Yet not only the sequence of movements as such, but also the feelings lying at the basis of this movement can be perceived.¹ If as a teacher I form a movement out of feeling, then feeling and movement are mirrored in the pupil. A mysterious passing on takes place which, if consciously fashioned, can help the student autonomously to take hold of the movement and the respective feeling. The principle of imitation is not so bad if the path can be found later to lay hold in freedom and consciously what has been imitated.

This whole process shows how important it is to lay hold of one's own being in teaching and what effects this can have. This also leads us to the great task in eurythmy to fashion consciously, that our "I" is not only anchored in our body but at the same time is also active in the periphery. In this way the relationship of centre and periphery can become the point of departure to find completely new ways in this extended realm of eurythmy in the social field.

Intuitive Kommunikation und das Geheimnis der Spiegelneurone. Verlag Hoffmann und Campe, Hamburg. Prof. Peter Markl, "Intuitives Gedankenlesen", Die Rolle der Spiegelneuronen beim Erfassen der Absichten anderer Menschen. *Wiener Zeitung*, 17th June 2005.

A Glance at Artistic Speech and Acting in the Section

In January 2001 Werner Barfod asked the freelance speech-artist Agnes Zehnter, who is connected to the Goetheanum, to collaborate within the Performing Arts Section (25%-position). Meanwhile, committed and inspiring meetings, conversations and initiatives have taken place, briefly reported here.

What is called the "Drama Forum"

Already for the 27th time, Jobst Langhans (Berlin), Christopher Marcus (London), Wolfgang Held, Joachim Daniel, Werner Barfod and Agnes Zehnter met. With great concern and interest, we heard each other's current reports, the joys and struggles of recent weeks: How is the Chechov-Studio faring in Berlin? What does Christopher experience on tour with "Steiner Graffiti"? How does Jobst formulate his search towards a different way of training? How can directing be renewed? What theatre performance has touched us and why? During the course of the working meeting we discussed such questions as: What is art? What is the main concern of Steiner's "Speech & Drama" lecture-course? How far does he connect to Mystery Art? Where in the world does work take place out of this impulse and through whom? How can we arrive at a supportive picture of our colleagues as individuals? What is the specific task of the Goetheanum-Stage? How can we concretely accompany and support this task?

The "Drama Forum" arose in 2000 out of an initiative of the Alexander-Foundation. Today it is an integrated part of Section work. Here I would like especially to thank my colleagues for their contribution.

The "Section working-group for Artistic Speech and Drama"

In 2003 Agnes Zehnter made a list of active colleagues and invited them to a roundtable discussion. Out of this pre-meeting and conversation, a Section working-group arose which meets three times a year. At present the members are: Ute Basfeld, Reiner Marks, Roswitha Meyer-Wahl, Marc Ver-eek, Brigitte Haffner, Walter Gremlich, Gabriela Swierczynska, Peter Wege, Catherine Ann Schmid, Uwe Henken, Marlies Pinnow, Werner Barfod, and Agnes Zehnter. At the first meetings, Helga König and Patrick Exter also took part.

The group set itself the tasks:

- (a) through working on content, to contribute towards building up the Section
- (b) through personal exchange of experience, observations and questions in our field of work, to sketch a living and up-to-date picture
- (c) through a common trying-out and exercises, to practice a future style of working
- (d) through concrete goals, to put our profession on to a solid basis

1. See: Joachim Bauer, "Warum ich fühle, was du fühlst",

(e) through regular meetings and exchange, to work against isolation, to form the Section, and to foster awareness of the Section.

To (a): We work with the 6th lecture from Steiner's *The Mission of the Archangel Michael*, on the theme of the "light-soul processes". In the realm of the sense of hearing and of the word, what corresponds to the after-image belonging to the sense of sight? In our arts, how do we contribute concretely to the modern experience of the pre-existence of the soul?

To (b): In collaboration with some colleagues, Reiner Marks and Marc Vereek have prepared a professional outline "Sprachgestalter im Bereich Unternehmen / Erwachsenenbildung—The artistic speaker in the realm of the professions / adult education", which is ready for the printer. Warm thanks to these colleagues, too, for their collaboration.

The Group of Trainers for Artistic Speech and Acting

Three times a year, those responsible in the departments of artistic speech and acting at Alanus Hochschule (Alfter), the Dora Gutbrod Schule (Dornach), the Akademie für Theaterberufe (Stuttgart), the Akademie für Sprachgestaltung und Schauspiel am Goetheanum (Dornach) and the Tschechov-Seminars (Berlin) meet with Werner Barfod and Agnes Zehnter. Alongside current reports, in previous meetings the focus was the following projects: working on the professional outline for the teacher of artistic speech; exchange on practical ways of training in a way of speaking in / out of the etheric element; the further development of the trainings for specific professional qualifications, and much more.

In 2005, we arrived 'by chance' at an initiative, to meet regularly with representatives of the German *Bund*, the "Steiner Schools Fellowship". Through directed endeavours, we worked on the many themes surrounding "Artistic Speech in Waldorf Schools": offers of further training for pupils, participation in conferences, articles in the journal *Erziehungskunst*, in the teachers' *Newsletter*, and similar things.

Furthermore, in 2006 two very stimulating meetings of the group of trainers of speech artists of the full-time teacher seminaries. For 2007 an initial meeting with colleagues is planned that can take on a mentorship for students of artistic speech who are doing their teaching practice. Also in 2007 another international meeting of trainers will take place, to which colleagues from Finland and hopefully also from England can attend. The meetings, which make great demands on the leaders of schools, for various reasons are always a struggle. Here we practice a central concern of Rudolf Steiner's concept of community: to remain in contact.

Offers of courses and further training

In this a realm of the Section, I could imagine much more could happen. We face the fact that we cannot offer the course-leaders much financial commitment, and the mentality of short-notice booking is rather widespread. Three areas can be distinguished:

1. "A look into the workshop" – a forum on questions of aesthetics in collaboration with the Science Section and the Humanities Section
2. "Eurythmy meetings" – weekend workshops on speaking for eurythmy
3. "How do I learn to speak freely" – courses in rhetoric with Joachim Daniel and Agnes Zehnter, which are offered

each term at the Goetheanum, and in summer 2007 for the first time in Samothrace.

With your help, we hope in the not too distant future to be able to meet the growing need for discussion and further training.

Artistic Concerns and Research Questions

After the above-mentioned meetings, diverse questions regarding my main activity, that is, to be active in speaking artistically, in teaching and in therapy, form the actual source of my doings, for which I am grateful. How am I able to engage in artistic differentiation and be truly filled, in order to allow "speech" to appear? How can I convey this in such a way that beyond the speech it becomes an art of life—in dealing with every-day life, in teaching, in formal settings? How can I consciously increase the sensory hearing and artistic hearing in advance? What differentiated bodily support and pre-movement does the individual sound, the individual statement need? What place does presence of mind take in artistic presentation? How do I direct my awareness, so that the spiritual element can lay of speech in the moment?

Last but not least

How can we manage to promote amongst ourselves interest instead of despondency? I would like to gather firsthand impressions through visits and develop a more intensive exchange: through visits, through perceiving new artistic productions (performances / rehearsals). Also appreciated are extensive telephone calls and e-mailcontacts.

Alongside the very encouraging professional conference in October (c. 100 colleagues took part!), which focussed on the concept of man in our arts, I could imagine, for example, two weekends annually on specific themes with artistic contributions. I would be very glad to hear of initiatives within the Section, and will do my best to contribute to their realisation.

For the support hitherto, I would like at this juncture to express my warm thanks!

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Musical Activities of the Section till Easter 2008

Michael Kurtz, CH-Dornach

During the big summer music conference in August last year, various musicians and composers met from all over the world and experienced all sorts of new impulses. In this short week, of course, only a fragmentary presentation could appear, a segment of what is practiced and thought worldwide. During these days, the mutual experience of musicians, composers and music-lovers was especially valuable—in the different performances and presentations, in personal meetings and in discussions. In life one hardly meets because the homes and fields of activity, aims and views are apparently so wide apart.

For this year we are concerned particularly to continue such meetings and exchanges. It is shown ever again that many apparently widely differing research and working

realms—as for example the deepening and renewal of singing and of instruments, the question of musical language, *i.e.*, the arrangement of the notes and the possible extension of the scale (Bartok and Schlesinger), improvisation as a path of schooling, and also the tuning to C 128, stand mutually in correspondence and even supplement each other—when you take enough distance from the phenomena and have in consciousness the different important levels of music. So, in the following 12 months, there will be working-meetings of composers, teachers from the School of Uncovering the Voice, and Section Conferences on the question of new instruments and on Music and Eurythmy (see Section Calendar).

For composers, after the self-presentations in the summer, we want to lead to a more common level, to look from the ideal on to the whole and to what links us. For this there belongs a need for knowledge of the situation, and questions like: Where do we stand today with the music-impulse fructified by anthroposophy, about a 100 years after the beginning of anthroposophy and modern times: How is the situation today and what does this demand of us for the immediate and further future? When all is said and done, what can music give to human beings and how is it concretely possible to approach the human being with music?

For the teachers of the School for Uncovering the Voice a work-meeting takes place where, amongst themselves, experiences, intentions and questions will be exchanged, in order not simply to know more of the cultural situation of today but to support and supplement each other. The study-of-man of singing in this School is taken up in various countries by a number of singers individually and practised as a personal path. In this way, the intentions of the individual teacher-personalities embrace the wide range of the treasury of artistic songs, of singing therapy, of music education as far as the impulse of folk-education.

In the foreground of our Section Conferences there stands first of all “new instruments” – initially new string instruments (Thomastik, Weidler, new developments from Choro), then the lyre (different types of lyres and their special features). Here we are concerned with the question of these impulses in general, where they stand today, with demonstration, exchange, as well as playing music and discussion. In connection with new instruments the question is repeatedly controversially discussed amongst performing musicians, whether these instruments will appear with their special characteristics only with corresponding new works. That is without doubt right. But instead of an “either-or”, a “not-only-but-also” is fruitful. It depends on the intentions of the individuals—one can discuss experiences and discoveries.

Two events, or working-meetings, which include eurythmy are being prepared: Eurythmy and the Lyre – with reference to Steiner’s indication of a “kithara-like instrument” for the eurythmy training, and “Josef Matthias Hauer: Eurythmy and Music” with reference to Steiner’s statements in *Eurythmy as Visible Singing* regarding Hauer’s thoughts on music.

When the arts touch the threshold and thereby are changed and intensified, the question of instruments, of singing, and of composing are all re-stated; these realms serve each other. With these concerns in 2007, a hundred years after Steiner inaugurated the Rosicrucian impulse of art, we are reminded that this is an aesthetic impulse that would lead beyond the feelings, beyond a deepened sensory experience out of a personal situation, to an inner, *i.e.*, sensory-moral

experience. So the reference to 1907 is not a glance into the past, but “on to the sources”.

The Realm of Puppetry

Dagmar Horstmann, CH-Arlesheim

Since 2001 an annual week-end workshop for puppet-player takes place in January.

Each year c. 50–60 puppeteers participate from professional stage-groups, from the educational and therapeutic realm, as well as from stages which have arisen simply out of enthusiasm for puppet-shows in people’s free-time and have been active for years with regular performances. Alongside questions to do with subject matter, people’s activity in working-groups with questions of interpretation and production forms a great concern, as well as perceiving the initiatives of colleagues, whether with examples of completed scenes, or workshop contributions with concrete questions on the work of the performers. Over the years, the meetings developed into occasions where the perceptions of the activities of colleagues and the exchange in conversation has grown considerably. Many questions accompany us, *e. g.*, what do we “do” in puppetry, what effects do we produce and what methods, where do we reach children in their development, where are we effective, what does the adult “take”; what artistic and what educational concerns can be take on and how; practical questions with regard to lighting, scenery, making puppets; music, speech, movement, *etc.*

Out of the January meeting, an advisory and preparation-group formed, which consists meanwhile of 11 puppeteers and Werner Barfod. The group meets 2–3 times annually for questions of content relating to puppetry and the anthroposophical concept of man, professional concerns, and to prepare the weekend-workshops and public conferences of the Section. The working in the Section was carried until December 2004 by Monika Lüthi and Heiko Dienemann, from January 2005 by Dagmar Horstmann.

During the weekend-workshops of the last two years we have been intensely occupied with the themes picture – archetype – inner picture – pictorial ability – what is the effect of pictures and its transformation in puppetry on the soul. These themes will furnish our further concern for the public international conference May 2007 “Creating Pictures – Fantasy and Imagination or the Fantastic”. The main emphasis here lies on perceiving the performances and work in plemum with Jobst Langhans.

The next January workshop-days will continue with the question of an artistic implementation of the theme ‘To be a walker on the threshold; threshold situations’.

R E P O R T S

Eurythmy Conference, Easter 2006

Michael Werner, DE-Hamburg

During the afternoon, quietly and full of excitement we ascended the hill. The grit crunched with every step. The Goe-theanum stood illumined by the sun, majestic on its special spot. From all sides, people streamed towards it full of expectation. A warm, beautiful spring day. The cherry-blossoms were in full bloom. Many people came; the auditorium was almost full. The invitation to the conference seemed to be taken up by all corners of the earth. We heard many languages, e.g., Japanese, Portuguese, French, Italian, Czech, Hungarian, Norwegian, English and of course much German. The theme was “Eurythmy for all”, and so a varied programme was arranged. The main thing was to dive in and join in. The point was less to show something finished. The programme consisted in morning lectures, demonstrations of the trainings and working-groups, in the afternoons, performances by pupils, and in the evenings performances of various groups. From the style and content, the presentations were rather classical with a few exceptions: the Dornach Stage-Group with pieces by Schütz and Gubaidulina, and the students from Alfter with pieces by Michael Denhoff; from Stuttgart a genuine “eurythmy classic”, Nelly Sachs. The more experimental attempts of stage-eurythmy was missing.

The mood of the conference was especially created by the many pupils who listened patiently and followed with great interest the diverse eurythmical presentations. On the meadow by the South Entrance youngsters played football, and people chilled out on the grass.

Some days before the eurythmy students of several trainings had met and shown each other their work. From the beginning this set a mood of openness and mutual interest. Through the demonstrations of the trainings I received the impression that the students presented a welcome high standard. The people are talented, flexible, they can move and are open. Here a new generation of eurythmists is growing up. We will see what new they will bring into the scene. I was quite bowled over by diverse pupils performances in the afternoons. They loved to move, in varying ways and very expressively. In many schools today much excellent work in eurythmy is achieved! The pupils of Schaffhausen flew with grace and lightness over the great stage—wonderful. A large group from Avignon-Lyon consisting of pupils of all ages, around 70 people together with their teachers performed the Cain and Abel story—what a feast! Especially impressive were adults with special needs from “La Branche”. They demonstrated their abilities with the legend of St Christopher. Each performer shone with what he could do, sometimes supported in the movement, and sometimes out of him- herself. The sounds and gestures were carried out with a great inwardness and concentration of soul. All the possibilities of this group were lovingly applied; for me this was touchingly genial demanding all respect! For my taste the Brazilians of the upper school in Sao Paulo hit the jackpot. I have never met anything the like. (I had to think immediately of the Brazilian football, which produced a similar effect.) This, however, also exists in eurythmy: with a joy in

expression and movement, fiery energy, high precision in the group working-together, expressive in speech, gripping music, colourful costumes, many effect in lighting, stage presence—a tremendous creative firework. I sat gob-smacked in the auditorium!

Apparently the colleagues at the Waldorf Schools work in many ways and with tremendous application. Many pupils join in eurythmy willingly, with inner conviction! This gave a realistic picture from the practice of eurythmy in schools today. I repeatedly hear of complaints and moans. Now we could see how it could also look when it works. And there is truly no reason why we should hide ourselves! For those who know the film “Rhythm is it” (worth seeing!), elements of this could also be experienced during this week, often and live. To speak of a crisis in this branch of eurythmy appears to me, after this conference, as exaggerated pessimism. Even the impulse of social-hygienic eurythmy (in adult classes, prevention courses and eurythmy in the workplace) has meanwhile become a successful and working branch of eurythmy. To dedicate a whole evening to adult groups and to look in this way at the many activities which otherwise you never see was for me especially stimulating. The presentations were on various levels. Two groups from Japan especially showed inspiring abilities; from Stuttgart, Nuremberg (speciality humoresques), were also presented. All my respect goes to the courage and engagement of these people who regularly practice eurythmy! This branch is completely hidden in many places, but it is a big part of eurythmy! In many towns around the globe people are working in this way. Clown Dimitri performed on the final evening, splendid!

This conference was a real celebration of eurythmy. It was a good initiative of the organisers to provide a platform on which could be experienced what really is happening in eurythmy. It also gives the necessary self-confidence in the face of difficulties, courageously to continue working with one's tasks. A life-giving support for the whole scene. Full of stimulation and much confidence, I began my journey home. Thank you!

Eurythmy in the Young Offenders Prison, Thailand

Noémi Boeken, Thailand, February 2007

“Eurythmy helped us to concentrate better; it was like a light in our thinking. Music contributed to it. The exercises in the circle enthused us. I have nothing more to say, except that I will first think then act. I hope I have gained more wisdom.”

13 year-old inmate

During my first visit of a few weeks to Thailand at the end of 2005, I was asked to present eurythmy for one day in the Young Offenders Prison in Bangkok. This first meeting was for all participants so impressive that the invitation for a second visit was immediately expressed.



In summer 2006 I was picked up every Friday at 7.00 am by my friend and pianist Napat for a 1 1/2 hour journey through the traffic jungle of Bangkok to the prison. On the way, almost at the goal, we picked up the translator.

Towards 9.00 am the first group of drug-addicted youngsters arrived, about 16 lads between 16–19 years old. Napat always began with each group by introducing a song. For many children this was the first experience to sing in choir with piano accompaniment. In all, we taught around 140 children and young people aged between 6 to 19 years old in 5 groups.

Two groups were directly from the Centre, that is, they lived in the prison. These youngsters were all involved in drug (mostly addicted on amphetamins) and receiving rehabilitation therapy. They had a very strict daily routine. Once I was told 3 adolescents could not come to eurythmy—later I heard that they had done something (unfortunately I did not hear what). Their punishment was for three days to look out of the window in silence for three days in order to reflect on their deed. If not carried out well enough this was extended for an extra day.

The other young people came from the adjoining school. As a rule these children were classed as violent. Most of them were sent by the law to this school. Nevertheless, the children had greater freedom. Amongst these children there was one 6-year old lad who was homeless; it was thought that he was better off in this school than on the street.

In the first 15 min. the young people in all groups appeared sceptical, shy and insecure. But after a short while I saw laughing faces. They tried very hard to carry out the exercises well and when they talked, they had questions about, *e.g.*, the form could be moved even better.

Generally I was very surprised since it was quite obvious that for these youngsters it was not at all difficult to master the exercises for social collaboration (the youngsters here in Europe have to exert themselves and practice a lot). However, when I gave them the task, *e.g.*, to walk a triangle on their own, it was only possible for them in a group, alone they were completely helpless.

At the end of the 5 weeks the groups showed each other what they had worked on. For this, of course, all the co-workers of the prison were invited. This is how three ladyjudges saw this result of eurythmy, and could not believe their eyes that violent, and socially-deprived adolescents are able to do

something like this, and moreover with such a joy.

The prison organised a written questionnaire on all the activities of the recent weeks, and surprisingly for everyone eurythmy came by far on the first place as the favourite and most meaningful activity.

A couple of days after our eurythmy presentation, two representatives of the prison visited me and presented me with a gift from the prison management, with a question about further projects of this kind. So, the day before my departure, I arranged a course in music-eurythmy in the

morning from 9 am to 4 pm for about 45 judges. Even the highest judge for family rights took part in this.

Winter 2006/2007: For the third time—and for the first time with an official fee from Thailand—I travel with my pianist once each week for a day to the other end of Bangkok, to do some eurythmy with the young people in the prison.

The co-workers and management had meanwhile become open and awaited me joyfully. Useful contacts came about. One notices the effect of the first anthroposophical congress on drugs (December 2006 with Dr Olaf Koob, Co-founder of the rehabilitation centre Siebenzwerge on Lake Constance), in which 80 judges, social workers and psychologists took part. This congress arose out of the initiative of 2 judges, who, speechless, had attended our eurythmy show with 140 lads after 5 eurythmy lessons. After the invitation to work in eurythmy with 60 judges, the idea of the congress was born. In the meantime, 4 co-workers of the prison attend anthroposophical further trainings. The prison management even plans to send 4 coworkers for 4 weeks to Europe. This prison is prepared to reform itself for the benefit of their children and adolescents. It is very nice to see how the co-workers view the adolescents differently when they know the anthroposophical concept of man.

In the first eurythmy lesson, the beginning is always very critical. For these young people it is a great privilege to be taught by a white person. Moreover, they do not speak English; here the music helps. The pianist introduces a song from Thailand for the boys. For most of them it is a completely new experience to sing in choir with a piano accompaniment.

Then I take over and begin with simple co-ordination exercises. Because these youngsters are used to military service, it is important for me that they do the first exercises joyfully, in order that I can seriously convey the importance of walking properly. Precisely in practicing threefold walking one realises that how the youngsters are called upon in their uprightness and dignity which they enjoy and internalise. For me this is almost a miracle to see how strongly effective eurythmy is here in particular.

With each group I try to see what exercises they need. With one I work on the fivepointed star, with another the “Harmonious Eight” or simply just rod-exercises. It is nice to see how in relation to European adolescents, those here work strongly out of unity, and exercises are taken up and carried

out with ease, whereas when I appeal to a small group or even individuals they do this only with much trust and lots of encouraging remarks.

I am then always very happy when these adolescents describe their experiences in and with eurythmy. It is as if they have a very delicate way to perceive the things quite simply and concretely. I am always deeply moved how eurythmy can be revealed through itself in such a place with people who previously knew nothing about eurythmy. That is a very beautiful gift!

“It is simply so beautiful to walk in a circle to live music. It brings me upright and makes me happy again”

16-year-old inmate

When we looked during the final conversation at the possibilities of collaborating in the future, it confirmed for me once again how eurythmy was valued here and that now the finances were available in order to organise an intensive 14-day eurythmymusic project. A room in the prison was then put at my disposal for the duration of this project and at the end we would put our project on stage.

www.eurythmyart.com

Eurythmy-Teacher Training in the Czech Republic carried by the Eurythmy Training Nuremberg

Angelika Storch, DE-Nuremberg

The project “Training for Eurythmy Teachers in the Czech Republic” which began in 2002, ends after its five years in September 2007 with various public eurythmy performances by the Czech students.

How it came about

In summer 1999, I was asked for the first time by Tomas Zdrzil and Dusan Plestil of the Steiner-Waldorf School in Semily, whether I would not be able to carry a training course in the Czech Republic. After the political change numerous Steiner-Waldorf Schools and Kindergartens have been started and unfortunately they soon experienced the dearth of “local” eurythmy teachers. Two years later after repeated requests from the Czech Waldorf-Teacher Training, I decided in 2001 first of all on a description of a project. This was translated into Czech and sent to those interested.

Carrying it through

An initial meeting of all those interested took place in June 2002 in Prague. About 30 people came from different towns of the Czech Republic. By the end of October 2002 twenty-four participants began the training project with me in Prague.

The project is so constructed that small groups practice and work together in the different towns. From time to time they all meet in Prague for lessons together. Meanwhile they practice in groups by themselves with a local eurythmist. For this I made an exact timetable. From the beginning the participants own responsibility was a tremendous spur for carrying through the project. With great enthusiasm for eurythmy the participants have solved the often difficult

problems of organisation and finance through strong application of will and persistence. At first there were 11 participants from Prague, 2 from Semily, 5 from Pisek, 3 from Brno and 3 from Bratislava. In the first year of the training I regularly visited the separate groups in their own towns. In practicing all together in Prague, what was worked at individually was brought into a common eurythmical stream.

The project was initially planned to last one year. But it soon became clear that it was possible to proceed to a second year. My colleague Hanna Giteva (eurythmy teacher in Semily and Prague) joined the project with full responsibility. After 29 years of teaching eurythmy in the Rudolf-Steiner-School, Nuremberg, I finished there and was thereby somewhat freer to give of my time. In summer 2003 my colleague Nicole Keim (Eurythmy School Nuremberg) supported us eurythmically.

Following this, each year we decided afresh whether the project was to proceed further. Since summer 2004 my colleague Frau Antje Heinrich (Eurythmy School, Nuremberg) joined the project with full responsibility.

In the beginning it was of course a matter of taking eurythmy as an artistic subject and to impart the basic elements without [direct] reference to education, for how is a eurythmist to teach if he/she doesn't master the subject. He/she has to be allowed to study the subject undisturbed.

The inclusion of education came at the end of the second year of the training. In the fourth year some participants in Brno, Pisek and Prague under the guidance of Hana Giteva and me began to teach a few eurythmy lessons. This was much valued in the schools.

Now the project can be rounded off this autumn by flagging the “elect eleven”. In the conditions for carrying through the project, it was stated that the participants at the end of the project have to organise at least two years regular further training. That has already begun, and for Spring 2008 Frau Beate Lukas and Frau Silvia Bardt have been engaged as guest teachers.

Around the project

From the beginning the leader of our Section in Dornach and the Steiner-Waldorf School Fellowship in Stuttgart (the *Bund*) have been informed about this project. Regular termly or yearly reports were sent by me to these two institutions, and also to the “Fellowship of Steiner-Waldorf Schools in the Czech Republic”.

Since the second year of the training the priest of The Christian Community, Tomas Boniek, from Prague, accompanied us with anthroposophical seminars. Various blocks were given by guest teachers, e.g., the cultural epochs with Frau Beate Lukas (Nuremberg), painting with Frau Eva Drgonova (Prague), various themes with Frau Annemarie Ehrlich (Holland), and others.

Fortunately there were various visitors from the “West”: Frau Bielser from Basel visited us several times; Herr Dolf van Alderen (manager of the Iona-Stichting in Amsterdam) together with his wife Frau Arffke (eurythmist) thoroughly inspected us; as representative of the Advisory Group of our Section Herr Arnold Pröll (Witten) visited us and also Herr Barfod last June.

Acknowledgments

This project would not have been possible without the tre-

mendous application of the participants and without the untiring practice and organizing ability of Hana Giteva. For financial support and support we are warmly grateful to the "Association to support anthroposophical Art" (Dornach), the "Iona-Stichting" (Amsterdam), the "Friends of Rudolf Steiner's Art of Education" (Berlin).

We thank the Steiner-Waldorf School in Prague-Jinonice, the Steiner-Waldorf-Kindergarten and the Anthroposophical Society in Prague for allowing us to use their rooms for the work.

A special deep and heartfelt thanks to the priests and their wives (Herrn and Frau Peschel, Herrn and Frau Horak, Herrn and Frau Boniek) and the co-workers of The Christian Community in Prague. Over the years we had the possibility of practicing in the chapel and staging the end-of-term presentations, and to occupy the whole house with overnighing the eurythmy students and their teachers and to bear repeatedly the smaller or larger eurythmy chaos. Such a cared-for practice space was for our sensitive art was of tremendous value.

Many people who cannot all be mentioned here have contributed that this project could be successful, so that with Christian Morgenstern we would like to say "...in thanks all being is interwoven".

We warmly invite you all to the performances on

Sunday, 16th September 2007, 4.00 pm, Rudolf Steiner-Haus, Rieterstr. 20, DE90419 Nuremberg and Saturday, 22nd September 2007, 6.00 pm, Salesianske Divadlo, Kobyliške namesti 1/100, CZ-18200 PRAHA 8. We are convinced that the eleven graduates through this project in the five years have gained a good basis for their work. From Nurnberg we shall continue to accompany the work of these colleagues and will continue to support them.

Eurythmy in the social professional realm Report on the Encounter-Week-end 23rd/24th June 2006 in Dornach

Heike Houben, DE-Berlin

Last year at St John's-tide the mandate group for eurythmy in the social field of our Performing Arts Section invited about 30 eurythmists active in this area to a weekend of intensive meetings and of exchange in Dornach. We were to file away at a new professional outline through presentations, discussions and working groups: "The Eurythmist in the Social Realm".

The mandate group has met for about t years, twice yearly in Dornach, and works in addition to this professional outline, a basis for the training with the emphasis to train abilities as a concept for the future. Alongside this the group also prepared on this theme particular programme points for the Eurythmy-Conference "To live Eurythmy", Easter 2007.

The wish and the hope for this encounter week-end were through exchange to overview and assemble the working demands for this profession, to describe the necessary abilities and begin networking to create places for practicums and mentorships.

Already in the introductory round it became clear that eurythmists in the social realm are their own business person. Each of those present has in principle his or her own tailored field of activity, which make various demands on the eurythmist.

As a stimulus and help to work on the abilities necessary for this business activity five courses were presented on Friday evening and Saturday morning out of various areas:

Christiane Hagemann under the title "The carrying-out and effect of eurythmical exercises, specially through prevention courses" opened up questions on the conveying of exercises for attention and waking interest in the course participants – how do I draw eurythmy out of the people? The basic question of each course-leader: How do I convey effectiveness and when is this experienced? found a possible answer in the exactitude of the exercises. A consciously experienced space-time structure supplies a leap in the experience of quality. The motto of the course: "He who asks, leads!"

Andrea Heidekorn presented her youth projects out of the realm of cultural education. The conversation was accompanied by demonstration material, DVDs, project and photo portfolio of her work, which out of the spirit of the Alanus Hochschule movement attempts to combine the various arts. Her extremely tight and wellcalculated project weeks always end with qualified performances which for many years through good PR receive public recognition.

Elisabeth Rieger with the title "From the work with people who do not know eurythmy" attempted to present her work from two quite different realms, what is demanded from a eurythmist in conveying eurythmy and how one can do this. The first part of the course was concerned with a situation, where one has very short time and has to introduce eurythmy so that it is understood and experienced out of the movement. Expansion-contraction, the mood of a sound and a short text, properly conceived, bring spontaneous joy and an immediate experience.

In the section part we looked at eurythmical work with alcoholics. Here she gave a short introduction to eurythmy therapy and why this is good. Through two polar exercises (here A und M) we could clearly experience differences: stimulating a centring-stabilising and relaxing-circulation. A great concentration was achieved in a short time.

Annemarie Ehrlich: "How can I motivate people in business to do eurythmy?"

The human being is linked to the world in three ways, with the senses (body), the soul and the spirit. From this there result three ways to perceive the world. Through the senses (body) one experiences facts, and if needs be corrects them. With the soul we experience things individually, and the spirit summarises the laws, recognising what is essential. Through this trinity exercises were built up in her course which initially were only moved, corrected and then in the exchange of experience and finally through the description of the essential thing in the exercise led to generally necessary abilities in the social give-and-take, which everyone could perceive and follow. Thus, for example, interest in the other, wakefulness, being able to listen, attentiveness – but also, that a conscious, experienced "I"-peripheric situation leads to inner quiet and concentration.

Rachel Maeder: "Eurythmy with steering committees, bosses and managers."

Through the exercises which were based on the experience that equality between all the participants is necessary for their success, some laws were crystallised: with the exercise I can produce a balance between myself and the work, my consciousness becomes ordered through the exercises, I achieve an overview of the principle through completely engaging myself in the activity, I experience truth. Out of this some general faculties which a eurythmist should bring for such work: qualities of leadership, *i.e.*, dealing with the space between “What comes towards me”, courage, to leave the thousands-of-years old hierarchy pyramid, to learn a clear theory of tasks, a culture of the heart! – leading out of the middle realm, building of substance: anthroposophical study of man! Develop a deep inner conviction for the matter and asking yourself the destiny-question, connected to a readiness to sacrifice for tasks you give yourself.

On Friday at the end of the day a plenum followed the courses, in which in a brainstorming way necessary faculties and themes were discussed, which possibly as a professional subject could flow into a training. Here quite practical things such as book-keeping, working rights and contracts, which for each individual person in this profession means a long, laborious task, were dealt with, but also how to deal with your own fears, consciousness of roles, self-reflection and how one realises the future in the present moment. The main theme of a self-employed eurythmist seems always to be the creating of substance on all levels. Content-wise, personal and in the surroundings, I need enough stability in order to create with courage and the right measure of enthusiasm and competence an atmosphere which carries me and my work.

The Saturday plenum was concerned with group work, where a paper was distributed by Elisabeth Rieger on characteristics of social competence. The groups could concern themselves with one or several realms, with the concepts of sensitivity, contact and communication abilities, awareness of information, ability to co-operate and integration, self-control, ability for conflict resolution and qualities of leadership. The results were presented to the whole group. Here it was exciting to see that each group initially attempted to reduce this catalogue into a common human level in order to make it mobile and workable. There is no human being who does not already possess one or several of these faculties through his temperament or individuality. Has it not more to do with creating a balance? In this connection thoughts arose on the basic (subsidiary) exercises, “to live in love for the deed...” and in empathy as the embracing quality which enables the “breathing” between people. It also involved creating methods. How do I develop sensitivity through good preparation, reflection... How do I deal with stage-fright: building trust step by step, forming habits, *e.g.*, at the beginning of the lesson...

In the review it was clear to the preparatory group that in these two days many important questions were addressed. Some of them are to be followed up in courses and lectures at the Easter Conference. We will endeavour in addition to build up a network to serve mentoring and the organisation of practicum places for the future of this branch of the profession. A beginning was accomplished with this weekend! We are pleased with the good basis preparing for the Easter Conference “To live Eurythmy” from 9–14 April 2007 in Dornach!

Austin Summer Eurythmy Academy 2006

David-Michael Monasch

At the end of July, Glenda and I had the great pleasure of joining a small audience in the lovely auditorium of the Waldorf School on the Roaring Fork; near Aspen, Colorado; for a very special event. We had driven three-and-a-half hours from Boulder to witness the closing performance by the four Young participants in Austin Eurythmy's Summer Youth Academy. And what an extraordinary evening it was! These ex-Waldorf students from Texas and Brazil had spent three very intensive weeks working with Andrea and Markus Weder to deepen their already quite advanced eurythmic abilities and understanding. In addition to performing several very challenging group pieces, including Alfred Schnittke's Sonata no. 1 for Violin and Piano, each of the four presented the results of their work on both a speech solo AND a Steiner tone solo!

We were absolutely flabbergasted at what they were able to accomplish in such a short time! Indeed, we know few professional eurythmists who could have done so well (including ourselves)! At the very least it could be said that the quality of their work was of a caliber equal to, or surpassing, what many students achieve by the end of their third, or even fourth, year of classical eurythmy trainings. Despite calling it merely a sharing of their work, what they did was practically a fully formed performance, showing depth and integrity, great skill and capacity, artistic sensitivity and expression, commitment to the principles of eurythmy and refreshing originality.

It is, of course, true that all of the four have done eurythmy for many years; including some from their pre-school years on. One had also tried to begin a full-time training in Europe, but left in disappointment that it did not meet his hopes and expectations. When asked how they planned to continue their eurythmic studies, none of them could really say: they felt that after their experiences in Texas and Brazil, and working with Andrea and Markus, anything else would not be satisfying.

If we take these students as examples of many who are leaving Waldorf high schools having had wonderful experiences of eurythmy; what do we have to offer them for their future eurythmical development? Where will they find the depth and challenge to take the next steps? It is difficult to imagine these four young people beginning with a typical first-year group of eurythmy students, some of whom can barely find their own hands and feet! Like much else today, experiencing this extraordinary evening left us full of questions about how best to serve the needs of *Eurythmea* in these times. Full of questions; and yes, brimming over with hope and inspiration for the future which poured forth from the stage that night.

The Origin of the Dance is the Turning to God

Temple Dance as the Theme of the Fourth Movement Symposium of the Alanus-Hochschule

Edith Willer-Kurtz, NNA-correspondent

ALFTER (NNA). What makes a movement a ritualistic experience? “Temple dance” was the theme of the Fourth Movement Symposium in November at the Alanus Hochschule,

where around 200 visitors and students took part. Three “artists” presented three different forms: Dimitris Barbaroussis Greek folk-dance. He grew up in Naoussa in Macedonia, and met in the traditional dances the life-energy in them. Today runs the Greek Centre for Dance in Hamburg.

Indian dance was shown by Rebecca Gormezano. She studied it in master-classes in India (with K. Geethanandan, Malvika, Malamandalam Leelama and Saroja Vaidyanatham) and dances as a freelance artist on stages in different countries her praise to God or the “divine world”.

Eurythmy was represented by Carina Schmid, who led the Hamburg Eurythmy School from 1977 for 22 years. From 1984 she led the Ensemble which she founded, the Hamburg Eurythmy Stage Group in numerous performances both at home and abroad. Since 1999 Carina Schmid is the Artistic Director of the Eurythmy Ensemble of the Goetheanum Stage.

Every ritual is determined through sequences of movement. In workshops many things were shown and practised, leading to one’s own impression and expression.

In several layers of circles, Rebecca Gormenzano showed arm, hand and especially finger position. Cultivated stamping on the floor in a challenging rhythm “Yum dat da”, head up to the left, then down, then to the middle.

We experience that the centre is important with so many movement sequences taking place at the same time. “When one dances, one has to turn Bawa, one’s inner to the outside”, she described and the eyes, too, joined in the dance, in order for the audience to express feelings. “The energy in this dance comes from God, or the universe”; however you want to see it, she made us to understand, the traditional Indian temple dance is danced for the god Shiva.

The dancer in Greek folk-dance remains freer, Dimitris repeatedly emphasised. Everybody is to bring out his soul; it is not a matter of good or bad. In Greek dance, you differentiate people one from another—each person wants to “remain with himself” differently, for this you gain high approval. The stepping sequence consists of three steps—beginning with the right foot—or a multiplication of three. Attention should be paid that everyone can join in. Nevertheless there are dances only for men, some for women and other for young people. He related that one can distinguish dances from the islands, from the country and from the town. With the first ones, the dancer holds more the balance; in the town one dances with more distance between the dances, holding on to the each other’s shoulders. This shows in the stance how one stands to the other. One also does not dance on but with the floor.

It was noticeable with the quiet or fast rhythms, how Dimitris danced lightly, moving more upwards without starting to skipping as most of the learners around him in the circle. Joy brought about slow and also lighter movement carried out of the middle region. The room was full, the air thick, the Greek folk-dances with arms crossed to the next but one brought four dancers into mutual contact. Everybody clapped and laughed happily after each newly danced sequence of steps.

Carina Schmid underlined the expression of eurythmy, which could be described as “speaking something into the world” connected with an inner stance as described by Novalis: “Only one temple exists in the world, and that is the human body.” Schmid explained: “The ancient temple art

has danced into the world, today it also appears in education.”

In practising together everyone experienced in consciously giving one’s hand in greeting, the forms E and V, between the palms the hollow space the O. This is what remains of the earlier temple gesture—E above the head as reverence before the highest [“EVOE”]. Then, laying the hands in V on the shoulder of the person opposite—as a greeting in the experience of receiving, in the O in making it inward, in the E one finally returns to oneself. After this meeting everyone felt changed.

Another exercise weight and levity could be experienced. Everyone tried to find the balance. Weight as quality, as strength; levity in becoming upright for the light. As such a “pillar” the participant leans backwards with the A receiving, forwards in O expressing: through me the world experiences something. Here too a connection to the floor is demanded; the head in the starry world. The gestures you do call on your activity, you experience a certain power because “The world needs us”, as Carina Schmid related.

In the evening performances the art of the temple dances Bharata-Natyam—performed by Rebecca—increased through one’s own initial acquaintance to an admiration. She dances in a festive garment with red finger-pads and red soles of her feet and bells around her ankles, telling stories with her gestures as praise with flower-gifts to the god Gasheba, as “Apparipu”—as a pure dance of consecration, Meera Bhajan or as an Ode to Krishna.

In the eurythmy evening performance, the participants could feel the presentations of music by Chopin and Shostakovich, and poems by Celan: “Schlaf und Speise” and “Ein Lied in der Wüste”. There was also a text from the diary of Dag Hammershold: “Called to carry Him?” from 1961.

In the final discussion, chaired by Stefan Hasler, Professor for Eurythmy at the Alanus Hochschule, the three artists described the experienced mood of the temple dance in the other presentations. Dimitris once more described his point of view—the religious dance is for God danced in honesty, intuitively out of feeling; one the other hand, artistic dance is studied and repeated. Carina Schmid took each gesture of temple dance as a religious moment. They all agreed that the origin of the dance is a turning towards God.

For many visitors at the end, there appeared as a counter-picture to the Christian “poor sinner”, who is connected through repentance with the Divine, the turning towards the divine in the dance, as life-energy, that could be experienced in Alfter.

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Eurythmy Master Programme in Järna

Michael Leber, DE-Stuttgart

From 1st to 3rd February 2007 inclusive, 20 eurythmy colleagues met in Järna, to participate in the newly formed Masters (M.A.) programme. The point and aim of this course is to achieve a state-recognised professional qualification in eurythmy.

Göran Krantz, who for years has concerned himself with research into musical intervals was able through his results to create a basis that the University of Plymouth showed interest to take eurythmy as a new subject in their Masters programme.

Prof. David Parker (Masters programme) and Prof. Gordon Taylor (Dean of Studies) welcomed the 20 participants in the Kulturhaus in Järna. With joyful enthusiasm Göran Krantz pointed out the historical moment, that a university is prepared to accept eurythmy into their Masters programme. David Parker sketched the preliminary discussions and remarked with a twinkle in his eye that two years ago he couldn't pronounce the name "eurythmy".

Over the three days, all the participants were introduced to the formal requirements. In the morning and afternoons Coralee Schmandt-Frederickson and Stefan Nuflbaum brought the group into movement. David Parker could not resist also throwing himself into movement.

In the breaks lively conversations took place. Altogether a warm mood could be felt, that ran through the three days. On the final day everybody had to formulate his or her theme from the great realm of eurythmy. The unique thing is that the research relates to speech eurythmy and music eurythmy.

The days were richly filled with discussions, questions and eurythmy. Dr David Parker in his lessons conveyed with great enthusiasm and humour the information pack, so that all the participants felt swept along. Thanks to him and Göran Krantz the days passed so warmly and were so well prepared. A sentence may stand as a conclusion, originating from David Parker: "Do it with joy!"

famous composer, Alfred Schnittke's *Concerto for Piano and Strings*, forming a contrast to Mozart, preceded by the story "The Grey Messenger" by Thornton Wilder, which was inspired by Mozart's *Requiem* and his encounter with death.

Rehearsals

Rehearsals for "Symphony / Eurythmy 2006" was once again led by Carina Schmid, Dornach, and Benedikt Zweifel, Stuttgart. As two years ago, there were two parts again: Mozart's Piano Concerto was divided according to the movements and rehearsed respectively in Stuttgart (1st movement) and Dornach (2nd & 3rd movements), the first performance took place at Easter 2006 in Dornach. The concerto by Schnittke, divided into musical sections, came together partly in shared work; both choreographers worked respectively with groups from both Ensembles. The entire programme was premièred in July 2006 and after previews in Stuttgart and Dornach could go on tour in the autumn.

In the artistic process it was important especially to bring out the differences of style of such divergent compositions. Whereas Mozart, two hundred years before Schnittke, always proceeds from a middle creating harmony, forever bringing dark and light, pain and joy to a balance, Schnittke as a representative modern person is never obviously in harmony with himself; he seeks the middle out of the polarities and extremes and sometimes remains stuck in the search. In Mozart's time a seventh chord was experienced as a discord; Schnittke reaches for clusters and astringent major-minor sound-mixtures, in order to release similar feelings. Both composers work with contradictions and contrasts, only with Mozart these are still called major – minor, forte – piano, tutti – solo, and so on, whereas Schnit-



Symphony / Eurythmy 2006 Big project with a successful conclusion

Ulrike Wendt, DE-Stuttgart

In September and October 2006 the Goetheanum-Bühne Dornach and the Else-Klink-Ensemble Stuttgart, accompanied again by the Gnessin-Virtuosos Moscow directed by Michail Khokhlov, went for the second time together on tour. The programme consisted of Mozart's *Piano Concerto in C minor* (K. 491) as a contribution to the Anniversary of this

tkе has to proceed quite differently. He can survey the musical development in the West and places elements from different epochs in juxtaposition. His contrasts are more extreme; the sublime is heard next to the banal, the brutally destructive alongside sacred hymn-singing [chants? Tr.]. Schnittke composes that which the modern person experiences and suffers in the world and in his own soul. One of our working methods to come to a eurythmical interpretation was to work with the compositional material. In the one the movement was to be led from the middle and to

seek for a radiant lightness in the figure. For the other, the wrestling for the middle out of the different extremes out of the various extremes had to be expressed. Just as the eurythmists, each according to constitution and talents found the one or the other more easy, so with the audience the success varied; for one section Mozart was the climax of the evening, but many in the audience could get more excited about the drama in Schnittke.

Tour

The Tour led those involved in 24 days from the south to the north and back again: 17 different venues and 21 performances, 7 of which in Switzerland (Dornach, Wetzikon, St Gallen and Vevey), one in Austria (Salzburg) and 13 in Germany (Karlsruhe, Stuttgart, Duisburg, Hannover, Kiel, Elmshorn, Berlin, Kassel, Frankfurt, Augsburg, Filderstadt and Rengoldshausen) had to be managed. According to the respective venue, between 300 and 1700 people saw the performances, an average of 650 for each performance.

With more than 80 co-workers “Symphony / Eurythmy 2006” was of course subject to special plans and organisation requirements. In this realm those especially responsible were Thomas Didden from the Goetheanum Stage (finances) and Susanne Lin, Stuttgart (organisation). Alongside the co-ordination of the respective stage situations, which made rehearsal plans a jigsaw puzzle as never before, the time-frame for the tour had to be early finalised: the prerequisites depended amongst other things in the possibilities of the Moscow Orchestra and the different holiday dates of the provinces and counties. Within these restrictions there were some venues and performances which were booked very early on (Kiel, Salzburg), there was some discussion over places which stood high on the priority list (Berlin), and the necessity of a geographically intelligent sequence. A full timetable especially for financial reasons was unavoidable.

Finances

As with all big artistic projects “Symphony / Eurythmy 2006” also depended to a large extent on sponsors and donations. The main donations came from anthroposophical foundations and charities, some private and many local donations. Through these monies and from the income from performances the costs could be covered: for the orchestra, rents for the halls, tour organisation and advertising, costumes, technical equipment, journeys, board and lodging (both in the rehearsal and tour phases), fees for the musicians and speakers. The eurythmists of the two ensembles were already financially covered, as for 2004, that means, the existence of the ensembles was a prerequisite. Only under these conditions was it possible to bring the project into the realm of financial possibility. Of course, there is one undeniable drawback with this bill: during the time of rehearsals and performing of a project like “Symphony / Eurythmy 2006” the ensembles are only involved with this one occupation; it is hardly possible to work on other projects, and further tours unthinkable. This of course means a financial deficit which could become existential, as the crisis of the Else-Klink-Ensemble, Stuttgart, showed in 2004.

In the end ensembles which want to work under professional conditions can only exist with a circle of donors who are prepared to support them throughout. A project like

“Symphony / Eurythmy 2006” presumes daily eurythmical work, which is carried out in the ensembles, and would not be possible without this. In Stuttgart with the “Action a thousand times ten” and the “Friends Circle Eurythmeum” the successful attempt has been made to build up such a circle of friends. The Goetheanum-Stage also has founded a circle of friends. Whether these efforts will succeed in securing the Ensembles in the long run remains to be seen. In any case, supporting art and eurythmy in such a way, which besides the purely material side also gives moral support based on trust in the work of the eurythmists, gains a positive effect that can work deeply into the Ensembles and set free strong new forces.

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Duration in Change The Dora Gutbrod School for Artistic and Therapeutic Speech-Formation is changing...

Ursula Ostermai and Ruth Andrea, School Leaders

“Content and form” as abiding favour of the Muses – is decried by Goethe in his poem ‘Dauer im Wechsel—Duration in Change’.

What has this to do with our school? The Dora Gutbrod School for the art of speech began with the training initiative of Dora Gutbrod, whose great concern was the therapeutic application of speech-formation. After 50 years of stage-work at the Goetheanum, she firmly believes in this extension of the art of speech. This “content” leading to 10 years of training activities from 1979 until her death in 1989, led in the same year to the “form” of the Dora Gutbrod School for the Art of Speech. The content of the School has remained our aim to the present day—to provide for the students an artistic speech-formation based on Rudolf Steiner’s concept of the human being and striving for a reflective learning up to the possibility of a further study in therapeutic speech practice. Years of working has brought us many “changes”, insights and gains. Where do we stand today?

In 2009 we shall look back over 30 years of training activity, and with this we shall also conclude the artistic training. This means that from 2007 we shall no longer admit new students, apart from individual exceptions. In the training landscape there will be one colour less, but according to the trend of the times state-recognition in artistic speech, speech therapy, educational theatre and acting is demanded more than ever. The forces are gathering to meet these demands. Our training continues in therapeutic speech practice as artistic therapy. We want to extend this, intensify it and make it accessible to other speech processes. Towards state-recognition of art therapy in Switzerland, much has been achieved, thanks to the help of Dietrich von Bonin. Much more has to be achieved before we reach our goal in some years’ time, so that the art therapist can take a higher professional exam.

The actual aim of the Dora Gutbrod School—the development of the artistic and therapeutic speech-formation as art therapy—has been realised and shall be further developed

like all anthroposophical art therapies within the Medical Section at the Goetheanum. We shall work further for this aim, as well as for further training, adult education and course-offers in speech-formation and therapeutic speech practice. Although the essence of speech-formation as ever is to be found in anthroposophy itself, through further initiative since 1979 various methods have been established. In this field of tension tasks lie to which we want to dedicate ourselves to publish our own working methods and results in a documentation.

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The Sounding Conversation – three Nordic musicians review the Music Festival at the Goetheanum, 5th-10th August 2006

Holger Arden's conversation with the composers Bernt Kasberg Eversen and Filip Sande on their impressions of the Music Festival "The Sounding Present-Day – Music from the whole World; Music in my Life"

"....When I was invited to the Goetheanum I could experience how from this place a stream of musical renewal proceeds, whose centre is the human being and his spiritual origin, his <religio> and is at the same time is open to the world..." (Sofia Gubaidulina)

On the way from Mainz to Basel it began to rain in earnest. The raindrops streak along the train window and outside it is desolate grey in grey. The rain is good for the earth after the record-breaking hot and dry summer. The sounds of the many young choristers who took part at the "Europa Cantat" – with heavenly jubilant enthusiasm after each of the excellent concerts still sounding in my ear – and the sacred stillness after the 4000 singers had sung Monteverdi's "La sciate mi morire" on the Lorelei-cliff between stormy rain and blinding sun and rainbows. A timeless moment, in which the muse descended on all the colourful umbrellas.

But now sun and rainbows had disappeared. Basel was dripping wet and cold and finally I reached Dornach and began the ascent to the Goetheanum which stands heavy and grey but mighty in the landscape. Should they not now play the "Fanfares of the four heavenly Directions" outside in the landscape? No information was to be seen at the entrance; one had to guess that the opening of the Festival would take place in the Great Auditorium. Little by little the participants arrived and filled perhaps a third of the hall. We waited. Three young trumpeters came on to the stage. For some time they stood there silently; after some time one of them blew at first only air through the trumpet until slowly it became a musical sound. This was repeated several times with long pauses. After the East Fanfare of the Chinese composer Wang Jue, three Alp-horns on the stairs began to play their harmonies, which was very effective in the acoustic conditions of the staircase. Following this the trumpeters played their fanfares from the West, North and finally from the South, each time interspersed by the harmonies of the Alp-horns. (The Fanfare of the North was composed by the Norwegian Filip Sande.) This was the opening of the Festival. Festive, almost too serious, in any case a big contrast to the

youthful Dionysian choral festival in Mainz. The day continued with choral concerts of the Vocal Ensemble of †berlingen and the Chamber Choir Werbeck-Svårdström. Between the many good events there was one in particular which stood out in its presentation: Heiner Ruland's "From Rudolf Steiner's Soul Calendar", sung by three singers in what are called the "Schlesinger scales"! That was a wonderful performance of a form-completed composition. A few days later I met in the hallway the Norwegian composer Bernt Kasberg Eversen and a few moments later Filip Sande joins us. I let them speak and share their impressions of this unique and special event. Special in the sense that it was the first Music Festival of this size at the Goetheanum concentrating solely on music.

Holger Arden: Bernt, we agree we are very enthusiastic for this initiative, which Michael Kurtz, Section co-worker for music at the Goetheanum, has called into being; it was certainly a tremendous and complicated work in preparing it all. Bernd Kasberg Eversen: Yes indeed! Michael Kurtz has gathered together all the threads in a great and very extensive realm of the profession; he has unbelievably many contacts. Amongst other his friends include the Stockhausen family and so for this Festival he was able to engage his son Markus, who is world-famous for his trumpet playing.

H. A.: Is it difficult for the professional musician/ composer to join hands with the audience, since the Festival is also geared for interested people who are untrained? The programme, roughly speaking, includes everything. Filip Sande: That's right... but I have also to thank Michael Kurtz that he brought such a Festival into being and in such an elegant way brought such a many-faceted programme together, in which the day themes of the music in various realms were more strongly illuminated than on the concert platform. For example, nature, religion, life, health, *etc.*, ... is of great significance in the musical chaos in which we live today....

B. K. E.: One can say that the programme appeared very demanding, but the experience, *e. g.*, from "VidarEsen", a Camphill centre near Oslo, shows that people with no special pre-knowledge of music often have the greatest experiences and "understanding" of music through a spontaneous listening—although indeed only when they experience live music and not through one of the many kinds of media. But you also see that the programme was very varied and so appeals to generally interested people, as well as those more specifically interested in this musical realm. For example, on the theme of the first day, "Music and Earth". What does this mean? Nicolai from the Agriculture Section comes with a great cow-bell and tells of the sound of the bell which has formed and tamed the Swiss landscape. Everywhere one hears cowbells and church bells throughout the day! Or the two main contributions of the German Manfred Bleffert and the Finnish woman Kaija Saariaho with the two concerts "Colours of the Earth" and "Sounds of the Earth" in which one also experienced a sounding mood-picture, if one wants to say it like this, of the earthspirit and its being.

H. A.: But wasn't that "Music and Nature"? Wasn't Monday devoted to "Music and Religion"....?

B. K. E.: Yes, that was interesting; here one was much more concentrated within. I think that music cannot strive towards imitating something outer. It can't do that. We believe that music is something universal, beyond the whole cosmos, but it certainly is not. A "yes" for the one person can

become a “no” for the other. In the workshop “Listen to the World” by Michael Deason Barrow, in which I took part, we tried to approach something universal in the religious musical sound, regardless of the musical culture, European, Arabian, Chinese, *etc.* We believe that our own European tradition is valid everywhere, especially in religious music because it has pulled away from folk-music, but this is not the case. It was interesting and teaches a lot, to be cleansed of our musical heritage that we carry around with us.

H. A.: Filip, you had your premi re of “Hymn” for trumpet and organ. I won’t ask you what you think about it, but what do you have to say, Bernt?

B. K. E.: It was very beautiful. A proper opening piece! (He made a corresponding gesture)

H. A.: Both players liked the music; did they feel it was a difficult work?

F. S.: They both practiced it a lot, but the difficulties lay mostly in my clear tonal language in which the piece can appear very naked and transparent. So it is in many classical works, through which it becomes difficult to perform them without mistakes.

H. A.: Let’s return to the themes of the days. There was an important day with the theme “Music and the human being growing up”. What did you get from this, Filip?

F. S.: In our time, when it is usual to surround oneself with music, *e. g.*, through mp3.player, CD, *etc.*, it is enriching and important to be aware of this and to be clear about one’s own relationship to music as musician, listener or composer. We have indeed so much music, but we should think about our *relationship to it*.

B. K. E.: I especially liked Martin Tobiassen’s morning programme. He is a genius as an educator and music teacher, who is very good with children. The climax of this day were the “Preludes and Fugues” by Shostakovich, unforgettably played by Iwan Sokolow—or what do you think, Filip?

F. S.: It was excellent, comparable with the many Russian musicians he too had an unbelievable facility to play the crazy and dramatic element with the same sovereignty as the tender and contemplative element; his playing had unbelievable contrasts. But on the whole there were excellent musicians in many concerts, *e. g.*, Markus Stockhausen, Tat Boumann, the Gnessin Virtuosos from the Conservatory in Moscow....

H. A.: The theme of the following day was “Health and Healing through Music”; was it exciting?

B. K. E.: Yes, it was astonishingly good ideas, and very good music.

H. A.: And then there was the great podium discussion, where all the participants could answer each other in plenum. Did the colleagues establish contact?

B. K. E.: Yes, to a certain extent, I think, but it was perhaps more a presentation of the Podium participants and their musical credos.

F. S.: Quite right. But it was good to hear so many different Einfallswinkel, auf welche Art man Musik schaffen kann.

B. K. E.: And then a young participant asked how we stand to all the pop and rock music in the media, but the suggestion was quickly brushed aside. Perhaps it needs a whole Festival theme for itself..

H. A.: What impressed you about the dialogue between Kaija Saariaho and Manfred Bleffert?

B. K. E.: We were in the carpenters’ workshop. It rained,

drumming on the roof, and it was almost impossible to hear what was said. But what impressed about Saariaho, as a very humble and poetic personality. Dahingegen machte Bleffert, despite my great respect for his work in creating new instruments and sounds, eine recht kräftige Figur with his theories, where in a way he told you *what* you were supposed to hear.

H. A.: ...and the evening ended with...

B. K. E.: ...Haydn and Mozart! It was pleasant to be able to enjoy a little some beautiful sounds...

F. S.: ...and we shouldn’t forget Markus Stockhausen!

B. K. E.: Yes, we also heard him and Tara Boumann in an evening concert on the stairs in a splendid improvisation!

H. A.: And the final day was dedicated to extended tonality?

B. K. E.: ... when music is composed out of conviction of the heart, it is good and can be received with the heart. To attain this goal, the construction alone is not enough. It is not the system which counts but the human being behind it.

F. S.: Here I quite agree with you. Moreover, one notices that micro-tonality/ extended tonality—which in itself sounds right and can be enchanting in folk-music, improvisation or blues and rock—yet can sound wrong within a composed or system... the same is valid for alternative techniques of playing different instruments.

H. A.: But what about the division under which contemporary music suffers: between modernity and so-called traditionalism? Did that come up?

B. K. E.: Not directly, but there the contrast was absolutely clear. For example, in the concerts with F.M. Beyer, where the just mentioned “traditional” stream played, and “Berlin 94” where an attempt at free improvisation was shown. I myself prefer absolutely the first, with well-structured music, whereas the other is lost in an almost senseless sound-chaos.

F. G.: Quite right!

H. A.: The final day of the Festival ended with a concert dedicated to the music of Sofia Gubaidulina, which included the “Seven Words”, quite a harsh work and somewhat too strong for Sergei Prokoffief, who some time ago declined the offer of this music on the occasion of a Class conference. (It was to have been played and performed in eurythmy with the [Goetheanum] Eurythmy Ensemble.) What do you think about the links to the world-famous? And did these festival days do justice to Sophia Gubaidulina’s hymn of praise? (see quote at the beginning)

B. K. E.: It is fine of Frau Gubaidulina to write this impression. It is a Huldigung. It is a question for me whether we are hanging on to this famous name in order to legitimize our work and thereby behaglich and to feel good that she “belongs to our circle”. If that’s the case, then we are no longer “open to the world” but sectarian. Our contribution is a humble one in a great modern musical universum and we know that we have to work on many things, also with this contribution. *But that is something*, and we can be happy that it is possible to bring about such a valuable presentation, which this conference was. It stands like a far-off ideal committing us to ongoing intensive efforts in the rich art of music.

(Translated from the German of Anna de Millas of the original Danish)

Weekend Work of Figure Puppetry at the Goetheanum 19th – 21st Jan. 2007 *from Archetype to Sensory Picture*

Christa Horvat, AT-Vienna

The very intensive weekend-work was clearly introduced by Werner Barfod. We were well prepared for the content of this conference in word and in eurythmical activity. An Australian creation-myth served as a textual basis. As a creation of the Word, the human being began to seek for the archetypal picture, when he was no longer a child in the lap of God. Naked in the world, he begins to make pictures.

What is an archetypal picture; can it be made visible? Soon it became clear that one can approach the archetype in thinking, feeling and will, making aspects of it to be experienced, yet each attempt to make it sense-perceptible has to founder—failing in so far as in this attempt it no longer remains an archetype but a picture. This picture can more or less touch us, can more or less approach the archetype, what is inherent in the archetype. This demands the individual language of the artist. His wrestling with the theme finds at best an expression with the techniques, the language of form which he speaks and can employ according to his ability. But not only is the artist demanded but also the onlooker, in diving into what he perceives as far as it reaches him, can experience an extension of his consciousness.

In the intensive working-groups, small scenes of the text were visualised. It became clear that the less the production is cluttered with pictures, the more the audience could experience the mythical events. What is arbitrary has no place; it is easily seen through. Naive picturing can be used where one is producing something with children. Where one had wrestled about contents, the result was also very impressive and stimulating.

As a veteran of this working-group, I was very happy to see that this joy in experimenting with artistic means; the inclusion of a theatre-language which can reach the adult of today was clearly to be seen.

Out of recognising the existential plight of the individual, the one who creates theatre can stimulate ways that can lead out of this plight. Paired with a deep understanding of the world, that can be achieved from studying anthroposophy, possibilities are given for important impulses for theatrical development. The pre-requisite, however, is openness and an ability in dealing with the material.

Puppet-theatre in particular, which as no other form of theatre can unite all the arts and possesses in endless expressive possibilities, must not be closed against such an opening.

Finally, I would like to thank the preparatory team and Herr Barfod for this efficient work in the name of all the participants. I hope that with his departure this breakthrough to new shores will not be checked.

“Blue Fairy-Tale Puppet Theatre” 1987-2007

Sabine Kayzers, DE-Offenburg

Once upon a time there was a small fairy-tale puppet theatre, *Kleine Blaue Märchenbühne*, which for the first time in 1987 in der Steiner-Waldorf School in Offenburg performed at the Advent bazaar Grimms' fairy-tale of “The Old Woman in the Forest”. The stage consisted of a scaffolding which was covered with hand-dyed cloths, a simple standing lamp lighting, cloth marionettes which moved clumsily, very few props made of cloth, two puppeteers and a speaker.

The idea which preceded the founding of the puppet-theatre was to perform fairy-tales that are still able to warm of the hearts of the children where fairy-tales are shown, and where possible true to their origin. And this idea Sabine Kayser tried to realise with a group of like-minded women in the middle 'eighties by founding the “Kleine Blaue Märchenbühne”. The work came about out of a two-year collaboration with a group of created plays out of standing puppets at the Steiner-Waldorf School.

Out of humble beginnings, there arose twenty years of stage-work with 18 productions and a growing ensemble, and voluntary co-workers who are deeply connected to the common task.

The motto of the common work is to place fairy-tales into the right light. Impulses for the work with the marionettes were the conferences in Dornach with their varied puppetry shows and transparent figure plays. Especially the use of colours in this way of using figure-puppets remained lasting impressions and at some time awoke the wish to penetrate deeper into the secrets of this stage-art.

Yet initially the emphasis remained with marionette shows. A three-week course in Dornach “Producing fairy-tales with marionettes” led the group to something like a breakthrough. Sabine Kayzers was able to convey to her fellow players what she had learnt there. The productions became more professional and surer, leading to tours to Hamburg, Mannheim and Ludwigshafen. The fairy-tales were: *The Prince who knew no Fear* and *The Goose-girl by the Well*.

But she was looking for quite a different way of presentation. The playing with light and darkness, shadow and transparency fascinated her. In the early days the ancient shadow plays, whose origin lies in Asia, were religious plays telling of the divine worlds and the connection between this world with the one yonder. Between lay the cloth of the dream. She asked, “Don't we with our fairy-tale production also want to make transparent the world behind the fairy-tale pictures?”

Are not fairy-tales dreams of the peoples? (Novalis). A new kind of figure-play arose with figures made out of silk and transparent materials. The group too was fascinated by the translucent figure and the coloured lighting. A new stage-construction with seven windows to “look into” the other world was the consequence for this kind of playing. A Spanish fairy-tale brought by our long-standing speaker was produced in this way and was for a long time the “hit” amongst the productions. After over 100 performances it now takes a rest, giving way to other fairy-tales.

The fairy-tale “The Crystal Ball” is insisting on “coming to birth” on stage. To combine puppets with rods and shadows

was the task posed by this fairy-tale. Once again a new stage-form had to be found which could express this idea of the different soul-worlds in which the brothers are transposed. The new stage was developed out of the concept of three. Two shadow-screens frame the centre; they open the stage-space for the actual figures (the figures with rods), whereas the soul-beings (the animals) appear on the shadow-screens, and lead in the truest meaning of the word a "shadow-existence".

"The Blaue Märchenbühne" showed this involved production for the opening of the new Steiner-Waldorf School in Offenburg 1997 and this earned the group an invitation to the International Shadow Play Conference 2003 in Schwäbisch Gmünd. In Dornach, too, at the Puppetry Conference 1999 the play was shown. And for the Jubilee year 2007 it will be the last play in Offenburg for the first Advent Sunday.

The next plays from the years 2001 to 2007 were without exception coloured with transparent-figures. *The Frog King* (already 1998), *Mother Holle* (2001), *Jorinde and Joringel* (première in the Historical Association in Kehl) 2004, *Ophelia's Shadow Play* (première at the Puppetry Parade in Lahr) 2004 and *Snow-White* (in Offenburg) 2006.

"Die Blaue Märchenbühne" has performed for seven years annually on the first Advent Sunday in the Salmen in Offenburg, and for nineteen years always at the Advent bazaar in the Steiner-Waldorf School there.

Rehearsals, which for many years took place at the house of Sabine Kaysers, became easier in 1999 when a room could be hired in the Kulturforum in Offenburg. Here plays could be performed for school classes. Meetings with puppet-players could take place; every Thursday rehearsals took place. Unfortunately we were given notice because the town council want to start renovations. Since summer 2006 the group has been rehearsing in a provisional venue, in the gym of a closed-down kindergarten in Offenburg and the work can proceed.

The centre-piece of the Stage-group at the moment is the production of the fairytale-like story by Michael Ende, "Ophelia's Shadow-theatre". So, in the same way as Miss Ophelia from the production of the same name, the "Blauen Märchenbühne" from 2004—as in the story by Michael Ende travels through the world with her shadow—, so we too want to carry on with our fairy-tales and puppets traversing the countries and bringing enjoyment to the hearts likewise of both adults and children.

Announcement:

"Die Blaue Märchenbühne" celebrates its 20th birthday with a Festive Weekend 29th/ 30th September 2007 in der Waldorfschule in Offenburg with guest puppet-groups from Berlin, Swizerland and Freiburg. There is a special programme.

www.blaue-maerchenbuehne.de

OBITUARIES

Johannes Bergmann

(4th February 1930 – 12th January 2005)

Tobias Bergmann, DE-Berlin

Johannes Bergmann was born on 4th February 1930 in Dresden. When he was seven years old he started school, and when his several gifts were noticed he was allowed to join the class above. In the upper school his teachers were good and strict. During the War his mother with the children left Dresden. In 1945 he saw the flames from the distance. A few days before the Russians marched in he had to join the final resistance. Silent and thoughtful he returned to his family. After the end of the way he returned to the secondary school in Dresden and completed his final exams. He never himself mentioned that he received grade A in all subjects. It was his professional aim to become a secondary (high school) teacher or a critic of literature, the theatre or music.

Since there was no university in Dresden, he commenced an acting training. In a walking-on part he discovered backstage a colleague who used her time to practice diligently



with a copper rod. So he met eurhythm and anthroposophy. The mental narrowness in the Russian sector, the missing university, his love for the Schwabians which had grown through reading Mörike's *Stuttgarter Hutzelmännlein*, and his urge for independence all led him in 1950, alone, towards the border. His first attempt to escape miscarried. The days in prison were terrible. A second attempt to escape succeeded in 1951 to West Berlin.

In Berlin he spent some week until he received the necessary inter-zone documents. He was given the opportunity to attend a recitation recital with Erna Grund and a eurhythm performance.

Recognising that great knowledge presents a one-sidedness, he wanted to be involved in practical work, and joined a farm in the Black Forest. But he soon noticed that he was not suitable. So he began in 1952 in Tübingen to study German culture and art. There he met S. Gussmann, got to know Steiner's work in study-groups with G. Kienle and met people who later founded in Herdecke the free University, the Klinik and the Bochum Bank. He joined a weekly eurhythm-group, traveling to Stuttgart to Frau Wolf.

Since his parents and sister remained till 1960 in Dresden, he had to look after himself. He lived very simply. In order to receive grants, each term he had to sit an exam from the University.

"Our drama group does not require previous knowledge of acting, but the intention to seek the artistic element in your

own way”—this is how he advertised his own initiative. Rehearsals took place in the fields and in private rooms. He directed, joined in, and organised performances. During the holidays he worked on the farm in the Black Forest.

His delicate nature could not stand this ceaseless strain. For a whole term he had to stop and recover.

His many interests took him to many lectures on many subjects: art history, history, Latin, philosophy, literature, philology and etymology. He took little notice of the rules of the exams and was not able to conclude his studies. So he decided in 1958 to become a primary and middle-school teacher.

He went to Weilburg an der Lahn. His teacher training too he could only finance through a grant, to gain which he was obliged to teach for five years in the province of Hessen. His first post was in Romerode, a village near the border. He and the Headmaster were the only teachers. He often attended conferences and further trainings in Dornach, Stuttgart and Zurich. He met his wife who after the wedding in 1963 she moved to him in Stuttgart.

In spring 1966 he left the state system of his own will, and attended from Easter to the summer, the Waldorf Teacher Training in Stuttgart and began as a class teacher with Class 4 in Schloss Hamborn. He became the father of two children.

In 1969 he became so ill that he gave up his profession. His thorough lesson preparation and the difficult task with his class led him repeatedly to take on more than his delicate constitution could take. And yet what was then experienced by Johannes and his wife was at the same time an opportunity. Only living through this did both find a profession with which they could be completely connected.

His wife found a massage and he speech formation. The massage training was the reason why the family moved to Rheinhausen. Johannes looked after the children. From 1972 the family lived in Stuttgart. The children attended the Waldorf School on Uhlandshöhe and Johannes began the training in speech-formation with W. Hammacher. The latter played Faust and Johannes the inquisitive Wagner.

Hammacher had engaged for blocks in poetics and metrics an expert through whom Johannes heard of the Marie-Steiner-School for speech formation. Johannes did not want any polemics by dragging old conflicts into the daylight. But he knew that—veiled through past events of conflict—the true history of speech-formation hides behind this. Because this is little known it was his concern to spread the facts, making it possible for many to link to the founding in order to develop it further.² To teach it besides the artistic mastery it also needs conceptual penetration.

In 1975 Johannes wanted to penetrate further into the details of speech and metrics. He went to Malsch, where Dr Ernst led the Marie-Steiner-Schule. Johannes lived there during the week and came home at the weekends. He was lovingly concerned with the education of his two children. Completely naturally he transmitted his joy and knowledge in whatever subject: English, biology, music, geography, astronomy, mathematics, grammar, chemistry and history. In Malsch he taught delinquents of the children's home in speech-formation and learned a lot from Dr Ernst. After the Speech School in Malsch closed in Malsch 1980, Johannes remained active there for some years.

1989 he returned to Stuttgart, was always practicing, reciting on several occasions and directed a performance of

Mechant of Venice playing the role of Shylock the Jew. He was a sensitive teacher, especially in mathematics, German and speech-formation, but also in English, Latin and education for people of all ages; for pupils, students, seminarists and retired persons. He always taught with enthusiasm. He was always concerned about human beings and the subject in hand. He was sensitive and caring as a teacher.

In a study group with Dr Mc Keen he studied Steiner's *Mystery Dramas*, and after Mc Keen died suddenly at forty years old, Johannes took over for many years this study-group with interested people.

Striving and consciously supported what was important for him: Demeter farming, the free University and the Klinik in Herdecke, the GLS-Bank; he campaigned for the freedom of therapy in medicine and supported Waldorf schools in the Ukraine. He was a forerunner of the ecological movement and supported, e.g., making known bio-degradable detergent and actively against mobile-phone masts on high-rise flats. The Stuttgart weekly paper printed his indications on the front page in which he explained to the Schwabians how much energy one could save by turning off the refrigerator in the winter, and instead uses the larder. He read the paper "secondhand". Of course, it was not his only aim to save money but one of resources, the ecological aspect. Most of his 3000 books were acquired secondhand.

He had a delicate feeling for nuances in the sculpture, architecture, painting, music and speech. For more than 35 years he practiced daily on the nuances of his diction. Knowledge came to him in his youth; artistic ripeness he worked for. For more than 50 years he attended weekly eurythmy-classes. He was seldom satisfied with his achievements. In his essays and articles he tinkered for days on the nuances of formulation.

His knowledge in mathematics was incredible. The themes with which he was concerned on the side, he could have handed in for a diploma or exam at the University: geometrical proofs and constructions, specialities in number theories, algebraic questions, chain fractions and Cassinian curves. When Johannes read obituaries or biographies, he always wrote beside the year, the age in the margin. In this way he studied the rhythmical laws of biography.

When his health allowed he took part in social events. He modestly created space for art which could not be found without human care. Thus he liked to recite little poems or encouraged people to sing together. In conversation with him it became clear how intensively he researched, during the last years of his life following up the nuances in the use of metrics, which can only be experienced in the lyrical recitation. He even spoke of a "unique discovery" which could not so easily be explained. He knew it was a hardly achievable task to bring the nuances of the spoken work into an article. So from 1998-2004 he organized seven courses in Dornach on reciting poetry. Two examples of the titles showed clearly what moved him: "Rhythmical secrets" and "On the trail of Marie Steiner". He was able to pass on to some people his treasures of knowledge and approach. "Rhythmical secrets of poetry"³ is a summary title suggested by J. Schulte, a conference participant, in reviewing Johannes' contribution.

Johannes did not want to prolong his life through a risky operation and instead looked for peace and security in his own home. Early in the morning of 12th January 2005 his

request to return home was met. He descended for the last time the many steps to the house and up to his home, laid himself on his bed, allowed us to read to him and care for him, till around 1.30 a.m. he declared: "I think now my consciousness is departing." He took his last breath in peace.

Only after his death did it become quite clear to me that for him the most important thing in life was livingly spoken poetry out of artistic effort.

The article by J. Schulte and a more detailed biography is obtainable from:

Tel. +49-(0)30-85242 72 or tbergmann@gmx.de

[1] Hans-Elling Bergmann preferred in later life the full name "Johannes", whose short form is "Hans".

[2] "Research for the Art of Speech as understood by Marie Steiner" in *Section Newsletter* No. 37, Michaelmas 2002, pp. 58–60.

[3] unpublished.

Luigina Lilla Falk

(18th Oct. 1923 – 5th May 2006)

Christa Schreiber, DE-Kassel

Luigina Falk, called Lilla, lived 49 of her 82 years in Kassel, of which during the middle 21 years (1970–1991) she was the eurythmy therapist at the Steiner-Waldorf School in Kassel.

She was born on 18th October, 1923, in Capri and lived there with four younger siblings during her childhood until about her 13th year. Then Rome and later Florence became her environment. When she about 28 years old, she left Italy for good and moved into the German-speaking world, which increasingly became her home.

In the early 1950s you could see Lilla with the Goetheanum-Stage in the eurythmy group of Elena Zuccoli. Köngen (Else Klink) and Wiesneck are further stations, until at about 34 years old she came to Kassel.

Many years before her death Lilla Falk wrote her memoirs in which she describes some of the important meetings and expresses her great gratitude to these personalities.

In her early childhood Capri her beloved grandmother shows her on long walks many herbs from which one can make healing teas. With these teas her grandmother helped many children to regain their health. Young Lilla took this healing impulse deeply to heart. Her father-confessor Don Muzio, whom she asked many questions, also played an important rôle. Her great urge for knowledge wants to get to the roots of things. At last this becomes too much. He explains, "Dogmas are accepted and not discussed!" and excludes her from confession and the Mass.

In Rome, which was her home for about 12 years, three decisive meetings occurred. Her home-teacher—a friend of her father, a poet and theatre-critic—who taught her and her siblings, became her first husband. She was indebted to him

for her great love of language and poetry.

After leaving the church behind her—and the path of yoga which she pursued for some years also did not satisfy her—there was nothing that could direct her urge for knowledge. At this time, around her 18th year, something took place in her life. She describes it as follows: "But one day, walking along the Tiber, I discovered in the contents of a book-barrow *Christianity as Mystical Fact* by Rudolf Steiner. I stood in my tracks! 50 l. and the book was mine! I had arrived!"

Lilla Falk studied for two years, sometimes with her husband, Steiner's works, some of which at that time were available in Italian. Her husband could no longer accompany her on this path; they parted, although remaining life-long friends.

The important third meeting happened in 1943 when she met the eurythmist Elena Zuccoli, who during the War lived in Rome. After a trial lesson Lilla is so enthusiastic that she begins the eurythmy training with Frau Zuccoli. She remains connected to this great artist in gratitude and friendship until her death.

During her time with the Goetheanum Stage the meeting takes place giving her life its final direction. She describes it:

"During a eurythmy performance in the Theatre in Hamburg sat Dr Herrmann Falk in the auditorium. He saw me and decided to marry me. It was Pentecost 1954. In the following autumn he looked for me in Dornach. But how should he find me without a name, without the lighting and veil, a completely private citizen? Yet he did find me! I sat in the great auditorium during the Mystery Dramas and was discovered. During the interval I went to the stage pigeon-holes to pick up some letters. When I wanted to go out, a stranger was at the door.

He did not let me through. So I made way for him. 'I do not want to go through,' he said. 'I came to see you.' 'But I don't know you,' I said. He replied, 'Not yet!' Meanwhile the bell rang for the end of the interval. He asked whether he might sit on the empty place next to me."

So they met each other and went together about two years later to Wiesneck, Dr Falk as doctor, Lilla Falk as eurythmy therapist.

With their first child, Gioia, they finally arrived in Kassel. Two more children arrived, one of whom died as an infant. Herrmann Falk brought Konrad with him, his son from his first marriage, whose mother had died. The first years were very turbulent and full of events. Dr Falk was school doctor at the Steiner-Waldorf School, had a big practice and with other doctor colleagues prepared the founding of the first anthroposophical clinic in Germany after the War, but which are a few years proved not viable. Besides her task of looking after a growing family, Lilla Falk worked as eurythmy therapist and Hauschka masseur in the clinic.

After the death of her husband in 1970, she came as eurythmy therapist to the school in Kassel. The children liked to go to her. She was often to be seen gliding with her quick, short steps through the corridors, a child by the hand or beside her whom she had taken from the classroom for eurythmy therapy. It was important for her on the way to find out how the child was on this day, in order to arrange the exercises accordingly. Her rich imagination permitted her to vary the same sounds in a variety of ways. It was never boring! An L could at one time be a soaked roll which became ever bigger; or the stretched arm of I ("ee") the way from the school



into the town. Her movements were encompassing, proceeding from the middle, always harmonious. This harmony possessed a strong raying power because it came from within, from her being.

Her active interests in children and her fellow human beings was great. In her presence you felt good. Her concern was natural and genuine, without fussing and exaggeration. With child-studies she first of all listened before she then often said decisive things, similarly in the faculty meetings. Some colleagues too practiced eurythmy therapy with her and were strengthened by it. In the stage-work of the school eurythmists she was the quiet pole when others entered into discussion. It was magical how she performed the part of the Old Woman in Goethe's Fairy-Tale, very busy, a little vain and inquisitive, unconsolable on the death of her dog Mopssa and full of wonder at the beauty of the Lilly.

Every Sunday you could see her at the Service of the free Christian religion-lessons, and also in school long after her official time there had ended. After her retirement she helped in the Steiner-Waldorf School in Milan with eurythmy therapy and with her rich experience supported the young school-doctor. With great joy she also worked with a group of bio-dynamic farmers in Italy and was moved by their immediate acceptance of eurythmy.

For a long time she continued to give eurythmy therapy for individuals and helped those starting in the profession. Her great occupation and also concern was for the further development of eurythmy. Certain new tendencies made her sad, but on the other hand she was always happy about uncompromising eurythmy drawing from the sources.

When Lilla Falk's strength gradually declined, her daughter Antonella moved to be near her mother in her old age. From years of looking after old people she was well prepared to do everything for her that someone needs in the last period of their life.

After her 80th birthday a difficult operation was necessary, from which Lilla Falk recovered slowly but relatively well. She enjoyed every visit and often asked: "What news do you bring from the world?" Participation in the life of her fellow human beings was for her a need. And always she thanked her visitors.

In the final years the attacks of illness increased in number. She could only seldom leave her sick-bed. During the last weeks I could speak many poems for her, which she knew by heart and quietly joined in, accompanying this with delicate hand movements. On a fine sunny morning in May her soul easily left her body, as the poet Joseph von Eichendorff describes, whom she loved so much:

*Und meine Seele spannte weit ihre Flügel aus,
flog durch die stillen Lande, als flöge sie nach Haus.*

[And my soul opened wide her wings,
flew through the quite country as if flying home.]

Christhild Maria Sydow

(4th September 1928 – 3rd June 2006)

Roswitha Rodewig



Christhild Maria Sydow was born on 4th September 1928 in Hannover. Her father, Joachim Sydow, a founding priest of The Christian Community, was since 1925 the priest of the community in Hannover. Her eldest sister Roswitha was born 1926. Her mother Olga Sydow (née Protzen) cared lovingly for her family and helped out in the community. Christhild loved

to act and dress up. In the family there was much singing, story-telling and laughter.

From Easter 1935 until its closing by the National Socialists in 1939, Christhild Sydow attended the Steiner-Waldorf School in Hannover. From Easter 1939 at 10½ years old, she joined class 3 of the Girls Secondary School (equivalent to class 7). After the War, in October, 1945, she returned as a 17-year-old to class 10, then the highest in the Waldorf School. She enthusiastically helped to transform what had been the Youth Hostel into the School, experiencing her schooling after the War as very intensive and formative. Lifelong friendships came about. At Easter 1948 she finished with her final exams.

Her family situation had drastically changed. Her father had been called up, but because of a war wound from World War I he was not sent to the front. From 1943 onwards a slowly increasing lameness became noticeable. Her mother looked after her father at home, and their daughters helped as much as possible.

On 4th May, 1949, Joachim Sydow died. In the autumn of the same year Christhild Sydow went to Stuttgart for year of study. Then she went to the Ruhrgebiet, where she worked for a year in family care in Dortmund. From 1951–53 she studied at the Teacher Training in Hannover and took her first exam after two years. During her studies she spent a term in England at the University of Bristol. When in 1953 a thousand mining families were employed for the Steinkohle-Abbau under the Steinhuder Sea, Christhild Sydow decided to join them, working for three years in the newly-founded primary school in Lindhorst. With a friend and colleague and her two children, she lived in a small living community. In 1956 he passed her second exam in teaching.

At this time she heard of an initiative to found a Steiner-Waldorf School in the Ruhrgebiet and attended the first meeting. On the other hand, she took up a suggestion to go for ¼ of a year to Dornach to train further artistically—this then became four years. Alongside her eurythmy training she worked in the special needs home "Sonnenhof" (in Arlesheim) and looked after a deaf and dumb child. Besides this she pursued mathematical and natural-scientific historical themes, which benefited her later in her class teaching.

She finished her eurythmy training in Dornach at Christmas 1959, and after the founding in 1960 took on class one in the Rudolf-Steiner-Schule in Bochum-Langendreer, and took them on for eight years. From 1968–76 she took her second class through, also teaching eurythmy in all the other years.

Then some parents invited her to join the founding of a school in Witten. With Walter Motte she left the school in Boch, in order to devote herself to building up the new school. By the end of her time in Boch, she had finished her eurythmy-therapy training, and now taught eurythmy and non-sectarian Christianity in Witten and individual children in eurythmy therapy. She was a formative influence in the school life; she knew each pupil and many parents; she gave courses in eurythmy and anthroposophy to the parents. With Walter Motte, she led for years a parents study-group working on anthroposophical texts. After his death she carried on this work for years until her illness no longer allowed it.

About 15 years ago, during one of the World Eurythmy Conferences in Dornach, Christhild Sydow met the wish of some colleagues to found regional artistic work with the aim to take small performances to Schools and other institutions, amongst other things the “Rock-Spring Wonder”, “The Mystery of Ephesus”, verses from Rudolf Steiner’s *Calendar of the Soul*, poems by Nelly Sachs and short pieces of music. The group consisted of around 12 members and continues to this day with Frau Basold.

A further concern of Christhild was work in the Anthroposophical Society, where she was a leading light in Witten. She always kept an open ear for the concerns and questions of her colleagues; especially the work with the young eurythmy-teachers and class-teachers was a deep concern—in all advice-giving conversations, never to speak about others but with the people concerned.

After her retirement she stepped back more and more, concentrating on helping the school in Witten. She revised the class plays she had written, and published them. She also published a booklet on eurythmy therapy and a biography of her father. In general school life, too, we were not without her helping hand. In many class-plays she helped: directing, lighting, ironing dresses, everywhere where knowledge and activity was demanded. “Don’t talk; do it” was one of her sayings. Even when illness severely limited her strength, she helped leading the little angels in the Christmas play. This special way to include the lower- and middle-school pupils arose some years before from her initiative. Even with the class-6 production of Mozart’s *The Magic Flute* early in 2006, she helped as much as her strengthened allowed. Until Easter she still gave eurythmy therapy to individual pupils.

With keen interest she followed the work of the School of Spiritual Science and the artistic performances at the Goetheanum. In 2005 she still took part in the Christmas Conference.

With great faithfulness Christhild Sydow kept up her friendships. For decades she spent part of the summer holidays in her beloved Cornwall and the autumn break on Lake Constance, where her mother lived for many years in her old age. Shortly before her death she hoped for an improvement in the condition of her illness; she knew full well that a healing was not possible, since her sister half-a-year before had died of a similar illness.

On Whitsun Saturday, 3rd June, 2006, in the early hours at 4.00 a.m. Christhild Sydow died, leaving her body which during her last years she affectionately called “the old Brother Donkey”.

In the picture of school life in Witten, we miss Christhild Sydow. Her loving presence of mind and active example can be an ideal in future. We remember her full of gratitude.

Manfred Stüve

(12th October 1955 – 4th July 2006)

Initiative group of the N-German Eurythmy-Teacher Training



For almost a decade Manfred Stüve, alongside other tasks, was actively responsible for the “North-German Eurythmy-Teacher Training”. He started as the bursar and took on ever more a leading and carrying rôle, especially after the death of Ruth Vogel in October 1999. Out of his deep love for eurythmy, he became an active Michaelic champion who

accompanied almost every seminar and for many eurythmists became an advisor in educational concerns.

He supported Ruth Vogel and us tutors with all his strength and there was never a moment when he absented his help. For many years he was a constant advisor and faithful companion of Ruth Vogel in conferences and seminars. Assistant teachers felt supported, he was the “good red thread” for our initiative. In the education mandate group, he conscientiously represented our impulse.

Thinking of Manfred Stüve, we feel not only far-reaching gratitude and love, but also astonishment—he initiated so much, brought about so many encounters. He could tell innumerable stories from his life as it he had lived even “quicker” than double tempo. A good friend, active in head and hand, will accompany us now in other ways.

Manfred Stüve was born on 12th October, 1955, in Hahnweiler, Saarland, and grew up in Selbach. He was the third child with two elder brothers with a younger sister and brother. His earlier schooling was rather restless, of which he spent one unhappy year in a boarding school in Mainz. The family later moved to Mainz, and Manfred attended the secondary school till class 8.

Before he began his electrician apprenticeship in Mainz with AEG in 1971, he did odd jobs. After qualifying in 1975, he began as an electrician on high-power installations. During his apprenticeship he attended evening school to complete his schooling. Already at this time he sniffed the first whiff of theatre air. He helped as lighting technician in the *Unterhaus*, a cabaret theatre.

In 1975 he moved to Berlin, where he worked for one year in an electro-firm, and soon found his connection to stage-life: at the *Schillertheater* and the *Schaubühne*—always as a lighting technician. He accompanied the troupes on tours, and between whiles took on other jobs, e.g., at the Bayreuth *Festspiele* and in film projects. In spring 1979, he was invited to a Regina-Ziegler production in Agadir.

During one of these jobs, a colleague showed him the Goetheanum. At first everything seemed strange to him. Through a prospectus he was introduced to eurythmy. He read that with eurythmy, one is able truly to portray spiritual beings on stage. Precisely this was always the problem in films. So, wanting to get to the bottom of this, he wrote to Helene Reisinger in Berlin, asking for a conversation. He decided to study this art. Not only his skill as a stage-lighter, but also his talent as a stage-manager, he willingly offered during his training.

In 1982 he took part in a production of Mozart's *The Magic Flute*, which came about through singers from Hanover, orchestra and eurythmy from Berlin, under the direction of Andrea Peer Kähler. He met his future wife Katharina who was working as a musician. They were married quite soon and were blessed with nine children.

In 1983 Manfred qualified from the Berlin Eurythmy School. He moved with his wife and daughter Elisabeth to Oldenburg to take up a part-time position as eurythmy teacher. In addition he worked in kindergartens and adult evening classes in eurythmy, taking on for half a year a class teacher post. He remained in Oldenburg until 1987 when they moved to Lüneburg, working first as a eurythmist. In 1988 he took on class 1 as class-teacher. Eight years later he finished the next class, and after a short pause took on an "orphaned" class 7.

The pause prior to this was urgently necessary because Manfred Stüve meanwhile, besides his activity as teacher, had taken part in the building process of the new school wing. He also took innumerable journeys to Russia and Estland where he gave courses, working moreover for many years as bursar in the North-German Eurythmy-Teacher Training. He had now arrived with his health to a point which called for a re-thinking of the too-many tasks of his life. He gave up the post of bursar and concentrated on his family and work in the Lüneburg Waldorf School.

His tremendous achievement for the success of the World-Eurythmy Conference in Dornach, 2002, remains for many people unforgettable.

Completely unexpectedly, Manfred Stüve crossed the threshold 4th July, 2006.

(First published in *Auftakt*. Sept., 2006)

Ruth Unger-Palmer

(10th March 1909 – 12th September 2006)

Hans Hasler, CH-Dornach



Ruth Unger-Palmer was born on 10th March 1909 in Hamburg into the family of the well-known medical doctor Otto Palmer, and his wife Orga Palmer-Reich who came from Basel. Her childhood was happy. Right into her old age she remembered the house, the coachman, and many more details. The next memory picture was of her father as a military doctor during World War I and—but this was when she couldn't quite survey her life-situations—the anxious question whether her admired 13-year old brother Otto as a prisoner of war would return from France.

In 1921 Rudolf Steiner asked Dr Palmer to go to Stuttgart in order to found the first anthroposophical clinic. Ruth attended the Waldorf School, in the same class as Georg Unger, whom more than twenty years later she married. The following anecdote pictures very well Ruth's early inner indepen-

dence. To her question whether Karl May [author of native North American stories for young people] could be found in the school library, she received a scathing "No". She was not deterred by this, but went directly to Rudolf Steiner—she saw him quite often at the house and at her father's clinic. "Is it true that you have said one shouldn't read Karl May?" His answer left her completely free and reassured: "Read Karl May as long as you like." Later she heard that the eurythmists in Dornach could not afford to buy new veils. With her friends she collected money, which was actually saved to buy more books by Karl May, and gave it to Rudolf Steiner "for the eurythmists" when he was visiting the Palmer's. He took her hand into both of his and thanked her warmly.

After school she went to Paris and attended language courses. Here she met a whole Russian anthroposophical colony: Tatjana Kisseljeff, Remisow and his wife, Balmont and others. She enjoyed life in Paris very much, and for a long time befriended a very interesting Chinese person. From this she expressed a deep inner connection to things Chinese, later to be admired in her little house in her preference for Chinese china, tea, fabrics and books. Then came London, where she lived with Cecil Harwood. After a year at technical school in Stuttgart and an audition for the radio for foreign broadcasts, Ruth decided after all, before it was too late—as she said—, to go to Dornach. This was 1934, then in actual fact 1935.

Already as a schoolgirl Ruth had met Marie Steiner and received deep impressions of her work with speech. She now began intensive work with the impulse for speech of Rudolf and Marie Steiner. In the Mystery Dramas she took Luna and other roles. At this time her friendship with Georg Unger deepened but only years later led to their marriage in 1946. The War brought many cares for everyone living in Dornach. As a German, Georg was interned and had to construct roads.

In February 1945 her father died in Wiesneck. Ruth often described her adventurous trip there on foot. In the same year she was able to buy the little house "Siebeneck" above the "Speisehaus", Dornach, where she lived until 2001. Georg moved in after their marriage, which they had secretly carried out—for a long time Ruth wanted to remain Ruth Palmer and not Ruth Unger. Later her mother Orga moved into the very small house, for many years needing care and who was finally bed-ridden. Until the '50's, Georg worked as a teacher at the Waldorf School in Zurich. In 1955 he founded the "Institute for Mathematics and Physics" in Haus Farbentor. Through receiving reimbursement to Jewish firms from the German state, he received the means from his father's business which gave him and Ruth a certain independence.

Through work with Marie Steiner, Ruth Unger-Palmer took up the deepest impulses for speech. The picture of this collaboration in deepest reverence to Marie Steiner remained throughout her whole life as a leading image, about which Ruth never tired of telling. She carried out this impulse with all her strength. Still at 90 years old she took pupils who wanted to experience something of this. Right into the '50's she was active on stage, but left after working for twenty-one years. She suffered tremendously from the fights and struggles on the Dornach hill. Often she went weeping to the station in Dornach to pick up Georg who travelled from Zurich.

From this time, she worked as speech artists at the Sonnenhof, Arlesheim, and in the Eurythmy School of Lea van der Pals. She taught innumerable students. She worked on many recital programmes, recited for eurythmy performances of Savitch's group and on their tours, and led speech choir in Zurich. Her corrections as a teacher were sensitive, to the point, and helpful. As a colleague she was supportive and could stimulate new things, full of creative initiative, for example, in finding texts for evening recitals. She seemed to be most at home in early Eastern cultures. Before this became more widespread, she turned with great enthusiasm to the Russian poets. She was also at home in modern European literature, full of the joy of discovery. Thirty-three years after the death of Marie Steiner it was she who in 1981 had the main impulse to pick up the conferences for speech artists. The tasks were more than enough, which she took on with the greatest responsibility.

Ruth was a faithful colleague and friend. Many young students received loving help and advice. She brought a human element into the often astringent mutual relations also amongst colleagues of the stage-group, and attempted to create a balance. She was friendly towards those of other mind in matters of the Anthroposophical Society. Her warm connection in friendship with many people was a remarkable quality of her nature. In all this she was carried by her good, loving mother, and of course by Georg's wise steadiness.

Her practical creative gift Ruth showed in refurbishing the Haus Farbentor, in both Georg's Institute and the students' rooms. She thought through and organised everything right into the smallest detail. Later with the same intensity and love she refurbished the "Rosa Häuschen" as a guest-house and holiday house in Tessin. Both houses are now available for co-workers and guests of the Goetheanum.

The intensive experience and practice of the Mystery Dramas was an essential part of Ruth's life and a source of strength. This was also the theme that led her in the '60's into the world. For years she worked with groups in Zurich, Holland and Norway up to performance standard on the Dramas, later—still during the Soviet time—also regularly in Moscow. A special event was the world-trip with Georg Unger, which took her during 1969 for half a year to the anthroposophical centres in many countries, especially into English-speaking world. Following this, further journeys to America took place.

Ruth was active right into old age. But with the death of her beloved Georg, and the decline of her memory, a time in her life arrived when she had to learn new things, which she did—equanimity, mildness and acceptance of destiny were practised. Her friendship with Päivi Lappalainen and Hans Hasler, which was formed only in later years, became important for her. A few years before her death she must have said to Georg somewhat as follows, which with his thoroughness he noted down in Ruth's biography: "My physical strengths recede, as is normal; I have now to learn to foster my inner life so that I do not cross the threshold like a heathen child. 'What will be, will be.' This has to be recognised and accepted."

In March 2001 a new phase began in the nursing home Wollmatt in Dornach, where she was devotedly cared for. Her strengths receded to the almost complete loss of memory, yet it seems as if she was already active in another

dimension with the highest inner activity. She surprised us ever and again with wisdom-filled, pertinent statements. A warm, human radiance surrounded her. During the last conversation two days before her peaceful passing, the only uttered word was "Hamburg".

*From biographical notes from her various friends,
collected by Hans Hasler*

Paul Schaub

(26th April 1932 – 14th December 2006)

Philia Schaub, CH-Basel



It was a radiant spring day on 26th April 1932. With the ringing of the bells at midday, the sun in the zenith, when Paul Schaub began his earthly life. He was the second boy between a brother 4 years older and another brother who arrived 9 years later. His parents and grandparents lived in the same house on the Palmenstrasse in Basel. This circumstance meant

a moved and happy childhood for Paul.

A decade later the family moved out to Bruderholz. When he had to go to school, it meant a long trek, right into the town to Engelgasse 9. This was often tiring, since it had to be traversed mostly on foot. On the other hand it was full of adventure, through many naughty pranks in which often several other older pupils took part. The streets were not very busy, it was war-time.

In his younger years Paul spent a lot of time on his own. For example, the 5-year-old went on a "pilgrimage" alone with his little suitcase from Bruderholz to Palmenstrasse to his beloved grandparents. Later he spent most of his holidays in the Basel Zoo and was fascinated by the various movements of the different animals. To this time of his life there belongs quite a different episode. Paul was sitting once again waiting under an apple-tree in front of the clinic in Arlesheim, but he did not like the sweet apples. His mother was in conversation with Frau Dr. Wegman. Full of joy he placed himself on the arm-rest of Ita Wegman's arm-chair, grasped her around her neck, asking intently looking into her eyes, "Can you also jodel?" Ita Wegman was so surprised that she answered Paul with a hearty laugh.

Whoever was lucky to hear a herdsman before sunset playing the Alp-blessing or evening greeting to his friend on the other side of the valley—then experienced the waiting for the returning echo—never forgets this for a lifetime. The purity of the evening, the glow of the mountain-tops, moreover the melody of the singing in which the longing for company is included, then the going down of the sun and silence of the white mountains—all this was contained in his question about jodelling. The young soul of the questioner wished that Ita Wegman could be able to do all this.

In the class in the Rudolf Steiner-School Basel, in which Paul spent the first eight years had over 45 pupils! With all the

educational skill of the class teacher this number was not always easy to handle. But unforgotten for all involved was the so-called Class-8 trip to England: London, Michael Hall and Stratford. Now the pupils got to know the strong trust and generosity of their class-teacher. It was like a parting present at the end of the lower school.

Three further school-years followed, in which learning out of his own initiative was important for Paul. And always like a golden thread, Paul was accompanied by his violin-playing, by music. Here we should mention the meeting with a personality to whom he was devoted. It was Otto Doser, a famous actor, who 1910-12 took part in the premiers of Steiner's *Mystery Dramas* in Munich, taking a main role; later he was secretary to Rudolf Steiner.

Now Paul was at the source to hear about literature, poetry and Goethe's *Faust*, as well as about Rudolf Steiner's and Marie von Sievers' time in Berlin. In this lively way, to be allowed to look into connections, inspired him later when he was 20 years old to respond to the request to play in the orchestra on the balcony for Steiner's *Mystery Dramas*, when all four were played in two cycles at the Goetheanum, with music by A. Arenson. The impressions, together with Doser's accounts as the first Capesius in Munich, left unforgotten traces in Paul.

Besides the continuing musical activities, through his love for nature Paul experienced for many years most beautiful things through the Walkers Club of Willy Dörfler. Just as when a child he cared for his little menagerie of animals, he now experienced respect for the elements of nature in most beautiful purity. He retained an environmental consciousness throughout his life, wherever he was. During this time he visited Avrona twenty times, first on holiday and then as a leader. Until the end of his life he spoke of the Engadine flora and the evening moods among the mountains. And daily they made music in groups.

Straight after his schooling, Paul began to study violin at the Music College in Basel, as the last pupil of Hirt. Through his open-hearted nature, he was popular student and won many friends. Hardly finished with his own schooling, and still at the beginning of his studies, he was asked for "emergencies" as a stand-in teacher for some lessons. The other pupils still knew him; his own younger brother was a pupil of that class 8 to which he was to give recorder lessons. What a turbulent beginning!

He successfully completed his studies aged 24, with a violin concerto by H. Sutter. Shortly before his finals he was asked through the Director, that he should become a tutor with 7 pupils. He did not dare to decline. Yet at the same time the Rudolf-Steiner School in Basel had asked him to take on the entire music teaching with 350 pupils. At that time this encompassed 32 lessons. It is easy to count this up, but the task was heavy for him, for teaching observation with colleagues, for instance in Germany, was unknown at this time. All the work had to be built up!

The highest principle of his educational attitude and work was to do his preparation the evening before, including picturing each individual child. The other one was livingly to perceive the condition in which a class found itself before the beginning of the lesson. This could be of such a kind that all that one had prepared had to be laid aside, and Paul spontaneously took up and practiced something completely different. With this he opened for the pupil the path leading out

of their present condition. Music has to be understood and cared for out of movement, because that is its nature.

Such educational attitudes demands awake presence of mind and a comprehensive knowledge of scores and teaching material, including the possibility of finding the necessary material in a well-ordered condition, insofar as the lower classes are not concerned.

Not to carry out programmes, but to meet the pupils where they are in the moment and from there to lead them towards something new, was his daily striving.

The demand for an achievement should be the result for which the pupil finally strives. Educational programmes and aims are the death of all living musicality! Out of such attempts, great demands were made on Paul, when, for example, after taking the choir of 140 pupils of classes 11 and 12, it was followed by a lesson with recorders and singing with class 1. Since Paul tried to meet each age in musical activity in such a way, they always left afterwards refreshed and happy.

Rudolf Steiner's indication that the human being is a musical instrument right into his skeleton ("a musical achievement"), became for Paul an obvious experience out of practice; it did not remain an aesthetically pleasing comparison of Steiner's.

When one surveys the dynamic of Paul's life, one can say that it ran in three great waves, which slightly overlapped: 23 years, then 30 years and once again 23 years. He was not at the beginning of the middle wave, and life opened up in an unguessed manner. As everywhere, the number of pupils grew; a new school building had to be constructed at the Jakobsberg, with long meetings up to midnight. Over a few years the school had become a double-class school.

Still in the old hall in the Engulgasse our wedding took place in 1960, a wedding in and with the school, and so it was. 1963 and 1964 our two daughters were born. I myself was allowed through Paul to grow again into the school; these were the years of an unforgettable collaboration. Paul tried to realise Steiner's curriculum for the music lessons, and was finally enriched and confirmed through the stimulations and collaboration with the colleagues who met for decades in Stuttgart for the annual conference. In the '70s a connection to Christoph Peter arose and Paul's first visit to Hannover. A deep friendship also arose with Peter Michael Riehm, for whose son he became godfather. The intensive collaboration with Peter Michael Riehm finally led to the song-book for classes 1-3.

Out of his own experience, there naturally arose now an intensification of the music-teacher training at the Dornach teacher seminary, led by Herr Hartmann. It was natural that Paul was asked for this task, and he also took it on, because more depends on this subject than people want to admit. Now the "wanderer's life" from Dornach: between the "Backofen" in the carpenters' workshop, the musicians' loft in the great auditorium, the benches in the changing room, Halde 1 and other places. Here Paul went to and fro, as other teachers had to do. This situation finally led a small group of teachers to the initiative to build a small seminary house as it stands today in Ruchtiweg in Dornach. Jürgen Smit stood by our side full of strength of initiative and enthusiasm. He had just arrived from Norway for his new task on the Council. He stood with us on the building-site. We laid the foundation stone and Jürgen gave an address in which he made

us aware that “today”, 1st November 1980, is the Celtic new year’s day, which we should remember, that we stand with our work in this stream. Paul stood on the pile of earth with some pupils who played horn, trumpet and trombone a dignified music into the ice-cold blue morning sky. The idea of a seminary building was quite old, but to come to an initiative Paul had to give the final necessary push. The joy of making music in a room adequate to the subject was fulfilled in the seminary, but not in the new building in the school in Jakobsberg. He could not forget this disappointment, for the little rooms in which he had to teach took not only the air to breathe from the pupils, but also for him his life’s breath. The music room, valued by many, which was built then, he could no longer use as a teacher.

Certainly, he stood for many years amongst the singers of the “Russian Chorus, Basel”, founded through one of his former pupil and later carried on by me till Easter 2004, also rehearsed in this hall.

This branch too of his work we have thank Paul for his efforts, without which we would never have the unique songs which A. Kresling arranged. It was very moving that his choir sang at Paul’s leaving party once again, “his” song outside in the blue ether.

The third wave of the last 23 years was a quite life turned inward, accompanied by continuous pain. His love for nature, the garden, the bird and butterflies all of which he knew, and also the sadness at his inability to work further in the life-processes of education. Today it is called “burnout” and unfortunately it is becoming increasingly well known.

On this way he met loneliness, but the numerous conversation on reading matter or questions in understanding the present problems in the world refreshed him and gave him joy. The thought of the joint path with Peter Michael Riehm is comforting, and his musical activities could bear fruit in many places.

Wiederkehr

*Mancherlei hast du versäumet:
Statt zu handeln, hast geträumet,
Statt zu danken, hast geschwiegen,
Solltest wandern, bliebest liegen.*

*Nein, ich habe nichts versäumet!
Wisst ihr denn, was ich geträumet?
Nun will ich zum Danke fliegen,
Nur mein Bündel bleibe liegen*

*Heute geh ich. Komm ich wieder,
Singen wir ganz andre Lieder.
Wo so viel sich hoffen lässt,
st der Abschied ja ein Fest.*

Goethe

[Return. Many things you have missed: instead of acting you have dreamt, instead of thanking you were silent, you should have walked but you remained lying there. No, I have not missed anything! Do you know what I dreamt? Now I will fly towards thanks, only my bundle I leave lying there. Today I go. When I come again, we shall sing quite different songs. Where so much can be hoped for, departure is a festival.]

Prof. Peter Michael Riehm

(15th February 1947 – 20th January 2007)

Philia Schaub, CH-Basel

*Grössers wolltest auch du, aber die Liebe zwingt
All uns nieder, das Leid beugte gewaltiger,
Doch es kehret umsonst nicht
Unser Bogen, woher er kommt*

*Aufwärts oder hinab! herrschet in heil’ger Nacht,
Wo die stumme Natur werdende Tage sinnt,
Herrscht im schiefesten Orkus
Nicht ein Grades, ein Recht noch auch?*

*Dies erfuhr ich. Denn nie, sterblichen Meistern gleich,
Habt ihr Himmlischen, ihr Alleserhaltenden,
Dass ich wüsste, mit Vorsicht
Mich des ebenen Pfads geführt.*

*Alles prüfe der Mensch, sagen die Himmlischen,
Dass er, kräftig genährt, danken für alles lern,
Und verstehe die Freiheit,
Aufzubrechen, wohin er will.*

Friedrich Hölderlin

[Greater things you too wished for, yet love forces us all down, suffering bends even more mightily—yet not in vain does our span return from whence it came.

Upwards or downwards! Does there not rule in holy night, where silent nature ponders on coming days, does there not rule in the most crooked Orkus, something straight, that is also right?

This I experienced, because never—like mortal masters—have you, divine ones, all-sustaining ones—that I know of—with care led me on an even path.

Man may check everything, say the heavenly ones, that he, strongly nourished, learns to be grateful for everything and understand freedom, that he may set off wherever he would.]

These words of his beloved Friedrich Hölderlin were a motto of his own life and contain what Peter Michael Riehm has himself lived. To free himself from the mighty fetters laid on his youth and to “understand the freedom to set off wherever he would”—this was his path of his short life, lasting 59 years. What were his fetters, his Orkus, and whither did he want to go?

He arrived in this world on 15th February 1947, in a small town in Wilferdingen in a valley between Karlsruhe and Pforzheim. He was five years old when he had to lose his father, a respected country doctor—very concerned about the life-style of his children. The pain of this loss accompanied him all his life. He grew up, and Peter Michael had to help everywhere—whether washing dishes all day long after great festivities or into the night alongside his mother with her housework. It was hard work leaving no time for socialising and playing with his school friends. He shared his loneliness in early childhood with the flowers and meadows, and a garden gnome to whom he told all his concerns. Soon, however, he was increasingly drawn to the protestant worship and especially to the organ loft. With playful ease he



learnt to accompany the hymns for the communion service. When his talent for this keyboard instrument was revealed, he received piano lessons from a teacher much respected by him. His musicality was the pride of his mother—yet in daily life a later born step-brother took precedence, for whom he lovingly cared, and again Peter Michael experienced

loneliness especially when his beloved piano teacher left this life.

Hölderlin's question "wherever he would", was the very sure path into music, yet the question of an 18-year-old—where to find human understanding for what now opened up in his inner being—remained initially unanswered. The roots of self-trust had all to be planted and cared for by himself; the "homeless one" had to go his own way. Hölderlin, Bloch, Heidegger and modern poets became in time his ideal, the friends of his thoughts, "faithful until life's end".

Soon after his school finals, his musical studies began in Karlsruhe at the Music School in piano, music-theory and composition with Prof Velte—whom he highly venerated because he understood how to wake up so much in him—and school music. Besides this, he practised conducting choirs, with works from Bach to Distler, and organ-playing. Once again a talk had to be given. Everyone ticked on the list the theme they had chosen. When Peter arrived there was only one name left, Hans Kayser. The name meant nothing to him, yet he thought, "Well, I have got to!" And so he got to know perhaps the greatest harmonical teacher of the 20th century, who devoted his life to harmonical research. At the basis of every created thing there lies a mathematically graspable structure, even at the basis of what arises through culture. This structure is can be translated into sound—poetically expressed by Eichendorff: "there sleeps a song in everything."

In the '70s Peter Michael Riehm was a welcome guest amongst researchers around Hans Kayser in Bern. He also gave contributions himself, because in all quietness he also pursued his thought in this realm. It led in any case as far as Kepler's "Harmonicae Mundi" and ultimately to Pythagoras. His creative ability was to lead him ever afresh to this threshold.

At this point there belongs an almost amusing episode with consequences for the whole life of Peter Michael. He was to go on military service; shouldering his cello he appeared in person. This world at first caused a complete breakdown, which ended in a sanatorium. At the same time, a mother arrived there with two small children, one of which was terminally ill. They had fled from former East Germany. There Peter Michael Riehm and Ursula—his later life-partner and singer—got to know each other. Their many conversations on anthroposophy began. Soon after this Peter Michael discovered at home, strewn about the loft, the anthroposophical books which had belonged to his father. For him the circle closed, also in connection with his beloved father.

It became ever clearer and unmistakable the going "wherever he would" with education at the basis; to lay hold of and pass on what he himself once painfully had to miss. Ten years of music teaching at the Steiner-Waldorf School

followed. Teaching of the little ones right up to the choirs in the Upper School. Besides this, since his graduation he was throughout employed as a teacher at the Music School in Karlsruhe. The richness of his educational and compositional work blossomed; everywhere he fostered the reality of the people before him—in the school where songs were created during the lessons; in front of the students later at the Teacher Seminary in Stuttgart where he also worked for ten years. His work at the many seminaries in Germany was similar, as well as the music conferences in Stuttgart and many week-end events with lectures and introductions to music of all styles, including the moderns.

In 1978 he received the Stuttgart Prize for young composers. If one looks at the work of Peter Michael Riehm, his compositions encompass children's songs and school songs for all ages right up to works for choir. For his beloved wife he wrote songs with piano accompaniment to texts by various poets, which were performed at many places by the couple.

Then there are chamber-music works for the most varying instrumental combinations, amongst other things for the "Mozartinum Basel". Moreover, music was written for eurythmy to poems by Hölderlin and Novalis.

Peter Michael Riehm the philanthropist always remained faithful the "what he would", wherever he was active. In 1992, after he became Professor at the Music School in Karlsruhe, the students often followed him to the little house in Deilingen, where the family lived, for each true question received from the venerated Professor a true answer which led further; he did not leave people standing.

Through his work at the Music School, Peter Michael got to know Günter Reinhold, Professor of Education for 20 years, whom he greatly admired. They met amongst other occasions during the student exams, and together shared thoughts on the curriculum. During the course of time, the idea ripened to form an "International Academy for musical studies", founded in 2002 and opened in 2003. This attempted to reach a high musical level without demanding a foreknowledge of the participants. To this belong courses for children, amateurs, preparation for later studies at the Music College, and many-faceted basic studies in the realm of music. A whole group of tutors gathered for this undertaking, by whom it was carried. A pillar of this work was the friendship and collaboration of Günter Reinhold and Peter Michael Riehm. Here too Peter's departure left a painful gap.

Right up to his last undertakings, the striving to build up from the basis is mirrored. On 24th December 2006 he played the organ for the Christmas Mass and also at the Midnight Celebration in the little chapel on Dreifaltigkeitsberg near Deilingen. He also rewrote for the children of the village Deilingen the Oberuferer Christmas Play collected by Karl Julius Schröer, which was passed on by Rudolf Steiner and is played in nearly all Steiner-Waldorf Schools. It was performed and received by the people with wonder—now they had experienced again what Christmas was about, was exclaimed several times. Peter Michael also resurrected the male choir in the village; an enthusiastic musical culture arose amongst the locals with weekly rehearsals and concerts. He led these people into the music with the same charm and enthusiasm, and himself wrote choir pieces for them as he was able with the students in Karlsruhe for their annual visit to Chartres through their singing to awaken the Cathedral into a complete work of art.

His all-round beneficial activities suddenly ended on 25th December 2006. With the greatest effort he composed on his death-bed the first movement for a Quartet for Strings and Voice. The big gesture with which he creatively reached to where people are today—this gesture also reached upwards to where the number-ether lives as the source of everything that sounds. There, “on the edges of sleep” he attempted to reach in his own way, what Celan called the “light-sound”, which in all modesty he carried in all he did, without observing differences.

It may be allowed to point out that to both lives, which show a deep connection, a third belongs. Between the 14th December 2006 and the 20th January 2007, a third friend took his leave on 15th January 2007. This was Fritz Hüttel, architect from Lichtenstein, known to many for his reconstruction of the enlarged seal by Rudolf Steiner, with the forms in gold on a blue background. Both remaining friends, Fritz Hüttel und Peter Michael Riehm, stood by the coffin of Paul Schaub, who departed first. It appears now that they take their paths to common goals in the future.

CONFERENCES OF THE SECTION

Creating Pictures – Fantasy, and Imagination or the Fantastic

*International Puppetry Conference
at the Goetheanum 17th – 20th May 2007*

We daily experience the “power of pictures”. Which pictures move us, which awake our interest, where am I addressed, where manipulated? On what level of consciousness am I addressed as an adult; how are children and young people touched? Is my soul addressed; am I moved? Can a picture experienced in a puppet-play nourish the soul?

Many questions arise when we become aware what effects pictures have on our soul. Where does a presentation connect to the human being, to the memory-pictures of the

night? When is our listening stimulated? What means are available in puppetry? We warmly invite you to discuss these questions and many others that deeply concern us!

Working-groups with Werner Barfod, Margret Gansauge, Markus Kühnemann, Stefan Libardi, Gerhard Nebeling, Christel Oehlmann and Gabriele Pohl

Conference tickets: 180 Sw. Fr. (c. 120 €) / 120 Sw. Fr. (c. 80 €) students and senior citizens

*Registration and detailed information:
Empfang, Postfach, CH-4143 Dornach,
Tel. +41-61-706 44 44, Fax +41-61-706 44 46
tickets@goetheanum.org*

Donnerstag, 17. Mai 07	Freitag, 18. Mai 07	Samstag, 19. Mai 07	Sonntag, 20. Mai 07
8.45 Uhr	Arbeitsgruppen		
10.00 – 10.30 Uhr	Pause		
10.30 Uhr	Plenumsarbeit mit Jobst Langhans «Das innere Bild im Schauspiel» (Schreinereisaal)		Berichte aus den Arbeitsgruppen, Gespräch Was haben die Bilder und Beiträge in mir angeregt? (Schreinereisaal)
12.00 – 12.45 Uhr	Mittagsverpflegung im Speisehaus		
16.00 Uhr Begrüßung, Eröffnung, Werner Barfod Vorstellen der Arbeitsgruppen (Schreinereisaal)	jeweils 15.00 Uhr Kasper und der fliegende Gartenschuh Idee, Text, Figuren, Spiel und Musik Silvia und Christoph Bosshard Stabpuppenspiel für Kinder ab 5 Jahren und Erwachsene Tokkel-Bühne Figurentheater (Zelt)		Im Anschluss an die Tagung (nicht im Tagungspreis enthalten) jeweils 15.00 Uhr
16.30 Uhr Ophelias Schattentheater von Michael Ende Ein Spiel mit Licht, Schatten und Musik für Kinder ab 7 Jahren und Erwachsene Blaue Märchenbühne (Schreinereisaal)	jeweils 15.00 Uhr Der Schuster und die Wichtelmänner nach den Brüdern Grimm, mit Marionetten, Akkordeonmusik und Mitspielmöglichkeit für die kleinen Zuschauer für Kinder ab 4 Jahren und Erwachsene, Märchentheater Fingerhut (Puppentheater Felicia)		Auf nach Bremen Ein Puppentheaterstück mit Musik nach dem Märchen «Die Bremer Stadtmusikanten» der Brüder Grimm Für Kinder ab 6 Jahren und Erwachsene Theater im Ohrensessel (Schreinereisaal)
17.45 – 18.30 Uhr	16.30 Uhr Freie Initiativen und Erfahrungsaustausch u.a. «Das Brokatbild», Transparent-schattenspiel von C. Oehlmann; Zum «Goethe-Märchen», Puppentheater Felicia	16.30 Uhr Der Teufel mit den drei goldenen Haaren nach den Brüdern Grimm für Kinder ab 6 Jahren und Erwachsene, Das Mondschat (Schreinereisaal)	Der Wolf und die sieben jungen Geisslein nach den Brüdern Grimm Hand- und Stabpuppenspiel für Kinder ab 5 Jahren Tokkel-Bühne Figurentheater (Zelt)
20.00 Uhr Vortrag zum Tagungsthema Jobst Langhans (Schreinereisaal)	Acht Augenblicke über den Rand der Nacht für Erwachsene Die Kleinste Bühne der Welt (Schreinereisaal)	Gefahr ist mein Geschäft für Erwachsene und Jugendliche Theater im Ohrensessel (Schreinereisaal)	

ANNOUNCEMENTS

The following events take place on the responsibility of the respective organiser.

The inclusion here does not mean that in each case the event corresponds with the direction of work sought by the leader of the Section, or the Editor of this *Newsletter*. The reader and participant of the events is explicitly called to make his/her own judgement.

EURYTHMY

Courses with Annemarie Ehrlich 2007

16th–18th April, IT-Bologna: Work with parents and teachers from the school

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 communities

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

8th/9th June, DE-Freiburg: Breaking through borders – in myself, between us, in space

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

5th–12th Aug., NL-Den Haag, Summer Festival: Fitness for the soul
Registration: Annemarie Ehrlich, Dedelstr. 11, NL-2596 RA Den Haag, Tel: +31-70 346 36 24

31st Aug.–2nd Sept., FR-Paris-Chatou: Eurythmy in working life
Registration: Jehanne Secretan: +33-1-30 53 47 09

7th/8th Sept., DE-Hamburg: Breaking through borders – in myself, between us, in space

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

6th/7th Oct., BE-Brugge: Zodiac from the Ram to the Scales
Registration: marie.anne paepe@telenet.be, Tel: +32-50 34 42 66; mialemaitre@telenet.be, Tel: +32-16 44 05 87

12th/13th Oct., GB-East Grinstead: How can we school ourselves, that those who have dies want to link with us?

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

19th/20th Oct., GB-Bristol: Stress-Management

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

2nd/3rd Nov., AT-Graz: Ab-Grenzen-Be-Grenzen-Ent-Grenzen
Registration: Hannes Piber, Weizbachweg 12a, AT-8054 Graz, Tel: +43-316-40 32 51 (Trigon)

9th/10th Nov., AT-Wien: Ab-Grenzen-Be-Grenzen-Ent-Grenzen
Registration: Uta Guist, Wöbergasse 21, AT-1230 Wien, Tel: +43-1-803 71 55

11th–13th Nov., SK-Bratislava: Open course

Registration: Monika Dorjarova, Lichnerova 30, SK-90301 Senec

15th–17th Nov., CZ-Prag: Music-eurythmy syllabus from classes 1–9

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

Bildungsstätte für Eurythmie Wien

Theme of the academic year 2007

Rhythm: in the human being (anatomy), in the week, in the year, in the cultural epochs

W.A. Mozart – an echo of the Mozart-Year 2006

Training: Mid-September a new training year begins: full-time or part-time, integrated into the training: The Art of Education (professional qualification) with Walter Appl.

Further training: Mozart's chamber music: Dialogue and the orchestral element, the different manner of repetition in Mozart, with Edeltraut Zwiauer.

Artistic Stage Work and Forming the Festivals of the Year, with Adelheid Petri.

Summer Conference for eurythmists, musicians, 4th year students.

Thurs. 12th – Sat. 15th July: Speech-Eurythmy: "The Chymical Wedding of Christian Rosenkreuz"

Sun. 15th – Wed. 18th July: Music-Eurythmy: What links and what separates Schubert and Bruckner

*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 Courses with Annemarie Bäschlin 2007

Music Eurythmy Therapy

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

Exercises developed and practised by Lea van der Pals, in

collaboration with Dr. med. Margarethe Kirchner-Bockholt (see Lea van der Pals & Annemarie Bäschlin. *Tonheileurythmie*. Verlag am Goetheanum)
Led by Annemarie Bäschlin

6th – 10th July, venue: CH-Aesch
30th July – 3rd Aug., venue: CH-Ringoldingen, Berner Oberland (medical contributions by Dr. med. Eva Streit)

Eurythmy Further Training Course with Annemarie Bäschlin and Alois Winter
19th – 28th July 2007
Colours in eurythmy / basic elements of music eurythmy, led by Annemarie Bäschlin
Speech-formation / 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*

Akademie für Eurythmische Kunst Baselland, CH-Aesch

Events and Courses offered till June 2007

Blocks

Eurythmy in education (Sylvia Bardt)
24th, 25th, 27th April: each day 6.00 pm
28th April: 9.00–12 noon

Events

Demonstration of the Eurythmical Preludes (Auftakts) (Ingrid Everwijn and students) 25th May, 6.00 pm
Whitsun Festival 6th June, 6.00 pm
End-of-Term of the training-courses 27th June, 6.00 pm
Summer School (in the *Schreinerei* at the Goetheanum) 28th–30th June

New training courses

Full-time and part-time courses begin 16th October

*Further information and registration:
Sekretariat der Akademie, Tel. +41-(0)61-701 84 66
sekretariat@eurythmie.ch
www.eurythmie.ch*

4 Modules for the professional introduction for eurythmy teachers

1st Module

Theme: Crash course
Begins: Monday 10th September 2007
Ends: Friday 21st September 2007
Intended for: school eurythmists
Aim/ Content: For the professional introduction for eurythmy teachers, in this course the main emphasis is work in a Steiner-Waldorf School. The study-of-man for classes 1–12 and the eurythmy curriculum build up on this, generally

and specifically, will be introduced. An “emergency suitcase” of useful pieces will be suggested. Special emphasis is laid on being anchored in one’s own instrument, and another emphasis on speaking in the lessons.

Fee: 450 €

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

2nd Module

Theme: lower school
Begins: Monday 24th September 2007
Ends: Friday 5th October 2007
Intended for: school eurythmists
Aim / content: For the professional introduction for eurythmy teachers, the study-of-man for classes 1–4 and the eurythmy curriculum build on this in general and specifically will be worked through. The teaching will be concerned with what teaching methods belong to the different ages.

Fees: 450 €

Tutors: Katharina Adam (Bochum), Renate Barth (Berlin), Helga Daniel (Den Haag)

3rd Module

Theme: middle school
Begins: Monday 7th January 2008
Ends: Friday 18th January 2008
Intended for: school eurythmists
Aim / content: For the professional introduction for the eurythmy teacher the study-of-man of classes 5–8 and the specific eurythmy curriculum will be worked through. It will also be taught what teaching method belongs to the different ages.

Fees: € 450

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

4th Module

Theme: Upper School
Begins: Monday 21st January 2008
Ends: Friday 1st February 2008
Intended for school eurythmists
Aim/ content: For the professional introduction to eurythmy teacher the study-of-man of classes 9–12 and the eurythmy curriculum build on this generally and specifically will be worked through. It will also be taught what teaching methods correspond to the different ages.

Fees: 450 €.

Tutors: Bettina Kröner-Spruck (Witten), Ulla Hoff (Dortmund) or Edith Peter (Berlin), Andreas Borrmann (Berlin), Reinhard Wedemeier (Berlin)

The end-of-term and exam weeks run from 19th May–30th June 2008.

All the seminars are accompanied by Edith Peter. Additional tutors for speech-formation and study of man: Gabriele Ruhnau (Witten), Marcel de Leuw (Warnsveld), Helmuth Eller (Hamburg)

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

*Registration: 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

Solo Tour by Carina Schmid

In recent years Carina Schmid has led the Eurythmy Ensemble of the Goetheanum Stage to a high level which, partly together in co-production with the Else Klink-Ensemble Stuttgart, has performed superlative programmes in Europe to enthusiastic audiences in sold-out theatres.

Now in answer to requests, which have recently grown – to tour with a solo programme. What a possibility for an artist like Carina Schmid, to form a programme in which her great artistic, eurythmical ability in its many facets can be expressed. In presenting the poems of Paul Celan her tremendous interpretive possibilities can unfold, in Beethoven the dramatic gesture and her eurythmical interpretation of Sofia Gubaidulina and also Augusta Read Thomas can convey to the onlooker a deep understanding of the works. Carina Schmid is accompanied Hartwig Joerges, pianist; Christian Peter, speech and Peter Jackson, lighting.

Tour dates

4th May, 2007, 8.00 pm
Freie Waldorfschule Augsburg
Dr.-Schmelzing-Str. 52, DE-86169 Augsburg

5th May, 2007, 8.00 pm
Freie Studienstätte Unterlengenhardt
Burghaldenweg 46
DE-75378 Bad Liebenzell-Unterlengenhardt

6th May, 2007, 8.00 pm
Goetheanum, CH-4143 Dornach
Karten: +41-61-706 44 44

7th May 2007 8.00 pm
Eurythmeum Stuttgart
Zur Uhlandshöhe 8, 70188 Stuttgart

Kartenvorverkauf: Tel.: 0711 / 236 42 30
8th May 2007 8.00 pm
Freie Waldorfschule Schwäbisch Hall
Teurerweg 2, DE-74523 Schwäbisch Hall

10th May, 2007, 8.00 pm
Schlosstheater
Schlossstr. 5, DE-36037 Fulda

11th May, 2007, 8.00 pm
Rudolf-Steiner-Haus Nürnberg
Rieterstr. 20, 90419 Nürnberg
Karten: +49-711-236 42 30

12th May, 2007, 8.00 pm
Freie Waldorfschule «Blote Vogel»
Stockumer Str. 100, DE-58454 Witten
Karten an der Abendkasse

13th May, 2007, 7.30 pm
Johanneshaus Öschelbronn
Am Eichhof 20
DE-75223 Niefern-Öschelbronn

Medical Section at the Goetheanum / Eurythmy Therapy Training

A new training is offered

From 3rd September 2007 a morning course begins parallel to the full-time course. The diploma finals will take place in March 2009.

To this training there belong 3 modules in anthroposophical medical study-of-man, which can also be attended by those not involved with the eurythmy therapy training. (3rd–21st Sept., 2007; 3rd–14th Dec., 2007 and 14th–25th April, 2008).

Information and application forms:

Brigitte von Roeder

Tel./Fax +41-(0)61 701 96 85

heileurythmie@goetheanum.ch

Seminar with Werner Barfod

The 'eurythmie ensemble hamburg'

5th Oct., 6.00 pm – 6th Oct. 2007, 9.00 pm

The Zodiacal and Planetary Gestures as Forms and Movements of the Human Being

We shall get to know the 12 gestures as forms of the soul in relation to the world, and the 7 gestures as movements, which the "I" in the soul expresses in the stance. Alongside the artistic means of the ether-body—such as gestures for the speech-sounds and musical sounds—they become extended artistic means of the "soul" and "I", which shine through the speech eurythmical creations as expressive means.

Venue: Rudolf Steiner Haus Hamburg

Contact: Silke Weimer

Heinsonweg 22 h, DE-22359 Hamburg

Tel. +49-(0)40-60 95 16 09; Fax +49-(0)40-60 56 68 80

Eurythmy Association Switzerland

Further training courses for qualified eurythmists
Course 16: Basic motifs for carrying out modern poetry in eurythmy

Tutor: Werner Barfod

Sat 28th April 07, Akademie für Eurythmische Kunst, Aesch (CH)

Registration:

Rachel Maeder, Mannenbergweg 17, CH-3063 Ittigen

Tel. +41-(0)31 921 31 55, rachel.maeder@hispeed.ch

Course 17: Words to the Goetheanum windows and the evolutionary sequence

Tutor: Beatrice Schüpbach

7th and 8th Sept. 07 in Dornach

Courses in preparation with:

Tanja Baumgartner (17th Nov. 07)

Eduardo Jenaro

Melaine McDonald

“La Fabbrica”

“La Fabbrica” is a eurythmy studio, a working and meeting place for artists and art-lovers.

“La Fabbrica” is situated in Cortiglione (N. Italy), a small community in the hilly landscape of the Piemontes. It consists of a great, light-filled hall 19 x 7 metres, with a view of the surrounding green hills, a changing-room also used as an office, a kitchen and an inner courtyard in which you can work in the summer and can serve as a space for an audience.

“La Fabbrica” offers space for rehearsals, courses, presentations and exhibitions. The space can also be rented.

Eurythmy in Italy 2007

“EURITMIA, UNA GIOIA”

5th–11th August 2007

Eurythmy summer week for amateurs and eurythmy students, an artistic refresher and inspirer in sunny Italian surroundings.

Theme: colours and moods in poetry and music, especially in works by Italian poets and composers.

Possible art trips to Milan, Turin, Genoa

Tutors: Gia van den Akker (The Hague, Incisa Scapaccino), Christina dal Zio (Venice)

Cost: suggested 200 €.

B & B in nearby Agriturismo or Youth Hostel.

Prices between 20 – 80 €, for students from 15 €.

A list addresses is available.

MASTERCLASS FOR EURYTHMISTS

19–25 August 2007

“Practice makes perfect” Theme: Deepening and mastery of the basic elements, a path of practice that never ends. Alongside this, imaginative and individual work on solos. Possible art-trips to Milan, Turin or Genoa

Tutors: Gia van den Akker (The Hague, Incisa Scapaccino) and Bettina Grube (Hamburg)

Suggested cost 200 €

B & b in nearby Agriturismo or Youth Hostel.

Price between 20–80 €, for students from 15 €.

A list of addresses is available.

Registration: Gia van den Akker
tel +31-(0)70-306 05 09, +39-0141-74 71 13
acre777@zonnet.nl
www.giavandenakker.nl

Eurythmee Paris Chatou

Formation en temps partiel

2 – 6 avril 2007

7 – 11 mai 2007

10 – 15 juin 2007

17 – 21 septembre 2007

1 - 5 octobre 2007

Stage

Pour amateurs, eurythmistes, professeurs...

Anne Marie Ehrlich

sur le thème:

Travailler ensemble ...?

L'eurythmie en entreprise.

31 août – 2 septembre 2007

1^{er} octobre 2007

Ouverture d'une première année

de formation professionnelle

Il est possible à tout moment de venir voir l'école, de prendre contact avec le collège des professeurs, les étudiants et leur travail en vue d'une éventuelle inscription à la rentrée prochaine.

Stage

Anne Marie Bäschlin

Pour les eurythmistes.

Formation continue

sur le thème:

L'eurythmie et la couleur

22 – 26 octobre 2007

Histoire de l'art

Voyage à Florence

avec Jean Louis Hilbert

27 – 30 octobre 2007

Possibilité de se joindre aux élèves de l'écoles

Inscription et informations:
Eurythmée,
Ecole d'art de formation professionnelle
1 rue François Laubeuf F-78400 Chatou
Telfax +33-1 30 53 47 09
eurythmee@wanadoo.fr

Solo Festival "Eurythmy

– *an art between the mime and the dance*
(Rudolf Steiner GA 279)

19th to 21st October 2007

Alanus Hochschule für Kunst und Gesellschaft in Alfter
Solo Festival as artistic workshop in the subject Eurythmy

"Artists of working in various directions of the eurythmical landscape meet", as in 2003 and 2005 in The Hague – this time with the speciality of solo work. With the director and theatre-anthropologist Walter Pfaff from Zurich, as well as the director and teacher of theatre Dieter Bitterli, as "outside eyes", we shall attempt to search for an assessment of the situation of eurythmy today. It will be attempted to find criteria for viewing specific eurythmical movement and movement-studies.

From the Programme:

Solo work (max. 25 minutes); music soli with forms by Rudolf Steiner from 1924; work by graduates and students of various trainings; results of research by Hans Fors on the situation of eurythmy in 1924, as well as three items from "*Bewegungserfahrungen*–Experiences of Movement" from the rest of the programme.

To date the following are engaged: Carina Schmid (Dornach), Margarethe Solstadt (Oslo/Dornach) has been approached, Melaine MacDonald (Alfter/Hamburg), Stefan Hasler (Alfer), members of the Goetheanum-Stage (Dornach), tutors at 4D (Hamburg) and Living Movement (Vienna), Gia van den Akker (The Hague/ Italy), Donna Corboy (Italy), Tille Barkhoff (Hamburg), Nadja Tsulukidze (Tbilisi), Yoichi and Yuki Usami (Japan).

An event organised by: performing arts services, Basel, and Alanus Hochschule für Kunst und Gesellschaft, Fachbereich Eurythmie, Alfter.

*Further information: performing arts services
Jurriaan Cooman, www.pass-basel.ch*

Medical Section at the Goetheanum

Eurythmy Therapy further-training course
from 12th–14th July 2007

Dear Eurythmy Therapists and Doctors,
During this year, the course in the eurythmy-therapy training leads to the 12 exercises from lecture 5 of *Curative Eurythmy* commencing more from the soul-element. The practical exercises with Margrit Hitsch and study of the lecture-text by Frau Dr. Peltzer and Frau Dr. Keller Roth is accompanied with an evening with the soul-gestures as essential, basic elements of eurythmy.

The lectures of Dr. med. Samuel Aebi will lead us to a deep understanding of the most important steps of development of the middle of the second 7-year period. A report out of the practice of eurythmy-therapy will lead back to the workaday world.

We look forward to working together in July.

Active eurythmy-therapy graduates, doctors, medical students and graduating students of the eurythmy-therapy training are invited.

The number of participants is limited. Early application, until 28th June, and pre-payment of the conference fee of 145 Sw. Fr. is necessary.

Later applications can no longer be considered. Only for those from abroad can payment be made at the door, but pre-booking is still necessary.

For the Medical Section: Dr. med. Michaela Glöckler

The preparatory group: Susanne Aberegg, Margrit Hitsch-Schindler, Dr. med. Wilburg Keller Roth

*Conference timetable obtainable from:
Medizinischen Sektion am Goetheanum
Postfach, CH-4143 Dornach
Tel. +41-61-706 42 90, Fax +41-61-706 42 91
am@medsektion-goetheanum.ch*

Eurythmy-Stage Course

*The Goetheanum Eurythmy-Stage in collaboration
with the Performing Arts Section*

16th October – 21st December 2007

Intensive course with performance during the Christmas Conference.

This course on Thursday to Friday from 9.30 am to 12.30 pm, consists of a speech-eurythmy and a music-eurythmy lesson with Carina Schmid and Elsemarie ten Brink followed by a practice lesson. In the afternoons there are 4 twice-weekly blocks arranged for specific themes in eurythmy (e.g., style epochs, contemporary poetry, dramatic eurythmy, contemporary music). Tutors: members of the Ensemble and Werner Barfod.

The Ensemble-members are happy to give 6 members from this course the possibility, from January 2008, to join Project Eurythmy/Symphony (performances until the end of October 2008). The decision who participates in this project will be made mid-December.

Finances: Participation in the stage-course costs 1,500 Sw. Fr./ 1,000 € each participant.

Registration: The participant has to apply in writing by 30th April 2007 with CV and copy of their diploma, or a valid statement from the responsible trainer. 12 persons can take part. Audition: Acceptance depends upon an audition, in which a solo is performed (speech eurythmy or music eurythmy) and participation in a lesson together. Please remember to state the details of the solos and whether you need a player or speaker. Auditions takes place on 19th and 20th May 2007. Travel costs for the audition are met by the participant.

*Registration
Goetheanum
Bühnenkurs, zu Hd. Doris Bianchi
Postfach, CH-4143 Dornach
Tel. +41 61 706 43 59, Fax +41 61 706 42 25
srmk@goetheanum.ch*

Eurythmeum Zuccoli, Dornach

*Akademie für eurythmische Kunst, Baselland
Akademie für Sprachgestaltung und Schauspiel,
am Goetheanum*

Public Summer School
Eurythmy-Speech-Acting
from 29th– 30th June 2007

Courage for art!
Courage for art?
Ways of schooling with a future!

Three art trainings introduce themselves:
With new ideas for training and new ways of working.
With the “individual equivalence-finals for a Bachelor of Arts” in collaboration with the “Initiative für Praxisforschung ipf”, which can lead to a MA course of the University of Plymouth.

Those interested are warmly invited to begin a eurythmy training. You are also invited to learn more about “BA-equivalence” and “MA-course”.

You are also invited to experience art with us.

Venue: ‘Carpenters’ Workshop Hall’ at the Goetheanum

*Registration and information:
info@eurythmie-zuccoli.ch
sekretariat@eurythmie.ch;
Schauspielschule@goetheanum.ch*

Conference for Eurythmy with Lyre Orchestra

Wednesday 31st October – Sunday 4th Nov., 2007

A conference for eurythmy with lyre-orchestra is planned in Munich. The plan of the day: Mornings begin with group-practice; work on solos and small groups on pieces brought to the conference and single voices; afternoons on single voices; everyone with lyre orchestra.

*Further info: Bevis Stevens
Goetheanumstrasse 13, CH-4143 Dornach
Tel: +41 61 702 14 66
stevens@kairos-zentrum.org*

SPEECH

Further Training for Artistic Speakers and Speech Therapists

20th and 21st April, 2007

When the heart hears

Observations, both of the soul and physiological, on breath-

ing and speech with presentation of the answer of the physiological heart, with texts, artistic practice and discussion.
Texts for both courses: “Nachtgeräusche”, C.F Meyer; “Ich”, Ingeborg Bachmann; “Unter Feinden”, Friedrich Nietzsche
Texts for the artistic course: Paul Celan (bring your own texts!)

Course leader: Ursula Ostermai and Dietrich von Bonin
Fee: 180 Sw. Fr. / 120 €
Venue: Dornach

This course is recognised by the Association, the Berufsverbänden für Kunsttherapie in der Schweiz und in Deutschland.

*Info/registration: Dora Gutbrod Schule für Sprachkunst,
Ruchtiweg 5, CH-4143 Dornach
Tel. +41 61 701 51 64, Fax +41 61 331 41 77
info@doragutbrodschule.ch*

Erkennen - Mitempfinden – Heilen

[Recognise – Sympathise – Heal]

Further Training in Therapeutic Speech Practice
for Artistic Speakers, Doctors and Therapists

Heart-sound and heart-gesture

In the field of tension between dissipation and hardening

From 8th (8.00 pm) till 10th June (12.00 noon) 2007
Eugen-Kolisko-Akademie (Krankenpflegeschule) Filderstadt/Bonlanden
Barbara Denjean- von Stryk, Sprach - und Atemtherapeutin/Stuttgart Therapist/Stuttgart
Dr Armin Husemann, Eugen-Kolisko-Akademie Filderstadt
Barbara Taubenreuther, Dipl. Kunsttherapeutin/Filderstadt
This further training is recognised by BVAKT.

*Information and Application forms from:
Barbara Denjean-von Stryk
Einkornstr. 23, DE- 70188 Stuttgart*

PUPPETRY

Courses in the Puppet Theatre Felicia, Goetheanum, CH-Dornach

14th–17th June 2007

The Essence of Marionettes

Introduction to performing with marionettes

Construct a simple figure, practising gestures, practicing plays, improvisation

Fee: 300 €

Leader: Monika Lüthi

6th–9th September 2007

Fairy-Tales – Productions with standing figures

Make simple standing figures out of plant-dyed felt for Grimms' fairy-tale "Briar Rose". Exercises in playing. Questions of production
 Fee: 300 €
 Leader: Monika Lüthi

Registration:
Puppentheater Felicia, Goetheanum, Monika Lüthi
Postfach, CH-4143 Dornach
Tel: +41-61-706 43 84, Fax +41-61-706 44 19

BOOKS REVIEW AND PUBLICATIONS

puppenspiel@goetheanum.ch

Martin-Ingbert Heigl

ARTEMIS – Eurythmie, Sprachgestaltung und Philosophie der Freiheit

Order from: Martin-Ingbert Heigl, Egginger Weg 4, DE-89077
 Ulm. Fax: +49-69-13304839630, Tel. +49-731-382929
 www.widar.de, mih@widar.de. The book (p & p free): 24,80€.

Ursula Steinke, DE-Berlin

A new book, as far as I can tell, a very important book has appeared—a textbook on the anthroposophical path of schooling through eurythmy and speech-formation. The author, eurythmist, eurythmy therapist and speech artist, allows the reader to take part in his attempts over many years to approach the arts of eurythmy and speech-formation in freedom with a thinking schooled by Steiner's *The Philosophy of Freedom*. He leads the reader himself into the mobility of thinking and allows him to enter into the processes of artistic fashioning instead of looking at them from outside.

I would like to begin with a few sentences from one of the last chapters. "The question is the spiritual, the answer the earthly. Only between the two does a living conversation begin... By questioning that which is finished, it is redeemed out of the fixed form into transformation and can be fashioned anew. Only in balance, in the rhythm of form and the overcoming of form, can the 'I' be said to live."

The essence of anthroposophy came about out of Rudolf Steiner's concerned question to the spiritual world for humanity's continued existence. This book has come about out of the question asked of the arts of eurythmy and speech-formation, after the author has for a long time been active in these arts.

The volume appears in an appealing format. It contains lengthy appendices which stimulate the reader to enjoyable work, yet does not leave him breathless because the additions for the most part give yet another aspect to the question.

The formulation throughout is refreshing and shows an author who, on the one hand likes in practical life to observe everyday life with humour, yet on the other hand reads a lot himself and knows how to deal sensitively with the essence of language and its expressive possibilities. The basic tenor of all the chapters is the question to the reader, to *The Philosophy of Freedom*, to the artistic methods of eurythmy and speech-formation, and to oneself as practitioner. Out of this, an objective interest in the world arises, and a joy in the reader to join the questioning. The build up is logical, from the simple to the more complicated, and always the concept of man as it can be observed physiologically is always the

starting point of all the observations.

Heigl regards comprehensively and profoundly both the simple and the great existential questions in the artist's profession. He says, for example in the chapter "Speech as Conversation": "In conversation there is a meeting of two wills which create space for a third element—the content of the conversation. A new creation arises." Heigl endeavours to show new creations in artistic activity through 'I' engagement. Previously, he presented the difference of "personality" as the bearer of habits and the 'I' as the fashioner of the new.

For me, as a eurythmist, it was extremely stimulating to experience how Heigl deals with the problem of eurythmy as an autonomous or as a reproducing art. In his own words: "It must have meant a tremendous step in the development of consciousness to behold the creative principle, no longer *in the things* but to carry it only in one's own consciousness. Radiating from the human being, it seems now to illumine the things. But it can only become conscious when it is mirrored in the things—just as light is not visible in itself, but only when it meets obstacles" (p. 41, emphasizes original).

Later (p. 90) he says: "Through eurythmy these inwardly perceived Imaginations can also be experienced through externally visible movement. Thereby the sense of sight receives in an earthly form for the first time a completely new content—no longer limited to the world of finished product, but in perceiving eurythmy it receives a perceptive content that directly arises out of the etheric creative process of a soul-and-spirit nature."

In the chapter "Ephesus and Patmos" a geographical link as well as an outline both of art history and spiritual-scientific [description], supported by good photos, is excitingly written making it fun to read. Here some surprising new points of view can be found, e.g., of the statue of Artemis, which the reader perhaps will not be able immediately to follow, but they stand in relation to the whole theme of the book and attempt to supplement it in pictorial form. Two watercolours by Cornelia Künzl should be mentioned, that magically convey the mood of the two places. It is astonishing what an abundance of pictorial material M.-I. Heigl has assembled on the statue Artemis. The historical link was pleasing of the presentations of ancient Kybele divinities, via Artemis to Maria. The chapter "Patmos and Ephesus" [*sic*] does not preach but is rather stimulating teaching, and thereby in a real sense this is a book of anthroposophical schooling.

The whole book is an intense work that surely took several years (as can be gleaned from the Foreword. It inspires courage to attempt to enter the path of schooling with *The Philosophy of Freedom*. We can be grateful to M.-I. Heigl that he took this path and enables us all to follow.

Artemis: as she is still effective today

A literary gift by Marin-Ingebert Heigl

Lasse Wennershou

With the appearance of the book "ARTEMIS" by Martin-Ingebert Heigl a new level in the literature of eurythmy, which has meanwhile grown, is reached. The books of memoirs can help us to connect in soul to the time of its inception; in them are contained the many personal stimuli from

Rudolf Steiner. In the workbooks, experienced eurythmists report out of the field of their work and the results which are also useful for others.

"ARTEMIS" is also a workbook, yet not in the sense that it conveys new exercises or "deepens" well-known exercises. Herr Heigl takes us on a path which throws lights on that which the eurythmist does every day—eurythmy. That eurythmy is not only an extension of the many already-existing arts of movement of its time, that it schools the human being of movement in such a way which has hitherto not existed in human development, this is conveyed by Herr Heigl not only as thought content but also in beautiful language. That he lives with and in the language can be enjoyed by everyone who loves language.

To be reminded in a friendly way that language is more than the spoken word; that visible speech, eurythmy, does not translate what is heard into movement, but makes language visible—it is good for us eurythmists to read this, it is stimulating to hear language in eurythmical movement. Not to express myself, not to translate the language of the speaker—but oneself to speak. This is preceded by listening, to listen into the movement of the language. In listening we can be with language, the speaker and the eurythmist; the one makes it audible, the other visible. When I press something, *express* myself, I can't be listening.

Walking, speaking, thinking—this is our natural way of living in the world. If I want to school myself, and want to do something to renew culture, I have to go the opposite way. I first have to lay hold of my thinking, then speak (be communicative), and then walk (carry out deeds). In this sequence there appears in Rudolf Steiner's biography first *The Philosophy of Freedom*, then speech-formation (the mystery-dramas), then eurythmy. Out of the abundance of themes which Herr Heigl brings, I have only mentioned two which have touched me in particular.

In Part Two, the writer leads us on apparently different ways. The language, the style, changes. Through Ephesus and Patmos, we listen into another sphere, behind the language we sense the Word. It is pleasant not preached at; we are made aware of facts which are there though we might not yet have seen them.

Having read the book, I am impressed. As with every impression, this too reverberates in the memory, an after-image arises. It is Artemis, who gives her name to the book. For this encounter, dear Herr Heigl, I am deeply grateful.

Hans Reipert Eurythmische Korrespondenz

(*Eurythmisten im Gespräch 1952 - 1958*)—[Eurythmy-Correspondence (Eurythmists in Conversation 1952–58). Otanes-Verlag, Berlin.]

Ulf Matthiesen (Hamburg)

Hans Reipert was one of the first male eurythmists. He attended Rudolf Steiner's lecture-course on music eurythmy in 1924, and worked from 1930 under Marie Steiner in Dornach. After World War II he worked for many years at the Steiner-Waldorf School in Hanover as a eurythmy teacher.

From 1952–58 he published what is called the "Correspondence on Eurythmy", a journal in which eurythmists at that time could find a forum to discuss all the questions concerning eurythmy. His daughter with the help of the publisher Otanes, now republishes. In recent years Otanes have published excellent titles on eurythmy.

A glance at the first few pages of this book reveals the lie that themes which concerned the souls fifty years ago are no longer be topical. The discussion is all about the crisis in eurythmy—that the "original indications" are not followed enough by the youngsters who, through the increasing advance of technology, are less and less open to the educational content of the Waldorf School, and also complaints voiced about the insufficiency of the physical basis of the children and adults in what are called lay-classes.

Yet the interesting thing in this correspondence is the stimulating discussion, directly engaging the reader, on the basic elements of eurythmy and their use in education. Anne Dubach-Donath and Erna van Deventer-Wolfram, amongst others, take a stand. They belong to those eurythmists who worked with Rudolf Steiner on the development of eurythmy. They are, certainly, not always in agreement amongst themselves what together or individually they experienced with "the Doctor". Especially through this one can see yet again how free and apparently always concretely related to each artistic personalities Rudolf Steiner lived with eurythmy and eurythmists.

There are great themes running through this book, for example, the intervals in music. How did Steiner introduce the gestures? Hans Reipert describes the seventh from his own experience. "The hands went from the chest diagonally upwards, whereby the hands are turned in a lively rotation around the axis of the lower arm, so that the fingers were lively shaken. As soon as the stretching was attained, the seventh was finished." On the octave: "Dr Steiner reached once again upwards from the chest starting with intuned hands, with the inside of the hand feeling forwards diagonally upwards—'Greifen-laying hold'; then, turning the inside of the hand towards himself—'Umkehren-turning round'; finally, he brought the hands, again in a straight line, somewhat towards himself—'Heranholen-drawing in'.

What pictures do we find for teaching (interesting, that already all the intervals were learned in the lower school [of the Waldorf School])?

How does the foundation of spiritual science apply?

A further set of themes is how to apply the speech sounds (should one limit oneself to a few, chosen speech sounds, or do them all—and if the latter, how is this possible for pupils!

E.g., the presentation on three levels [see Dubach-Donath]); these questions then lead to an exploration of the qualities of the sounds and to the eurythmy-figures (what is "character"?)

Rods in eurythmy – the multiple possibilities of the 7-fold rod exercise is in itself impressive, related by Reipert out of his teaching.

Choral eurythmy, here the subject 'the cadence', is described in detail for teaching according to the indications in *Eurythmy as Visible Singing* [lecture 5]; humour in eurythmy, with examples how it was carried out, right into details of the gestures; the gestures of the C-major scale – why are they carried out above the shoulder height and how can one experience the jumps for the upper tetrachord?

Finally, a whole chapter is concerned with questions of eurythmy accompaniment – just to mention some of the themes.

Perhaps these examples are sufficient to stimulate interest for this excellent and modestly-priced book (11.5 euros) to encourage readers to purchase it.

Would it perhaps also be possible in *Auftakt* or/and this *Newsletter* for a really practical exchange of ideas concerning the eurythmical elements? Now, be honest, what do you feel reading the following lines:

In order to lay hold of the frequently occurring, insufficient stage of incarnation, the immersion of the 'I' and astral body into the physical and ether-body in a manner too strong or too weak... the eurythmy teachers have increasingly to school themselves in the ability of supersensory diagnosis. Here they have the invaluable advantage, that they would have to be as it were spiritually blind in order not to be able to read on the human being engaged in eurythmy the hardly hidden revelation of these relationships and processes! ... The teacher has exactly to know the educational, and often educational-hygienic effects of the eurythmical elements and exercises in order to use them in the right way and if necessary to adjust them according to the necessities of the individual case.

However that is, Hans Reipert already in almost every edition complains of his reticent colleagues to contribute.

Perhaps Otanes will be prepared to publish a new edition of Reipert's *Übungen und Auftakte – Ein Lehrgang für den Unterricht in Toneurythmie* [Exercises and Preludes: a Handbook for Teaching Music Eurythmy] also, as I believe, stimulating and helpful, with musical examples.

(This review first appeared in *Auftakt*, Sept. 2006)

Book by Elisabeth Göbel Supplement to Eurythmie im ersten Jahrsiebt – "Eurythmy during the first seven years"

Elisabeth Göbel, DE-Göttingen

A eurythmist has pointed out that I have been unclear in my description of the beginning of the eurythmy lesson. When something is obvious to you, you often need a distance to describe it exactly. Since the beginning and ending of a lesson are so important, I would like here to clear up possible misunderstandings.

Entering the eurythmy room, we shall of course first form a large circle in the middle of the room. This circle is something like an original cell or also a *heavenly homeland*, from which everything originates. Starting from there, for example, filling the room, all the bird fly around, in order to land on the roof to twitter and sing there. This landing on the roof, at the place I call the *home-corner*, is seen as a happy checking of the greater movement. Children today more than ever need the feeling of protection which they enjoy, coming out of the widths of the room into this home-corner, which in every lesson is the same place. By the way, I always choose the place where the kindergarten teachers sit with their musical instruments, which in addition calls up in the children a feeling for home. Here they are near to those whom they trust, and listen with them to the beautiful sounds of the lyre.

At the end of the lesson one can either return there, but one can also gather in the middle of the room, the *heavenly home*, especially when at the end we find ourselves in a castle. The castle of course always functions for us as a midpoint, whereas the other places of the world are round about, differentiated by various qualities—as indeed group-areas in the kindergarden are experienced by the children differently, whether it be the puppetry corner, the grocer's shop, or the working corner. In eurythmy there are, for example, the caves of the dwarves, the stable, a workshop, or even the place in the world where we feel at home—in the *home-corner*.

I hope I have expressed more clearly what I meant with this activity in the room.

Books by Rosemaria Bock (publ. privately)
Studies on the study-of-man for teaching eurythmy (in German)

Vol I: Individual essays (The upright human form; T A O; The Rest; The rhythmic part in the main lesson, etc.)

Band III: (The spatial dimensions in eurythmy; From the curriculum; The Zodiac and the Human Gestalt)

Band IV (January 2007): (The Rhythmic Element; The Attitude of Devotion; Alchemy and Eurythmy)

Each vol. 15 € – p.p. extra

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Robert Bosch Str. 101, DE-70192 Stuttgart

Tel: +49-(0)711-257 96 91, Fax: +49-(0)711-253 54 80

(Band II der Reihe, 20€ pub. in the Pädagogischen

Forschungsstelle beim Bund der Freien Waldorfschulen)

Stevan Koconda
Tatiana Kisseleff

Angaben für die russische Eurythmie. Mit einem Beitrag von Nicole Ljubic [Indications for Russian eurythmy. With an appendix by N. Ljubic]. Verlag am Goetheanum 2006, Price: 15 Sw. Fr./10 €.

Astrid Prokofieff, CH-Dornach

Stevan Koconda is to be thanked that after a rich life of teaching he has written down his experiences of working in Rus-

ian eurythmy. As a pupil of Tatiana Kisseleff (15th March 1881 – 19th July 1970), he received from her what she had worked at first hand with Rudolf Steiner—the eurythmical indications for the special sounds and characteristics of the Russian language.

In clear chapters he presents the multi-layered relationship of language and eurythmy; the speciality of Russian. The indications for the eurythmical gestures for the sounds are described in detail and recorded with drawings by the author (20 consonants, which appear both hard and soft, 11 vowels and the soft sign). If you want to present the soft and hard of each consonant through releasing or condensing gestures, that is, on the respective left or right side of the body right into the light or bound step, then there arises the question of the middle. Only out of this middle can we master musical rhythm the incredible mobility which all the sounds of a word become visible. This was the obvious demand, but also Tatiana Kisseleff's ideal ability. In an Afterword the author reports descriptively from the work with this great artist of movement and her personality that served anthroposophy.

Nicole Ljubic ends his account with a short, impressive biography of this thoroughly humble eurythmist, who was one of the first colleagues of Lory Maier-Smits (from 1912).

The translation added to this brochure was made for the Russian students of eurythmy. (Unfortunately some typos have slipped in.) It makes possible, more than thirty years after her death, to fulfil part of T. Kisseleff's task—hindered by the tragic history of the twentieth century with the Russian Revolution and its consequences—to bring eurythmy especially into the Russian language and the spiritual task of taking this art to Russia.

What is described theoretically in this little book, can be seen in a eurythmy performance by Russian eurythmists from St Petersburg, and can be experienced in practical courses from 16th – 18th March 2007 during a conference at the Goetheanum, Dornach, devoted to the life and work of Tatiana Kisseleff. For her 126th birthday Dr Peter Selg speaks; the performance and courses are led by Frau Elisabeth Reymann-von Sivers, with Stevan Koconda, who were both pupils of T. Kisseleff.

edition eurythmie heute

3 DVDs, Festival The Hague 2005, 133-168 min. Urachhaus Verlag 2006, Price: c. 19 € 30 Sw. Fr. per DVD.

Alexander G. Höhne, CH-Basel

With the three parts of “edition eurythmie heute” [edition eurythmy today] Jurriaan Cooman from the agency PASS (performing arts services) in Basel has brought an innovation of documenting eurythmy. The agency PASS uses the most modern film- and DVD-techniques, in order to make available in absolutely contemporary fashion the various projects out of the artistic struggle for an authentic relationship with eurythmy. And if the technical media are not misunderstood as a substitute for performances or in a certain way misused, then this today can be experienced and used

like no other medium as a method of conveyable documentation as a serviceable stimulus.

Another question is whether everything in this documentation can correctly be described in every case as eurythmy, and if so then according to what criteria. Supporting the judging of a fact, or a perception, there basically lies at least two kinds of judgement: (1) a purely personally-motivated judgement of taste, and (2) a qualified judgement based on criteria.

As far as I can tell, Steiner summarised the concept of 'eurythmy' his indications for forming and working out an art of movement, which he developed in collaboration with individual personalities of his day, described in introductions and courses and was ever developing further. His researches can be understood as the basis for this art of movement, for which he himself used the concept 'anthroposophy'. As the central content of these researches, we can take questions on the essence and the spiritual organisation of the human being in the world. With this the help of insights won from a meditative path of schooling make possible a meaningful and a meaning-giving supplement to other directions of research, which he himself lumped together and summarised under the concept of 'anthropology'.

We understand here the essence of eurythmy, linking to Steiner, a sounding together of two things: (1) a kind of complete work of art of spatial, dance-like movement, coloured lighting and sound-elements, and (2) the conscious taking up of impulses of movement either from music, spoken poems or out of indications that can be found meditatively or in natural science from encountering the cosmic forces of the plants or the stars of our solar system. As far as I can see, eurythmy as meant by Rudolf Steiner is only to be called such when it takes account of both aspects.

Quite a different question is that of working and further developing the eurythmical element as well as the role which an individual coming to terms with Steiner's indications demands perhaps especially today. This aspect could have played an important role for this documentation and for the choice of especially controversial figures in the Festival programme.

This documentation from PASS shows a large spectrum of artistic struggle and illumines to a certain extent a lively presented discourse on the work with Steiner's indications. Certain groups follow apparently a more traditionally orientated impulse, which is orientated to the external presentation of the art of eurythmy as in Steiner's day, under the care of Marie Steiner-von Sivers. Others place themselves to individualistically-motivated experimentation, following their own experiences with this eurythmy and occasionally involvement with other arts of movement.

These projects show themselves partly as diametrically opposed in a field of tension which does not produce the same picture that could be understood as 'eurythmy' and perhaps should not be so understood. Moreover the impression arises that this technically very valuable documentation of a festival on the theme of eurythmy itself should be taken more as a contribution to discussion—which at the same time tries out a new medium, surely in a successful manner—than conveying a comprehensive or all-embracing description of everything in eurythmy. Consequently, the sub-title of this edition is well chosen: "An art of movement in movement."

It is surely a fact that the concept of 'eurythmy' can also be released from the researches and concerns of Steiner, which he so impressed on his hearers, and can be used as a term for other kinds of 'beautiful rhythms' in movement of the human body in dance or movement art in an absolutely meaningful way. Nevertheless, there appears to be a specific concern of Steiner with the word, which in no way is personally motivated but somewhat thematised, that in the meantime has become, and will still be, a kind of ideal for some people. This ideal is connected with the becoming conscious and the making conscious of processes otherwise difficult to reflect, which appear linked with the enjoyment or the practice of music and poetry and is connected with the revelation of 'hidden' things, that is the sensory viewing of hidden forces. Eurythmy in Steiner's view, through a language of movement of the human being, makes these forces and operations visible in a manner that is effective directly, making it possible for these previously hidden forces to be experienced. At the same time eurythmy provides a bridge through which not only 'supersensory' forces are experienced and can be included in the art of movement, but also those of research and the need to offer stimuli to religion or spiritual schooling.

That today such stimuli in no way lead to conformist echoes in the individualities actually appears obvious. And that the collaboration will not necessarily become easier does not need to be emphasised. The courageous and professional working with contemporary forms of documentation should be just as obvious.

I would heartily recommend wherever possible, especially for the DVD "Symphonic Eurythmy", to view it with a beamer on a wide screen. Thereby arises a quite unique, impressive aesthetic experience, which it is true is much more abstract than an actual performance, but which nevertheless appears to be in the position of conveying something of the beauty.

Rosemaria Bock, and others

Die Stabübungen Rudolf Steiners [R. Steiner's Rod-Exercises]

edition waldorf

Pub. by the Sektion für Redende und Musizierende Künste am Goetheanum, Dornach, and the Pädagogischen Forschungsstelle beim Bund der Freien Waldorfschulen, Stuttgart. Stuttgart 2006, ISBN-13: 978-3-927286-70-2, c.15 €

Werner Barfod, CH-Dornach

A working-group of eurythmists and eurythmy therapists within the Performing Arts Section took the initiative to formulate once again and publish a work on the rod-exercises, their execution, essence and task. To be included were the variations worked out by eurythmists from the basics when they were conceived, including Rudolf Steiner's aims. In R. Bock we found the personality who was prepared to take on the task of editing. We hope that this book will help many eurythmists in orientation and stimulus for their teaching.

Klaus Höller, CH-Dornach

To be able to play scales and arpeggios in all the keys belongs to the elementary finger-dexterity of a pianist, with specific fingering and at speed, and in different manners—legato, staccato, *etc.* Every eurythmist likewise knows his “études”, the rod-exercises, and masters them to a certain standard. They are the means of education which makes his organism mobile and supple, and thereby transparent for the eurythmical forces of form.

What value the rod-exercises have for training the bodily instrument becomes clear from the fact that Lory Maier received the first rod-exercise already on the fourth day of the first Eurythmy Course by Rudolf Steiner, the “Sevenfold”; seven months later Steiner added six more. In their memoirs Lory Maier-Smits and Annemarie Dubach-Donath report how the exercises came about and how Steiner sometimes did them and practiced with them.

Since then the rod-exercises have developed to an almost universal method of schooling, for they are used wherever eurythmy is done. And correspondingly various are the ways they are carried out and the variations with which they are adapted to the respective needs. So it is not surprising that in the course of time around the original indications a thick growth has formed itself from the tradition, habits and rules, which frequently obscures the essential thing of these exercises. Unnoticed in passing on from teacher to pupil, a “You-can-also-do-it-like-this” can become a “It-has-to-go-like-this”. Lory Maier-Smits reports, for example, that Steiner when he showed the “Waterfall” simply laid the rod on his shoulders; only in the course of later practice did a rhythmic flow and a curve over the head come about.

In order to bring more to attention the original intention of the rod-exercises, Rosemaria Bock has thankfully done the main work, looking the historical situation, in which the exercises came into being, and looked into the application and practice of the early days and described it in her book. Already when Rudolf Steiner gave the first exercise, Lory faced the task, on the one hand of keeping exactly the structure and form of the sequence of movements and on the other hand to find further exercises. Within this polarity the further development took place. Yet the question arose: In what way can an exercise be changed, so that it retains its original intention to correct “errors in the bodily stance”?

With some examples, Rosemaria Bock shows how a rod-exercise can be varied in its execution, without disturbing its substance, and how through changes in the structure its educational and therapeutic effects can get lost. How different the conceptions were already then, is shown in a chapter presenting the practice of rod-exercises in the early days of the Waldorf School. We find in the accounts of Nora Stein von Baditz, who taught eurythmy from 1919 to 1933, things which contradict the “eye-witnesses” Maier-Smits and Dubach-Donath.

In another chapter Bock goes into the aspects arising out of the anthroposophical concept of man, giving a basis for judging how one can responsibly apply these exercises. Amongst other things, there belong here:

- the rhythm of seven,
- the connection of rod-exercises to gymnastics,
- experiences out of the Waldorf School curriculum,
- forms in space, accompaniment of texts and music to rod-exercises,
- how to treat the rods, *etc.*

In part three of this book reports from some eurythmists out of their practice and studies are collected, where the reader can find proved stimuli for his own work with the rod-exercises.

In his Foreword Werner Barfod writes: “It is to be hoped that this presentation will reach wherever eurythmical work is to be found, and show itself as helpful for the rising generations.” In this sense this book is an enrichment and a valuable stimulus for anyone occupied in learning and teaching eurythmy. It is much to be wished that it finds a worthy place on the hands of every eurythmist.

Publications of HELIOS Instituts Karlsruhe

Dietmar Ziegler

Die Quelle der Eurythmie [The sources of eurythmy] *Anthroposophie und Eurythmie in ihrem Zusammenhang – dargestellt in Rudolf Steiners Werk* [Anthroposophy and eurythmy, presented in Steiner’s work].

c. 80 pages / 12 €

This study invites a fundamental evaluation on the connection between anthroposophy and eurythmy.

Übungsmappe [Folder of exercises for Eurythmists Part II] Eurythmy exercises by Annemarie Dubach-Donath

After her active stage-work that reached back to the early days of eurythmy, Frau Dubach took up Steiner’s indications on carrying out eurythmy-forms and systematically made exercises. Some of these exercises are presented here in a graded arrangement.

c. 20 pages / 7.50 €

Order from:

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“Zur Physiologie der Heileurythmie. Lautgesetze und Therapieordnungen”

[The physiology of eurythmy therapy: laws of the speech sounds and the arrangement of therapies]

by H.B. von Laue & E.E. von Laue. Verlag am Goetheanum Dornach/ Switzerland 2007, 24 € / 39 Sw. Fr.

Ursula Steinke, DE-Berlin

Volume 17 of the *Arbeitsberichte*, the medical reports, of the Medical Section at the Goetheanum—in the Persephone Series—introduces a new edition and thereby a comprehensive research task for the future of eurythmy-therapy. Since it concerns working out the movements of vowels and consonants and their physiological effects, this work, as far as I can see, is significant for our whole professional standing as eurythmists and eurythmy-therapists. Out of 35 years collaboration of the ideal biographical-constellation of doc-

tor and eurythmy therapist, we can now enjoy a rich harvest.

I would like to begin this report with a quotation from the last chapter:

“Each living process, developing out of an initial seminal condition, strives towards its complete manifestation. This unfolding in time and in a defined substance and visible form, develops on the one hand between the forming, laming, reducing forces, and on the other hand

MISCELLANEOUS

Supplement from Brigitte Schreckenschach

her article, RB45e, p. 26f.

“L when walking” – from Tatiana Kisseleff’s work-book:

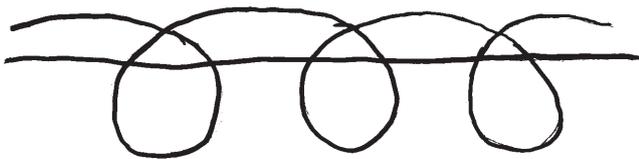
*Ewiges Werden im Denken,
Jeder Schritt zugleich Vertiefung,
Überwindung der Oberfläche,
Eindringen in die Tiefe.
R. Steiner*

*Ewiges Werden im Denken,
Jeder Schritt zugleich Vertiefung,
Überwindung der Oberfläche,
Eindringen in die Tiefe.*

[Eternal becoming in thinking,/ every step at the same time a deepening,/ overcoming the surface,/ penetrating into the depths.]

(Rudolf Steiner)

With this opportunity or at a later time, Rudolf Steiner gave for instance the following sketch:



...another Association!

In this year in the good German tradition once again another Association has been formed! Why?

Art needs eyes, hearts, which behold it. Artists need colleagues in the audience, who think along with them. Why should they go on stage if nobody comes? They need someone to support them, to challenge them to the utmost. And someone who then makes sure that something results. Someone who asks questions, who provides a sounding-board and answers, who demands the next step in the search. Indeed! And who chivvies them along. Who shows, “I want this, what you are doing. It interests me!”

And artists in the training? For them it is especially inspiring to experience that there are people who want their art, are absolutely interested and fully supportive.

Dance schools in Germany—eurythmy schools not excepted—have to charge extremely high course-fees in order to offer a full training. Many soften this through a supportive Association which covers part of the costs, making it possible for students to find part-time work.

The eurythmy department at the Alanus Hochschule has such an Association to further eurythmy which gives the framework to ease the eurythmical work through donations and covenants.

The founding members, ex-Alanus eurythmy students and people in the area—who already for a long time with their financing were concerned with the art of eurythmy—have taken up this possibility with an engagement.

At the end of September an information evening for the public was suggested. Tutors and students of eurythmy were present, who had also taken pains over the exciting and tempting buffet, and many guests and past graduates of the Alanus Eurythmy Training. The president explained enthusiastically why he finds such an association important:

Ulrich Warntjen, also active in the Association for the Working Centre NRW presented his intensive years-long experience with association work. Vera Koppehel, eurythmist, and graduate of Alanus and now active at the Rudolf Steiner Archives, Dornach, as curator, related mainly of her student years at Alanus Hochschule. This time had filled her rucksack to the brim, giving her an active and enthusiastic start into a varied professional life as a eurythmist in the social field and in school. She visited classes to introduce the association in the newly founded eurythmy department, coming to the conclusion. “How nice that you still study in

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For the students of today and the leadership of the eurythmy department, this was an important statement. They experienced that the ideas which through Stefan Hasler and Tanja Masukowitz pulse through the eurythmy studies are based on a rich tradition at the Alanus Hochschule. Andrea Heidekorn, contact person between eurythmy collegium and the association, who chaired the evening and who is at the same time an old Alanus graduate, tutor at Alanus and one of the first state-qualified eurythmist, once more made

this connection clear. "What we began then seems now seems to have come through, so I am happy that through the newly founded association, the first and second Alanus-eurythmy-generation can link."

Vera Kopphehl donated for the founding of the association, a eurythmy performance. In this way the evening ended with a eurythmical climax. One student summarised the event: "It is good to experience that there are people who are interested in and want to support what we are doing here!"

Information on the Association:

Andrea-Heidekorn@web.de

Konto 650 261 60 11 VR Bank Bonn eG, BLZ 381 602 20

Until I took the veil...

How my enthusiasm for eurythmy grew ...

Ursula Seiler, CH-Dornach

That my first meeting with eurythmy stood under a very happy star, I cannot quite say. It was Easter, they were showing *Faust*; I met it quite unprepared—and I found it quite awful... At that time I had only just begun working at the Goetheanum, only a brief half year, and, even if I was working in the office with Doris Bianchi, I had understood as

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

The Editor's deadline

*for the Michaelmas edition 2007 is 15th June, 2007
for the Easter edition 2007 is 15th February 2008*

Werner Barfod (Editor)

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