The background features abstract, layered shapes in shades of red and green. A large, irregular green shape is positioned in the center, overlapping two larger, semi-transparent red shapes that frame it from the left and right. The overall aesthetic is modern and artistic.

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

Michaelmas 2007

TABLE OF CONTENTS

Topical Forum

- Report on the studies for Masters Degree in Eurythmy
(Göran Krantz) 3
- Masters Degree in Cape Town University
(Silke Sponheuer) 7
- We are growing together! Eurythmists working
in the Social Realm (Andrea Heidekorn) 7

Articles

- Eurythmical Correspondence—Eurythmists in
Conversation 1952–58”, Ed. Hans Reipert 8
- The Task of Art bridging my ‘I’ and my higher Self
(Werner Barfod) 12
- Tolerance of Ambiguity, or Intelligence arising
out of Language (Gisela Kurnatowski) 14
- The Voice as Expression of the Freed Will
(Barbara Denjean-von Stryk) 17
- Shakespeare – Who held the Pen? (Alan Stott) 19
- Afterthoughts on the Mozart Year 2006 (Julian Clarke) .. 25
- The Musical Intervals reveal themselves
in Bodily Movements
(Göran Krantz, Guy Madison, Björn Merker) 27
- Rudolf Steiner’s Challenge to Musicians: an impulse
for spiritual renewal (Bevis Michael Stevens) 30

From the Work of the Section

- Research Projects within the Performing Arts Section ... 32

Reports

- Eurythmy Therapy unfolds in Russia (Soja Masur) 34
- MA studies in Eurythmie at the Alanus Hochschule
(Stefan Hasler) 34
- Professional Conference “To live Eurythmy” from 9th to
14th April 2007 at the Goetheanum
(Silke Weimer, Herbert Langmair, Isabela Soares/
Juliana Klinko/Katharina Sixel/Kleber Akama) 35
- A Phenomenological Approach to Exploring Space and
Movement—Eurythmy at the Biennial Practice
Conference (Liz Smith) 38
- Artistic Eurythmy in London
(Diana Constantin/Chrystal Hayn) 40
- Apocalypse now! State-recognised Diploma
in Speech-Formation/Acting at the
Alanus Hochschule (Andrea Heidekorn) 40
- “Creating Pictures”: Imagination or the Fantastic? –
International Puppetry Conference
(Gudrun Ehm, Bernd Guthmann) 41

Obituary

- Doris Kowalski (Roel Munniks) 43

Conferences of the Section 45

Announcements

- Eurythmy 45
- General 50

Book Reviews/Publications

- Christiane Hagemann: “Vital Eurythmie”
(Werner Barfod) 51
- Rosemaria Bock “Studien zur Menschenkunde
des Eurythmieunterrichts”, vols 3 & 4
(Elisabeth Göbel) 51
- edition zwischentöne: works by Peter-Michael Riehm .. 52
- New publications July 2007 edition waldorf
+ marie steiner verlag 52

Biographical

- Else Klink—an appreciation for her 100th birthday
(Michael Leber) 53
- For Rosemaria Bock’s 80th birthday (Cara Groot) 55
- Maria Jenny-Schuster – Interview with Mirjam Hege ... 55

Miscellaneous

- Letter to the Readership (Danae Killian) 57
- Eurythmy as a subject at the Sojo Universität, Japan
(Yoichi Usami) 58
- Fairy-tales as a cultural treasure to save culture today:
Berliner Zentrum presents text by Sebastian Jüngel
as “Fairy-Tale of the Month” 58
- The Small Spring, Fairy-Tale (Sebastian Jüngel) 58

EDITORIAL

At Michaelmas, when this edition of the *Newsletter* is published, the Class-Members Week at the Goetheanum takes place, in which presentations of the rehearsed scenes from Steiner's Mystery Dramas are planned. "Eleusis, a mythical play" with music by Frank Michael Beyer will be performed one last time. Moreover, silent eurythmical compositions to the mantras of the 14th–19th Class Lessons will have been prepared.

At the same time, this is the last edition of the *Newsletter* for which I have been responsible as Editor. Margrethe Solstad will be caring for the further editions.

It was a rich year with a successful public Puppetry Conference in May with intensively engaged participants and well attended performances.

At Easter "To Live Eurythmy" was a festive meeting with the solos in music eurythmy from many eurythmists, big eurythmy performances by the Goetheanum Eurythmy

Ensemble; in the mornings we experienced Steiner's 'Foundation Stone Verse' in various languages and deep studies of the content. The professional impulse of eurythmy in the social field was presented, experienced in an exemplary fashion in workshops and discussed in presentations by eurythmists. The hope is that this branch of the profession will be taken up in the trainings, in order to lay a basis to develop the necessary faculties. In January and July the eurythmy tutors from the trainings worked at deepening the eurythmical elements.

At the beginning of July, the students from 14 different training initiatives presented and mutually experienced their graduation programmes. Meanwhile, increasing attempts are being made to help students to become autonomous, to awaken in them an experience of fashioning in spiritual-eurythmical manner, which is what they expect from experienced tutors.

Several tutors have begun a Masters degree course (MA) in Eurythmy; in many places students can gain a Bachelors degree (BA).

Much enthusiasm and expertise is needed at this time to attract students for the procession of a performing art out of anthroposophy. The expectation is for art on the threshold, which at the same time stands in life.

Our present civilisation calls up existential questions, repeatedly presents existential challenges to us all—the demand for the arts in the manner of their presentation to show paths and experiences on the threshold. This calls for ever more autonomous dealing with experiences out of anthroposophical spiritual science in the arts. We need courage to lead our students to this, to make clear to them the tasks and help of the Anthroposophical Society for this profession flowing out of anthroposophy, to introduce to them the help and protection of the path of schooling in the School of Spiritual Science.

In the Advisory Group all four realms in the Section—Eurythmy; Artistic Speech; Acting; Music; and Puppetry—in various ways these questions are taken up, which will surely become a central theme in the coming years.

Margrethe Solstad will start work from September 2007, getting to know the people in the various working groups. From January 2008 she takes on the responsibility, and I shall occasionally help out.

I shall be involved with courses and with questions in the professional field, and shall continue to live in Dornach. Trond Solstad will take over as Secretary of the Section; he is also a co-worker for Artistic Speech in the Section.

With warm greetings,
June 2007

Werner Barfod

TOPICAL FORUM

Report on how the Eurythmy Masters training in Järna is developing as an introduction for the individual master themes

Göran Krantz, SE-Järna

Part One of the first module on the training for an MA in Eurythmy in co-operation with Plymouth University, U.K., is now over, and I look back at an inspiring and productive time. Lectures, group discussions, individual talks, eurythmy, listening to invited researchers, experiencing artistic contributions, discussions on eurythmy today and in the future... laughter... concentration and uneasiness in finding the exact title of one's work... asking colleagues what they think... sitting by the fire discussing other important things... It is amazing to see what can happen in a few days.

In February, David Parker (Plymouth) began by talking about the importance of *reflection* as the basis for all kinds of research; reflecting on what and how you think, feel and act. Knowledge needs to be reflected not only in the individual, but also in relation to the context in the institution where you work, the professional area in which you are engaged and the current cultural settings around you. "Researcher – know thy self" was the leading motive for this first part. This introduction made us feel at home—reflecting on your own thoughts and feelings is a well-known anthroposophical theme.

But David Parker's engaging contribution also opened up many new possibilities in this field. Later, Tony Rea (Plymouth) also gave contributions on the details of how to reflect on your own practice; methods and ways of thinking. In my contributions, I gave research aspects on eurythmy and suggested how core-elements of eurythmy can be seen in the context of recent research and knowledge. Invited researchers presented their work on art and human development, giving an overview of some of the important questions—the foundation of consciousness, art and health, an evolutionary aspect on art and how peak experiences through music can existentially change your consciousness.

In all this DIALOGUE – OPENNESS are the main factors
The dialogue:

- between eurythmical knowledge and the reflective university-system.
- between the participants of the programme; a new forum has been established where we talk about eurythmy in a new way, also meeting on a personal level in a new way
- between the invited researchers talking about art and human development and the thoughts and ideals living in the world of eurythmy.
- between the representatives from Plymouth—David Parker and Tony Rea, who are sincerely interested in defining eurythmy—and the eurythmists.

In the evaluation after the last meeting, it was obvious that David Parker and Tony Rea felt very comfortable with the quality of the programme and how it develops. They are seri-

ously interested in the topics we discuss and take part in everything—in eurythmy and in our network talks. This is important because one task for this programme is to try to establish eurythmy at university level. For this development, dialogue with the university is highly important.

The assignments are to be finished during the summer; you can find an abstract of most of them in this *Newsletter*. In finished form, they are to be delivered in September to be assessed by the tutors, the external examiner, and finally the approval panel in Plymouth.

The topics to work on come from the authors themselves—sometimes slightly changed through the tutorials. These are important in finding a more precise formulation and to establish the real theme. The abstracts here are not included in the finished version, yet they give a good picture of the variety of themes worked on, the themes in which these eurythmists are engaged. It is interesting to see how these research-approaches on eurythmy cover a very broad thematic span and to see new knowledge on eurythmy being developed. It is very engaging to see individual development taking place through work at this level!

The abstracts fail to mention one important thing which comes out clearly in the assignments—work on the project has positively influenced not only the MA students but also his or her environment. It may be students in a eurythmy training get very engaged in how to develop appropriate teaching and learning strategies; again, colleagues give great support and collaboration is improved; or the power of a focused question, where a project focuses on a special topic and this focus becomes important for a whole institution. This can give new knowledge and views on the everyday life of an institution.

In autumn a new group starts; the first one continues with the second module. Many decisions have already been made for this second assignment. Most MA students deepen some aspects of their first theme, but some start a new one. So, by December there will be a number of finished assignments.

The finished and approved MA assignments are highly interesting to many people. These assignments, and all the coming assignments and Masters dissertations, will build up a new body of reflected knowledge on eurythmy. Consequently, it is important to make them publicly available. As a first step, we plan that the first assignments available via the internet in December 2007. By that time a new group will have started; the first group will have finished their second assignment, to be available in autumn 2008. A conference around research on eurythmy is also planned to take place in Järna. For further information see the next Section *Newsletter* or the homepage <www.steinerhogskolan.se>.

In January there is a possibility for a smaller group to start. The research part of that module deals with eurythmy; language and movement.

Application should be sent before 1st December 2007:

Göran Krantz

goran.krantz@steinerhogskolan.se

Tel: +468 551 50770

The Individual Themes of Part 1 of the MA in Eurythmy

Stephan Nussbaum, Witten

Combined teaching of Eurythmy and Song in the first year of a course of training in Eurythmy

What influence does hearing have on movement and the sound of the voice?

This study is a reflection on practice concerning the combined teaching of eurythmy and song in the first year of a course of training in eurythmy. The experiences of eurythmy students and of their lecturers with the combined teaching will be described. These descriptions will be evaluated and the conclusions will inform future teaching.

For the purposes of this study, the core research question of reflection on the combined teaching of eurythmy and song was designed not only to help me gain new insights into my work as a lecturer in eurythmy but more generally to help me gain new insights into the study of eurythmy per se. I investigated in detail what influence the activation of hearing through practice in song has on the quality of eurythmic movement. My own observations, diary notes made by all participants, discussions with all those concerned and interviews with someone who became not just a friend but a critical friend have formed the bases of the analysis and will be seen in the light of a selection of specialist literature.

Jonathan Reid, Camphill Eurythmy School

Stimulating a sense for poetic rhythm and pulse in speech eurythmy

This assignment was founded on my work with our first-year class, contrasting alliterative and rhythmic poetry, the bulk of the eurythmical work being based on 'Voluspa', from the *Elder Edda*, and the opening lines of Homer's *Iliad*. The aim of the work from an educational aspect was to stimulate rather than instruct the students towards waking up a latent sensitivity to these basic elements. I have been teaching this subject in varying ways for many years, but now had to add a new ingredient to the mix, that of channeling the work through the particular assignment mode: Reflecting on Practice.

Setting up the conditions for employing this *modus operandi* were, in one way, simply a matter of formalising processes already at work within the ethos of the school, and resulted in a sequence of four modes:

- At certain moments in the lesson, asking the students for single-word responses or reactions to the work in hand.
- Conducting a ten-minute reflective conversation with the students at the end of each lesson.
- Asking a colleague to observe every third lesson, and give 10 minutes of comment immediately after the lesson.
- Devoting half an hour of the weekly teachers' meeting to a review of the lesson, based on the observer's comments. Here, the three teachers had consciously to assume the roles of practitioner, observer and arbiter.

The results have proved to be instructive and, on the whole, positive. On the one hand, the student-teacher relationship became more collegial, through an awareness of being engaged in common research. On the other hand, I still needed, on occasion, to take a more positivist approach and instruct, to be 'the one who knows'. The first two modes

proved a little too rigid, although they gave rise to new discoveries both for myself and the students, whereas the formality of modes 3 and 4 was very conducive to clear, thorough reflection.

Brigitte Reepmaker, Vienna

The influence of pictures on the quality of movement of the students during a block of eurythmy

From Waldorf Education and therapeutic work with children, I am familiar with teaching using pictures. I observe with the children as well as with adults that to an increasing extent they are not at home in their bodies. My search for exercises arose, to find a positive connection to one's body and in a similar way as in eurythmy to school self-perceptions in using the different senses. During my studies to become a Franklin® trainer, I was introduced during the last two years to a working method to improve body-consciousness. This method was initially developed for dancers. Here the work takes place on various levels with pictures; there are anatomical and metaphorical pictures, pictures given from outside, and pictures arising out of our own movement. All this is found in Steiner in relationship to eurythmy. I describe bodily exercises inspired out of pictures as a preparation for eurythmy, and the use of different levels of pictures in eurythmy itself. In reflecting, it becomes clear that the exact self-perception out of the bodily exercises positively fructifies the eurythmical work. Consciously employing pictures in eurythmy proves a valuable practical method.

Charlotte Veber-Krantz, Järna.

Multiple intelligences, self-discovery and eurythmy: an experiment to discover the significance of multiple intelligences in the eurythmical practice of a group of adult students

In this work, I discuss Howard Gardner's theory on multiple intelligences and their relation to eurythmy. A group of six second-year students at the eurythmy training participated in my study. It involved work with the eurythmical expression of a poem, especially the grammatical elements, and took place two days a week over a period of seven weeks.

I used a combination of quantitative and qualitative methods to see what intelligences are used when doing eurythmy and how eurythmy affects the ability to learn grammar.

The results of the qualitative method, a focus group, was analysed using the theories of Gardner as a framework. It gave a broad picture of the student's experiences and showed that doing eurythmy had activated all intelligences. The results also show that the students strongly felt their relation to grammar had developed positively by doing eurythmy. The quantitative study showed that all intelligences are activated; especially the visual/spatial, kinaesthetic, and linguistic intelligence. The interpersonal intelligence also achieved high ratings. These results correspond and give support to the results of the qualitative study.

Hans Fors, Järna/Wien

The Importance of Movement-Quality in Dance, and Eurythmy History

This is a study comparing different approaches to the subject mentioned above. I have chosen Genevieve Stebbins (U.S.A.) who inspired Isadora Duncan and Ruth St Denis. Her point of departure is spirituality and movement. I also

have chosen Joan Skinner (U.S.A.), who danced with both Martha Graham and Merce Cunningham before she started to discover the relationship between imagination and movement. Her method is experiential and processual rather than intellectual. My third example is Rudolf Steiner, who confirms both spirituality and imagination as sources for movement. I want to show similarities and differences between these three individuals.

Maria Scheily, Budapest

Reflections on experiences in teaching eurythmy: introducing the gestures for the intervals in different groups

I search for an answer to the question, what different methods ought I to use to introduce the gestures for the musical intervals for students of eurythmy, for advanced amateurs, and for musicians who are still beginners in eurythmy.

The methods were to analyse groups already taught; more consciously to fashion those still running; and to reflect more closely. My concrete question was, what does it mean to introduce the intervals sequentially from below, remaining for a long time in the monotony of the prime, or when you develop it from above, as the scale originally came about out of the wholeness of the octave.

My assumption was that it is better on the one hand if the amateur group slowly arrives more out of the enclosing quality to the prime, where one is more dependent on oneself; the students, on the other hand, better able to remain longer in the experience of the prime, better able through this "hard work on the bones" to lay hold of their instrument and with more success to form the next intervals.

I found it very refreshing and enriching that through my question posed to my colleagues many new points of view arose, opening new perspectives. Questions from the groups brought me nearer to the participants; I could relate better to their experiences and problems. Both reflections stimulated me to avoid routine, and with more courage to take up and use the inspirations of the participants.

Shaina Stoehr, Stourbridge

Developing, monitoring and evaluating the process of teaching a group of third-year eurythmy students to produce and perform a fairy-tale

My aim was to examine my teaching methods and ask the question: How can I teach students so that after graduating they are able to work with independence and self-confidence in their own capacities and creativity? Authors such as D.A. Schon and S.D. Brookfield gave me a good basis out of which to develop the art of critical reflection in myself as well as my students. I looked at my activity as a teacher through thinking about my own autobiography as a learner and teacher, developed various methods of obtaining feedback on the views and experiences of my students, shared with colleagues, and explored a range of literature on teaching adults.

Experimenting with new ways of engaging the students, I involved them in all stages of the process, from the choosing of the story, the casting, character-development, choreography, shaping gestures, stage-lighting, right up to performing. As a result, I extended my teaching abilities and the students felt they gained the tools, confidence and enthusiasm to undertake such a project themselves in the future.

Maria Keller Birnbaum, Järna

Why Movement Matters: Development of the Senses, Learning and Eurythmy

Having been training eurythmy teachers for almost two decades, the question of movement and what it means to human development has always interested me. During recent years, I have also been able to work with children in individual eurythmy therapy. Thus my task is a double one: to understand the children's needs, and to prepare the eurythmy teachers to be able to meet them. This is a constantly new challenge. During the last thirty years much has been done in the field of neuro-physiological psychology concerning the effect of movement on the development of inner faculties.

Movements crossing the mid-line of the three dimensions have been shown to be helpful in strengthening inner capacities. Centering movements in the vertical helps the person to get self-organised. Connections in the sagittal, the stream going front-back and the one going back-front, can be helpful in maintaining focus. The crossing of the lateral midline connects the right and left hemisphere of the brain and strengthens the capacity of communication. These findings, I think, will inspire to develop eurythmy-exercises enabling us to meet the needs of children today.

Ernst Reepmaker, Vienna

Developing and Evaluating a Cross-over Project within a Eurythmy-Performance Training:

Reflections on leading and initiating

The painter Wolfram Weh has developed a series of 6 coloured pictures on the theme 'Evolution' or 'Creation'. The mixed-media artist Robert Hammel photographed many times the development of the pictures and worked at them. Picture sequences arose which showed the evolution of these 6 paintings, as well as a portrait of the artist. Projected on to an 8 x 4.5 metre large gauze screen, the 6 paintings in motion produced a continually changing colour backdrop for eurythmy. The students of the Academy for Living Movement carried out choreographies behind and in front of this projected surface. Stefan Albrecht chose and produced appropriate music, partly with the students. I installed a lighting specially developed for this production. Third-year students developed the choreography. With the second-year students they carried out the choreographies. Marianne Kleiser-Fors as an 'external eye', and Ernst Reepmaker as producer accompanied the process of the development of the choreography. Live singing and music completed this cross-over performance. A *Gesamtkunstwerk* came about, successfully performed on 31st March 2007. My first module describes the progress of this project and my reflections on it.

Caroll Granstedt, Järna

The importance of warmth and eurythmy therapy for a pupil in a curative home

The aim of this work is to reflect on my experiences of the importance of different qualities of warmth in the work with young adults in the curative home where I work. I give a short description of the institution, of curative education and something about eurythmy and eurythmy therapy. Reflections on warmth; physical and mental follows, and on empathy as warmth. A focus group discussed warmth in relation to a chosen pupil. Interviews and talks with col-

leagues was another source of information. I give a description of the situation of this pupil and her case-history. I have chosen to do this in relation to a fairy-tale picture, which I reflect on since makes it easier to understand the situation of the pupil. I interpret her situation as a weak process of warmth and maturity. I have worked with her over a period of three years and in the eurythmy therapy have focused to increase her warmth and awareness. Her situation has changed positively after the eurythmy therapy, among other things. This study has increased my own and my colleague's consciousness about the importance of warmth and curative eurythmy for our pupils. We hope it can also help us to develop our work in every day life.

Maren Stott, Stourbridge

A critical review of a body of knowledge: Eurythmy and the Musical System, with emphasis on the Diatonic Scale

For the embodiment of human feelings, music requires an arrangement of pitched sounds. Eurythmy, "visible singing"—assuming the tonal arrangement is humanly based and vice versa—reveals the musical element itself. It was born out of the present tonal system and not from a discipline outside music.

The eurythmical angle-gestures are the very earliest indication (Kisseleff, Zucconi, Hollenbach): initially 30° segments of a circle (diatonic level, 7 notes/tones), then with adjustments (chromatic level). This one system of "solar" gestures (Stott) also embraces the ultimate level (enharmonic; 12 tonal regions, or centres) (Pfrogner). The art is extended through the gestures for the intervals/degrees of the scale.

The atonal concept, arising from a deep dissatisfaction with the material plane (Hauer, Schönberg), is disembodied—it represents a premature "reaching for the stars". Atonality annuls the principle of 7; it *identifies* the 12 tonal regions with the 12 tonal values, "idolising" the abstract, equal-tempered notes of the keyboard (Pfrogner, Hindemith).

The meditation for musicians (combining the 12 and the 7) presents the *cosmic* picture; the keyboard presents the *empirical* picture; the eurythmical system of angle-gestures presents the *artistic* picture uniting both cosmic and empirical realms (Steiner). The musically created human being can become an instrument only through establishing the point of departure for meaningful movement (Steiner, Husemann).

A creative language of incarnate gesture exists, for which "nothing human is foreign". Tonality is vindicated; the charge that eurythmy can only be an art of illustration is refuted.

Walter Appl, Salzburg

Eurythmy as a subject in teacher training

The research area of my first module is the task of eurythmy in Waldorf teacher training: What effect does eurythmy have alongside the schooling the artistic element, also in a deeper penetration of the processes of perception, in developing judgments and learning processes? How can eurythmy contribute to develop the qualitative stages of each year of study?

Reflecting on my practice took place with the second-year students. The results form the basis which, together with the students within the given framework, establish the training content for the final third year.

My second essay will be concerned with the phenomenon of the decreasing ability of imitation in the first seven years and the consequences for round-dances in the Kindergarten: What pre-requisites and conditions are necessary for small children to dive into imitation at all, and what help can eurythmy give to develop these abilities that can no longer be taken for granted? I would like to explore with a practical project.

Arnold Pröll, Witten

Rhythms in teaching eurythmy with second-year students

In order to produce a eurythmical movement, an illumination of consciousness and a penetration of the whole movement is necessary. It is shown that the movement part and perceptive part of this whole movement have to undergo a change. Being active and perceiving enter into a new mutual relationship.

The task of my work is to explore this contrast in perception of becoming conscious and of activity as a process in teaching eurythmy. My theme is the observation and analysis of processes which from this point of view make up the lessons of second-year students. The content will not be entered into; the emphasis is on the way this activity, the rhythm of this process, is carried out by the students during the course of a lesson.

The point of departure is the relationships of time and rhythm of perceiving, listening in relationship to moving, or one's own activity as it develops in each lesson. The angle taken is from myself, the teacher; the students also receive tasks in observing, which are evaluated; and as a third element the observations and comments of a "critical friend". Furthermore, the autonomy of the students in relationship to the given lesson is investigated, and the question is explored how eurythmy training today with the curriculum can be taken up by the students. Here the self-evaluation of the tutors and students is taken into account.

Tania Mierau, Stuttgart

The significance of the collar-bone for music eurythmy

The collar-bone, that wonderfully mobile bone linking our human centre with the periphery, contains a deep musical-eurythmical secret. This essay is devoted to this secret.

Starting from lecture 7 of *Eurythmy as Visible Singing*: "The point of departure for musical eurythmy lies in the collar-bone". With some secondary literature the focus of part 1 of this essay lies in the attempt to express in words Else Klink's concern with regard to the point of departure for music eurythmy. Since no written accounts on this exist, the result is based on the experience and interviews with her pupils and companions. Is it possible to express verbally what was completely visible? It has to remain open how successful this might be.

Part 2 is concerned with the eurythmy training and stage-work. Here exercises are described which can contribute to a sounding music-eurythmy. This description is to give an insight into my own work and that of my colleagues at the Eurythmeum, Stuttgart.

The aim of this essay for one thing is to link Steiner's sentence and the work in music eurythmy at the Eurythmeum Stuttgart, and for another to become conscious of my own eurythmical roots.

Clemens Schleuning, Solymár

Eurythmy therapy with Aranka: the development of individually modified exercises in therapy with developmentally disturbed children

Aranka, pupil of class 2 in one of the many Waldorf Schools in Hungary, was sent to me to receive eurythmy therapy because of her handicaps in learning, communication and movement. She was a premature baby. Her organic and motor development totally stagnated at 9 months, and could only be stimulated through the intervention of doctors and years of therapy. At the start of eurythmy therapy sessions (Oct. 2006), her language was that of a three-year-old child. During the therapy, it became quite clear that because of her motor and cognitive limitations, she was not able to carry out the usual and appropriate therapeutic exercises. So I saw the task, which became the main question of my MA, how can new modified forms of exercises be found and evaluated out of intuitive observation out of the therapeutic process, which can help the retarded child gradually to overcome the disharmony between the spiritual, psychological and bodily functions. The development, construction and human-developmental aspects of a number of modified exercises are discussed, also with regard to their application in similar cases. Further questions are, the research and possible inclusion of other and non-anthroposophical therapies; the creative, intuitive, individual element in eurythmy therapy. After 6 months of therapy, through an independent evaluation, Aranka showed an improvement of all her learning faculties, and *also* her IQ increased from 69 to 79 points.

There are other themes, which we should briefly mention:

Michael Leber (Stuttgart): *The Effect of a Fairy-Tale in Eurythmy and Children's Response.*

Barbara Weber (Tbilisi): *How can we allow children to experience the appropriate, age-specific eurythmical elements out of the curriculum for Steiner-Waldorf schools, for children in a Special Needs School?*

Felix Abend (Grafing near Munich): *Can teaching methods in music also be usefully used in teaching eurythmy?*

Masters Degree at Cape Town University by Silke Sponheuer

Silke's theme is: *The expression of Music through movement with the principles of Tone Eurythmy: Choreography and the schooling of tonal awareness in connection with a choreographed performance on 27th May 2007 and a dissertation.*

We are growing together!

Eurythmists working in the social realm

Report and Invitation for 27th October 2007

"We actually exist to create the space in which humans can find their centre; time to open up, to practice balance—indeed, also to strengthen perception for what it means to move consciously....!"

This is the summary of a eurythmist who for years has worked in the most varying social fields. Many work artisti-

cally with amateur groups with people of all ages, accompany youngsters with drug problems, refresh people with enlivening exercises and are invited to become team-coaching and business conferences, inspire the participants with artistic interventions, themselves perform on stage or lead an artistic project as director or producer and do eurythmy beside the bed of a patient in a coma, or with those mourning at the death-bed of a relative.

A huge field of demanding tasks in the cultural-political realm has opened up during recent decades for artists, who broaden their concept of art into that of process, into the inter-human realm. The slogan of the '80's, "art and culture for all—regardless of social standing and life situation" has become reality. Although the financial willingness of state and society in recent years has decreased, the need to balance weakness and one-sidedness in the working day through artistic activities, or to fill and enrich an empty and open leisure time with meaning and feeling-experience, permanently increases. Interesting tasks approach eurythmy as an art of movement.

Many eurythmists already work in such social fields. The search for colleagues who are well-trained in their realm of work, personally and socially brings them together. With this abundance in the background, the entire professional field was presented in January in the conference of eurythmy tutors in Dornach. The question was discussed, what can the basic eurythmy training contribute for a clear decision for the profession? In the Easter Conference 2007, a number of eurythmists working in the social field presented their work, and gave workshops where the individual areas could be practiced.

"Our common work becomes increasingly concrete. I did not imagine that it would progress so quickly after our first meeting two years ago!" said one of the participants of the initiative group after the topical meeting in Dornach on the evening before St John's Tide.

What is the next step?

The initiative group once again invites for 27th October 2007 a wider circle of qualified eurythmists actually working in the social realm for a *working meeting in Dornach*. The three big themes will be:

In an initial round, the participants will introduce their most recent favourite project, or favourite seminar. This collection of themes will flow into a clear, compact brochure, for those people who want to be informed of the professional possibilities of eurythmy in the social realm. In the centre of the working-days, will be placed the forming of a common professional identity. Who would like to offer those interested and beginners in the profession, possibilities to observe? Who can imagine taking practlicants into their field of work? Who can take responsibility as mentor for beginners in the profession?

A common network can create differentiated possibilities for this.

Dr Fischer (Witten/Herdecke) and Dr Brater (Alfter/München), will support this path as external co-workers and as "non-eurythmists" with their know-how.

Finally, we are concerned to stimulate further questions and those of change. Alanus Hochschule, Alfter, offers from autumn 2007 regular MA studies, as well as an open *further training* for social eurythmy. What else is necessary to

accompany young colleagues through offering a schooling to accompany in a meaningful manner in a successful forming of an individual professional picture? The meeting in October will surely be a next step for a further concrete offer!

Eurythmists active in the social can apply to the Performing Arts Section in Dornach for the October meeting (Tel: +41(0)61-706 43 59, Email: srmk@goetheanum.ch). In the Association of Eurythmists in Germany, the contact person is Heike Houben (Tel: 030-797 057 53, Email: heike.houben@web.de).

“What a gift to have such a profession! We work, however exciting or difficult some situations with that positive, growing side of human beings!” This is the resumé of the discussion after lunch or the initiative group on 23rd June 2007. *“Hopefully many eurythmists find the courage to go for this individual and free field of work! We would like to work towards good further training possibilities, and also like to give meaningful stimulus to the basic trainings!”*

For the Advisory Group for Eurythmy in the Social Field: Andrea Heidekorn

ARTICLES

Eurythmische Korrespondenz – Eurythmisten im Gespräch 1952–1958

Herausgeber Hans Reipert. erschienen im Otones Verlag, Berlin 2006, ISBN: *Eurythmische Korrespondenz Nr. 10/11. Eurythmisten im Gespräch 1952 – 1958*. [Letters on Eurythmy. No. 10/11. Eurythmists in Conversation 1952–58]. Ed. Hans Reipert, Otones Verlag, Berlin 2006, ISBN 3-931370-70-4

Thoughts on the significance of the form of the word for carrying out speech-eurythmy

Michael Aschenbrenner, Heidelberg

The obvious assumption for speech-eurythmy is the existence of an inner relationship between the thought-content of a word and the sounds out of which it is composed. There would be little sense in presenting the sounds of eurythmy if the sounds have nothing to do with the meaning-content. This inner relationship between the structure of the sounds and the sense of the word, as is demanded, is very often, indeed in most cases, not recognizable without more ado. To choose a few examples, it is not easy to see the gesture of N, of a fleetingly, touching—as in “nipping” and “nosey”—, also appear meaningful in: “inside”, “stone”, “bin”, “stone”, “bind”, “pin”, “knead”, etc. Or how can one understand the presence of R in German words like “hart”, “starr”, “Kern”, “Horn”, etc? [in English its function is different; in “hard”, “rigid”, “kernel”, “horn” the R stretches the vowel. *Tr. note*]. And why can the Z with its gesture of a zig-zag movement be found so often in words like: “Zinne”, “Zipfel”, “spitz”, or in such words as: “Holz”, “Erz”, “Quarz”, “Wurzel”, where such a lightning-like movement cannot be found? [In English the Z is heard as a voiced S, without a zig-zag movement. In “quartz” the Z approaches the German Z]. There are thousands of examples. They show that—assuming that the sounds forming the words are meaningful—the sounds in the word are able to play different roles.

Obviously for eurythmy we are facing a decisive questioning. One will hardly find a solution unless one starts from the relationship existing between sound and word. Sound and word are not equal in the developed languages. They belong to different orders, as is already apparent in the fact that the ultimate meaning-entity in language is the word, and the sound itself cannot appear as the conveyor of a message. The

word, then, is a comprehensive entity over and above the sound. In order that the word could come about at all and could take on its function as a bodily envelope of a spiritual content—in order that this marriage of spirit and matter which has taken place in the word, became possible—the sounds out of necessity had to sacrifice their own nature, giving it up their inborn autonomy for our consciousness. They had to be reduced to a serving role. It becomes understandable that the individual sound when used to build up a word cannot unfold its being unhindered, but has to serve the word as a whole. What rôle it has to play, what it has to say, is always determined by the word existing “over and above”. One and the same sound can be used to produce very different contents—different sides of its comprehensive nature are manifest. There are often quite external characteristics of its sound-formation making the sound suitable for the manifestation of certain conditions. For example, the D appears in “doodle” or in Italian “dondolare” (swing), not as a illuminated, significantly raying element, but in an auxiliary role of presenting something light, only just touching, which out of its nature it can also do.

In general one can say that the way a sound builds up a word is threefold. It can be: (1) forms of movement; (2) characteristics of the form and the relationship to space; and (3) the specialty of the qualities which make a sound suitable for presenting certain contents of experiences. This threefold manner of expressive possibilities harmonises with the trinity, which otherwise also prevails in speech—as, for example, the three parts of speech, verb, noun and adjectives. Ultimately, we are dealing with a mirroring of the trinity in language. The first [possibility], the form of movement intrinsic to the sound comes strongest to the fore. This most clearly is made visible through the eurythmical gesture. The form and the spatial relationship to the sound can easily be heard in the manner of articulation. The form can be stretched and slim, thread-like taught like a thread, as in F or S, or voluminous, swelling as in W or L. The relationship to space can be directed upwards as in I or Z, or below as in U or F. Finally, the third, the texture of the sound has to do with how it feels, whether soft like L, or hard and rough like R, or pointed and sharp like [German] Z, whether it is warm or cold, tastes a bitter or sweet, etc.

Which of these three possibilities of expression is active in a word depends, as mentioned above, on the dominating

wholeness of the word. For example, the Z serves of course in words of movement, to present this kind of movement unique to itself, as in “*blitzen*”, “*zucken*”. In words which have something forming as their content, it serves to bring out the feeling of pointedness and a direction upward, as in “*Zinnen*” (turrets),

“*Zacken*” (corners), “*Zipfel*” (corner of material, coat-tail, etc.) ... In words like “*ätzen*” (acid-burning), “*beizen*” (stain), “*kratzen*” (scratch) ... it is once again a characteristic of the condition of something sharp and penetrating, whereas in the intensified forms like “*winzig*” (tiny) and “*einzig*” (unique) out of the basic words “*wenig*” (little) and “*ein*” (one), nothing other than an intensification, a “*Zuspitzung*” (sharpening), is expressed.

It is quite clear that eurythmists will try to take into account these differences of expression of the sounds in the individual words. The possibilities of variations of the eurythmy gestures given by Steiner offer the most varying possibilities. But there are many cases where it seems to be difficult to give the eurythmical version of the sounds in its respective mode of expression. Although the intensive, edgy, pointed, angle-forming gesture of the Z is definitely also suitable to make one feel the pointed figure, for example, of a turret, but when the Z appears in words like “*Holz*” (wood) or “*Erz*” (iron-ore), which have the condensed contracted quality as content, then it is more difficult to express this in the gesture. It appears even more difficult to express in eurythmy an R which expresses something hard, rough or frozen.

Here it is in general the question, and each eurythmist has to decide for themselves—the thoughts brought here are done so from the point of view of language—how far in the individual case the eurythmical presentation of the sound has to be adjusted to the content, or whether it not more correct to allow to appear the full being of the sound which stands behind it, or to appear in a minor role. What seems in any case necessary is to cultivate a consciousness of the many forms of a sound, which is able to serve the structure of the word in ever-changing forms, of this abundance which is a sign of life, in which it is rooted.

Supplement (H. Reipert):

Readers of *Erziehungskunst* will recall how repeatedly Herr Tittmann refers to Aschenbrenner. Doubts whether a sound out of its character more obviously or with more difficulty “fits” to a thought-content are easily lightened through a study and overview of all the various points of view of the characteristics of the essence of the sounds given through Rudolf Steiner. One often meets the work on a problem of sound with insufficient means, when the characteristics of the sounds are only partly known to the researcher. In what follows a summary is presented of the characteristics known to me. I have left space to add more or further authentic indications, for which I would be grateful to hear. I have attempted to make a certain order, where at the bottom is given the physical form or movement, above this what points more to the etheric, plastic element, above this what belongs to the astral, feeling element, and finally above this the moral-spiritual level which corresponds to the “I”-nature of the essence of the sound, *as far as indications are available in this respect*.

If one takes these characteristics into one’s consciousness with Steiner’s indications on the plosives, undulating, trem-

bling and blowing sounds (see *Eury. Korr.* 1, p. 5), then one can approach the problem of the meeting between sound and sense with less contradiction and more assurance. There are interesting attempts by Goethe, Schleich, Jünger and Weinheber, though proceeding from one-sided experiences they could not arrive at the “archetypal sound”, to the central “concept of the sound”.

[NB German sounds are listed below. Some reminders of corresponding, similar English pronunciation are also given in square brackets. German sounds in italics. *Tr. note.*]

A [“Ah”]

Something spiritual penetrates into us, relates to our soul-element, splits us into two.

(U O E A I)

The A-experience experiences the human being out of the cosmos.

The human being astonished in self-recognition in his most ideal unfolding is A.

Astonishment, wonder, veneration – also warding off.

Feeling towards the full, white-brightness (also bright sound)

The astral body begins to step out: opening towards the outside
Laying hold of something coming towards you

Reaching out in two directions of the universe; with dignity

To go in two directions – receiving

Every angle

Ä [similar in “cat”]

The hands or feet paired one behind the other

A with the legs, E with the arms

To take the first sound in the first, the second in the second half

Au [as in “hour”]

Compression

Contraction and expansion

Every touching of your own body

With 2 arms differently A and U

Take the 1st sound in the first half, the 2nd sound in the second half

Äu [as in “joy”]

To jump strongly on the floor. Something pressed.

Pulling in of the limbs; the arms into the side or elbow into the hand

Take 1st sound in the first half, 2nd sound in second half

B

Each relating-back to oneself (e.g., looking into your hand)

Every that works back on to the body as protection (shield)

Something enclosing, the human being in his house

The rind/outer covering of something. – Giving protection from the outside

C

Matter is lifted through the spirit into the heights.

To master matter from the spirit

Being light (sneezing)

To copy something which is in movement

Ch

To take up spirituality with a breath of air
 Something blowing towards you
 To ward off everything outer, keeping the inner together

D

To confirm something right
 Indicating, raying out
 One swings along. Reaction to the outer, resting world
 Softly singing or raying, also with the foot

E ["a"]

The spiritual element entering our body, penetrates us.
 The human being feels: something spiritual is happening in him.
 To ward off outer impressions, giving resistance
 Firmness; consolidating effect (Germ. is full of this sound, e.g., prefixes: *ver-*, *zer-*, *er-*, *be-*)
 Has something to do with *Furcht*, fear; also *Ehrfurcht*, reverence; also *Ekel*, disgust
 Expression of being relaxed
 One is not affected by something that happens to one.
 The touching is the effect that something has happened to one; holding in the cross-form is a holding oneself upright.
 Holding oneself when touching against what is happening
 It has done something to me which I feel.
 Experience of the crossing. Inwardly to confirm oneself.
 Each crossing of the limbs, if only indicated
 Prefix and suffix "e" small, "e" only with the hands, close in front of the chest
 "Es" = it: over the head. Touching of the limbs, feel the point of contact

Ei ["ai"]

Loving caress
 Each movement of the whole body
 1st sound in the 1st half, 2nd sound in the 2nd half [Germ. *E*, *I*; Eng. "Ah, Ee"]

Eu ["oi"]

That which points to the heart. Indicating.
 1st sound in the 1st half, 2nd sound in the 2nd half.

F

Showing what Isis is: "Know that I know."
 The consciousness and the being penetrated by wisdom
 The calm mastering of that which is enchanted into the world
 One experiences as it were one's own ether in breathing out.
 Mood, merry to energetic
 Reacting to challenge
 A thing slips out of the corner.
 Firm, but elastically pushed; also somewhat bouncing back

G

The whole *naturally* spreading out in the human being and confirming itself
 An inner consolidation
 To ward off everything outer, holding together the inner
 Lightly warding off

H

Stands between the vowels and consonants
 Pushing away
 That which breathes towards you

I ["ee"]

Archetypal picture of the human being
 Confirmation of the spiritual in ourselves
 Filling out with myself
 That which from the outer world gives us our own existence
 The human being places his being himself into the space.
 Defending self-assertion
 Joyful stimulation of self-assertion
 Pointing to what has been understood
 Having been curious, and then having found it out
 Pointing, approaching, becoming one
 To feel the stretching
 Each stretching, To feel yourself firmly within your bones

J [c.f., Eng. *Y*]

A swung *I* ["ee"]

K

To master matter out of the spirit
 Strong warding off

L

Creating, fashioning
 The forming power overcoming matter
 Has something thoroughly fascinating
 Internalising. A calming-oneself
 Flowing on
 Free inner ability of unfolding

M

Through the effort of connecting oneself with matter, the human being becomes strong; he penetrates and finds himself.
 The attempt to go into
 To feel oneself in something
 To stand in harmony, it is right.
 Caressees everything, understands everything
 Penetration with understanding

N

An attitude of dismissing the world, in the face of understanding something obvious
 Dismissive understanding; ironical
 To take something lightly, which flows lightly
 To want to go quickly over something
 A temporary connectedness

O

The human being feels: something spiritual is revealed before him.
 We stand before something spiritual, which wants to say something to us through itself.
 Wonder. Active astonishment; the outer world experiences something through me.
 To slip out of oneself
 To embrace something in sympathy
 Loving, admiring embrace
 Embracing, taking it up in oneself, uniting with it

Every closing off, rounding

Ö [similar in “birth”]

Dissonant, pulling apart

Pulling the *O*-movement apart

Cracked form

To jump from the periphery into the centre

Take the 1st sound in the 1st half, 2nd sound in the 2nd half.

P

With a veil or another object to pull quite quickly a thick cover around oneself

Being covered

Q

Painful reaction

All the pressing-in of the limbs on to the body

Pressing in and pushing away again (“*Qual*” = ‘pain’)

R

Inner stimulation, trembling

As if the wind carries you away in a certain direction

Cart-wheeling; rolling movement

Revolving, turning, rolling: “it *rrred*”

S

Quite fear; connected with something producing fear

Calming of the movement, whereby one is sure that, with the means employed, calming will occur.

Surety, to interfere in a calming manner into the hidden being of something

Diverted with control (always the relationship between both arms)

To give oneself a form with an object
(Each rod exercise)

Sch

The blowing away. What breathes past

In the form of spirals

T

Standing firm in the spiritual world

The important/weighty thing, the creative thing

With festive devotion

A significant raying from above downwards

It has struck in

To ray in, to stream in from above downwards

U

As if two elements of the outer world, which are supersensory, come to touch each other, and the human being has to be aware of this touching

Where something spiritual is outside but does not immediately touch the human being, where I myself first have to penetrate in order to perceive it

To turn upwards. A mystical uniting with the divine

Waking up

To draw oneself together, to lean on (“*Mutter*” – ‘mother’)

Cooling off

Something scary; fear or anxiety, feeling towards/facing emptiness, blackness

Dull astonishment

The getting-cold, stiffening. To feel one is small, to pull oneself back, to hold on to oneself

Parallels. To feel the holding-back

Ū [as in Fr. “tu”]

Astonishment with joy

The inside of the arms to the outside

To press the backs of the hands on to each other, to stroke past

A close pressing on to each other of the arms or legs; also with a jump

When 2 persons dance past each other

Gliding past each other, stroking

Ū = *U-I*: take the first sound in the first half, the second sound in the second half, *i.e.*, to “do up” *U* [“oo”] as *I* [“ee”]-movement

V [*c.f.*, Eng. *F*]

Stretch out the hand and show that one touches something

As if you have something in your hand

W [*c.f.*, Eng. *V*]

With soul-expressions: to indicate relatedness with *U*

Under a tent

Protection which you yourself move; moving cover

Z [*c.f.*, Eng: “tz”]

That which spreads a happy mood since it can be taken lightly

Similar to *C*, with an initiating movement

A O U – are musical

E I – are unmusical

3 consonantal-groups:

D F G K H – calming

L M N P Q – stimulating

V B S T – to be formed with an outer object

Basic indications for diphthongs and modified vowels [in German]

Through the plural form, things become undefined: *Bruder* – *Brüder*

Describes something which is not sharply outlined: *Bau*, *Raum*, *Zaun*

Something has to be seen together.

Something which dissipates and blows away as dust

The Ideal; becoming spiritual

Corresponds to the [musical] intervals

Apollonian and Dionysian vowels

Apollonian: *A O* – quiet, forming: “drawing the clouds or the wind from outside”

Dionysian: *I E U* – “spark fire towards the outside”

All the sounds of speech

The essential thing is what is felt in stretching or bending of the limbs. (*Curative Eurythmy*, Lecture 2)

A condition in which the development of speech was given and in which the moving of the whole body, also of the limbs, was something obvious, when as it were the individual sounds were always connected with the movement of the body.“ (*Curative Eurythmy* [GA 315], Lecture 2)

Dental sounds: *D + T*: definitive, to do with thought [logic], hard

Lip sounds: to do with feeling

The task of Art bridging between my 'I' and my higher Self

Author's report of a lecture given on 17th Jan. 2007 in Alfter by Werner Barfod, CH-Dornach

What does it mean to bridge—to what shore does it link?

The sensory-perceptible world wants to appear linked with the world of soul and spirit. In daily life it is always an either/or. I wake up, am more or less concentrated in my body—or I fall asleep, am without consciousness of sensory events; the events of soul and spirit are reflected at the most in my dreams.

Somewhat surveyable are the shores between speaking and listening. In speaking, I am concentrated on a thread of thinking, am more in myself; in listening I am open in the periphery; I partly fall asleep, that is, 'I' and soul are bound more to the body or to the environment. This is a process of breathing that takes place continuously.

In the artistic process I have to become a "walker of the boundary" on the bridge between the shores! On the one side to perceive what sound, colour, gesture and form enters my awake-dreaming consciousness, and on the other side the question of action arises: How do I proceed with the sounds, the gesture, etc.?

How do I come to artistic, creative activity? For this I need a series of activities taking place at the same time! I need the ability of devotion to the sensory appearance, at the same time I have to be concentrated, stay awake, and yet remain completely sensitive in feeling in order to act. This condition of "perceptive feeling" becomes my tool for artistic activity.

To perceive: receptive in will, devoted to the world – receiving, dreaming-awake in what is perceived.

To feel: weaving between myself and the object in the world, breathing hither and thither – awake-dreaming.

To act: to fall asleep to oneself, to create/fashion out of the feeling of what has been perceived; weaving in the periphery.

It is initially one in what art I am active; this process is archetypally human.

The appearance of what appears

Of course, the question half-consciously arises: What means do I employ, and how? How does an event come out of experience into manifestation? My 'I' is in highest receptivity; the senses are highly active; I live in the mood of questioning what wants to become manifest; my feeling is completely integrated into the process—and then I act. The form, the gesture, the sound or the colour appears, is immediately tested again in perceptive devotion, in a feeling attention. For it remains a question, how long I can remain in this condition, and what comes about.

Artistic technique and the creative process

In the training, of course, the central question is: How do I get to know new tools, to know my instrument; how do I learn to know and use the artistic means? In art it is still valid: he is the greater master in his field who so masters the most lawfulness so that it appears easy again. Only then will the creative moment as a boundary become relevant—till

then I learn my technique and achieve form at the boundary. Now active calm is the centre of my soul, openness for the 'sound' that wants to reach me. Active in giving myself up to the extended periphery; living in my artistic means, the activity turns inside out. It becomes inner openness to receive in this meeting. Instead of intentional will, I become active out of giving myself. Only total attention keeps me in the situation in an over-awake presence of mind.

Goethe describes this in his last poem "*Vermächtnis*—Testimony", v. 5:

... Dann ist Vergangenheit beständig,
Das Künftige voraus lebendig,
Der Augenblick ist Ewigkeit.

[Then the past is established,
livingly anticipate the future,
the present moment is eternity.]

In the performing arts, it is valid to hold this condition as long as a boundary experience, the artistic experience in this situation, demands. This requires much preparatory exercise and mastery of the artistic means as well as of the instrument in that which you want to create. Even then we depend on the grace of the present moment.

Artistic fashioning

Through a few examples from eurythmy, as a sketch I would like to underline the way thither:

contraction – expansion

1. breathing between myself and the world though the gestures
2. emphasis to myself, alternating with emphasis to the world.

Nelly Sachs: *Schmetterling*—Butterfly



3. "*Welch schönes Jenseits ist in deinen Staub gemalt.*—What beautiful Beyond is painted in your dusty wings" reaching out, expanding, in relationship to the middle – and relaxed condensing drawing together and in feeling-perceiving lightly expanding.

Paul Klee: *Stille*—Stillness



4. "*Eine Art von Stille leuchtet zum Grund.*

von ungefähr scheint da ein Etwas, nicht von hier, / nicht von mir, sondern Gottes." ...

[A kind of stillness illuminates the ground.

from somewhere Something is shining, not from here, / not from myself, but of God. ...]

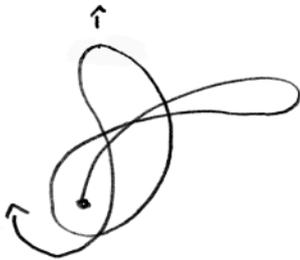
"*Stille... leuchtet...*" [stillness... shines]

visible – audible

“*ein Etwas...*” [a Something]
 almost graspable, yet
 “*nicht hier...*” [not here]
 groping
 “*Gottes...*” [of God]
 ‘I’-security

Hermann Kükelhaus: *Flammen*—Flames

5. “*Stille! Du...
 leuchte mich hier.
 Mit brennendem Schuh
 tanzt die Sonne ins Meer...*”
 [Stillness! You.../ shine me here./
 With burning shoes/ the sun
 dances into the sea.]
 “*Stille...*”
 in the periphery
 „*tanzt die Sonne...*”
 I am in the periphery



Hilde Domin:

“*Nicht müde werden,
 sondern dem Wunder leise,
 wie einem Vogel
 die Hand hinhalten*”
 [Don't get tired, but softly hold
 your hand towards the wonder,
 as towards a bird]
 6. “*Nicht müde werden...*” [Don't
 get tired]



- preparatory – contraction – expansion
 - exercises – gestalt – world – relationship
 - attitude: the ‘I’ as devotion
 - relationship in the course of the speech:
 - sobering – enthusiasm –
 - weighing up – pointing/ interpretation

“*Nicht müde werden...* [Don't get tired]
sich raffen in der Gestalt [pulling oneself together in the
 gestalt]
 „... *Wunder...*” [wonder]
 open in the periphery
 „... *leise...* [softly]
 einhalten [holding]
 „... *Vogel – Hand...*” [bird – hand]
 metaphor – picture
 everything open in the periphery
 closer to myself, inward

Soul

1. coming to oneself in sense-perception
2. to open oneself in a breathing gesture
3. hold oneself back, inward (situation)
4. receptive – speech as metaphor

the most - awoken subjective experience → find one's stance
 important - connect to artistic elements
 steps to - employ objective speech-picture methods
 practise: - allow the formation of the whole to manifest

find the balance between the ‘I’ and the higher self
 instrument and gestures belong to my being in the periphery

The three keys to fashioning:

feeling weaving	in connection to myself		soul
	and to the world... →		
out of the will	in overcoming of... →		instrument
intentional	with regard to... →		fashioning

The process of fashioning and meditation

The contemporary artistic process of fashioning is very similar to meditation—e.g., “*Weisheit lebt im Lichte*—Wisdom lives in the light.” The first stage is to try to understand the mantric text, followed by an extending in soul and spirit into the rhythmic element, the motive, the pictures, the movement. In the 3rd step, I live in my periphery of soul and ‘I’; further, I reach through the words and pictures, emerge openly receptive; in the 5th step I live into the mantram in the periphery, Imaginatively in the tableau; in the 6th and 7th step I have to go right through all this, in order to come to a new meeting – open Inspirationally.

Breathing of the ‘I’

The breathing of the ‘I’ between centre and periphery
 Eurythmical examples:

1. in the element of the vowels
 coming out of the periphery: A
 to hold oneself in the centre, radiating out: I
 to form from the middle into the periphery: O
 process of metamorphosis out of the relationship ‘I’ – world ...



2. The colour-gestures:
 to radiate out of the centre into the periphery: yellow
 to form oneself out of the periphery towards the centre: blue



3. Counter directions of time-streams

→
 becoming older → out of the past into the future → perceiving
 ←
 becoming younger → out of the future into the past → willing

4. “*fühlend wahrnehmen*—feeling perceiving” of my own movement as an ensouled process and
 “*wahrnehmend/fühlen*—perceiving/feeling” through the movement including in the periphery, this is the basis for being able to act out of presence of mind; such quality of movement can be laid hold of by the ‘I’ in the moment of fashioning.

The path of practice and the stages of the process of the ether-body

The path of work on the basis of the living element is trod by every artistic creator with more or less clear stages in the work. According to Rudolf Steiner, this consists of 7

degrees—the middle taking the questioning attitude, “*I have always been a seeker*”.

1. we all begin by taking in what has been formed; we look or listen into something
2. we notice step by step the characteristics of the [spatial] form, or temporal form
3. we differentiate the various building-stones, to make them our own
4. this requires the middle stage of searching, of penetrating questioning
5. then step-by-step the whole thing begins to come together
6. we become at one with what is to be fashioned (becoming an organ)
7. now we are in the position to fashion the whole thing afresh with presence of mind.

What is worked at in this way corresponds to the contemporary process of meditation. In a performance the possibility exists that with something worked at like this out of the tableau, the supersensibly prepared form can appear in what is fashioned with presence of mind, filled with the ‘I’. This quite clearly is full of imponderables; whether it succeeds is a matter of grace. But the threshold-air of the ‘I’ of the periphery, out of which the whole thing can appear, is taken hold in the moment.

The subjective-objective manifestation

Here lies the striving of consciousness which is expected today precisely in eurythmy,

that spiritual experience can appear, laid hold of by the ‘I’ through the artistic methods of eurythmy. The higher ‘I’ shines through when in doing eurythmy the person disappears through the element, becoming one in the fulfilled moment of manifestation; the subjective-objective is united in the revelation of the total human being. Then the bridge is formed from shore to shore. The ‘I’ appears centralized in the instrument and at the same time fills the periphery. For every stage-artist this is an ideal for which he/she can aspire.

The beginner starts with the breathing movement as the basis. He/she is led to ensoul subjective experience with the objective artistic means. Then the ‘I’ begins fashioning, entering in, breathing between middle and periphery. Gestures open to the twofold ‘I’.

This forms the prerequisite for a eurythmical, spirit-filled gesture. This is the task in the 21st century for eurythmy, and corresponding also for the other arts.

Tolerance of Ambiguity

or, Intelligence that arises out of Language

Gisela Kurnatowski, DE-Witten

“Once can say everything with few words if the understanding is alive; one has to use many words, and they never suffice, if the understanding is supported predominantly by the sign.”¹ In this sentence, it seems to me Georg Kühlewind has expressed our divided relationship to language. Our whole longing rests on the living understanding, though more in the form to be understood ourselves. Alone the language of the age of communication potentially changes every word into an emotive word, which once again changes into a mis-

understanding. This, through the expenditure of many words, has to be cleared away—amongst them one can guarantee there is a new emotive word upon which the will to understand flounders.

Language manifests what one thinks through and about it, by virtue of being used. For us contemporaries, language for the main part has moved into the world of the media; it meets us at the pressing of a button in digital memory. Whether as written image or the sound of a voice speaking somewhere else, or a voice from a completely different age—it sounds strange, even eerie. This strangeness, to which I refer, I hear with communists, Christians, National Socialists, union leaders, resistance fighters; even in Russian poets from the 1920’s, for example, Majakowski—it does not only lie in the recording technique of the times, that these people with all the differences of their morality and vocal expression share something in common. They all learnt their public-speaking without the microphone; they had to learn to draw their speech deeper out of themselves in their wanting to reach hundreds and thousands of people. Consequently the pathos, today so foreign to us who prize being “cool” above everything else. We can hardly bear somebody who speaks, who has no instruction notes on him explaining where to press the button to turn him off. We can allow ourselves to be cool with regard to our own speaking, because in public situations the microphone and loudspeaker stand by our side.

A further phenomenon of modern language is, on the one hand, the fragmentation into professional jargon, with which everyone builds his own world with its specific names. In scientific and technical language every word is defined, that means, this kind of language arises in fact through agreement, in which sense each word shall be used.

The more clearly the words are fixed, the more words have to be used because, in order to be differentiated from the others, each detail which is analysed under the microscopic gaze of science has to be named most exactly.

Our contemporary, everyday language on the other hand appears progressively to lose words; it is becoming progressively more monosyllabic. It is questionable whether this tendency for sparseness of words is only a sign of the decay of language, of a basic mistrust of language, or is already the expression of a presentiment that it all depends on the living understanding right through the words, or to the other side of words.

For what can even be gleaned from the most well thought-through, long-prepared address no longer depends, so it seems, on the human being—in any case not on his speaking—as soon as he enters the media or even the public world. The recent address² of the Regensburg-born Pope gives an expressive example of this.

“Benedict XVI spoke of the fundamental significance of ‘logos’. And at the same time he underestimated the explosive power of the word in our global media-penetrated society. ‘In the beginning was the Word’—this is found not only in John, it is also the basic law of *Skandalon*.^{2a} In the medium of global communication ‘logos’ is the ten-second soundbyte and not a whole lecture with footnotes.”

Translated into old-fashioned language, this would mean that, in the medium the global communication, what remains of the ‘logos’ is—the ten-second soundbyte (or, soundbite). The medial worldwide reaction of such a byte can be deadly, as is shown by the worldwide report of this address.

Byte, a technical word, is well defined: binary unit (unit for the number of binary steps, *i.e.*, alternative decisions in the data-processing). Either “and” or “or”. No “also”, no “during”, no “nevertheless”. Consequently, myriads of binary-units in ten seconds.

We take our vocabulary from what we do, also in our thinking. And the words show the kind of activity in which we involve ourselves. Almost the entire present-day language of journalism produces slick, formulated sentences in the binary code, that is, sentences which almost write themselves when the scheme of binary-thinking is internalised. In the medium of global communication “logos” is the ten-second soundbyte and not a whole lecture packed with footnotes. And the evangelist John just manages a short appearance with his ten-second soundbyte “In the beginning was the Word.”³ That is the obligatory educational byte which just about still sticks on John and is recallable. The wholeness which needs to be weighed up and struggled for in thought is dismissed, nobody has the time or patience for this—go on, the next soundbyte, please!

Tolerance of ambiguity. This sounds already quite splendid. A word-sphere rolling off one’s tongue. In its English embodiment this idea could get somewhere; in German it sounds laborious: *Aushalten von Mehrdeutigkeit*. Nobody would like that. In German it is difficult to unfold an erotic enjoyment of the word-body of language, to enjoy the simple speaking of the words.

A nice example of how the sounds of the words decide on their usage, especially on their epidemic use, comes in his splendidly readable *Der Mensch, ein Miststück* [“The human being, a lousy good for nothing bastard/bitch”]:⁴

“Let us presume the father of mobbing-research, the Swede Heinz Leymann, would not have spoken of ‘mobbing’, but consistently of ‘psycho-terror in business’, which it actually is—would this technical term have caused such an avalanche? The laboriousness of saying ‘I am psycho-terrorised at my work-place’ would emphatically have given the thing less impact.”

Tolerance of ambiguity. You have to say this three times, as the fairy-tales tell us.

I heard this expression for the first time from an American, Peter Lutzger, in a lecture on the sense of speech. It sounded like a word sounds at the beginning, like a magic word. The miracle of playful repetition has an effect; you want to say it repeatedly, quickly, no matter what it means. But even if the meaning does accompany it, it doesn’t become boring. For “tolerance of ambiguity” is a faculty, even a decisive faculty, to acquire a foreign language.

American language researchers have asked, What distinguishes a good learner of foreign languages? What are the characteristics that make it possible for him, in the new language, to form his speech-competence comparable to his mother tongue? To express himself effortlessly? Well, the researchers have brought one result—tolerance of ambiguity.

Good learners of language are able to bear it in hearing the initially foreign language, to leave open the meaning of individual words that they do not yet know, to find out what is said from the context and from the situation. They do not become nervous with unknown terms, they do not step out of the speech-situation and run to the nearest dictionary to look up the next word. There you can find the lexical meaning but not how the word is to be understood in the particu-

lar situation. For this you have to remain in the situation, its speaking and its meaning, which can only be understood out of facial expression, gesture and overall expression.

Good language-learners still retain a part of the force with which as a child they learnt their mother tongue, the archetypal language which cannot be conveyed through a dictionary.

As a child we are not stimulated out of interest in understanding how to learn the language, since the understanding learns to awaken by means of the language. It is well known that children to whom nobody speaks cannot develop language.

Many parents do not know today how they should speak to their newborn infants, because their own relationship to language is purely related to the intellectual content. Sometimes things go so far that in their speechlessness, they put the child in front of the television so that it teaches them to speak. But there is nobody who speaks; however radiantly pretty and nice the lady on the television appears, she is not there. Apart from this, for a child who does not put words to things, she is no human figure—the screen is a colour-flickering swirl of dots.

Development of the Sense of Speech

The sense of speech of children only develops through a human being who is present. Only when children are truly addressed will they be stimulated to imitate the perceived melody of language, out of which they grasp individual sounds, whole sequences of sound or rhythmically repeating sequences.

As a speech-learning artist, every child is already individually equipped. Meaning, however, does not exist on this level. The word is not yet a label which hangs on things, no speech balloon attached to the mother’s mouth, but a process, a living event.

Yet there exist light, warmth, consolidation, plasticity, rhythm, gesture, facial expression, melos and intonation, which convey the mother’s voice and, in unity with the voice and gesture of attention, the sounds of speech. On this the sense of speech is awakened and formed. If the sounds of speech were arbitrary signs, we would not arrive through them to language. When they are heard out of the machine, they do change into acoustic signs, which mean nothing for children. For them meaning is only awakened with the desire to imitate. In joyful imitation of the sounds of speech the understanding exists originally, vitally and intuitively. Children are not separated from the sound which they produce out of their “bodily forces”, they are completely M, completely A, completely B, and understand the spiritual power of the speech-sounds right into each cell of their muscles.

It is still the common opinion that to receive language we only need functioning ears. This is not so. The sense of language is clearly differentiated from the sense of hearing; the latter perceives sounds and noises in their volume, pitch and duration. On the other hand, the sense of speech perceives the gesticulation and mime of the speech-sounds, which originally were experienced as “speaking”, just as the human being who expresses them. As we have seen, the sense of speech only comes into action when a speaking person is present. Speech coming out of the machine is only perceived initially by the child as noise.

It would be important here also to ask about the organ for the sense of speech. This has been explored. In order to trace the intelligence of the sense of speech, I shall present the organ of the sense of speech by referring to Georg von Arnim:

“One is inclined to see the involuntary muscle system as our organism of movement. [...] The muscle organism which is found in ‘active rest’ should be connected to the perception of sound. It is a repeatedly observable fact of experience that listening and intimate witnessing of speech has absolutely to do with muscle-tone. [...] Self-observation can show us this connection quite clearly. Sudden restless movements are as little beneficial for an intimate listening and grasping of speech as a tense or cramped muscular stance. A kind of ‘active relaxation’ in the muscular system and posture bring about the best prerequisite for an inner mobility that is beneficial for listening.”⁵

The muscle-tone, then, is the instrument upon which the sense of speech plays.

After nearly two decades, in which I was permitted to convey the German language to foreigners of the most varying countries of origin, this for me is no longer a theory but experience. The teaching method which slowly developed out of this experience is increasingly based on this knowledge and observation in each individual case.

The lesson time was choreographed with active movement and active, relaxed rest, speaking with gestures, speaking with facial expression and gesture, and very much listening. It became clear that learners need time to listen, without the demand to have to understand, but slowly to allow the understanding to grow under the full inclusion of the sense of speech, which brings to experience the sound- and spiritual side of the “foreign” language.

Most German words in this inflected language end in T. If the plural form predominates in a text, then the N predominates. Words like to end with consonants. This renders a specific sentence-flow which has to be felt and approved—and practised, otherwise the sentence-flow and the melody of the mother tongue will be retained, only filled with words of foreign origin.

Through contacting the sound-body and inwardly letting it resound, the foreign language can become a “friend”-language. In a loving relationship, one also does not remain abstractly side by side. In a mere abstract appropriation of grammar and vocabulary, language cannot achieve relationship. A third pillar is required—phonetics penetrated with a feeling for the sounds.

The sense of language can be trained throughout your whole life. Its organ, the muscle organism, is never “finished”. Our whole speech-biography is inscribed into it. Through movement which comes out of the spirit of the sounds, through gesticulation and eurythmy therapy, it can be educated; as a receptive organ for all linguistic-spiritual processes (ability to converse) it can be kept supple. The sovereign ability of the speech-learner, tolerance of ambiguity, over a certain time-span—seen bodily—rests on the faculty to produce a receptive muscle-tone. An uncramped, inwardly collected stance between tension and relaxation is the prerequisite for learning any language. This is also necessary to feel and penetrate afresh our mother-tongue with intimate feeling for the sounds. This does not only beautify our speech-expression and vocal-expression but leads to an

ability to intuit. I develop a living understanding of how the person with whom I am conversing feels himself, how he breathes, what is important for him. The word from the beginning is also the word of immediate feeling. John the evangelist says of it: “In it was life and that life was the light of men.” And then it continues: “The light shines in the darkness, but the darkness has not understood it.”³

I would like to connect attention with the light, and darkness with blind urge. The free available attention appears to me to be the intelligence of the sense of speech.

The muscle organism can only serve the sense of speech in relaxed calm, as an organ of perception. Children, however, in the way they are addressed, are stimulated not only to move their muscles but also to hold them still and perceive the movement of speech of its surroundings. We can also observe how they listen into each muscle.

But what is the cause of the over-active, rage of movement which is recognised in many children today, mainly boys? Children can hardly perceive the words addressed to them, and so cannot give any attention to their inner word. Even the sense of their own movement seems to be disturbed, which is basic to the sense of speech. They do not realise how they move; they throw themselves into everything without applying much effort. With the best ears, they cannot hear, cannot be still.

Sleep and learning

When we just look at daily events we cannot approach the secrets of life. In particular the many unsolvable problems, which like a closely-linked chain follow each other in sequence, make it more than simply necessary that we take the nocturnal side of our life into account; I mean the time of our life we spend sleeping.

Reiner Kunze has simply and profoundly encapsulated it:

JEDER TAG

Jeder tag
ist ein brief

Jeden abend
versiegeln wir ihn

Die nacht
trägt ihn fort

Wer
empfängt ihn?

[Every Day. Every day is a letter/epistle. Every evening we seal the envelope. The night carries it away. Who receives it?]

Who receives the letter? What takes place during the night behind our back, in sleep, that time of our life completely beyond our consciousness? Steiner-Waldorf education begins precisely with this question. When the future first Waldorf-School teachers assembled in 1919, they too didn't have much time to prepare for the School—they had two weeks. Rudolf Steiner, right at the beginning, said what the matter was which the children could not do and which with the help of their teachers they should learn. They should learn to sleep properly and to breathe properly.

We think: They could neither sleep nor breathe properly?! They should learn this properly—is that the main aim of education!? Can we understand this?

According to Steiner's research, Reiner Kunze is correct. We do indeed take with us into the night something which can be compared to a sealed letter—the time of our life which we lead in a waking condition. We seal this time by living it in reverse sequence when we sleep, until we wake up again. But children and adolescents until their 21st year work differently from adults in this living-backwards. Georg von Arnim⁷ describes it as follows:

“Children sleep differently than adults do. They do not present so much their own experiences of the day to the spiritual world. It is only from the third septenary of life onwards, that the human being appears before the spiritual world with the question of the morality of his deeds. It is rather that what a child has heard and perceived in his surroundings is taken by him into the spiritual world. What the people speak around the child resounds in the sleep of children. This is no longer the case in the third seven-year period. This lays on us a great responsibility.”

Children and young people learn to sleep properly through education, which prepares the moral autonomy of the future adult. Education does this through the living power of speech. And now comes something very important. What is assimilated is not the spoken content, but the presence *in* their words of the people who speak—that which, with the story of children learning language, I have called light, warmth, solidity, and living understanding. This changes into moral power, which the young person receives back out of the night. This is Kunze's “letter”: the consolidated speech-experiences of the previous day contain moral impulses, which give for the coming day the sustaining power—or also not. Of whatever kind, these powers living in the speech-environment are what hold sway, this becomes a world of life at night during sleep.

With the next adolescent who runs amok we could be shocked beyond belief again, or when three young prisoners “for fun” pressurise their fourth inmate to hang himself. If we do not begin to include the spiritual side of our life, to become clairaudient and clairvoyant for that which is initially hidden from our consciousness: the transformation of our day-deeds and day-speech into moral forces which becomes strength and support for our children—if we do not believe in the spiritual world there remains nothing but to accept these undigestable events as collateral damage to our golden age of communication.

The condensed absence of human responsibility, the absence of speech proceeding from a human “I”—this is a terrible reality which many of our young people experience during the night, when they take the forces of what is really living in their environment through speech or the absence of speech. Speech, which becomes transparent for a living understanding and being understood. It is important to hear the human soul through the words, whatever they may be is no longer so important. I do indeed need to want to understand the other person. Only then do I grasp the real meaning of what he says. The intelligence of the sense of speech awakes and is increased through contact with the other.

To end, I give the final word to someone who, better than I, can say with a few words assuming living understanding: “Whoever speaks truly is full of eternal life.”⁸

About the writer: Gisela Kurnatowski, for 26 years active in the most varying ways with speech-formation. Worked with students of Steiner-Waldorf education from all over the world, who studied at the Institut Witten/Annen, and collaborated till 2003 with the “Study Year on the German Language”.

Research area: theory of teaching; to develop a therapy and art out of the primal language, the essence of the sounds.

Reciter, leader and director of “choRos–speech choir”, and “choRos–chamber theatre”.

- 1 Georg Kühlewind. *Das Licht des Wortes*. Stuttgart 1984.
- 2 *Der Spiegel* No. 47 / 20th Nov., 2006.
- 2a *Skandalon* is an expression found in the Gospels that refers to an obstacle upon which one keeps stumbling, a trap, a snare; it is associated with Satan. The word appears to be journalistically fashionable. *Tr. Note*.
- 3 John the evangelist, Prologue. Ephesus. At the beginning.
- 4 Ludwig Hasler. *Die Erotik der Tapete*. Frauenfeld 2005.
- 5 Georg von Arnim. *Bewegung Sprache Denkkraft*. Dornach 2000.
- 6 Reiner Kunze: *sensible wege*. Frankfurt a.M. 1984.
- 7 Georg von Arnim, *op. cit.*
- 8 Novalis. *Die Lehrlinge zu Sais*. Freiberg 1798.

Article: “Sprache, Sprechen, Sprache gestalten.” From the special edition of *Erziehungskunst*, January 2007. ISBN 0014-0333. Verlag Freies Geistesleben, Postfach 13 11 22, DE-70069 Stuttgart.

The Voice as Expression of the Freed Will

Write-up of the seminar: “How do we find the right sound?” at the working-days on Therapeutic Speech Practice at the Goetheanum, 26th–29th October 2006.

Barbara Denjean-von Stryk, DE-Stuttgart

The human voice is the bearer of the most varying soul-moods. It does not originate in the feelings but enables these to be expressed. Each sound is based on a movement, each movement upon a will-impulse, and each will-impulse upon something warm. In the human voice, the freed will streams out of the physical body; the circulation and warmth of the blood are audible in it. In the main, sensations of will out of the innermost warmth-being of the personality lend to the voice their abundant nuances. “The free will becomes apparent through speech.”¹ “Likewise, (occult) voices correspond microcosmically, and fire macrocosmically. The birth of formed matter is rightly to be compared with the forming of sound-figures. ... Form is sound become paralysed in material. Sound has first to make its way through primeval fire. The minerals, the animal world, in short everything is sound. Microcosmically fire pulses in the warmth of the blood. As fire find expression in the blood, sound is to be heard from within (the voice), corresponding to the material which is formed out of the logos.”²

Correspondingly, the artistic laws of speech and the path of practice developed by Rudolf Steiner lead the practitioner deep into the secrets of his will-nature and limb-nature. The unfolding of the voice can be practised and experienced under three aspects as the freed, flowing will.

Setting the sound free

With words of one syllable, the voice still forms a predominantly closed sounding-space, resting in its own enclosed richness. Nevertheless, with directed listening a movement from consonant to consonant in the vowel itself is audible when the sound is carried by the out-breathing: “Baum-tree”. However, the one-syllable word, viewed vocally, clings to a kind of mood of the prime. As soon as more syllables are spoken, the previously enclosed sound is released into syllabic steps. Here we are not yet dealing with emphasised and non-emphasised syllables, but only with striding out on a path which has a beginning and an aim: “the tree stands in the meadow and blossoms.” One can hear in the voice whether the speech-will marks time on the spot, catapulting back on the unstressed syllable, or whether the phrase runs through syllable for syllable, where walking the syllabic steps with your feet is a great help emphasising the process of making it flow. Concepts like *syllable step* and *move through the phrase* recognise the part played by the limbs, and are heard flowing along with the voice.

If we vary the flow of speaking through rhythm, the hitherto monotonous flow of syllables already pulses melodically—iambic: “the tree”; trochaic: “arbor”. Rhythm as we know leads into the limbs, here too there is an indication of a moving-on, since the *metrical foot* is taken into consideration. If a phrase or a whole poem is rhythmically walked, a pulsing melody comes about, where you have also to pay attention also to the short syllables in the course of speaking, which requires a true presence of the ‘I’ in the deed. Then the freed will is felt as warmth and is audible in the sound released in breathing-out. It is always astonishing to realise that rhythm already contains melody. When the rhythm of a well-known song is tapped, a good two-thirds of a group of listeners will soon recognise the song. In rhythmical speech, moreover, the pictures of speech come clearly to the fore as with merely stepping the syllables.

So, in the first place, syllabic steps and metrical feet are brought to sound by the voice freed from the body-bound will. The voice can then be clearly grounded and strengthened, for example, through stave-rhyme [alliteration], which is supported through the limbs in grasping and stamping and helps to lift the voice to the light. With such a formed speaking the breathing-in hits “deeply down into the blood in our element of will, which is predominantly bound to the out-breathing”. You notice that the voice *gives itself* into the horizontal regular stepping of the syllables, or the metre; it *is strengthened* in the vertical working between above and below, it is so to speak moulded into the sounding space.

Bringing nuances to the sound

In speaking, a speech-melody lives as in music, in a musical scale which clearer listening shows involves rather the light and dark of the voice than high and low sounds. So, for example, with a series of vowels, the falling of the voice from bright to dark is practised from different points of view, or the voice in breathing-out can lean into a sigh of relief:

“*hach*” [Eng. perhaps “pewh!”]. In this case, the one vowel (a, ‘ah’) traverses a wide sound-spectrum. The element of questioning can stimulate a play between rising and falling sound: the voice begins “to breathe” between light and dark. The sound is raised: “*Warum?*—Why?” The sound is lowered: “*Darum!*—Because!” Likewise: “*was/das*—what?/that; *womit/damit*—wherewith?/with that,” etc. In questioning, the hands, groping and opening upwards support and lend nuances to the gesture of the voice, as opposed to indicating downward/forwards in answering.

Under this aspect, complete poems can be practiced, e.g., “*Schicksalsgespräch*” by Herbert Hahn (question and answer), “*Wie oft wohl bin ich schon gewandelt...*” by Christian Morgenstern (the ebb and flow of the wave), or even a meditation by Rudolf Steiner: “*Ich trage Ruhe in mir*” (beginning of the line: rising; end of the line: falling release). According to what wants to be expressed, texts can be chosen in which the rising and falling respectively can be more plastically or musically practised, so that the speech-will is increasingly differentiated through forming the voice.

Through the six basic-gestures, it becomes still clearer that the setting-free and forming of the voice is linked very much with the nature of the will. Here the will experiences not only a freeing and differentiation, but an ordering and purification. The subjectivity of the world of the feelings does not determine the forming of the sound of the voice, but the speech-gesture, taken up by the body, objectifies and extends our fundamental, constitutional soul-manner of speaking. As the movements of the limbs—in this case the arms and hands—changes, so do the mood and voice:

Gesture: thoughtful, pointing, feeling forwards, holding your own ground, sympathetic, unsympathetic.

Voice: full, cutting, trembling, jerky, warm & soft, hard.³

Through a study of the voice orientated towards gesture, people can learn, for example, without antipathy to refuse something, or not to confuse thoughtfulness with melancholy or uncertainty. The study of gesture is of highest significance especially for Therapeutic Speech Practice. The will bound to the body is freed and, by forming and nuancing the voice, is led back to its actual origin, warmth. It is also physiologically significant that the ulna and radius open when the palms of the hands are turned out, or cross in turning the hands. The moods of the major and the minor can be perceived on your own body through the basic gestures, and then audibly in the sound of the voice.⁴

Initiating the sound

Not only the limbs but also the muscles of the speech-apparatus possess the character of will. The voice in actual fact is supported by the place of articulation prepared through the formation of consonants, taking these as it were as the door or springboard, in order then in the air to find a further support. There are in particular three zones of articulation—the root of the tongue, the tip of the tongue, and the lips. The voice gains a will-filled sound if initiated in the speech-area behind and the whole formation of the gums that vibrates with it. It contains the sharpness of thought when it is forced through the narrow gap between the tip of the tongue and the teeth; it can almost appear body-free when streaming directly from the sensitive lips. Once again, these points of attack are practiced not through ideas or soul-moods, but quite concretely by intensifying the forma-

tion of the consonants in these zones. In other words, here too the bodily will-activity is the point of departure, because the speech apparatus possesses limb-character. Consonants are predominantly formed with the lips: “*Bei meiner Waffe*”; tip of the tongue/teeth: “*Sie Vieh schieden*”; and root of the tongue/gums: “*Nur erlag Inger ich...*”

After this kind of exercise, we move on to the exercises of direction which are to make audible the gesture of will upwards, forwards, and downwards/backwards. Out of this arise the differentiated manner of initiating the voice, the styles of speaking epic, lyric and dramatic, and finally the soul-gestures of will, thinking and feeling. Appropriate poems help to enable the respective voice-attacks to be taken up, released and alternated as a matter of course (e.g., Verses of Confucius by Friedrich Schiller, ‘Ecce homo’ and the Soul-Forces from Steiner’s Mystery Dramas).

The basis and point of departure for initiating the voice, unfolding and fashioning it, are always the movements of will of the physical body. Since these are orientated to speech, they become an artistically ensouled expression of the will. The more they are gradually taken back and become internalised, the clearer they are audible in the voice as spiritualised gesture.

On this path of schooling, from the beginning listening takes on the functions of the sense of touch – directing, correcting and modulating the sound, till the total human gestalt essentially “resurrects” in the voice. Rudolf Steiner’s verse given for speech-formation, “In speaking the human being, who has disappeared into gesture, resurrects”,⁵ we may supplement with: In the voice the will spell-bound in matter resurrects.

1 Rudolf Steiner. GA 351. Lecture of 27th Oct., 1923.

2 Rudolf Steiner. GA 110. Answers to questions.

3 Rudolf Steiner. GA 282.

4 Armin Husemann. *The Harmony of the Musical Body*. Floris Books, Edinburgh 1994.

R. Steiner. *Eurythmy as Visible Singing*. Stourbridge 1998.

5 See endnote 3.

Shakespeare—Who held the Pen?

Insights and research meet

Alan Stott—U.K.-Stourbridge

“*The man of letters is, in truth, ever writing his own biography.*” Anthony Trollope (1815–82).

“*The marvel of Shakespeare’s genius is that in his secular mirror the divine light also shines.*” John Middleton Murry (*Heaven and Earth*, 1938).

The Authorship Question

Every theatre-goer and every reader can perceive the authentic voice, can sense the spirit, in and behind the work of the world’s leading dramatic poet, known as “William Shakespeare”. The *First Folio* (1623) of his collected plays, however, was only published years after his death. Of the actor, one William Shakespere (1564–1616)—the name never spelt as in

the *First Folio*—, very little is known. Apparently neither manuscript nor letter is extant.¹ The many enigmas surrounding the whole phenomenon comprise “the authorship question”. The identity of the Bard, according to Emerson (1803–1882), is “the first of all literary problems”. John Michell² surveys the candidates with a commendable fairness, outlining the history of the search



The Ashbourne Portrait; the altered original Kettel portrait of Edward de Vere? (Folger Shakespeare Library)

for the man who held the pen. The American author Mark Twain³ – Samuel Langhorne Clemens (1835–1910) – observed: “Shakespeare had no prominence while he lived, and none until he had been dead two or three generations. The Plays enjoyed high fame from the beginning.”

S.T. Coleridge (1772–1824), poet and seminal thinker, was almost the discoverer of the subconscious mind. His profound influence on philosophy, psychology, theology and literary criticism still continues. Coleridge assumed the conventional authorship of Shakespeare’s plays, while rejecting the facts of his life and character:⁴

Ask your own hearts, – ask your own common sense – to conceive the possibility of this man... being the anomalous, the wild, the irregular, genius of our daily criticism! What! are we to have miracles in sport? – Or, I speak reverently, does God choose idiots by whom to convey divine truths to man?

Coleridge, who set a standard for subsequent Shakespearean criticism, points to the universal genius of the playwright:

Nature’s... chosen poet, our own Shakespeare, himself a nature humanised, a genial understanding directing self-consciously a power and implicit wisdom deeper than consciousness.

This remarkable summary suggests both the reason for the fascination concerning this writer and its importance. The famous words of Ben Jonson (from his dedicatory verse in the *First Folio*) succinctly express the phenomenon: “He was not of an age but for all time!” The insights encapsulated in such statements also inevitably provoke emotional reactions that threaten to cloud the search for clarity, for what Coleridge calls “divine truths”. Yet perhaps a new angle on the mystery is already available.

In this article, I take a new look at the teachings of the Austrian philosopher, Goethe scholar, educationalist, artist and spiritual scientist Rudolf Steiner (1861–1925). Steiner began his career by editing Goethe’s scientific works; as editor of a national journal, the *Magazin für Literatur*, Berlin (similar to the contemporary *Saturday Review*, London), he penned the editorials and theatre reviews. After his fortieth year, Steiner became an independent lecturer, to whom T.S. Eliot⁵ pointed as the spiritual leader of our time. Steiner’s grasp of world-development could well be unique. It reaches beyond a “his-

tory of ideas” to describe spiritual movements or “impulses” and the part played in them by creative personalities.

Steiner spoke about Shakespeare on several occasions. I discuss one of his insights in the light of discoveries made since his day, especially the “Oxfordian” claims. Alone the evidence of the *Sonnets* (1609) fits Edward de Vere (1550–1604), the Earl of Oxford, hand in glove. *Encyclopaedia Britannica* observes: “[I]n the twentieth century” (apart from William) Edward de Vere is “the strongest candidate proposed for the authorship of Shakespeare’s plays”. In this article, I do not attempt to solve all the riddles, neither survey the current state of the Oxfordian claims, nor pursue all of Steiner’s revelations. However, I do suggest:

- (1) Steiner *may* have left a specific insight concerning Shakespeare’s *Hamlet* which links to the Oxfordian claim.
- (2) If the recent scholarship (discussed later) is correct—showing de Vere’s Geneva Bible⁶ was the Bard’s, and why he led a hidden life as an author—then this result in turn may explain the form of Steiner’s revelation.

Shakespeare the actor-playwright

In his lectures, his chosen teaching method, Steiner complies with the conventional view of the authorship; when he uses the name “Shakespeare”, he consistently means the actor as poet-playwright. He states this during a straightforward evening class in Berlin, 1902.⁷ Speaking practically to stage-artists in 1924, Steiner⁸ again emphasises the outstanding gifts of “the actor Shakespeare”, mentioning his inside knowledge of down-to-earth tavern life. During a question time,⁹ Steiner uses the phrase: “*der Shakespeares Dramen verfaßt hat* – he who wrote Shakespeare’s dramas”; in another lecture¹⁰ “*der Dichter des «Hamlet»* – the poet [who wrote] *Hamlet*”. He sums up:¹¹ “Nothing human was alien to the genius who stood behind Shakespeare’s plays and the characters in them.” This helped him to portray the variety of human types and human life—a spiritual collaboration also seems indicated here. The playwright, Steiner continues, identified with his many characters; their joys and sorrows become his, yet he lets them express their own views. The literary critics, however, point to a deepening that occurred in mid-career, an analysis of tragedy and an eventual emergence beyond it, to which Steiner¹² also concurs:

Shakespeare draws on historical traditions... [he is] still dependent on others. Then... from about 1598 onwards a certain inner life... his own artistic imagination is awakened. He is able to give his characters the very inmost of his being. Then, when he has created *Hamlet*, a kind of bitterness towards the external physical world comes over him. We feel as though he were living in other worlds and judging the physical world differently... From this inner deepening of experience with all its inner tragedy we see him emerge again. First he has learned the external dramatic medium, then he has gone through deepest inwardness (what I would call the meeting with the World-Spirit of which Goethe spoke so beautifully). Now he enters life once again with a certain humour, and his work carries in it the loftiest spirituality and the highest dramatic power—as, for example, in the *The Tempest*, one of the most wonderful creations of all humankind, one of the richest products of the evolution of dramatic art. Here, without allegory, Shakespeare is able in a living,

human way to lay his ripe philosophy of life into every character and figure.

From a kind of “self-education” (Steiner continues), Shakespeare the writer rises to the highest spirituality, uniting science, art and religion as once prevailed in the early Mystery centres, which were the only centres of learning. In his deep spirituality, pointing to “exact clairvoyance” (*Oxford English Dictionary*: “exceptional insight”), Shakespeare stimulates “our spiritual nature, our own creative powers... [I]n his wonderful power he is modern as modern can be”. The entirely “modern”, supreme poet-dramatist re-attains the unity of cultural activity that once determined life in the ancient world. Whence does he draw the supreme motive power?

Transformation of personality

Steiner speaks of the inner source of Shakespeare’s motive power in the remarkable 1912 lecture-course on Mark’s gospel. Here, the influence of the cosmic Christ in world-history is sketched, that is, the long-term universal change, wrought by the Mystery of Golgotha—the term he uses for the Christ-event of death-resurrection seen in its significance for the race. In other lectures mentioning Shakespeare, Steiner¹³ also speaks of “the tremendous transition from the fourth to the fifth post-Atlantean cultural epoch”, which began in the 15th century. In the opening lecture of the cycle on Mark’s gospel,¹⁴ Steiner, always aiming to be concrete, names five figures who determined the cultural life of the 18th and 19th centuries: David, Homer, Dante, Shakespeare and Goethe.

There lived then, more than anyone can imagine now, even in the most delicate stirrings of the soul, what we may call the feelings and truths of the Psalms; there [also] lived fundamentally what is to be found in Homer as well as what took such magnificent form in Dante; then, even if it did not live *in* Shakespeare himself, there was what is nevertheless so beautifully expressed *by* him in the form in which it now lives in men of modern times. Added to this is the striving of the human soul after truth which Goethe expressed in *Faust*, something that in reality lives in every human soul in such a way that it was often said, “Everyone who seeks the truth has something of the Faust-nature in him”.

This passage deserves some discussion.

- (1) “Feelings” and “truths” are mentioned and—considering all five writers—a cosmic, comprehensive, *poet’s* world-view is implied, even if expressed in five individual ways. The Psalms (“Praises”) are religious lyrics, prayers that are songs, yet, in the words of Father Benson,¹⁵ the whole Psalter is “a continuous epic” of Messiah’s conflict and victory over evil. “Homer”, writes the translator E.V. Rieu,¹⁶ “invented drama before the theatre was invented to receive it.” Dante’s visionary *Divine Comedy*, we know, assumes epic proportions. In the light of the subsequent discussion, it is worth observing here that the five poet-singers are epic-dramatists, all serving the truth—noticeably, of self-transformation—as they perceived it, mainly through the word (the chants have been lost).
- (2) We may note scholars contest the authorship of three of the five artists. “King David”, rather like “King Arthur”, is more an office than a single individual. The Psalms were written by more than one individual, yet the unitary inspiration passed along a line of contributors to a com-

pletion. In the lecture, too, Steiner (like Rieu) makes light of the contested individuality of Homer. Connected to this point, the lecturer dismisses the minutiae concerning Goethe's personality; to let this fall into oblivion would be "a good thing".¹⁷ Both the historical prototypes of the artistic works and the details of the artists' earthly lives are minimised. We are to realise that the Mystery of Golgotha, registered in what C.G. Jung calls the Collective Unconscious, meant that "souls had to make a new beginning: Everything had to be transformed and altered so that great souls appeared small". A new beginning is made. In short—as John Vyvyan¹⁸ also shows—the love of power is to change to the power of love. Divine unconditional Love is to become divine-human. Clearly, the five poet-singers are mentioned for the significance of their creations. We note, too, as has also been pointed out before now,¹⁹ the entire Shakespeare canon pursues in detail what Goethe's *Faust* undergoes in a comprehensive single dramatic creation—the unfolding of tragedy and the overcoming of tragedy.

- (3) The phrase qualifying Shakespeare's contribution appears enigmatic. Steiner, as we saw, notes that Shakespeare "deepened his experience", and yet he also seems to suggest the playwright was more an instrument for what entered his teeming imagination. Surely, we feel, a writer inwardly lives what he creates? The two aspects, however, cannot be disjunctive. It is precisely this dual aspect of creative activity itself that, as we saw, is recognised by Coleridge. Moreover, in his graphic summary of Shakespeare's psychic deepening, Ted Hughes²⁰ shows how the poet-playwright mirrors the deepest struggles of his age, in which in our century we, too, are emphatically involved.
- (4) Finally in this passage, the search for "truth" is explicitly mentioned, concentrating in the individual. Epics, dramas, "the truth"—behind the whole story of the human word expressed through these five widely influential artist-creators, we glimpse the cosmic Word, the *logos*. The meaning of this name is revealed in that chapter of the Bible which is second to none, John 17:17: "thy Word is truth."²¹

Art as Truth

In the same 1912-lecture, Steiner emphasises the fidelity of poetic creations. As products of the spirit, they more faithfully express the complete reality of human personality—the highest category we know—than do the reductions of scholar-critics of his acquaintance. Personality, Steiner argues, has undergone the most tremendous and far-reaching transformation from the ancient world to modern times. Two group-soul representatives of their people are named. Taking the great philosopher Empedocles (5th-century B.C.)—who taught the transmigration of souls—Steiner reveals that his inner striving comes to life again in Faust, "*in the way Goethe portrays him*". The original figure lived in the 14th-/15th-century. Then—the decisive revelation for the present enquiry—Steiner also links Hector of Troy, a personality notably sure of himself (portrayed in *The Iliad*), and Shakespeare's Hamlet, "the doubter, the sceptic, the procrastinator".

I cannot go into everything underlying the historical prototype of the poetical figure of Hamlet, but through the

research of spiritual science, I can offer you a striking example of how a man, a spirit of ancient times, reappears¹ in the Christian era. The real figure underlying Hamlet, *as presented by Shakespeare*, is Hector. [Emphases added.]

The two historical prototypes are mentioned, yet the emphasis in both, indeed in three cases, falls on poetic creation: Homer's Hector, Goethe's Faust, and Shakespeare's Hamlet. The Hector–Hamlet relationship is drawn from *artistic* portrayal which, Steiner is claiming, best portrays the human reality. The story of the 11th-century Danish prince—on my reading—fades from view.

A self-portrait?

Steiner chooses *Hamlet*, the most discussed play of the canon. Here the authorship question becomes immediate. Hamlet himself, as nobody can mistake, exhibits a consciousness above all those in his environment, to the point of reflecting that environment in the "play-within-the-play". Early in the play (1, 2), Hamlet declares, "I know not 'seems'". He strives for truth at all cost. In such a context, one might suppose Shakespeare, the man, speaks.

"Oxfordians" claim that a particular nobleman was the hidden author writing under the *nom de plume* "William Shakespeare".²³ The "play-within-the-canon", reflecting the actual life and situation of Edward de Vere, 17th Earl of Oxford and Lord Great Chamberlain, is *Hamlet*. (I am unaware of a claim made for any other personality.) It is argued that his flesh-and-blood contemporaries *also* correspond to the characters in this play: Queen Elizabeth as Gertrude; Robert Dudley, Earl of Leicester, as Claudius; William Cecil, Lord Burghley, as Polonius; Anne, Cecil's daughter and de Vere's first wife, as Ophelia, *etc.* The evidence is plausible. "Most convincing is the parallel between Lord Burghley, who, as Elizabeth's chief minister, was charged with maintaining the security of her realm, and Lord Polonius, who had the same position under the king of Denmark", John Michell²⁴ observes. "Oxford makes a convincing Hamlet—or vice versa... Comparisons between Anne Cecil and Ophelia are also reasonably close...."

If Steiner was as knowledgeable as the record of his whole, astonishing life's work attests, we might look to him for orientation. Does the Oxfordian contention contribute to our reading of the above-cited 1912-lecture? What precisely does Steiner mean by, "I cannot go into everything underlying the historical prototype of the poetical figure of Hamlet..."? In the cited lecture outlining the transforming power of the Mystery of Golgotha, Hector and Hamlet are linked to, and by, the death-resurrection of the divine Word, Truth itself. If (as Oxfordians claim) Edward de Vere is the writer of *Hamlet*, then, from the perspective of posterity, could "the historical prototype" for Hamlet *also* correspond to the playwright himself?

"Divine truths"

If there is anything (i) in the discoveries made since Steiner's day, and (ii) in the above reasoning, the question may arise: Though Steiner mentions "the genius who stood behind Shakespeare's plays and the characters in them", why with his sovereign seership did he not reveal more details? For Steiner's perception, the "genius" in the background (see FN 25) was King James I—how, when and whom did he

inspire, are tantalising questions. Was only one of the Great Lord Chamberlain's players (Shakespeare) involved? Why is the remarkable Great Lord Chamberlain (de Vere) himself unmentioned?

An observer might initially suggest (as Steiner himself remarks), a mere substitution of authors' names in itself *signifies* precious little. Such a "solution" for Steiner would be no solution. Yet essential facts and the context, too, I suggest, *may* have been revealed by Steiner as an "open secret" already in 1912—in the best and only way he could. With a life dedicated to cultural renewal, Steiner could not afford to be involved in the literary and historical detective-work surrounding this question. This had to be left to others. The right time for a rational discussion, too, would arrive. In Steiner's day, the authorship question was hardly topical. Steiner dismissed the Baconians' claim²⁵ of his day as "utterly superficial". The "Oxford" claim for Edward de Vere was first made (1920) only towards the end of his extremely busy life.²⁶ With this whole enigma, we must also remember, literary questions were bound up with the political situation. With the completion of *Henry Vth*, writes John Masefield (1915),²⁷ Shakespeare "had done more than any English writer to make England sacred in the imagination of her sons". The playwright had more or less created the national myth! A hundred years ago, the time was hardly ripe for a direct revelation of the hidden (as is contended) author; today the British Empire is a faded glory. (Shakespeare's crowning greatness is that he *also* anticipated today's situation.) Moreover, the state of scholarship both of the times and of literature has advanced, providing much circumstantial evidence, and also offering answers to such disputes as dates of composition.

Let us return to the most important consideration of all, which, I needs must think, could shed the most light on the whole riddle. It is axiomatic that for the most important realisations of self-knowledge—*i.e.*, knowledge in relation to a self,²⁸ ultimately the Self—the connections have to be made by each seeker for him/herself. Is this not the key to the authorship claim? The real question of authorship touches something sacred. Who is prepared to investigate the very core of his/her humanity: "I am that I am"? These are Yahweh's words to Moses when asked to identify Himself (Ex 3:14), quoted in a blazing, indignant letter²⁹ of 1584 from de Vere to Lord Burghley, angrily rebuking Burghley for employing his own servants to spy on him, and they appear, too, in Sonnet 121:

Noe, I am that I am, and they that leuell

At my abuses, reckon vp their owne[.]

Precisely in the lecture-course on Mark's gospel, Steiner³⁰ claims that people "will have to learn to read the Bible in a completely new way". Not surprisingly, a powerful and perhaps supremely helpful light on the whole subject is offered by an in-depth study on "The Marginalia of Edward de Vere's Geneva Bible"³¹ with their direct relation to the poems and plays. Here it is not a mere matter of matching quotations from Bible and plays. With the new evidence, the reader should be better able to meet the Oxfordian claims, reasonably expecting to encounter the creative mind at work. We take a single example relating to *Hamlet* from Roger Stritmatter's dissertation (chap. 22, p. 183f.):

[Hamlet's] consciousness operates on a higher level of awareness than that of any other character in the drama.

When Claudius admits out loud "if thou knewest our purposes in sending thee to England," Hamlet is three steps ahead of him: "I see a cherub," he announces, "that sees them" (IV.3.50). Far from being insane, then, Hamlet represents the most developed manifestation of the deep Shakespearean archetype of the holy prophet. Like Feste or Touchstone, he speaks in riddles and enigmas. Unlike them, he is a Prince of the realm who is destined to inherit power and influence—if he survives.

The prophet belongs to the class of mythic character-types in Shakespeare. Indeed the plays, as Harold Goddard has apprehended, are a prolonged symphonic meditation on the dilemma of the artist/prophet confronted by brute force. Cordelia, Hamlet, Lucrece, Feste and many more, are characters whose knowledge of the unspeakable brings them into unavoidable conflict with the prevailing social norms of the world in which they live and make symbolic acts. They understand that "where force rules, truth must either undergo martyrdom, be silent, or speak a language its enemy cannot understand".³² These Shakespearean characters are nourished by the deep wellspring of their literary antecedents in Ovid and other sources. The author's mythic paleo-symbols—Philomela, Orpheus, or even David—embody the quest for a language which can survive the disfiguring rituals imposed by political power and still communicate critical truths. They live in a world, like that of the marked Bible verse Hosea 9:7, in which political corruption and moral blindness decree that "the Prophet is a fool" and "the spiritual man is mad". The dilemma is directly addressed in Sonnet 66, in which "Shakespeare" complains of "art made tongue-tied by authority".

Stritmatter's Ph.D.-dissertation (2001) also contains Appendices on such technical matters as scientific tests on the handwriting, and a statistical investigation refuting charges of "randomness". The all-important, crucial linguistic evidence he discusses in the body of the work reveals the annotator's search for ethical support as a hidden writer:³³

Of the top eighty-one Shakespearean Bible verses identified in my SD list..., no fewer than five of them—I Samuel 16:7, Matthew 7:15, I Corinthians 6:19, II Corinthians 4:16-18 and II Corinthians 11:14—are variations of this neo-Platonic theme of the apprehension of a hidden, higher spiritual reality which can only be apprehended through "insight" which goes beyond mere physical perception.

Despite David Kathman's dismissive internet-article—some important Shakespeare Bible references, he observes, are not marked in de Vere's Bible—the reader could well believe he is led into the Bard's workshop; we seem to follow linguistic inspiration at work. Whatever we think on the authorship question, de Vere, apparently, regarded himself as a hidden author. The name "de Vere" means "truth"; the coat of arms carries the legend *Verò nihil Verius*—"Nothing Truer than the Truth" or "Nothing Truer than Vere" (probably created by de Vere during the 1570s).³⁴ The light shed especially by Stritmatter's recent research lifts the whole authorship question beyond literary detective-work—which nevertheless forms the essential basis—into a spiritual awareness. Now, at last, inner and outer research, biography and inspiration, can all meet.

The Logic of Life

The case appears to be unique. Every life, of course, is unique. Consequently, objections on “logical” grounds could miss the point. It is easy to claim that a comparison of Steiner’s two examples (Empedocles–Faust; Hector–Hamlet), as also the alternative reading itself which I am suggesting, reveals logical discrepancies—*i.e.*, in the two “equations” representing the historical and literary personalities. Let us state the argument once more. The two examples of an earlier and a later incarnation stand side by side, similar yet different: (i) Empedocles becomes 14th/15th-century Faust (perceived and expressed by Goethe); (ii) Hector (perceived and expressed by Homer) becomes Shakespeare’s Hamlet—the story in the Danish chronicles of Saxo Grammaticus (end of C12th) via Belleforest and an earlier tragedy by Thomas Kyd,³⁵ taken over and transmuted. The result, a play showing how revenge leads to racial suicide (followed by *Measure for Measure*—“the resolution of *Hamlet*”),³⁶ at the same time becomes the vehicle for a certain self-revelation of the playwright.

The orthodox, “logical” reading of Steiner’s 1912-lecture, failing to differentiate the details of the authorship-rôles of Goethe and Shakespeare, could appear today as somewhat literal. *What is essential, I concede, is not so much the possible connection of the playwright to Hector-Hamlet, but what it could account for—the indicated process of transformation, manifesting as that deepening of the Bard’s work to which the critics point.* Whatever interesting questions on human life and creativity remain, a full enquiry has to include our own preconceptions—Coleridge, cited above, points out one widespread phenomenon. Then again, is Steiner taken rather literally, even uncritically? In his lecture, Steiner at any rate shows his habitual, fruitful attempt to raise thinking itself above mere concern for information and a satisfaction with generalisations. Life shows its own artistic logic, nowhere better perceived than in the works of the five cited authors.

It is also worth noting that there is nothing automatic about repeated earth-lives; in Steiner’s teaching, human beings incarnate again through the grace of the “Lord of Karma”. In order to do justice to the roots of *artistic*, human transformation, Steiner (as we saw) takes significant, concrete-artistic examples. The career of the dramatic poet “Shakespeare” shows precisely the artist’s dual struggle to make of life itself a work of art in the practice of his vocation—here, Steiner points out more than once, the transforming Christ-Impulse is significantly active.

Conclusion

Rudolf Steiner spoke about Shakespeare for the most part as a man of the theatre; his emphasis on character in the plays would be considered today as inadequate. Steiner refused to reduce Shakespeare’s art to a philosophy. With regard to “the authorship question”, he refused to discuss it on any but the highest creative and human level. Steiner showed no inclination to enter into the “superficial” debates of his day. Professing the orthodox view, he does not even mention Edward de Vere. As Ramsbotham³⁷ has shown, Steiner points to James I as the “inspirer”. For most of Steiner’s followers, there is no case to argue. “An argument from silence”, they rightly point out, is dangerous—or worse.

Nevertheless, questions still remain, not least of interpreting Steiner. Discoveries, too, have been made since Steiner’s day. And Steiner, after all, could also look ahead. Upon these premises, the present paper has been written—roughly a hundred years on. Steiner saw the unitary inspiration in James (*c.f.*, “David”,³⁸ and “Homer”); he must have regarded the question ‘Who held the pen?’ as subsidiary. *Were not others involved*, as research suggests? Despite my critics, I submit that Steiner’s “silence” here speaks louder than words. It is possible Steiner may have left an essential clue with his revelation about Hamlet—attained “through spiritual science”, the method of tested seership he established.

- (1) Steiner revealed that Hector was reborn as Hamlet. *Homer’s* Hector and *Shakespeare’s* Hamlet are linked; artistic creation, he stresses, faithfully portrays both the historical personalities and the profound impact of the Christ-event in the Collective Unconscious. Past action becomes present psychosis and search for truth.
- (2) Some historical and literary scholarship, especially of the last hundred years, claims that Shakespeare’s Hamlet, at the same time, points to a self-revelation of the Bard—Hamlet’s situation is a reflection of the playwright’s actual situation.

If, assuming the Oxfordian arguments, we bring points (1) and (2) together, could the complex personality who held the pen be Edward de Vere, possibly Hector of Troy³⁹ reborn?

My suggestion may appear to complicate an already involved enigma; I suggest it throws light on it. Perhaps three important corollaries, essential to appreciate why there is an authorship question at all, may point us further. *If my suggestion contains any truth*, we would have to say that Steiner:

- (1) respected *to the hilt* the playwright’s self-chosen and also prescribed, hidden rôle, necessary during his lifetime to protect (i) his person in a troubled and violent age, and to keep the political situation stable, (ii) his creativity, and (iii), both then and subsequently, also the Mysteries (the *inspirer*, James, was already “hidden”);
- (2) anticipated the situation that historical and literary discoveries would sooner or later provide enough evidence for informed discussion;
- (3) anticipated, too, the continuation of a fear and resistance to Mystery-wisdom that originally dictated the playwright’s need of secrecy.

In this contribution, I have not summarised the Oxfordian answer to the questions about dates. Edward de Vere died in 1604; several of the greatest plays first appear after this date. On the other hand, it seems early versions of some plays were performed before William came to London. Again, I have merely mentioned Steiner’s revelation about James I as the genius behind the playwright; the latter he defends as William Shakespeare, one of Oxford’s, later James’s, troupe of actors. Historical research is rather baffled with *both* personalities (William and James). How indeed did this spiritual collaboration work? And how was the Hamlet-situation transcended?

“Shakespeare”, writes John Keats,⁴⁰ “led a life of Allegory: his works are the comments on it.” Ted Hughes,⁴¹ another poet, has powerfully brought out the myth from Shakespeare’s *Venus and Adonis* and *Lucrece*, which provided the

“tragic equation”, revealing that productive polarity which both mirrored the times and focussed the mature poet-dramatist. He points to the Renaissance Mysteries of “Hermetic Occult Neoplatonism”, a subject made respectable by such scholars as Edgar Wind, Kathleen Raines and Frances Yates. Richard Ramsbotham,⁴² tracing in the canon the Mystery-element, particularly of death-resurrection, penetrates to the archetypal drama of humanity, the Mystery of Golgotha. Shakespeare the dramatist, he shows, trod the path of Christian initiation, which is the Higher Life in this life.

Cerimon: I hold it ever
Virtue and cunning were endowments greater
Than nobleness and riches: careless heirs
May the latter darken and expend;
But immortality attends the former
Making a man a god.

Pericles III.2. Ephesus

John Vyvyan had already pointed to the essence of drama in the medieval Passion plays. The supreme Mystery, depicted with complete consistency in the canon, is the transforming power of Love.⁴³ Hamlet has to throw out love (Ophelia) if he is to pursue revenge. The tragedy *Hamlet*, though not the final play in the canon, is, however, pivotal.

Almost the last words of Hamlet, speaking to Horatio, are (V.2.358-363):

O God! Horatio, what a wounded name,
Things standing thus unknown, shall live behind me.
If thou didst ever hold me in thy heart,
Absent thee from felicity awhile,
And in this harsh world draw thy breath in pain,
To tell my story.

In the twenty-first century, the authorship question is no longer a “theory” or an “opinion”, but one of consciousness involving the search—in the Johannine and Coleridgean sense—for “divine truths”. The Mystery, as Paul declared,⁴⁴ summing up all lesser Mysteries—, has been revealed. In other words, it is a matter of sight, exact insight. Hamlet, in the “play-within-the-play” hoped, and momentarily succeeded, to “catch the conscience of the king”; the Bard himself, through the canon, hoped to awaken “the conscience” of humanity. Educationally, the whole range of “Shakespeare’s troubled kings”⁴⁵ portrays the Shakespearean ethic. Audience and readership are led into the duties of realising sovereign humanity—we are all “to become ourselves” in the practice of creative mercy.

This article, marking ten years of contributions to our Section Newsletter, is published simultaneously in “Shakespeare Matters”, Journal of The Shakespeare Fellowship, and “The Golden Blade” 2008, Rudolf Steiner Press, London.

1. For another view on Shakespeare’s handwriting, see Charles Hamilton. *In Search of Shakespeare*. Robert Hale. London 1986.
2. John Michell. *Who wrote Shakespeare?* Thames and Hudson. London: New York 1996.
3. Mark Twain. *Is Shakespeare Dead?* New York & London. 1909. P. 143.
4. S.T. Coleridge. ‘Shakespeare’s Judgement equal to his Genius’, Lectures, 1818, in *Coleridge: Poems and Prose*. Penguin Books. Harmondsworth. 1957. P. 240; also ‘Old’ Everyman, *Coleridge’s Essays & Lectures on Shakespeare...* Dent, London: Dutton, New

York. ND. P. 47.
5. Towards the end of his life, the poet, essayist and critic T.S. Eliot (1888–1965), on *Nordwestdeutscher Rundfunk* (N.W. German Radio), 26th Dec., 1959, in the context of contrasting Goethe’s scientific consciousness and that employed in atomic research, said: “I see the path of progress for modern man in his occupation with his own self, with his inner being, as indicated by Rudolf Steiner.” From a longer quotation cited in Colin Wilson. *Beyond the Occult*. Caxton Editions. London 2002. P. 335f.
6. The Geneva version (1560, NT rev. 1576)—de Vere’s copy is of the second quarto 1568-70 edition—, popularly referred to as the “Breeches Bible”, preceded the Bishops’ Bible (1568, rev. 1569, 1572) and the Authorised, King James version (1611).
7. Rudolf Steiner, Berlin, May 6th, 1902. GA 51. *Anthroposophic News Sheet*. Vol. 14 (1945). No. 9/10. March 4 (<rs-library@anth.org.uk>).
8. Rudolf Steiner. *Speech and Drama* (GA 282). Lecture, Dornach. 18th December, 1924. Rudolf Steiner Press (RSP). London 1986. (“GA” = *Gesamtausgabe*; list of Steiner’s Collected Works. German original pub. Dornach, Switzerland. Complete works online: <http://rsv.arpa.ch/>)
9. Rudolf Steiner. ‘Eine Fragenbeantwortung’. Dornach. 10th April, 1921. *Sprachgestaltung und Dramatische Kunst* (GA 282). Dornach 1981. P. 18.
10. Rudolf Steiner. Lecture Dornach 24th Feb., 1922 (GA 161).
11. Rudolf Steiner. *Metamorphoses of the Soul*. Vol. 2 (GA 59). Lecture, Berlin, 12th May 1910. Rudolf Steiner Press (RSP). London 1983.
12. Rudolf Steiner. Lecture, Stratford, 23rd April, 1922 (R. Steiner Library, London. Z.91).
13. Rudolf Steiner. Lecture, Dornach 22nd Feb., 1922.
14. Rudolf Steiner. *The Gospel of St Mark* (GA 139). Lecture, Basel, 15th Sept., 1912. E.T. Anthroposophic Press. Hudson, New York: RSP 1986. Tr. rev. A.S.
15. R.M. Benson. *The War-Songs of the Prince of Peace*. 2 vols. John Murry. London 1901. This translation and commentary occupies a class by itself.
16. Homer. *The Iliad*. Tr. E.V. Rieu. Penguin Books. Harmondsworth 1950. P. Xiii.
17. C.f., R. Steiner. Lecture, Berlin 8th May, 1910 (GA 116): Paintings, like Leonardo’s *Last Supper*, will one day fall to dust, but the experience of “millions and millions” works on. And “just as the time came for Homer and is already for Shakespeare, so it will come for Goethe, too, that people will attempt to prove that an historical Goethe never existed.” (Tr. A.S.)
18. See John Vyvyan. *The Shakespearean Ethic* (Chatto & Windus. London 1959; Barnes & Noble, New York); *Shakespeare and the Rose of Love* (London 1960; New York 1968); *Shakespeare and Platonic Beauty* (London 1961; New York 1970).
19. See Edouard Schuré. *The Genesis of Tragedy*. Rudolf Steiner Pub. Co. London 1936; Charles Williams. *The English Poetic Mind*. OUP 1932; reissued Russell & Russell. New York 1963.
20. Ted Hughes. ‘The Great Theme: Notes on Shakespeare’ (1971) in Ted Hughes, *Winter Pollen*. Faber & Faber. London & Boston 1994. Pp. 103-121; very impressively developed in Ted Hughes, *Shakespeare and the Goddess of Complete Being*. Faber & Faber. London & Boston 1992.
21. C.f., Gerald Stanley Lee. *The Shadow Christ*. New York 1905. P. 74: “He has come to His sons not by hiding the human, but by calling the human forth and shining through it.” Lee’s little volume is “still worth its weight in gold” (J. Alexander Findlay, theologian. 1938).
22. Steiner argues for the logic of repeated earthly lives, i.e., the concept of metamorphosis applied to human life, in chapter 2 of *Theosophy* (GA 9), 1904; RSP: London 1970. The Platonic concept of pre-existence may be more apparent in English literature, yet reincarnation is widely held by philosophical and literary personalities. See Joseph Head & S.L. Cranston. *Reincarnation and World Thought*. Julian Press. New York 1967.
23. First claimed in 1920 by J. Thomas Looney. “Shakespeare” identified in *Edward de Vere...* 3rd annotated edition, ed. Ruth Loyd Millar. 2 vols. Kennikat Press, Port Washington, New York: London for Minos Pub. Co. Jennings, Louisiana 1975. See Charlton Ogburn. *The Mysterious William Shakespeare*. EPM Pubs. McLean 1992; abridged version, Charlton Ogburn. *The Mystery of William Shakespeare*. Cardinal: Sphere Books. London: New York 1988; summarised, Charlton Ogburn. *The Man who was Shakespeare*. EPM Pubs. Inc. Delaplane, Virginia 1995.

24. John Michell. *op. cit.* P. 169.
25. Rudolf Steiner. *Karmic Relationships*. Vol. 2 (GA 236). Lecture 12th April, 1924. RSP London 1974. Here, Steiner concentrates on Francis Bacon (1561–1626). I submit that Steiner (i) uses the accepted name “Shakespeare” for the dramatic poet who wrote the canon; (ii) leaves the question “who held the pen?” untouched. Richard Ramsbotham, *Who wrote Bacon?* (Temple Lodge, London 2004), who accepts the actor as the playwright, to my mind establishes that the reference to the inspirer, yet “*lästiger Patron*—intolerable fellow/patron”, is James I (also seen by Friedrich Hiebel, *Das Drama des Dramas*. Dornach. 1984. Pp. 56-61). Ramsbotham clearly presents Steiner’s main concern to depict the tremendous streams associated with Bacon and Shakespeare. At *this* level of seership there is nothing to contest. There is an antagonism, to which Eliot already alludes (see FN 5), between a Baconian science that would torture nature’s secrets from her, and a Shakespearean doctrine of self-transformation. Now, in Ramsbotham’s view (letter to present writer), the suggestions in the present paper are quite untenable. However, his research question (concerning inspiration) and mine in this paper (who held the pen?), I suggest, overlap. For Ramsbotham ‘knowledge’ and ‘inspiration’ coincide. As I understand Steiner’s revelation (12th April, 1924, clarified by Ramsbotham), James I, at a profound rather than a personal level, inspired in particular four named personalities (two lived in Central Europe), one of whom was Shakespeare. The remarkable yet enigmatic James, then, is the “genius standing behind” Shakespeare and his characters (see FN 10). Yet James did not hold their pens. Several questions—concerning dates; how inspiration works; why Steiner consistently made orthodox statements, and so on—merit further discussion.
26. After reading Moody’s discoveries, Sigmund Freud wrote to the author, “confessing... to be a follower of yours”. “The man of Stratford... seems to have nothing at all to justify his claim, where Oxford has almost everything” (quoted in Ogburn. 1988. P. 120). The list of sympathisers has grown significantly in recent years.
27. John Masefield. *William Shakespeare*. Heinemann. London 1915. P. 123.
28. This phrase comes from an unjustly neglected work: Wilfrid Richmond. *An Essay on Personality as a Philosophical Principle*. Edwin Arnold. London 1900.
29. Quoted in Stritmatter (2001), p. 145. “I pray, my lord, leave ye course, for I mean not to be yowre ward nor yowre chyld, I serve her magestie, and I am that I am, and by alliance neare to yowre lordship, but fre<e>, and scorne to be offred that iniurie, to thinke I am so weak of government as to be ruled by servants, or not able to governe myself.”
30. Rudolf Steiner. GA 139. Lecture 2, Sept. 16, 1912.
31. Roger A. Stritmatter. *The Marginalia of Edward de Vere’s Geneva Bible: Providential Discovery, Literary Reasoning, and Historical Consequence*. University of Massachusetts, Amherst. February 2001: <http://scholarworks.umass.edu/dissertations/AAI3001149>. Published as: *Edward de Vere’s Geneva Bible*. Oxford Press, 20 Day Avenue, Northampton, MA 01060 (Tel: (413) 585-8610). www.deverestudies.org/bookstore/index.cfm. Also from stritmatter24@hotmail.com
32. Harold C. Goddard. *The Meaning of Shakespeare*. Chicago: Univ of Chicago Press 1951. P. 61.
33. Stritmatter thesis, *op. cit.*, chap. 12, p. 196f.
34. Andrew Hannas points to Martial 7.76 as the probable source. Cited in Stritmatter, p. 231f.
35. J.M. Robertson. *The Problem of Hamlet* (1919): Shakespeare performs “a miracle of transmutation, vitalizing, elevating, and irradiating a crude creation [Kyd’s play] into a world’s wonder...” (Quoted in Anne Bradby/ Ridler (ed.). *Shakespeare Criticism 1919-35*. OUP 1936. P. 15).
36. John Vyvyan, 1959. P. 76.
37. *Op. cit.*
38. Even Jesus in the gospels claims “David” wrote Psalm 110: Matt 22:45, Mark 12:37, Luke 20:44. Scholars think otherwise.
39. For another view, see Manfred Seyfert-Landgraf. Hector Berlioz and his Karmic Background. <rsh-library@anth.org.uk>
40. Letter to George Keats: 18th February, 1819.
41. *Op. cit.*
42. Richard Ramsbotham. ‘Shakespeare and World Destiny’. *The Golden Blade* 1997. Floris Books. Edinburgh 1996. Pp. 102-120.
43. Shakespeare persistently proclaims—not as a philosopher but as a poet—that Love is redemptive power. Neither Church nor State believe it practicable, but Shakespeare resolves his tragedies on this assumption. J. Vyvyan (1960. Pp. 147 & 151): Shakespeare “regularly shows the development of his characters to be a function of self-knowledge, or of self-discovery. And love and the self, as we have seen, are invariably linked and ultimately united... Shakespeare was not the first to link together love, pilgrimage and vision; it is his development of this association that is original... [L]ove must bear its cross of sacrifice if it will achieve its crown.”
44. Col 1:27; 2:2,3.
45. See Adam Bittleston. ‘Shakespeare’s Troubled Kings’ in *The Golden Blade* 1967. RSP London. Pp. 63-77.

Afterthoughts on the Mozart Year 2006

Julian Clarke, DE-Stuttgart

The Mozart Year 2006 demonstrated for the second time in 15 years – following the bicentenary of his death in 1991 – that Mozart’s work makes an impact hardly matched by any other artist of his own century or earlier. Eurythmists also took up the challenge on a large scale, in particular with the joint programme of the Dornach and Stuttgart Stage Groups. Normally eurythmists are rather hesitant about Mozart. In the list of compositions for which Steiner made forms he comes numerically far behind Bach and Beethoven, also behind Chopin, Handel and Schumann, together with Brahms – whose work was also then regarded with caution or even reservation. Musicians too often show a particular degree of respect when it comes to performing his music. A member of a successful string quartet told Luthje that only after 10 years working together had they ‘dared to try Mozart’. This hesitation can scarcely be caused by technical difficulties! The F major sonata K. 332, for example, which stands out amongst his piano works because of the extensive and relatively demanding Finale, is described by Alfred Einstein as ‘a simple piece known to every child who learns the piano’. What, then, is so special about Mozart? What are the particular qualities which now make him such a success, despite his comparative failure in his lifetime?

He is often described as a composer with a particularly verified and easily recognized style. This is characterized as good-tempered and graceful, airy and transparent, easily grasped but finely polished, as ‘Grecian perfection of balance and grace’. Mozart himself and his audience at the time thought and felt radically differently. He wrote to his father (07.02.1778), ‘As you know, I can adopt and imitate more or less every form and style of composition.’ He combines and mixes all the then current styles, which he acquired in his youth by virtue of his extraordinary talent on extensive visits to all important musical centres of the time. This borrowing from the stylistic repertoire of the age struck his contemporaries as lack of originality. ‘The music is mere plagiarism’, said Graf Zinsendorf of ‘Die Entführung’. Mozart did in fact contribute relatively little to the history of musical genres, forms and styles, far less than, for example, Johann Stamitz, Gluck, C.P.E. Bach or Joseph Haydn. If we nowadays do genuinely recognize *his* style and find it original, this is due to his heterogeneous sanguinic temperament, his mercurial transformations, his combinations of apparently incompatible elements – his extraordinarily sophisticated

lack of a unified style.

Mostly, however, 'recognition' of Mozart is based on a rather standardized style of *performance* with an old-fashioned sounding small orchestra, together with a simple lack of acquaintance with the other composers and styles of his time. The small orchestra is by no means authentic. Mozart reports enthusiastically (from Vienna, 11.04.1781) on a performance of a symphony of his (probably K. 338) with 40 violins, 10 violas, 10 double basses and 8 celli. Given authentically varied styles of performance it is unlikely that any listener not 'in the know' would guess that Papageno's 'Der Vogelfänger bin ich ja', the Queen of the Night's Revenge Aria, the choruses of Sarastro's priests and the chorale of the Armed Men are by the same composer and even from the same work. This last piece, in which a Lutheran hymn is sung in strange parallel octaves with fugato accompaniment, is a most unlikely production for a Catholic Austrian of the year 1791, and has nothing in common with the Italian 'opera seria' style of the Queen of the Night, with the choruses (which show some influence of Gluck), with Viennese Singspiel or with Grecian balance and grace. Does any ordinary listener recognize, on the other hand, that when Leporello greets the music to Don Giovanni's supper with the commentary, 'Bravo, something special', the music is *not* by Mozart but by his colleague Martín y Soler (from his opera 'Something special')? It is typical of Mozart to combine his colleague's music with a commentary, but we cannot recognize Martín y Soler if we have never heard any of his music. When Mozart was in Paris in 1778 the classical 'reform opera' style of Gluck was in vigorous competition with the more conservative Piccinni, who retained more late Baroque traits. But who nowadays knows music by Piccinni? Single dance movements by Gluck do not necessarily seem to be distinguishable from Mozart even for experts: Köchel included a rather beautiful Andantino for piano as K. 236 in his Mozart Work Catalogue, which only much later transpired to be a transcription of a movement by Gluck.

Mozart is by no means clearly separated from late Baroque styles. His first biographer, Niemetschek, says that Händel und Hasse were his constant study. The great Händel, Baroque Grandmaster of Opera and Oratorio, is no surprise in this context, although Mozart in his earlier years shows little direct debt to the older master.

Händel died in 1759, so that Mozart's adoption of specifically Handelian influences in the 1780's represents a both surprising and characteristic historical reversion. An unprepared listener could never recognize e.g. the three baroque suite movements K. 399 a Mozart's work. Hasse was widely rated as the greatest living composer after Händel's death, but he proved to be relevant only to his own period and was soon virtually forgotten late Baroque with elements of the 'emfindsamer Stil' ('sentimental style'). The 'empfindsamer Stil' characteristically slows down the motion of the music in order to indulge in sentiment with expressive long suspensions, ornamented imperfect cadences, rests and episodes of recitative. Mozart's song 'Das Veilchen' is an ironic example. Gluck's class opera style is however also of major importance for Mozart, dispensing as if does with irrelevant baroque vocal virtuosity in favour of rigorous clarity and convincing large scale dramatic structure. The Finale of Don Giovanni, particularly the music of the statue, could hardly have been written without the precedent of Gluck. Alongside

his classical 'reform' operas Gluck nevertheless continued to compose in other genres, in which he respected the existing rules. His opéra comique 'The Pilgrims of Mekka' was Mozart's main model for 'Die Entführung'. Mozart however in general does not observe the conventions. That 'Entführung' was his biggest success during his lifetime is due to the looseness of the 'rules' for Singspiel, which allow for surprises and 'oriental' curiosities. Don Giovanni, in contrast, met a very dubious reception. Einstein quotes a Berlin critic of 1792 who wrote: 'I know of no connoisseur who regards him [Mozart] as a correct still less as a highly finished artist, and the critic of taste will consider his treatment of poetry false and insensitive.' This was the problem: stylistically *incorrect, false* treatment of text, not *tasteful*. Mozart died tragically before his time – ten years later the conventions had been largely washed away in the wake of the French Revolution, and Mozart was the most famous of opera composers. The *quality* of three quite different works (Don Giovanni, Clemenza di Tito, Magic Flute) had triumphed at best posthumously.

In the field of instrumental music the stylistic mixture is even more extreme. In opera the music is still mostly in somewhat longer passages of which each has a more or less consistent style. The Mannheim orchestral style, which was established before Mozart's birth by Johann Stamitz and which had become central to the instrumental music of his time, is based on abrupt contrasts in the space of a few bars. The dynamic contrasts were particularly revolutionary and sensational. 'Its forte is like thunder, its crescendo is a cataract, its piano a spring breeze,' said D.F. Schubart. 'This is the birthplace of crescendo and decrescendo, and this is where it was first realized that both piano and forte are musical colours which have their nuances just as much as red or blue in painting,' wrote Burney. The orchestration is equally rich in contrast and colour – this is also the birthplace of the modern symphony orchestra – as is the rhythmic structure of the music. There are continued changes in motion, mixed note lengths, rests, contrasts of downbeat and various upbeats. Mozart heard the Mannheim orchestra as a child in 1763 and later extensively during his long stay there 1777/78. It must have made an indelible impression on his remarkable memory. Many other instrumental styles flourished simultaneously. The Italian Overture is rhythmically and thematically fairly close to the Mannheim style. Johann Christian Bach, the important 'Milanese' son of Johann Sebastian, combined this with 'singing' themes borrowed from the operatic aria. Mozart made close acquaintance with J.C. Bach and his works in London as early as 1764/5, and was strongly influenced by him for the whole of his career. A decisive classical genre is the string quartet; here (and as a result in his later symphonies) Mozart was a self-professed pupil of Joseph Haydn, the father of the genre. Nevertheless, the mature Mozart – after, say, the finale of the E flat Sonata K. 282, which is obviously strongly indebted to Haydn – seldom really sounds Haydnesque. Mozart, born in Salzburg and raised largely in aristocratic surroundings and Haydn, the son of Lower Austrian peasantry, are too individual and too diverse in temperament for that. The most important composer in the realm of keyboard music was C.P.E. Bach, both because of his sonatas and phantasies and because of his book, 'Essay on the perfect manner of playing the Klavier'. According to Niemetschek C.P.E. Bach was the

third in Mozart's trinity of musical heroes. Essential for a list of stylistic directions of the period is finally the 'Stil Galant'. The cited characterization of Mozart's music as 'good-tempered, graceful, airy, easily grasped...' is in effect a classification of the composer as 'Galant', the description being a definition of the qualities of this style. His contemporaries experienced quite other elements as predominant in his work. For them his music was 'so heavy and difficult, so critical, full of complications and so hard on the ear' (Niemetschek). 'He learned the art of Harmony so young and has acquired such a personal mastery therein that unpractised ears can hardly follow him. Even experts have to hear his works several times' (Gerber). His technique of 'combining and mixing unusual melodies' was opaque, weighty, cumbersome, *not* easily grasped. He likes to enlarge the piano trio to a quartet, the string quartet to a quintet, divides the violas in orchestral writing and composes particularly extensive tutti passages. His combination of voices with full orchestra was too much for most listeners. 'An awful lot of notes', said Emperor Josef of 'Entführung'. When 'Figaro' was first produced the audience was forbidden to call for encores for the protection of the singers, who were 'deafened' by the full orchestra. Last but not least, Mozart's instrumental was unusually technically demanding at the time. Twenty years later in an age of rapidly developing instrumental technique he was definitively recognized as one of the most distinguished instrumental composers.

A look at the four piano pieces with eurythmy forms by Steiner will illustrate these stylistic considerations. The theme from the A Major Sonata K. 331 is a south German folksong in a Singspiel-like version. The variations (- no Steiner form -) begin in 'Stil Galant' turning later to the 'Turkish' Singspiel character of the finale. The first movement of the F Major Sonata K. 332 could be classed as a whole as 'Sturm und Drang' ('Storm and Stress'). The first four bars are a 'singing' theme in the style of J.C. Bach – perhaps a Countess in Sevilla – but the answer at bar 5 is immediately somewhat bizarrely contrapuntal. Bar 12 is again an aria but this time a barbiere (anticipation of Figaro's 'Si vuol ballare'). At bar 23 abrupt change to Minor, the structure a piano reduction of Mannheim orchestral music, the motif a 'Mannheim Skyrocket'. In bar 41 Figaro returns, accompanied at the repeat in bar 49 with 'galant' triplets. At bar 56 again the Mannheim orchestra in Minor, at bar 71 again Figaro; the final fling from bar 86 reminds one of Johann Schobert, whom Mozart met in his youth in Paris.

The first movement of the C Minor Sonata K. 457 begins in classical Mannheim manner with a sky rocket. The passage from bar 9 with 'Murky' bass is also transcribed orchestral style. The pianistic themes from bar 23 are surprisingly 'galant', bars 44-50 just as surprisingly 'empfindsam', the following passage romantic-phantastic à la C.P.E. Bach. Bars 59-62 are again galanterie, the repeat from bar 63 is classical without the decorative passing notes. Steiner's form continues straight into the Mannheim-style coda. Finally, the slow movement of the G-Major Sonata K. 283 is mainly Italian stil galant, with sentimental moves in bars 13/30 and with a surprising touch of classical motif texture and counterpoint at bar 19. In each of these movements (in their original form) both the pianist and the eurythmist have the problem of bringing out the stylistic contrast while at the same time capturing Mozart's magic technique of creating a unique

whole out of the disparate elements. This is an essential part of the curious difficulty his work presents. For eurythmists there is however an added difficulty of a quite different kind: all four forms (originally also that for K. 283) are for incomplete *parts* of the movements, so that the 'unique whole' has been dismantled. Completing Steiner's forms must surely be one of the most delicate challenges for eurythmists!

Melodic Intervals as Reflected in Bodily Movement

Göran Krantz, R. Steiner University College Järna, Sweden,
Goran.krantz@minpost.nu
Guy Madison, Uemå University, Sweden
Björn Merker, Uppsala University, Sweden

ABSTRACT

It is often assumed that musical intervals carry meaning beyond that of the simple pitch difference they embody, yet substantial studies of this issue are few. In earlier studies, we found evidence that melodic intervals tend to be perceived in emotional and aesthetic terms with some degree of consistency (Krantz, Merker & Madison 2004). In the present study 26 participants portrayed their impression of melodic intervals through body movement. These responses were recorded on video and subjected to ratings of 7 bipolar word-pairs by 10 observers. Results show a systematic relation between bodily movement and the intervals. Movements such as up-down seem to reflect the size of the pitch difference across intervals, but this pattern tends to be broken on some of the intervals, suggesting an influence from factors of an emotional or aesthetic nature.

Keywords: melodic intervals, body movement, melodic gesture.

INTRODUCTION

Throughout the history of music we find a widespread belief that musical intervals carry meaning beyond that of the simple pitch difference they embody. Costa et al. (2000) provide a useful summary of previous work on the psychological meaning of intervals, an area in which systematic investigations are few and results not always consistent. Here we address one aspect of the potential correlates of intervals, namely their possible relationship to bodily movement.

Truslit (1938/1993), in discussing the relation between bodily movement and music, argued that the major source of movement in music is carried by the melody. Earlier, Hornbostel (1903/1986) made similar statements. Shove and Repp (1995) have given an overview starting with research at the beginning of the 20th century. E. Clarke (2001) reviews recent research, encompassing a number of perspectives. Although quite a number of studies address the relation between music and movement, no study known to us has directly explored the relation between bodily movement and music at the elementary level of the melodic intervals themselves.

Recently, Krantz (2002) obtained free word reports from 228 participants exposed to the eight diatonic intervals, presented as two successive tones, which are henceforth

referred to as *melodic intervals*. The statistical tendency to associate specific intervals with certain types of words disclosed by that study were largely replicated by Krantz, Merker, and Madison (2004) using the method of rating scales. These results together provide evidence that melodic intervals do tend to be perceived in emotional and aesthetic terms with some degree of consistency, as reflected in frequencies of chosen verbal descriptors and in the magnitude of ratings on semantic differential scales. These results are also in correspondence with earlier studies on melodic intervals such as Huber (1923) and Maher (1982). The aim of this study was to explore whether any consistent patterns of response might emerge among bodily movements performed in response to heard melodic intervals. The videotaped bodily movements spontaneously performed in response to heard melodic intervals were rated with the help of relevant descriptor words by independent judges.

METHOD

Movement production experiment

Participants. Twenty-three women and five men—aged between 11 to 59 years of age—participated. No participant had any professional experiences in the field of music or dance. They included school-children, students from different disciplines, such as agricultural-,

artistic-, and teacher education, and adults active in working life.

Stimuli. These consisted of the ascending (melodic) intervals in C-major, the diatonic scale. They were played manually, from a hidden position by the first author, on a normally-tuned grand piano in tempo MM 60, with comfortable loudness (*mezzo forte*). The sound sequence was C 1 (for 1 sec. duration), pause (1 sec.), and second tone (1 sec.). This was repeated twice, with the second tone held for 4 secs on the third presentation, which was followed by a longer pause. To control for possible sequence effects intervals were presented in a different random order for each participant. In what follows, when intervals are identified by number, these are 1 = prime, 2 = major second, 3 = major third, 4 = fourth, 5 = fifth, 6 = major sixth, 7 = major seventh, 8 = octave.

Procedure. The performers faced a video camera from eight metres distance in a large room offering freedom of movement. They were asked first to listen with concentration to the interval and then to express their inner response through movement. The entire sequence was videotaped for subsequent analysis.

Movement rating experiment

All subsequent viewing of the video-taped movements was conducted without sound, based on the visual movement alone. The assessment of movements was made in two steps:

First, one expert viewer identified the most frequent movements and postures in the material. This resulted in fourteen bipolar seven-point rating scales. Two other expert viewers rated all video sequences with respect to these fourteen scales. The results from that studies are presented in Krantz, Merker & Madison (2003). Second, ten viewers, 7 women and 3 men with a mean age of 39.9 years, rated the recorded movement sequences with respect to the rating scales derived in the first step. They included high-school

students, university students, and expert observers. It was for practical reasons necessary to reduce the number of rating scales for this larger group of raters, and a factor analysis of the experts' ratings gave evidence (data not shown) for selecting seven bipolar rating scales. The chosen word pairs were: *up-down*, *outwards-inwards*, *tension-relaxation*, *repulse-receive*, *asymmetric symmetric*, *straight-round*, and *gloomy-cheerful*.

With seven point scales, for example, a rating of 4 was considered neutral in the sense that it is neither *up* nor *down*, whereas higher ratings denotes increasing *up* and lower rating denotes increasing *down*. Viewers observed the edited movement sequences without sound and were ignorant about the melodic intervals in response to which the movements had been made. They were given no instructions regarding how to apply the rating scales to the movement sequences beyond that of using them to gauge their impression of the movement.

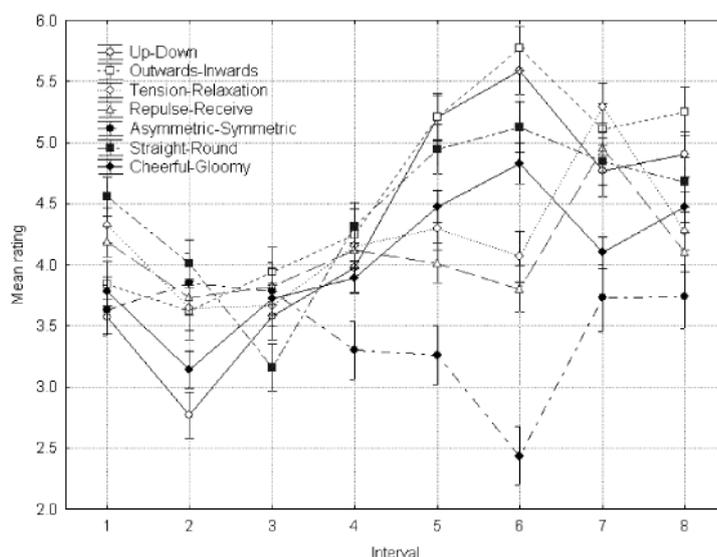
RESULTS

Mean ratings across intervals

Figure 1 shows the distribution of mean ratings for all seven scales over the eight intervals. Most scales describe a clearly differentiated pattern across intervals, and some intervals fall close to the neutral value on all scales (1, 3, and 4).

High ratings were obtained on *outwards*, *up*, *symmetric* and *cheerful* for the sixth; on *tension* and *repulse* for the seventh; on *down* and *gloomy* for the second; and on *round* for the third.

Diagonal orientations of ratings are in evidence above all for the scales *up-down*, *outwards-inwards* and *cheerful-*



gloomy. That is, the mean ratings on these scales tend to reflect or correspond to interval size, from prime successively up to octave. Even here, though, the second and sixth provide exceptions from this by deviating from the over-all trend by more extreme ratings.

Figure 1. Mean ratings for all seven descriptor scales over the eight intervals. Error bars depict 95 per cent confidence intervals. Note that each scale is bipolar, such that a rating of 4 is neutral in the sense that it is neither up nor down, for example, whereas higher ratings denote increasingly up and lower rating denote increasingly down.

Factor analysis

A factor analysis based on raw data indicated four factors that together explained 84 per cent of the variance, as depicted in Figure 2. After varimax rotation the following factor solution emerged: The three descriptor scales with high loading in factor 1 was *up-down*, *outwards-inwards* and *cheerful-gloomy* explaining 33% of the variance. Factor 1 seems to constitute a spatial-directional dimension that is also mirrored in the one emotional scale. In factor II we find two scales: *tension-relaxation* and *receive-repuls* explaining 23 per cent of the variance. In factor III we find *asymmetric-symmetric* alone explaining 14 per cent, and in factor IV *straight-round* alone explaining another 14 per cent. Both these latter scales denote different aspects of spatial shape.

Figure 2 shows factor scores for each of the four factors subdivided in accordance with the interval to which each movement sequence was performed. Factor 1 expresses a strong increase from interval 2 to 6, which can be interpreted as reflecting interval size. It is reasonable that the prime receives a moderate rating as it might not even be perceived as an interval, and the octave may similarly receive low ratings because of octave equivalence. The remaining three factors are characterised by large peaks for individual intervals: Factor II on the seventh, factor III on the sixth, and factor IV on the third.

Summarising these results, we can say that they show a systematic relation between interval and bodily movement. Movements performed to the intervals fifth, sixth, seventh and octave received high ratings for “up”, “outwards” and “cheerful” with a peak for the sixth. The movements rated most “down” and “gloomy” were performed for the major second, but this pattern tends to be broken by some of the intervals, suggesting an influence of factors other than the size of the pitch step.

CONCLUSIONS

In a previous study Krantz, Merker and Madison (2004)

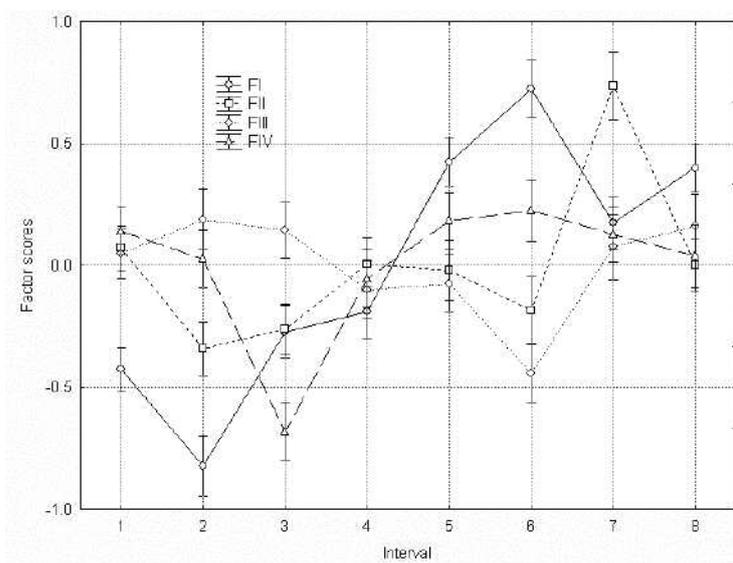


Figure 2. Factor scores as a function of pitch interval. Error bars depict 95 per cent confidence intervals. Note that each scale is bipolar, such that these standardised scores rating are close to the grand mean across performers, viewers, and interval.

obtained free word responses from a large number of participants to the same intervals as in this study. In that study, the three most used words for the second were *sorrow*, *sadness*, and *melancholy* whereas for the sixth they were *joy*, *light* (in the sense of contrasting with ‘dark’) and *upwards*. The distribution of words across intervals showed that *joy* was primarily used as a descriptor for the sixth, and *sorrow* for the second. The seventh showed a relation to *disharmony* and *disquiet* as most used descriptors, in accord with high ratings on tension and repulse for movements in response to the seventh in the present study.

The results extend our earlier studies of the subjective effects of melodic intervals by showing that simple melodic intervals not only tend to receive consistent interpretations in emotional and aesthetic terms, but lead participants to express them in bodily attitudes and movements that show a measure of consistency across individuals.

ACKNOWLEDGMENTS

The authors G.K. and B.M. were supported by a grant from the Signe and Ane Gyllenberg and Kempe-Carlgrenska Foundations. Authors B.M. and G.M. were supported by a grant from the Bank of Sweden Tercentenary Foundation.

REFERENCES

- Clarke, E. (2001). Meaning and the specification of motion in music. *Musicae Scientiae*, 5, 213-234.
- Costa, M., Bitti, P. E. R., & Bonfiglioli, L. (2000). Psychological connotations of harmonic musical intervals. *Psychology of Music*, 28, 4-22.
- Huber, K. (1923). *Der Ausdruck Musikalischer Elementarmotive*. Leipzig: Verlag Barth.
- Krantz, G. (2002). Responses to melodic intervals. In *Proceedings of the Seventh International Conference on Music Perception and Cognition* Sydney, Australia.
- Krantz, G., Merker, B., & Madison, G. (2003). Melodic intervals and body movement. In *Dance and Education. Proceedings of the 17th International Congress on Dance Research* (pp. 141-148). Athens, Greece: IOAFA.
- Krantz, G., Merker, B., & Madison, G. (2004). Subjective reactions to musical intervals assessed by rating scales. In *Proceedings of The Eighth International Conference on Music Perception and Cognition* Evanston, III. USA: North Western University.
- Maher, T. (1982). Verbal and exploratory responses to melodic musical intervals. *Psychology of Music*, 21, 48-72.
- Shove, P. & Repp, B. H. (1995). Musical motion and performance: theoretical and empirical perspectives. In J. Rink (Ed.), *The practice of performance. Studies in musical interpretation*. Cambridge, UK: Cambridge University Press.
- Truslit, A. (1938/1993). Shaping and motion in music. *Psychology of Music*, 21, 48-72.
- von Hornbostel, E.M. (1903/1986). *Tonart und Ethos*, Leipzig: Philipp Reclam. Proceedings of the 9th International Conference on Music Perception & Cognition (ICMPC9).
- ©2006 The Society for Music Perception & Cognition (SMPC) and European Society for the Cognitive Sciences of Music

(ESCOM). Copyright of the content of an individual paper is held by the primary (first-named) author of that paper. All rights reserved. No paper from this proceedings may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information retrieval systems, without permission in writing from the paper's primary author. No other part of these proceedings may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information retrieval system, without permission in writing from SMPC and ESCOM.

Rudolf Steiner's Challenge to Musicians *an impulse for spiritual renewal*

Bevis Michael Stevens, February 2007

One of the most challenging indications Rudolf Steiner gave musicians is to learn to experience a melody in a single tone.¹ In this essay I will try to show how the need to experience this is one necessary step on the way to spiritual and cultural renewal, begin to outline a path to help try to come to understand and experience melody in a single tone, and look at the implications this has for musical development.

Introduction

When we observe that which approaches us as musical experience today we will discover that a lot can be seen to fall into extremes: one, which tends towards giving us a feeling of warm sentimentality (e.g. Brass band concerts with old favourites from World War II or the 'sixties, alphorn melodies, ringing church bells...) and another, which leaves us cold and discontented (e.g. some modern classical music, which is abstract and sounds as if it only wants to cause us pain) – I am aware that there is also a lot which is of great value, but I expressly wish to look at these extremes because it is here that one can best see what is wanting to arise.

Two extremes can also be found in some of the methods used to produce music in the last century: for example, the elements of music (e.g. melody, harmony, rhythm...) have been determined on the one hand by using the excitement of chance (by rolling dice) or on the other hand through the ordered certainty gained by creating a perfect system where everything is determined in advance.²

Between these extremes is a huge chaos. Here we clearly sense a battle, in which the human 'I' is struggling to gain hold. Many points of light may be found in both of the described 'techniques' followed by composers in order to create whilst bypassing any inner involvement of the 'I'. Chaos is a very positive happening; where it exists things arise. Here we can see how the human individuality is being challenged to become active in the *process* of creation. But this faces us with a great challenge, since creating has become 'producing', and process a means of successful 'production'. Here we look the workings of materialism straight in the eyes. To regard processes as something dead and mechanical is a habit we have learned through the way that production, planning and management have channeled our

lines of thought. In production processes we string finished concepts together in the same way we screw the finished parts of a machine together. We have learned to think mechanically and have become so used to it (*i.e.* it has become a habit) that, although it rules most of our lives, we are unaware of it.³ As a result many people today are faced with the existential question whether perhaps all creation is a mechanical process. This is backed by modern dogma, which denies the spirit as something real. To overcome this and to regain an experience of the spirit, we need to begin re-energizing our thinking. The *act* of thought, when taken hold of by the 'I', is movement. As such it can become a living, creative process.

Here is an example which, when actively followed through in thought, can lead to an experience of a living process: In a spatial, fixed way of looking at the world it is correct to say 'the tree is green'. But, although challenging, something very exciting happens when we turn this around and look at a tree with the thought 'it is the green, which creates the tree'. In thought we follow how the green sprouts into leaves and experience how the tree becomes. Green becomes an active, creative, moving force.

Goethe gave us a wonderful basis to take this further in his discovery of metamorphosis: 'The fact that one leaf has a particular shape and another leaf a different shape, is a mere externality. Viewed inwardly, the matter is as follows. The leaf itself has an inner power of transformation, and it is just as possible for it to appear outwardly in one shape as in another. In reality there are not two leaves, but one leaf, in two different forms of manifestation.'⁴ To follow this in thought is similar to the process above, but instead of green we have an idea, the idea of a leaf.

In his *Tonlehre*, 'Theory of Music', Goethe treats the intervals in a similar way. He says that the 'tonal monad' contracts and becomes the minor third and expands to become the major third!

Now, what does all this have to do with experiencing a melody in a single tone?

Tones have become part of a fixed system of tuning – they have become immobile. A direct comparison may be made between fixed concepts and the tones of our present musical system. Through the movement running through a leaf-metamorphosis we can sense a melody. And in fact melody is movement. The way to experience a melody in a single tone, therefore, is to bring the tone into movement! How can this be done?

Ways to experience a melody in the single tone.

A first step is to learn to experience the prime, *i.e.* the leap between two tones of the same pitch, as an interval and not merely as the repetition of the same tone. A second step is to take a tuning fork, make it sound either on a table, next to your ear or on your head, and follow the development of the tone in time, and especially what you experience thereby. At the first moment of sounding, you can experience how the tone takes hold of you, how something changes, and finally how there is a definite moment when, although the tone still sounds, one is 'released'.

A third step is to pay attention to something we are usually not aware of, but which is waiting for us to experience it. This is to follow the melody more closely, right into the course it takes through, or within, each tone in its path. By



way of example let us follow the movement through three tones of a melodic fragment. It may be a help to feel or do the movement eurythmically, first as an initial step to being able to experience it inwardly.

First we move towards the E, become it and then move away from it, begin to move towards the F, become it, move away from it to finally move towards the A, become it and move away to close. Each tone is part of a threefold movement: becoming it, being it and leaving it. A process of (1) incarnation/densification, (2) life/being, and (3) exarnation/releasing as a continual process of transformation in which future, present and past are contained. The dynamic of the movement within each tone is varied greatly by several factors: for example, the rhythm, *i.e.* length, of the tones, by the intervals before and after, the dynamic, the articulation, *etc.* In the above example, the strongest dynamic of movement is found in the F. Firstly, it is much shorter than the tone before or after; secondly, the tone preceding it is the relatively large interval of a seventh higher, whereas the following tone is only an interval of a third away. Through our activity each single tone has come into movement, a movement, which is akin to melody. We may call this movement an intensified melody.⁵

As a next step, we can take a single tone without it being part of a melody, asking what happens when I try to experience a single tone, not as something fixed or solid but as an interval? Once again the result is movement.

Implications

If we wish to express outwardly in sound our experience of movement, or melody, within a single tone, we will feel the need slightly to vary the pitch of the tone. Not only will new intervals result, but an individually created tonal system, much freer than the present one and very much greater in its expressive possibilities will come about. We will then be able to change Goethe's discovery of metamorphosis, quoted above, and say: the *tone* itself *gains* an inner power of transformation, and it is just as possible for it to appear outwardly in one *pitch* as in another.

But where do we start? Today, for example, the opinion largely exists that there are only two thirds, major and minor. Whilst it is possible to create a great variety of colour and expression with these two thirds, through the tempered tuning of the piano they have become frozen form! But in fact there *are* many more than two thirds. Violinists, though mostly not aware of it, use at least four! The differences are just waiting to be consciously experienced and consciously used again.

A lot has already been achieved in the world of music, which is an indication of a development in this direction. Most of the impressionist composers—to whom I include Scriabin and Massenet, or more recently, for instance, Schnittke, Gubaidulina and Einojuhani Rautavaara⁶—are some examples. I believe that much in the stream known as microtonal music, which means using intervals smaller than a semitone, has also arisen at least out of a half-conscious searching in this direction. Whereas many composers have remained in the realms of calculation or experimentation,

there are equally as many who have composed in this way out of an inner necessity. This musical stream includes all that which has arisen out of a study of the music of earlier cultures, which often had, or still have, a much freer musical system, *e.g.* Ancient Greek music, Chinese music or Indonesian music (the gamelan).

The aulos-modes as one possible path

One such composer is Harry Partch,⁶ who made great progress in this area and developed a system inspired by the research and discoveries of Kathleen Schlesinger. Schlesinger rediscovered the modes of the Ancient Greece at the beginning of the last century.⁷ Steiner thought it would be an important step towards experiencing a melody in the single tone if we worked with these modes and got to know the new intervals which they contain.⁸ Steiner was in no way saying this was the only way, and I am also of the opinion that this is simply one means to an end. But it is there as a possible method waiting to be explored.

Let us look briefly at these modes to get an idea what they are all about. In these modes two intervals of exactly the same size hardly occur. This means that there are 8 different seconds, 6 thirds, 6 fourths, 7 fifths (yes, the sole existence of 'perfect' fourths and fifths has had its day!), 6 sixths and 8 sevenths.

To give an idea of what this does for the expressive possibilities of music, I would like to briefly describe the six thirds. At first they really do sound wrong, or out of tune, and it takes a little time to get used to them. It is a process of thawing out. The soul comes into movement in trying to find inner experiences of feeling that relate to these intervals. I can be bold enough to say that through these intervals the soul begins to awaken:

Three of the thirds are minor whereas two are major in character. One of them is neither minor nor major! For the sake of simplicity I will list them:

3 minor thirds

gives a feeling of endless, painful contraction starts to expand and build an inner space has an inner warmth and is, to our ears, an acceptable minor third

2 major thirds

has a feeling of expectancy, as we know it from when the sun is about to rise rays out and is an acceptable major third to our ears.

1 threshold third

stands between the minor and major and is a threshold third in that it is neither nor. It stands in a tritone-like tension and looks in both directions—inwards and outwards simultaneously.

Conclusion

To close I want to share two things.

Firstly, music has become bound to the laws of materialism in more ways than mentioned here. It is humanity's task to give the spiritual back to that from which we have taken it away. The only way to achieve this is to do it, but it needs a special mood of soul. Steiner spoke of the laboratory table becoming an altar. I believe we need to approach musical

experimentation with the same mood of soul. The musical altar here is the monochord.⁹

Secondly, one of my favourite pieces of poetry is the ending of 'A Sleep of Prisoners', a play by Christopher Fry, which I would like to give here as a closing motto:

'Dark and cold we may be, but this
Is no winter now. The frozen misery
Of centuries breaks, cracks, begins to move;
The thunder is the thunder of the floes,
The thaw, the flood, the upstart Spring.
Thank God our time is now when wrong
Comes up to face us everywhere,
Never to leave us till we take
The longest stride of soul we ever took.
Affairs are now soul size.
The enterprise
Is exploration into God.
Where are you making for? It takes
So many thousand years to wake,
But will you [we] wake for pity's sake!'

¹ See GA 303, discussion, Dornach, 5th January 1922 in the evening, GA 283, and GA 278 lecture of 21st Feb. 1924.

- 2 Pierre Boulez, an ingenious French composer (b. 1925), as part of his searching, took both extremes as far as it is possible and, when he discovered that the musical result sounded the same, stopped composing for several years in disillusionment!
- 3 I am aware that this is put radically. I do, however, hope that I am not seen to be merely criticising, as I do not in any way think that the production process and the thinking necessary for its success is bad in itself. It has its rightful purpose and place.
- 4 Rudolf Steiner, 30th September, 1922. GA 216.
- 5 What we have done here in regard to tones can also be done with intervals: approaching the interval, living fully in the interval, and moving away from it.
- 6 An American composer who lived between 1901 and 1974. See: Partch, Harry (1974). *Genesis of a Music*, New York: Da Capo Press. It is my intention to write an article on Harry Partch at a later date.
- 7 Kathleen Schlesinger, *The Greek Aulos*, Methuen, London 1939.
- 8 GA 303, discussion on 5th January, 1922, evening.
- 9 See GA 130 'On Esoteric Christianity and the Mission of Christian Rosenkreutz', lecture, 4th November 1911, and GA 216, 30th September, 1922 Dornach.

FROM THE WORK OF THE SECTION

Research projects within the Section for the Arts of Eurythmy, Speech and Music (the Performing Arts)

(Spring, 2006)

Below we list both the planned projects and those running at present, known to the Section. This list provides the reader with an overview of the topical questions in the realm of eurythmical research, so far as is known to the Section. To be able to complete the list, we would be grateful for further information.

The "second chapter of eurythmy"

Author: Werner Barfod

The Theme:

Rudolf Steiner used the expression "the second chapter of eurythmy", meaning alongside "the artistic means/methods for visible speech", to take "the artistic means/methods out of the nature of the human being" as the form and possibilities of movement for gestures (*Eurythmy as Visible Speech*, lecture 10). This ultimately concerns the "revelation of the total human being in eurythmy", with the artistic means of the sounds in the ether-body, the moods of soul in the soul-body, the gestures of speech and the 12 zodiacal gestures as the forms of the soul-body, and the 7 planetary gestures as the situations the 'I' in the soul. Together, these artistic means enable the revelation of the total human being in art.

Remarks:

This extended artistic means of the soul and of the 'I' will lead eurythmy to fulfil its artistic task. Steiner's artistic

impulse aims in every gesture to enable the link to appear between the 'I'-consciousness and our 'I' as existing in the periphery.

Projects of the "Research Institute for Eurythmy, Music, Speech and Movement"

Järna, Sweden

The following five research projects are running within the Institute, founded in 1998 as an independent department of the Rudolf Steiner Hochschule, Järna, and directed by Göran Krantz.

Till now, research focuses on the experimental investigation of the movement and psychological aspects of the intervals. The results of this research is published in three contributions in international conferences.

- Göran Krantz,* *Responses to melodic intervals*. ICMPC7–International Conference on Music Perception and Cognition, Sydney, Australia, July 2002.

- Göran Krantz,* Björn Merker,** and Guy Madison,*** *Melodic intervals and body movement*; 17th World Conference on Dance Research, Naxos, Greece, October 2003.

- Göran Krantz,* Björn Merker,** and Guy Madison,*** *Subjective reactions to musical intervals assessed by rating scales*, ICMPC8–International Conference on Music Perception and Cognition, Evanston, Illinois, U.S.A., August 2004.

* Rudolf Steinerhögskolan; Järna

** Uppsala University

*** Umea University

*Project still running**1. The meaning of musical intervals*

Author: Göran Krantz (Dr Björn Merker/Dr Guy Madison, Uppsala University, for the scientific publication)

In addition to the contribution to the Conference in Evanston/Chicago, summer 2004, there now follows a publication in a recognized scientific journal and a contribution to the *Newsletter* of the Section for the Arts of Eurythmy, Speech and Music.

2. Melodic Intervals and body movement

Author: Göran Krantz/Guy Madison (for the scientific publication)

Point of departure: In this study, the link and relationship is investigated between the musical intervals and bodily gesture and bodily zones. The results show the lower part of the scale is expressed with the middle region of the body, and the upper part of the scale with the upper part of the body. This study also shows which intervals appear nearer to the body and which farther from the body. In addition, it is shown which intervals are experienced as sad or happy. The material of this investigation exists and has to be organised and written up. For this some background research is necessary. Aim: Scientific publication. Contribution in the forthcoming World Conference on Dance

Research 2007. Contribution in this *Newsletter*.

Remarks: This is a new scientific subject, a new beginning into a new world. For us eurythmists it confirms that what we are doing has a basic human validity.

3. Does eurythmy produce a psycho-somatic effect?

Author: Göran Krantz and Prof Töres Theorell

Point of departure: Can the effects of eurythmy on the body be demonstrated?

New research exists in the psycho-somatic realm showing how sensitive the bodily reactions are, for example, to major and minor [sounds]. Other research has established the positive effect of singing on health. It would be important to prove the effects of eurythmy. These investigations are made in collaboration with Prof Töres Theorell in the Karolinska University Hospital in Stockholm.

Aim: To establish how eurythmy affects the psycho-somatic balance of humans. Amongst other things, measurements of cortisol, oxotocin, immunology and heart frequencies are planned.

4. The development of eurythmy from the point of view of contemporary knowledge of speech and music

Author: Göran Krantz

Point of departure: This project intends to create an overview and collect topical research results in realms "close to eurythmy". The material derives from conferences and the topical literature.

Aim: To place in a new light the basic impulse of eurythmy—the integration of music, speech and movement—as well as the individual basic elements and Steiner's indications. Much of what Steiner said agrees with contemporary research. The material should contribute to a dialogue between eurythmy and contemporary research.

5. Mental responses to speech sounds

Authors: Göran Krantz and Coralee Schmandt

Point of departure: Does there exist a differentiated experience and a demonstrable, differentiated reaction to the different sounds of speech?

Aim: The basis of this project is the re-working and improving of earlier studies. The results will be presented in connection with the contemporary speech research and published.

Rudolf Steiner's choreographic forms for music eurythmy

Authors: Dorothea Mier (Eurythmy School, Spring Valley); Margrete Solstad (Oslo Eurythmy College); Christoph Graf (Sekem University Cairo); Ingrid Everwijn (Akademie für eurythmische Kunst Baselland); Stefan Hasler (Alanus Hochschule für Kunst und

Gesellschaft); Felix Lindenmaier (Musikakademie Basel).

The research question: What criteria are to be found for etheric forms, for comparison and formulation, so that eurythmists as well as musicians and practiced amateurs can gain access to them. Do we find things that are generally valid, or only things between ourselves? The same aim is placed for eurythmists as for a good scientific analysis demanded of the performing and interpretive artist.

The inner lawfulness of time (Kairos) as the experience of movement, to the question of the etheric qualities in eurythmy

Authors: Ursula Zimmermann with co-workers Christiana Link-Huber, Tanja Masukowitz, and Ulrike Pötter

Kairos-research is concerned to show the connection of the etheric element with the "inner time" (R. Steiner) in the context of eurythmy. It is practically orientated. In this context, it involves investigating the significance of the totality of periphery and centre. The inner stream of time and "space-time" (field of forces) as movement is researched and described as movement. For eurythmy, the concept of the etheric becomes more concrete.

Integration of a two-year singing training in the first two years of the basic eurythmy training

Research project of the subject Eurythmy in the Institut für Waldorf-Pädagogik Witten/Annen

We received the request to attempt to integrate a singing training in the eurythmy training from Jürgen Schriefer. For years he spoke of Steiner's wish to combine singing and eurythmy in the first two years of the training. Out of this stimulus, ensuing thoughts and first attempts, there arose for us the question forming the basis to this project: What benefits does the integration of a basic singing training during the first two years of a eurythmy training bring for the development of the eurythmy students? In such an integration, do possibilities lie for a renewal of the eurythmy training?

With the singer, it is obvious that a free sound can only come about through a correctly tuned bodily instrument. Singers speak here of a healthy "singer disposition". In studying eurythmy it is similar, but still hardly researched and recognised. Only when the body is sufficiently 'transparent' can practice

lead to expression of movement with a convincing force of personality. Above all, the sound of singing arises only out of the correct disposition of the singer; the movement of the eurythmist can link to the periphery only when the correct eurythmical disposition is present. That the eurythmical and

singer's dispositions—as the healthy basis for both arts—are one, lies as the basis of our initial experiences with Steiner's indication to combine singing and the training in eurythmy for the first two years. A written interim report with the contributions to the discussion can be obtained from: <nussbaumstephan@aol.com>

R E P O R T S

Eurythmy Therapy unfolds in Russia

Soja Masur, Ukraine -Kiew

In Moscow a process, which during the past three years connected impulses from the East and the North, came to a conclusion. This year an event took place that in future will grow ever broader bringing nourishment to many who are waiting for it. The eurythmy-therapy training reached the stage of awarding diplomas. Ten eurythmy therapists and nine medical doctors graduated; twelve others attended parts of the training.

With great expectation and full of hope for the future, eurythmists and doctors came to Moscow on 20th June, 2004, from St Petersburg, Moscow, Rostov, Syktyvar, Kiev and Finland. "You have chosen the finest profession in the world and I would like to congratulate you on this decision" were the first words of Margrit Hitsch, the leader of our Eurythmy Therapy School in Moscow.

During six courses in the summer and winter our teacher, who meanwhile became mother and friend to us all, courageously led us towards the goal. Our Margrit arrived to a strange city in which a strange language was spoken, in order to give us herself. She managed to love us, our language, and our not specially simple Russian character. On Russian soil she quickly became a native.

After my school finals, I finished three different trainings. What else could I expect in Moscow? Already with the first meeting I realised that here was a quite special training. Before me stood a very special person.

Before my eurythmy training I was a teacher. So I was always critical how a correct training should be. I looked for examples in the history of education. But I soon realised that it is not the teaching in itself that is important; more important is who the teacher is, what individuality leads the students. "Suchomlinsky School", "Stanislawky School"—many schools carried the name of one of their teachers, slowly to disappear as soon as the founder was no longer there. Understanding this, I no longer dreamt of a good training for my children; I began to dream that my children would one day meet a real teacher. And so I looked and hoped for such a meeting. I was convinced that one single meeting with a great individuality can mean much more for the life of a child than years of lessons in an élitist school.

The greatest miracle in our life is when you strongly long for something and one day it comes to pass. There arrived for my children such a great person—their music teacher. But the most wonderful thing was that I too met such a person. For three years I attended the eurythmy-therapy training with this person, and tried to experience fully each single moment of meeting.

When during those years and months I returned home, I felt my teacher beside me. I could formulate questions in thought and could hear the answer. Heaven sent me great happiness. Yet now I asked myself how generous the heavenly situation must be that this special, great person has brought me eurythmy therapy. For me these three years were a school of life. Not I alone, I believe, but also the other students—apart from gaining a treasury of eurythmy therapeutic knowledge and experience through our teacher—could gain the art to love people, however different and "other" they might be, as well as seeing what is positive in them and their deeds; to give without expecting thanks; always keeping the essentials in mind; always remaining strong and self-aware; seeing the aim, to trust and not to lose the way.

During the three years several doctors and educationalists came to Moscow. When for once they all came together, we saw a fair-sized crowd of human beings. There was Dr Michael Steinke, Dr Herbert Hopferwieser, Dr Erdmuth Schädel, Dr Samuel Aebi, Dr Anjet Rümke, Dr Harald, Veronika Merckens and Titia Jonkmans. They all generously gave of their knowledge and abilities. We all rejoiced like children over the meetings in and with Moscow. Each one who came to us became one of us. Dr Merckens and Dr Aebi were so courageous they practised with us the entire eurythmy therapy. It was unique and impressive. It seemed that the leaves of all the possible exotic trees grew from a single tree at the same time. This would not have been possible had not the tree a strong, trunk expressing hope with good roots and clear thinking from the light. This trunk, these roots, this light was Margrit. A fortunate tree. And it had children. What could be better in life??

MA in Eurythmy at the Alanus Hochschule

Stefan Hasler, DE-Alfter

From September 2007 we offer a Bachelor degree (BA) in Eurythmy and Masters degree (MA) with three different areas of study: Eurythmy in Education, Eurythmy in Dialogue, and Eurythmy Therapy. An MA in Stage Eurythmy will follow in autumn 2008. With the Masters degree we would like to offer for trained eurythmists four courses with which they can develop further both personally and professionally. The course allows for professional specialisation and further training at University level.

An important prerequisite for this, that we could develop such a wide Masters possibility at all, is the campus situation at the Alanus Hochschule. It enables co-operation with other subjects, so that a large collegium of subject teachers is

available. Through co-operation and exchange with other courses we can offer the necessary canon of subjects. For example, the medical lessons for students of art therapy and eurythmy therapy take place together.

The Masters courses are practically orientated. In technical jargon, this is “practically orientated Masters course” and differs from “research orientated”. The focus of the course is the practice. Also the respective Masters dissertation at the conclusion of the course relates to your own activity.

All MA studies contain a scientific part. The scientific subjects supply methods and criteria, which serve for improving practice. The collaboration with our colleagues from the science courses at the Alanus Hochschule has proved very fruitful at the level of developing consciousness.

Further areas of co-operation have arisen: the year in stage-experience was developed in collaboration with Carina Schmid from the Goetheanum Stage-Group. The existing training in Eurythmy Therapy was restructured by the Eurythmy Association with Angelika Jaschke. The training for eurythmists in the social realm (Eurythmy in Dialogue) was developed in close agreement with the social scientist Michael Brater, aiming to make eurythmy fruitful for all areas of society. The course of studies Eurythmy in Education arose out of collaboration with the colleagues from the Humanities department. The accreditation concluded successfully in June.

Overview of the Masters Programme

For the MA, the following courses are offered *Stage-Eurythmy, Eurythmy in Education, Eurythmy in Dialogue, Eurythmy Therapy*

Stage-Eurythmy:

(in collaboration with the Eurythmy Stage-Group at the Goetheanum):

Subjects: solo work, ensemble work, directing and choreography, aesthetics, history of eurythmy, assistant directing

Duration: 2 terms (1 year, full-time)

Course begins: 15th August, 2008

Eurythmy in education:

(in collaboration with the Humanities Dept. of the Alanus Hochschule).

Subjects: fundamentals of eurythmical methods with children, young people and adults; anthropology and developmental psychology; lessons and general teaching methods; development of a school in society; artistic deepening of eurythmy

Duration: 4 terms (2 years), part-time

Begins: 17th September, 2007

Eurythmy in Dialogue:

(in collaboration with the Dept. for the Social Sciences of the Alanus Hochschule).

Subjects: Fundamentals of eurythmical methods with children and young people; eurythmy in adult training; social science; culture in the context of society

Duration: 4 Semester (2 years), part-time

Begins: 17th September 2007

Eurythmy therapy:

(in collaboration with dept. for Artistic Therapies at the

Alanus Hochschule)

Subjects: Fundamentals of eurythmy therapy; applied eurythmy therapy; medicine; psychology

Duration: 2 terms (1 year), full-time

Begins: 17th September 2007

Auxilliary subjects for all 4 courses:

Anthroposophical spiritual science; eurythmical studies; technical competence in the profession; supplementary artistic subjects (Pilates, painting, modelling, acting, etc.); practice in the chosen area of the profession; Masters dissertation as practical-artistic work, or scientifically orientated research of practice.

The complete module-handbook can be found at www.alanus.edu

Tutors include: Prof. Werner Barfod, Prof. Dr Brater, Ursula Braun, Prof. Stefan Hasler, Andrea Heidekorn, Melaine MacDonald, Prof. Tanja Masukowitz, Michael Roth, Dr Andreas Rothdach, Renate Rothdach, Dr Jost Schieren, Carina Schmid, Stephanie Schnug, Dirk Torloxten, Prof. Dr. Marcelo da Veiga, Annette Weisskircher

Entrance requirements: a first degree, or the Eurythmy Diploma awarded by the Section (Dornach) with further exams.

Further information:

Alanus Hochschule für Kunst und Gesellschaft

Johannishof, DE-53347 Alfter

Tel.: +49-22 22-93 21 0

eurythmie@alanus.edu

www.alanus.edu

Professional Conference

“To live Eurythmy”

9th–14th April, 2007, at the Goetheanum

Silke Weimer, DE-Hamburg

Certainly many who participated in this conference can confirm that Werner Barfod's wish at the opening was fulfilled, that is would be “a festival of eurythmy”. A programme rich in content and variety, the joyful collaboration of many colleagues, partly participating, partly active themselves, and wonderful weather, all contributed to the success. Looking back, I would like to describe some impressions, as a little insight for those who did not attend, and a greeting or echo to those who participated.

Each day opened with the words of Steiner's “Foundation Stone” presented in eurythmy in various languages: in German, Italian, English, Spanish and once again in German. Despite the variety of these languages, you could experience how all-embracing R. Steiner's forms are, so that they can not only carry the original German version but also the various translations. From this we can conclude that the realm from which they come is not only that of a folk-spirit but of a basic human realm. Bearing in mind the many Japanese colleagues present, I would have been very interested to see

their version. I was deeply moved by these performances, with what devotion and seriousness all these people concentrated all their forces to make this possible.

In his ensuing lecture, Sergei Prokofieff presented the “open secrets” of anthroposophical Christology which he has discovered especially in the entrances/ prelude, postlude/ and exits of the first three verses of the “Foundation Stone”. Later he spoke about the fourth part in which two archetypal streams unite for a common activity, also the Michael-Imagination and the motives of the 5th gospel—these again in connection with the silent parts of the “Foundation Stone Verse”. These talks were tremendous in their extent and depth, yet very clear, simple and (almost!) obvious.

After a break with a little snack, an extensive range of eurythmy courses was on offer. We could choose to engage practically with “The Foundation Stone”, or could choose music eurythmy. When the conference was planned, various “standard forms” by Steiner from 1924 were already chosen to be prepared. These could now be experienced and begun led by experienced colleagues, or you came prepared with one piece and received corrections in a master-class, open to an audience who did not want to be active themselves but watch. Another possibility was a course offered by those working in the social-hygienic aspects of eurythmy.

I joined the group with Carina Schmid who corrected prepared solos. In all, 10 different pieces were presented by 14 eurythmists; each received two or three sessions of 20-30 mins corrections before an audience. More could have joined in. I hope that the organizers were not disappointed with this initial experience, but will offer these master-classes again. For sure, one or the other in the audience realised that it is possible to take corrections, and perhaps next time will dare to be active. It was also interesting how quickly, through the work, a community arose between the two camps—those who did, and those who watched—even if this had to be established daily afresh because of the ever-changing “audience”. Thanks to Carina Schmid who, with her practiced eye and rich treasury of experience, was able to help everyone further in a quite individual manner. It was always exciting to see how and what she would pick up this time. We could all learn from this!

After the courses in the afternoon, in various groups, experiences of colleagues working in the social realm (nursing homes/ prisons / youth work/ in businesses, *etc.*) were presented. With these tasks, almost unlimited possibilities and fields of work could be experienced, as well as in eurythmical and human methods.

After the morning lecture and the activity of practicing during the day, the evenings were devoted to art. On the opening day (Easter Monday), the Goetheanum Stage-Group showed the “Seven Words”. Those, like myself, who saw this programme a year ago could experience how it had grown and ripened.

The second evening was in three parts. It began with some contributions from Italy, continuing with demonstrations of two eurythmy-forms from 1924, demonstrated and explained by Margrethe Solstad and Stefan Hasler. It ended with the Else-Klink Ensemble supported by some students of the Eurythmeum, showing scenes from Steiner’s lecture “The Being of the Arts”.

In addition there were two solo evenings (on the 3rd and final day, with a humorous part from the Goetheanum

Ensemble, creating a relaxed mood), in which far more than 30 solos and duos performed the already-mentioned choreographic forms—some pieces were repeated with different interpretations. Whether they all deserved to appear on the large stage was surely a matter of opinion. For the audience of professionals, it was in any case a wonderful opportunity to train our looking and ability to form aesthetic judgements. Some pieces were artistic delights, and I was really proud of the achievement of these colleagues! In all, through these two evening performances, it became clear how all over the earth eurythmists work, practise and search, and that eurythmy is loved and cherished by very many people, for those who stood on the stage and who had prepared the pieces were surely not all who had worked on them, and still do... Questions and discussions were stimulated by the second performance of the Goetheanum Stage-Group, “Eleusis: a mythical play”—a quite new eurythmy—directed by Werner Barfod, which demanded both a new unprejudiced viewing and one that is highly active. During the plenum the next day, some words of explanation about the origin and intentions of this work answered some, but certainly not all the questions.

I would like to end this—naturally incomplete—report with a picture for which there was no more time at the concluding plenum: All the participants will have taken something home from these intensive days. If I think just of Prokofieff’s talks, then a spark of his inner fire and enthusiasm, or a spiritual lightning (these, of course, also occurred during the conference) will be transferred into many hearts. These many little sparks and flames spread over almost the whole world as we traveled home—to East, West, North, South to California, Japan, Scandinavia, Australia... and will carry on living there, hopefully nourished and fostered, and they will grow. May they not become will-’o-the-wisps but warm human hearts and enlighten human heads...

Further impressions of the Conference “To live Eurythmy”

Herbert Langmair, CH-Russikon

During the conference for eurythmists and friends, many possibilities existed for them to connect themselves simply enjoying or actively engaging with the forming-forces which become active in eurythmy. The participants were given the opportunity to participate in the conference according to their wishes. The themes were: cultus and eurythmy, eurythmy in the working-life, Steiner as our master (through his forms for music eurythmy), and not least the richness of performances of groups and soloists who research eurythmy or are artistically active. For me the performance of “Eleusis” and several solos were outstanding, including that of the 80-year old Claudia Reisinger. This awoke again in me reverence for the etheric forces, which can ray into the frailties of the body making it appear full of unexpected youthfulness. Are they not the forces which as a spring of youth right into old age sustain life, and in the true sense of the word can make visible the individuality living in the body?

I can only speak about this conference from my humble, personal point of view. My focus was to experience the various eurythmical offerings and join in the solo-corrections. I

joined a working-group on the solo to Bach's Prelude No. 22, *WTCl*, corrected by Carina Schmid.

The solo corrections

Carina Schmid in her lovely, generous manner introduced us into the laws behind fashioning the varying styles of the different composers. Amongst others, solos by Chopin, Bach, Handel and Beethoven were corrected. Some of the pieces offered for correction were shown on the solo evenings on Wednesday and Friday.

C. Schmid adjusted her corrections very much to the person who was working on the piece. She wanted to link to the where people stood with their creative possibilities with their pieces. free, freeing, and enlivening working mood developed.

The audience was also invited to enter into this process. Here above all something communal came about between those who took part for several days in the working-group, enabling the person receiving the corrections to enter into the process deeply and without pressure or anxiety. A shared learning ever and again unlocked everyone; we could all join in an exercise. Everyone could become active, working together with a common impulse. Grimm's saying "Art is what produces joy" was repeatedly evident, despite or rather because of the seriousness attached to working with Steiner's solo-forms.

The performance of "Eleusis"

To describe the impression of a *Gesamtkunstwerk*—a complete work of art—seems to me to be a difficult, though worthwhile, undertaking. The original impulse of Frank Michael Beyer, chamber music composer, was to place into the present-day a music-eurythmical production of the Eleusian Mysteries. The Goetheanum Stage-Group has taken up this impulse in an unorthodox yet deeply eurythmical manner, out of which a *Gesamtkunstwerk* has arisen, unique in its originality and expression.

The Myth

The rape of Persephone by Pluto, the Lord of the Underworld, and the subsequent unspeakable pain of her mother, Demeter, the goddess of fruitfulness.

In the Greek myth, this pain brings barrenness to the land, until Pluto frees her daughter, but only for two-thirds of the year; for one third she has to serve him in Hades. Thus the forces of death and fruitfulness are reconciled and the seasons arise.

Is it only a picture for the seasons, only a reconciliation of originally irreconcilable polarities? Or is it a picture for the primeval European cultural impulse for what can appear in art as effective, healing force—or is it much more?

Our Time

In an age, in which nature at different levels is robbed of her healthy forces, this myth acquires a new sheen. What questions does it stimulate? In our time, how can we re-activate the forces of health for the earth and man? What can eurythmy contribute here?

The Eurythmy

The story of the rape of Persephone becomes through the individual figures a soul-picture visible on the gestalt: ward-

ing off, despair and pain, the dramatic form of a scene, development between two polar groupings, the play between question and answer.

And yet the eurythmical space is being created. The experience does not remain on the gestalt, on the soul-picture, but is carried into the space, into movement, expanding from the individual person, sounding through the performers, becoming sounding movement. The sound of the trumpet penetrates radiantly through the eurythmist, the wind instruments converse softly together; discords become visible in their complete destructive power. Between sound-painting, jubilant wind and discordant clusters, pearling sounds of the harp as a contrast create a harmonious mood.

The Music

Through this work a modern musical impression is conveyed that is made visible-audible, which as far as I can tell is the task of art today—to be able to survive fragmentation, when threatened to be pulled apart, to hold your own middle and learn to re-fashion it afresh. This theme of being pulled apart by polar forces appears in various ways—in the music, with the performer, through the chosen theme, never programmatically superficial, but always forming moods out of the musical tension or resolution.

In the performance of "Eleusis" the observer can feel addressed by many issues of today. In this production, the performers could present themselves in eurythmy from a completely new side. For me this was the most important impression. Here, never losing a basic working on the human sources of eurythmy, something quite new was created. Steiner touches only in passing on this theme in lecture 10 of *Eurythmy as Visible Speech*.

The challenge now is to form gestures out of the nature of the human being, to reveal a total being. This theme is worthwhile to develop eurythmy further. Through researching the nature of man, the connection with the primeval creative sources is fostered.

To remain with the sources and yet to enable growth in new ways is no contradiction, but a mutually conditioned law. It was expressed in this interpretation of the work "Eleusis". It is an archetypal eurythmical motive for production and it frees the human middle. I am happy that the Goetheanum Stage-Group carves out this new way; I look forward to the next projects.

From: *Auftakt*, June 2007

Isabela Soares, Juliana Klinko, Katharina Sixel, Kleber Akama

Introduction

We are a group of four eurythmy students from Brazil (2nd and 3rd years). Our geographical situation limits our contact with eurythmy. In Europe there are many schools and stage groups; in South America there is only one school, and one or two stage-groups. The contact with different ways to do eurythmy, and the possibility to see what is new arising in this art, is very important for our learning. Considering all this, we decided to raise funds to participate of the Eurythmy Congress in Dornach 2007, and thanks to many people and institutions 4 at least of us 39 students could attend this event.

Eurythmy Students Conference (7th – 9th April)

Activities

In the first three days we have attended the Eurythmy Students Conference in Aesch, on the theme “In between”. We did eurythmy and held discussion with Annemarie Ehrlich, expert in social eurythmy; we could attend workshops (two of us with Annemarie Ehrlich about social eurythmy, and two of us with Annemarie Bäschlin about music eurythmy) and attended one lecture. We could also see stage presentations by students from many eurythmy schools, including Switzerland, Germany, Holland and Britain. We too contributed a solo piece of music (Gavotte in G major, by Bach) and a speech duo in Portuguese (“Mar português” by Fernando Pessoa).

Impressions

We were very impressed with the work of Annemarie Ehrlich about the social importance of eurythmy. We could see this in the eurythmy practice we did; it was a deep experience. It was very rich for us to see the work of other students. On the one hand, we observed different styles of doing eurythmy, and on the other hand we could see we are all growing, passing through the same difficulties, whether we live in Europe or on the other side of the Atlantic Ocean. The students said, too, that it was good we attended the conference. They could see different things in us, in our style, and in the mood of Portuguese. We gained many friends and we have established contact for future work, especially with the Latin students, because we intend to allow eurythmy to grow in Latin America.

Professional Conference “To live Eurythmy”

We also attended the Professional Conference; another deep experience. We could participate in different workshops; we could see ‘The Foundation Stone Verse’ presented by 5 groups accompanied by lectures given by Sergei Prokofieff. We could see many professional presentations of solos and duos with Steiner-forms in different styles, and we saw two very beautiful presentations of the Goethanum Stage-Group: “Eleusis” and “Seven Words”.

Feedback to our Brazilian colleagues

Some days after returning we had another intensive weeks of our eurythmy Course. We could share with other students our experiences and all we learned from the in the Conference. We had one evening during that week to present in lecture-form what we experienced during the event. They were very interested and grateful; and many ideas for future work and activities start to arise. Some of them are trying to organise a Latin eurythmy conference, and/or inviting people to offer courses and workshops. We also have bought some books and two videos that will be the start of our school library.

Conclusion

It was a very rich experience not only for us but also for our colleagues. It is clear the importance of seeing much eurythmy in the context of a basic course, specially if there are different styles and ways of doing it. We have now many ideas and want to cultivate eurythmy in Latin America. This whole experience it is for us as an impulse, a seed that will grow and fructify our work here, beyond the “salt-laden Sea”. Thank you!

For more information: euritmiabr@yahoo.com.br

A Phenomenological Approach to Exploring Space and Movement

Eurythmy at the Biennial Practice Conference, McGregor, South Africa 8th–11th May, 2007

Liz Smith, ZA-Noordhoek

*Thou art not set in space, space is set in thee,
If thou wilt cast it out, thou hast eternity.*
Angelus Silesius

“How would you describe space?”

I asked this question of the group who had chosen eurythmy as the art-medium in which they would work for the duration of the four-day Biennial Practice Conference. This conference was the second of its kind run by the Cape-Town-based Community Development Resource Association, in the small village of McGregor situated on the edge of the Little Karoo. It drew 80-some social-development practitioners from all over Africa with the world to explore development practice and articulate its core purpose. An exploration with the intention of claiming the place of the development sector as more than just the go-between, straddling the chasm between haves and have-nots, marginalized and mainstream, government and community, and the so-called ‘developed’ and ‘developing’. Some of the questions asked were; What draws us all to this sector that professionalises the work of the heart? How do we maintain our integrity of purpose amidst the growing pressures and constraints of a thinking governed by resources and delivery? What is that purpose? And who are we?

The way of working in the conference was through story-telling; telling our past stories, both individual and collective, and generating stories for the future. If we were really to tell a new story, we would have to open ourselves to a new way of thinking, to become creative in the truest sense of the word. To help us reach these hidden places in ourselves, the process included working intensively in one of six art-forms. These were painting, clay-work, dance, voice, graphic art story-telling and eurythmy – the relatively new art of movement based on the creative principles underlying living process.

“Hmm, how would I describe space?”

The group looked nonplussed, bemused. Knitted brows and a scratching of heads.

“Well, it’s open,” said one.

“It’s the empty bits between the solid things.” We all laughed—the irony of it. We are spatial beings, we live in space, take up space, try to claim our place in space, and yet we don’t know how to think about it. What is space?

With this simple question, we began a journey together to explore the space we inhabit; a journey extraordinary for its unexpected outcomes. Using ourselves as the instruments of exploration we became both the observer and the observed. Working in this way, experiencing ourselves in relation to space, revealed not only the qualitative differences of the various realms of space, but threw open windows into ourselves normally hidden from our consciousness. Meeting the other from this heightened sense of self, we collectively stood on the threshold of a truly creative space and experienced the sense of grace that wells from within it.

We began our journey by walking a straight line forward and backwards a few times, quite vigorously, to get moving, to get the blood flowing. A type of walking we do every day in our busy, goal directed lives. Then we brought a different element to our walking. We started paying attention. When I walk forwards, what do I see? What happens to the visible world? When I walk backwards, what do I see? We made an astonishing discovery. As we walk forwards, we see less and less of the visible world. As we walk backwards, more and more of the world is revealed to us. Some of the experiences expressed were that the forward movement resulted in feelings of narrowing and constraint, whereas moving backwards resulted in feelings of growing large, accompanied by a sense of freedom. Moving forwards space contracted and was compressed, moving backwards, space expanded, went on forever and felt relaxed. We then paid attention to what parts of ourselves we use when we move forwards and when we move backwards.

Forwards, we use our eyes. Backwards, we become aware of our whole selves, of our back and arms and legs; we become aware of ourselves *in* movement, how we move; and we use what was described as an inner 'sensing' to find our way. When we had to negotiate our way around others, we discovered that we are more present when we move backwards, more aware of ourselves and open to what is. When we moved forwards past others we tended to look ahead to what, theoretically, should be. We were surprised that moving backwards in this case was easier, more flowing, with more space, whereas forwards we had to work hard to find our way through.

Paying attention in this way, we discovered that the world we move forward into and the world we move backward into are two vastly different worlds. The forward space is a world of light and colour; of surfaces and edges and boundaries; of discrete things, separate from myself. The back-space is a world of movement with no clear distinction between inner and outer, between myself and space – an expansive world with no beginning and no end. And between these two worlds—the visible and the invisible, the formed and the forming—we find ourselves. We live at the interface of these two different worlds and, because of the way we are constituted, we find that we, ourselves, are the link. With this new awareness, that we carry these two worlds with us, we then walked forwards, conscious of the world behind us, and backwards, conscious of the world in front. This brought a new quality to our movement. Moving forward with an awareness of the back space, we felt much bigger, moving out of a vastness with a greater sense of certainty and purpose. Moving backwards, paying attention to the visible world in front, brought light and clarity to the invisible world enabling us to see so much more. The effort of 'seeing' simultaneously in both ways, using our normal sense of sight as well as an inner 'sensing' and consciousness *in* our movement, created a sensitivity in the group that was previously not there. A sensitivity to how we were moving, a sensitivity to the others in the group and a growing sensitivity of the space between us and what was starting to emerge there.

We then explored the other two directions of space—right and left. Moving right and left, very strictly, with shoulders leading, was difficult. We discovered that you can't walk sideways for very long without almost bumping up against an invisible barrier that made you want to walk the other way.

For most, walking to the right was easier and more outgoing, whereas walking to the left brought up feelings of wanting to contain something and protect. We discovered that we became more aware of each other, of the social element, when we walked sideways. We experienced ourselves as social beings standing between the more active and outgoing side and the more introvert and nurturing side. We placed ourselves at the centre of this cross formed by the four directions; forward and back, right and left, moving these four qualitatively different worlds which both create and are created by our human form. We used this creative principle of space as the basis for the eurythmy exercises we developed over the days. Exercises relating to freedom and constraint, intention and emergence, and, as a leader, trying to hold the balance lightly using our new-found awareness. We worked with strengthening our own centre while re-orientating to put ourselves into someone else's shoes. While we struggled to find our way in the movement we simultaneously tried to maintain our awareness of ourselves *in* movement and, very importantly, of ourselves in relation to the other, to the group. We observed how these relationships shift, develop, come close, move away and change shape. We discovered that these relationships were held on a delicate web of lines, lines that became visible where we moved them, but actually originated in the vast infinity of space. As we moved more, we realised that these lines were three-dimensional; they became planes and spheres that held us in our movement, a vast complexity governed by a certain lawfulness. And, at the centre of it all was our centre, individual and collective.

Yet when we came to try to describe this centre, this common holding purpose, it wasn't that easy. It eluded and tantalised and brought us time and again to the questions; What is at the centre, what is our purpose? It defied being named, pinned down to a neat definition. It wouldn't be held and chained and yet, the more we moved together, the more we knew it to be present, both between us and around us. For what began to emerge out of this way of moving, and observing in movement, was a growing connection between us, a bond that had not grown in the usual way. We had never sat down and shared our stories, our likes and dislikes, our interests and irritations. We didn't even share the type of work we did or where. Nothing of the usual exchange that can lead to deep regard. It was as if we by-passed that level and met directly through a shared experience, on a fundamental level, of what it is to inhabit a human form in a spatial world. In so doing, we changed, as did our world and our experience of it. We caught a glimpse of what Rumi, the Sufi poet, meant when he said;

"This mud-body
is clear epiphany."

We stood in a quiet circle at the end of the second day, realising that what had begun as 'the empty bits between the solid things', had begun to grow, through our awareness, into something powerful which was uniting us. Instead of the abstract non-entity existing between the hard, defined, edges of things, the spatial world had begun to reveal itself as a qualitative, living world with the creative ability to both change and be changed by us.

We formed a small community not along the lines of personality, of likes and dislikes, not according to belief systems or political leanings, or any of the usual things around which

groups gather and grow, but through a gradual and shared expansion of our consciousness, individual and collective. By actively paying attention *to* and *in* our movement, we revealed a bit of the living, creating world we inhabit together. This new 'seeing' seemed to awaken us to the nature and enormity of what it means to be human, and to enable us to recognise it both in ourselves and in the other.

Perhaps it is not surprising that, on the final day of the conference, when it came to creating a presentation of our core purpose, it seemed to well up effortlessly between us, each individual contribution augmenting the whole. Because we lived it, and it lived, as a cohesive whole between us, we could finally articulate it—the intention to create a new way of being, to start a journey into the future, not knowing where it might lead but paying attention along the way. Discerning, holding the tension, with a wakefulness in every minute of every day, knowing we may get it wrong sometimes but always working out of the certainty of spirit, towards being the best that we may be. So that, in the words of one of our group, we might say, "The development of me is the development of us all, and the development of us all is the development of me."

To quote Rumi again: "Out beyond ideas of wrong-doing and right-doing, there is a field –

I'll meet you there." Perhaps that is where we met.

Artistic Eurythmy in London

Diana Constantin, Chrystal Hayn – GB-London

It has come to our attention that many of you may not be aware of the artistic work of London Eurythmy. With this article we would like to remedy this omission.

The work of London Eurythmy began eight years ago when Isabelle Rivierez Dekker was still with us. At that time we were located in East Sussex at Peredur Centre for the Arts. After the closure of the school and the removal to Forest Row, rehearsals and performances continued. It was from there that we took our Shakespeare Programm, 'The Tempest' and 'Macbeth' on tour through England, Romania and Switzerland.

Steiner House in London then opened their doors to The London College of Eurythmy and our stage group. Since being in London we have been blessed with the possibility of rehearsing and performing on the beautiful stage in Steiner House Theatre which was especially designed for eurythmy. Every year the children of London are invited to a new fairy tale performed in eurythmy. Through these and our evening performances, the stage finances some of its running costs. We are grateful that all the stage members have managed to arrange life and work commitments in such a way that we can practice and perform without any remuneration.

One of our main programmes was based on the initiation poem: 'The Rime of The Ancient Mariner' by S.T. Coleridge. It was during this period that unbeknownst to us, we were working with Isabelle for the last time. As ever, it was inspiring and unique how Isabelle brought the substance of the sounds eurythmically to life during our rehearsals. Her tire-

less enthusiasm and enjoyment of the work, carried us forward. Isabelle's last performance with us was on the main stage at the Goetheanum in August 2004, shortly before she died. After her death, the flow of our work carried on. We felt that she continued to help us from the other side and so new programmes were created and performed.

Our latest project was inspired by the dramatic greek story of Iphigenia as written by Euripedes. Once it had been premiered in London, we took it to a cultural festival in Crete. We are happy that through the workshops and performance, eurythmy was successfully part of Crete's cultural endeavour.

Good reviews encouraged us to continue showing this tale, which included music by the Romanian composer George Enescu, over a two year period.

Now we are looking ahead and our future plans include a programme that we are creating for Asia, following the invitation we received from South Korea to perform there in January 2008.

As a stage group we are hoping to bring nourishment and beauty to our audiences. We would like to forge strong links with them and thereby include eurythmy in today's modern world.

Apocalypse now!

*State-recognised Diploma in Speech-formation/
Acting at the Alanus Hochschule, Alfter 2007*

Andrea Heidekorn, DE-Alfter

Glasshouse, glass walls, the Alanus Hochschule, a free view into nature in summer, towards Bonn, wooden floor, balcony without a possibility to ascend or descend—on the balcony seven female speakers and two male speakers. With the greatest calm the tremendous pictures of the Apocalypse arise, in the quietest manner with solo recitation, with understatement, performed very intimately. In the transitions all kinds of speech-choirs with fine modulation that invites you to listen, right into epic recitation, not to be heard anywhere today, enveloping the listener in a sound-sculpture of weaving words and pictures that always finishes too early. You would like it to continue like this. A real experience—sitting in the glasshouse, receiving the strong, growing word-structure of the Bible in such a modern and moving way, repeatedly released into stillness. This year's diploma-course in speech-formation/ drama has given us over a year the most varied performances and showed its abilities in many realms.

Now comes a bitter dose of medicine after experiencing the high quality graduation experiences: for 32 years there has been a training in speech-formation at the Alanus Hochschule. For two years the state-recognised diploma for artistic speakers has existed, and this year will be the last. The new subject-directors have decided completely on acting. Just when the professional world and lovers of speech were tremendously pleased about the possibility of the recognised diploma, quickly and without explanation it was suddenly decided to leave this chance behind. Inconceivable after this performance. Where else can you experience

great literature in such an artistic and impressive manner?

It was not easy for the diploma course to find its theme. Finally the Apocalypse was chosen, with the impulse to convey the tremendous pictures to the audience in contemporary, personal dress. The struggle and search for an adequate form of presentation—as the tutor for speech-formation (artistic speech) Beate Krützkamp, Berlin, relates—included all possible kinds of performance techniques, till the group decided on the purist and completely convincing version in the glasshouse. For clear speech full of feeling, people wanted an open surrounding space. This fully succeeded. All the performances were sold out. The audience showed its thanks with endless warm applause.

“Creating Pictures: Imagination & phantasy or the Fantastic?”

International Puppetry Conference at the Goetheanum

Gudrun Ehm, DE-Unterleggenhardt

Almost 100 people assembled in order to concern themselves with outer and inner pictures during Ascension-tide. After a short introduction on the concept of man by Werner Barfod, we saw the shadow-play “Ophelia’s Shadow Theatre”, Blaue Märchenbühne, DE-Offenburg. Ophelia loses her work as a prompter. By and by she meets various homeless shadows who are looking for protection in her little handbag. Later she founds her own shadow-theatre, since she knows most of the pieces by heart. Even when Death, the greatest shadow, takes her into the other world, she plays before the angels—and maybe before God Himself. The author of this story was none other than Michael Ende. It was arranged into a transparent-picture play, easily changing from one scene to the next, and then even beyond the threshold into the spiritual world. It left behind lightness and joy, perhaps also some thoughtfulness.

Several groups were offered during the conference. I can report more on the working-group with Stefan Libardi and Werner Barfod since I took part. With sparse means, we created human sculptures in small groups. This was a crash-course in drama: Who does what, where and why? How is the rhythm of the scene? Are there intended pauses, where does the emphasis lie? Suggestions that can be applied immediately in the practical work. The work became especially lively through the participation of about 20 Italians. It was fun!

Besides this, one could also discuss with Markus Kühnemann and Gerhard Nebeling the impressions of individual performances, and try out practical exercises.

Christel Oehlmann offered a group on “the life of pictures”, the weaving of the thread of thought and other exercises. Magret Gansauge and Gabriele Pohl approached the archetypal picture via the symbol, this too with practical exercises.

The morning work with Jobst Langhans quickly led us to the conference theme. We yawned, tried out relaxation exercises, and then built up concrete inner pictures, e.g., a short stay in Scotland. In addition to this, the theoretical background was laid out. Pictures of memory are finished (Germ. *Vorstellungen*: placed before). But the pictures which I create myself can be such that they come from the future. We

have to overcome a kind of digging, a pulling back order to bring them down to earth. Whether I have created a castle in the air or even a pleasure dome can be investigated. Is the picture right? Who is expressed in it? Is it a seed with a potential to develop? This only as a glance through the keyhole into a realm which one wants ever more to get to know.

A potpourri of further diverse performances, mostly played on the open stage, and in many ways from pure narration via puppetry, and puppetry with acting, illuminated the conference theme for us. On Friday afternoon “Kasper and the flying gardening-shoe” was performed by the Tokkelbühne, CH-Liestal, a play for hand puppets with a meaning behind it, complete with cheeky sound effects, and “The cobbler and the elves” based on the tale of the Brothers’ Grimm, by Figurentheater Fingerhut, DE-Leipzig, with participation possibilities for little and big members of the audience—for example, the mysterious bells at midnight were played by someone in the audience.

A demonstration followed by Puppenbühne Felicia, CH-Dornach on Goethe’s “Fairy-Tale” with the beautifully finished Schöneborn puppets. Dr Johannes Bockemühl, DE-Neuenweg, showed and played his marionettes from the Vulture-Witch to Lusmore, the hunchback. Between whiles, we could see the film on the Roman puppeteer family Accetella, who also play in children’s hospitals. In short scenes, a whole Italian liveliness can be seen which is expressed so strongly in the musical element.

The evening concluded with “Eight moments over the rim of the night” played by Hedwig Rost, DE-Pullach, who with sparse material but worked-out gesture and speech unfolds her stories from the mysterious to the scary. With the corners of a tablecloth gradually folded into knots a hen, a cockerel, a duck and a goose appeared who went out to save the world. Nearly all of them were eaten by the fox who wiped his lips full of satisfaction with the unfolded knot of the tablecloth...

On Saturday afternoon we could see again either “Kasper” or “The Elves...” and “The devil with the three golden hairs” (a Grimms’ fairy-tale) by Magret Gansauge and Gabriele Pohl. Das Mondschaft, DE-Mannheim, produced with simple means but played dramatically, with humour and full of surprises. It can, for example, be more impressive only to see the mother’s arm instead of the whole person through the door who takes the money through the door for her sold son.

On Saturday night a detective story followed, “Danger is my business” played by Stefan Libardi, Theater im Ohrenessel, AT-Wien, based on a novel by Chandle. Right to the music, everything was modeled on the 40’s. One completely forgot that the detective (actor) did not talk with his secretary or the miser in the wheelchair, but with puppets who suddenly appeared out of gigantic, old, writing-desk.

On Sunday morning Christel Oehlmann presented “Lichtspiel—the light-play” “The Tapestry”. Although shortened, everything could be experienced. The mother, who with great sacrifice weaves not only a tapestry but a tapestry of the senses, which at the end creates a new, richer world. Quite clearly decades of concern with this theme shone through the performance—not perfect, for “perfection is unsocial” and mistakes are not catastrophic.

As always the concluding plenum was unfortunately too short to give justice to each group. But many participants had many questions. What pictures encourage, heal and let the imagination grow; what robs me of my life-forces or is as

if dead; how do I transfer this to the puppet-play? Everyone took his bouquet of flowers with him, for which he can be pleased. Some plants might grow and with a little care grow roots. We hope this work continues. Whoever is interested in this theme and a continuation, can address:

dagmar.horstmann@goetheanum.ch
or *Puppenbühne Felicia: puppenspiel@goetheanum.ch*

Bernd Guthmann, DE-Augsburg

“Creating pictures – Imagination and phantasy, or the fantastic?” was the working-title of this year’s International Puppetry Days at the Goetheanum, which had gathered to itself one hundred participants in the Carpenter’s Workshop. At this historical venue from 17th–20th May 2007, different initiatives relating to puppetry were to be seen in a living atmosphere of mutual interest. The performances and free initiatives gave glimpses into the variety of puppetry with its open and many-layered effects. These brought a rich harvest for the discussions in the working groups, linking your own insights from experience in order to find new and enriching ideas. In the alternation of concentrated work in plenum, there were lighter and gripping presentations and moments of noticeable changed presence. Now and again inspired thoughts arose into the event. On their imaginative threads the one or the other delicate traces of the puppet-play and its characteristics could be felt.

Werner Barfod opened the Conference with the advice “to notice moments of stillness”, turning our attention to the extent of the possibilities of perception. Keeping this in mind for our work together, there could be felt especially in the transitions and breaks, echoes in sounds and pictures of that presence which overcomes the boundaries of puppetry. The created picture, in the concrete situation of its sensory means, points one way or another to further hidden dimensions. Whether shown in open or enclosed playing, with genuine puppets or puppets indicated only by a knot in the tablecloth; whether as a detective story or a fairy-tale—the most varied moments always occurred in which you felt carried and addressed. They had something exciting and often enchanting.

The puppetry performances gave an insight of the sheer unbounded possibilities of presentation. The different manners of playing, the materials and the themes arranged themselves in artistic creation into a living picture. They mutually interpenetrated and included the observer in the process of becoming. In his/her perceptions, they opened their whole effect, becoming completed in apprehending and being apprehended. In some transparent moments they opened glimpses into further-reaching significance. For this, however, it appeared necessary to consider an experiential free-space for the observer, so that he/she can enter and be able to experience the living effect of pictures.

This year the question concerning on the one hand fantasy and imagination, and on the other hand the fantastic were led by a knowledge—although be it said, out of the mutual limitations, not in order to be able to divert some kind of use on principle. The productive, creative process leading to the pictures in puppetry does demand nothing less than a limitation—or much rather a greater listening-in to what it wants to show—, an interest without assumptions. A polarising use of these concepts only signifies the possibility of gaining an orientation in the stream of one’s own percep-

tions and, with concrete examples, to encounter initial answers to the question about those different qualities in “creating pictures”.

Another urgency in this direction of questioning arises when we take into account the ever-increasing and life-determining *power of pictures* in an everyday world penetrated by virtual reality and increasing artificial values. In this connection, for the picture-creating puppeteer fundamental questions arise on how to bring his artistic activity into a contemporary relationship to life. Which pictures move? Which awaken interest? Where does entertainment happen? Where is the (un-)conscious persuader? In a time in which a whole machinery attempts to manipulate, with pictures created out of specific limiting intentions, doesn’t the human being developing towards freedom encounter trouble if he does not become conscious of these hidden persuaders? What does the fascination with virtual reality mean? And what about puppetry? Are there not shown here imaginative as well as fantastic elements—sometimes in the same show—and, depending on what it is, open up or cover over perception of the actual [not virtual] space? And out of what are the pictures nourished or come into being; out of what level of meaning do the pictures originate?

Themes from previous meetings of puppeteers at the Goetheanum were taken up. The question what an archetype is, too, was further discussed. As a spiritual reason, the archetype may possibly produce a cathartic effect by entering the flow of pictures. For this it has or in some way or other needs to be brought into sensory perception—which need not exclude the fact that in decisive moments pauses or breaks can be important as a gateway, so to speak, into an atmospheric intensification. The archetype more or less appears, becomes something which depends on the many conditions of the moment—it can express an imagination or become stuck in the fantastic. It obeys no rules and yet is not arbitrary. But when it is *there*, beholding it you are deeply moved and experience the finished picture as the verbal utterance of a fine, humanly dignified spirituality.

In his lecture on the conference-theme and in the plenum, Jobst Langhans (director and leader of the Chekhov Studio in Berlin) went into inner pictures, gradually approaching the question how they could be vitally presented on stage. Alongside basic exercises in acting,1 thoughts were repeatedly discussed by the participants on questions concerning the quality of what is presented on stage. The transfer to the puppet-play was consequently not so difficult, since many players were visible when working the figures and so were integrated into the event. They were thus co-responsible for taking up the roles and bringing them to life. On the trail for this life, through an exercise in perception with a corresponding description from Steiner’s *The Philosophy of Freedom*, it became clear how only through thinking does a combining of percept and concept arise. The human capacity for intuition is very important. It adds to the perceptions the right concepts. Out of these considerations, an equivalent necessity can be found in artistic activity, consisting of understanding and finding the world of ideas as the basic source of an authentic presentation. Not an artistic monstrosity put together out of individually contradicting, fantastic pieces that do not sound, but the unifying concept perceptible in all the imaginatively fashioned moments can become the reason why we feel a production is successful.

Then the fashioning quality becomes visible in every part. For this understanding, the appearance or shining through of an Idea—of a concept or archetypal picture—is decisive for the quality of the effect and, for the artistic work of creating pictures, remaining in the process and being able to follow the led movement through living concepts.

The fantastic—as a distorted archetypal picture?—arises in this sense when one is not dealing with a real concept. Such a distorted picture would certainly be recognised at a different effectiveness [in a different context?—Tr.]. That in this event the intellect is an important eye-of-the-needle that has to be overcome—still fulfilling its task in theoretical considerations as a signpost—was clearly to be seen when the results allowed fruitful work to be presented. With these results it became clear that possibly only an intensified participation of thinking, feeling and will in artistic creation opens up realms where rigid concepts are only disturbing factors. How should one explain whence the rogue in the Kasper, or Punch-and-Judy, show receives such an unmistakable character, or Ophelia's shadows flit *alive* over the stage? Why are we *in* the detective story and not merely a spectator? And through what can a human being on the smallest stage in the world create such a stillness in a space the size of the carpenters' workshop? Why are we touched

with the story of the tapestry picture, although the improvised performance of the coloured-transparent pictures did not hide their workshop-character?

Not everything could be, neither was intended to be, answered. The conference led into interesting areas for questions, opening new angles and ideas. It did not avoid once to lift off, neither become too concentrated, in order in the end to appear ever again as an exciting exercise, working in mutual exchange with more living concepts. Warm thanks to all those responsible for the organization of the conference and for the rich contributions!

1 According to the Chekhov-based art of acting, in the conscious working with an inner picture the actor can penetrate more deeply into the reflected event. Before the action comes the build-up of the inner picture, which broadens the informative content, for example, a given text, on to a concretely imagined sensory and emotional level. The stronger this picture is present and the better it enters into his body, the more authentically can the actor act, fashioning the space he occupies with the other actors and producing the corresponding atmosphere.

OBITUARIES

Doris Kowalski

(21st October 1948, Witten – 8th February 2007, Dresden)

Address by Roel Munniks



Doris was a eurythmist, and what a eurythmist! But now she is no longer in her body; now she lives in pure light, in the light that weaves around us, in the light that inwardly arises when her soul seeks us, and in the light that shines over apparently chance meetings.

“Why am I ill? Why cancer, and why exactly in these places?” With these questions Doris was constantly busy, and she said once that it was more important for her to gain insight than that she could possibly be healed.

She asked herself in the way she had always intensively questioned the ‘why?’ of her patients, never to be satisfied with superficial answers.

Doris was born on 21st October, 1948, in Witten, right in the Ruhrgebiet. Her father, Vincenz Kowalski, came there as a child of German-Polish extraction, who found in the difficult post-war years well-paid work as a miner. He was an anthroposophist. In the lunch break, 1,500 metres under the

earth, he quickly ate his sandwiches and produced his copy of *Theosophy*, or *The Philosophy of Freedom*, meanwhile become black, in order to study anthroposophy during the rest of his break. Doris adored her father, and was allowed quite early to attend special events at the Group meetings.

Her mother, Erna Kowalski-Krieger, was a Catholic. And so she also probably received a Catholic upbringing, including going to Mass, of which touching pictures exist. Doris had a brother, Norbert, a lovely, sunny child, who died at six years old. Doris was four and a half. Ten years later her father died and Doris remained alone with her mother.

Her father wanted to send Doris to the Waldorf School in Bochum-Langendreer, but her mother was against it. Only in Class 3 was she allowed to attend; it was her saving. But even the Waldorf School could not change her decision not to be concerned at all with arithmetic, later mathematics and geometry. Points of the compass? To know at some place where the sun rises? One could tell her a hundred times; she could not think it, she didn't want to at all.

Doris enjoyed school, she often told me about her teachers; for example, of Werner Barfod, who worked in the Bochum School as eurythmist and eurythmy therapist. In Class 12 she did her Waldorf finals on water. (Herr Pütz, the handwork teacher, said later that her work was on pure heavenly water, which in the Ruhrgebiet is polluted to dirt and becomes clean again.) In eurythmy she performed Goethe's poem “Song of the Spirits over the Waters”:

*Des Menschen Seele
Gleicht dem Wasser:
Vom Himmel kommt es,
Zum Himmel steigt es,*

*Und wieder nieder
Zur Erde muß es,
Ewig wechselnd ...*

[The soul of man is like water: it comes from heaven, it rises to heaven and is bound to return back to the earth, alternating everlastingly ...]

After school she took up Curative Education, first to Bingenheim, and later to the Seminary in Eckwälden. Well, then it was not her nature to keep to the rules in her training and this was probably one of the reasons she did not receive a diploma there.

But then she arrived in 1971 at the Eurythmy Training with Werner Barfod in The Hague, where I got to know her. After the Eurythmy School there followed the Eurythmy Therapy training in Dornach with Daffi Niederhäuser-de Jaeger. Back in the Netherlands she worked in the Curative day-centre "Huize Thomas" in Rotterdam, and became a member of the "Nederlands Eurythmie Ensemble".

In Huize Thomas a fruitful collaboration developed over 14 years with Piet Keesmaat, the leader of this institution. Doris initially worked only as a eurythmy therapist, but in a few years became the curative teacher responsible for all the children. She gave the medicines, co-ordinated the therapies, organized beautiful festival decorations, spoke with the co-workers, and was a much sought advisor. In the "Nederlands Eurythmie Ensemble" she became famous for her appearance as Rumpelstiltskin ("Ach, how good that no-one knows that I am called Rumpelstiltskin!"), and "The Little Prince", in the story by Antoine de St. Exupery, who leaves his star, visits the earth and returns to his star.

Working with others was not always easy for Doris. She made high demands on herself and on the other person, and was always disappointed when things did not come up to her expectations, although she did not always clearly say what she expected. She often preferred to suffer in silence, adjusting to the situation, or she found a solution herself, instead of solving it through a conversation. She often felt she was misunderstood and she found it very difficult to say what lay on her heart. This did lead to other problems, that she hurt people's souls, who then turned away from her.

And yet she was a thoroughly social being with high ideals, who rather avoided personal questions. The personal, soul-realm was not her thing, but rather the realm of soul and spirit. Although she never revealed herself in a personal conversation, in eurythmy she always gave herself completely.

In 1992 Doris was asked by Ulrich Turm to go to Dresden, to work as a eurythmy therapist in

a Curative Education Initiative. This was located in the ex-Russian barracks, before it moved to Bonnewitz. At the time after the Wall came down, Doris asked herself where her actual task lay in life, and what kind of meaningful contribution she herself could make in the new situation in Europe. In Holland she felt her work had come to an end, and she was happy that there was this request to go to Dresden. She plunged into a new life, and besides eurythmy therapy, which she first carried out in curative education and later in her own practice in Dresden and Leipzig, she engaged fully in artistic eurythmy in groups and solo performances. Also for the initiative "Lebensart" in Radebeul she engaged untiringly.

Then, again after approximately 14 years, she often said to me during the summer holidays which we always spent

together, that she could no longer see a task for her eurythmy in Dresden. She felt that her efforts for artistic eurythmy had failed and she did not know at all what else she could do. She attempted to move to Belgium, where she hoped with two eurythmists to form a small artistic group which would rehearse intensively. Contacts with Eastern Europe were also taken up, but nothing led to the desired aim. Then she became ill, and now she has no more tasks in the physical world.

And then it can happen that you go into the bathroom and out of a kind of toilet-bag suddenly see an envelope which was always there but seen now properly for the first time. You open it and discover some work from the Waldorf-School time: a beautifully painted sheet of paper upon which in silver letters this small poem is written, with which I will conclude this address:

*Brich an, du schönes Morgenlicht!
Das ist der alte Morgen nicht,
der täglich wiederkehret.
Es ist ein Leuchten aus der Fern,
es ist ein Schimmern, ist ein Stern,
von dem ich längst gehöret ...*

[Break out, you beautiful morning light! This is not the old morning, that daily returns. It is a shining from afar, it is a shimmering, a star of which I have long heard...]

(Max von Schenkendorf)

From: Auftakt, June 2007

ANNOUNCEMENTS

CONFERENCES OF THE SECTION

Working-days on Therapeutic Speech-Formation

25th–28th October 2007 at the Goetheanum

EPIC, LYRIC, DRAMATIC STYLES IN THERAPEUTIC SPEECH-FORMATION – FEAR AND DEPRESSION AS A CHALLENGE

The professional conference on Therapeutic Speech Practice this year, to which artistic speakers, therapeutic speech practitioners, teachers of speech, as well as doctors and teachers are invited, investigates how a therapeutic means for treating conditions of fear and depression can be gained through working with the artistic categories of epic, lyrical and dramatic as expressions of the concept of man. Alongside lectures by Dr Paul Fiechter, Dr Christian Schopper, Dietrich von Bonin and Dr Michaela Glöckler and the essays on “Impulse” by Gisela Kurnatowski, Sophia van Dijk and Barbara Denjean-von Stryk, the theme will be deepened extensively in working-groups. There are other working-groups on the specialized speech-exercises for epic, lyric, and dramatic styles; on the question of translations of Steiner’s speech-exercises; on the work of the Bosnian poet Mak Dizder; on drama therapy; on fear and depression in autism; and on the path of schooling for the therapist.

Conference Fee: 180 Sw. Fr. / 50 (Students and OAPs)

Information: Medizinische Sektion am Goetheanum, Postfach, CH-4143 Dornach, Tel: +41 61 706 42 90

Registration: Goetheanum, Empfang, Postfach, CH-4143 Dornach 1, Tel. +41 61 706 44 44, Fax +41 61 706 44 46

On 28th Oct. 07, 2.00–3.30 pm, a meeting is planned for speech artists and school doctors on a stronger collaboration in the future. Interested speech artists please inform the preparatory group by e-mail: silkekollewijn@bluewin.ch

25th – 27th January 2008

Puppetry Working-Days

A Blind Crossing of the Threshold?

Scenes portraying border-experiences

Information and registration:

Sektion für Redende und Musizierende Künste

Abt. Figurenspiel, Dagmar Horstmann

Postfach, CH-4143 Dornach, Fax: +41-61-706 42 25

dagmar.horstmann@goetheanum.ch

22nd – 24th February 2008

Musicians’ Conference at the Goetheanum

The following events take place under the responsibility of respective organiser. Their inclusion here does not mean that these events in each case correspond to the direction of work sought by the Leader of the Section, or the Editor of this *Newsletter*. Readers and participants of the events are explicitly asked to judge for themselves.

EURYTHMY

Courses with Annemarie Ehrlich 2007/2008

6th/7th Oct., BE-Brugge: *Zodiac from Ram to 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., UK-East Grinstead: *How can we school ourselves that those who have died would want to link to us?*

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

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

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

2nd/3rd Nov., AT-Graz: *To set limits–limiting–to waive limits*

Registration: Hannes Piber, Weizbachweg 12a, AT-8054 Graz, Tel: +43-316-40 32 51 (Trigon)

9th/10th Nov., AT-Wien: *To set limits–limiting–to waive limits*

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 Curriculum for Classes 1 – 9*

Registration: karolina.kubesova@centrum.cz, Tel: +420-606-33 95 52

2nd./30th Dec, CH-Bern: *The Saturday Rhythm of Steiner’s Foundation Stone Verse.*

6th/7th & 12th/13th Jan., CH-Bern: *Can I keep hold of myself? in chaos and order, in stress and lethargy, in keeping hold and letting go. Is this the task for our presence of mind?*

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

18th/19th. Jan., DE-Überlingen: *How can we school ourselves that those who have died would like to link with us?*

Registration: Gerhild Bee, Tel: +49-7554-98 77 76

22nd/23rd Feb., DE-Stuttgart: *How can we school ourselves*

that those who have died would like to link us?

Registration: Elisabeth Brinkmann, Tel: +49-711-24 78 77

1st/2nd March, FI-Helsinki: *How do I strengthen health and T-forces*

Registration: Riitta Niskanen, riitta.niskanen@arianna.com

7th–9th March, SE- Järna: *The seven rhythms of R. Steiner's Foundation-Stone Verse*

Registration: Ina Kornfeld, Sandtorps vägen 12 A, SE-15330 Järna, Tel: +46-8551 70 98 3

14th/15th March, DK-Kopenhagen: *Can I distinguish the essential from the inessential?*

15th/16th March, DK-Kopenhagen: *Cultural epochs (also for Classes 5 and 10)*

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

11th–13th April, DE-Alfter: *To set limits–limiting–to waive limits*

Registration: Andrea Heidekorn, Görreshof 180, DE-53347 Alfter, Tel: +49-2222-41 03, andrea-heidekorn@web.de

24th–29th April, IT-Bologna: *Courses for eurythmy-teachers–parents–advisors*

Registration: Monica Galluzzo, Via Scalini 11, IT-40136 Bologna, Tel. +39 0515 80 93 33

23rd–25th May, DE-Weimar: *To lead and be led*

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

Further Training with Dorothea Mier at the Goetheanum

Further training course in music eurythmy at the Goetheanum with Dorothea Mier (Spring Valley, U.S.A.) from 2nd January, 10.00 am till 3rd January 2008, 5.00 pm in the Holzhaus

Basic motto for the work: "Lighting up and darkening in music eurythmy". Qualified eurythmists and eurythmy 4th-year students can take part (participant number limited).

Costs, including lunch & supper on 2nd January, and lunch on 3rd January 2008: 185 Sw. Fr. (c. 123 €)

Costs for students, incl. lunch and supper on 2nd January, and lunch on 3rd January 2008: 115 Sw. Fr. (c. 76 €)

Costs excluding meals: 155 Sw. Fr. (c. 100 €)

Students excluding meals: 85 Sw. Fr. (c. 56 €)

*Registration: Goetheanum, Empfang
Postfach, CH-4143*

Dornach 1

tel. +41 61 706 44 44, fax +41 61 706 44 46

Studies for Bachelor Status

Kairos Eurythmy Training in Cape Town offers a further training course for qualified eurythmists, with the possibility of achieving "Bachelor of Eurythmy" status.

Study time: February 2008 – November 2008

Entrance requirements: completed eurythmy training

The course includes:

- solo work in speech eurythmy and music eurythmy
- work on an artistic programme (evening performance and programme for children) and performances in South Africa
- research work on a eurythmical theme ("mini-dissertation")
- module on advancing eurythmical elements in speech eurythmy and music eurythmy
- module on deepening educational methods
- eurythmy in professional working life

The successful concluding of the course leads to BA graduation.

Cape Town offers many possibilities and challenges in gathering, social, cultural and artistic experiences in a multi-cultural environment.

Enquiries:

Kairos Eurythmy Training

Cape Town, South Africa

Tel: +27-21-797 68 02

kairos@cfce.org.za

Education Seminars of the "North-German Eurythmy-Teacher Further Training"

November 2007 Zodiac

Tutors: Edith Peter (Berlin), Reinhard Wedemeier (Berlin)

Dates: 9th Nov. – 10th Nov. 07

Venue: Berlin

Fee: € 125

February 2008: dramatic eurythmy; eurythmy in the class play; ballades; fairy-tales in the middle school; forms by Ruth Vogel

Educational-Artistic Course

Tutors: Renate Barth (Berlin), Doris Bürgener (Augsburg)

Dates: 1st Feb. – 4th Feb. 08 (Friday to Monday)

Venue: Augsburg

Fee: € 175

May 2008 Cultural Epoch in Class 5

Tutors: Helmut Eller (Hamburg), Peter Elsen (Schopfheim)

Dates: 1st May – 3rd May 08

Venue: Schopfheim

Fee: € 150

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

Eurythmy Spring Valley

Full-Time Training begins September 5, 2007

Part-Time Frontier Course begins September 23, 2007 (1st block)

Pedagogical Training September 24 & October 5, 2007

The faculty of Eurythmy Spring Valley are pleased to announce the second round of our Educational Eurythmy training. Qualified eurythmists (diploma) and eurythmy students in the second year or higher are warmly invited to join. This part-time program, which is offered within the basic eurythmy training, may be taken as a whole, or blocks may be attended separately by graduated eurythmists wishing for a refresher course or a deepening of their work. A recognized pedagogical eurythmy diploma will be given upon completion of the full course. Core faculty for the Fall 2007; Fall 2009 training include Sylvia Bardt (D-Stuttgart); Christina Beck (Eurythmy Spring Valley); Jane Wulsin (Green Meadow Waldorf School). Other contributors to be announced.

This will be a practical educational course, with emphasis on the work in the classroom. Course description: Study of Child Development and the Curriculum; Eurythmy Lessons: Nursery – Grade 12; Practice of Fundamental Eurythmy Exercises; Block Observation and Practice Teaching in a Waldorf School.

Tuition: \$800 per two-week block.

Fall-Intensive with Dorothea Mier, October 5 – 6, 2007.

Exploring the music of Hans Georg Burghardt. Through exploring the work of Hans Georg Burghardt, Dorothea will develop a way of working with 20th-century music, where the elements are found more through tone-colors and textures. Join us for this opportunity to refresh the elements of tone-eurythmy, as well as to deepen the capacity to work with the world between the tones.

Pre-registration required. Tuition: \$75.

Workshop on T.S. Eliot's *Four Quartets*, November 15th – 17th, 2007

This weekend workshop for eurythmists with Annelies Davidson deals with how we as eurythmists internalize a poem—its thought, sounds, rhythms, the gesture and form of the text—before giving it back to the outer world in eurythmy. When we then do the poem in eurythmy, making visible the personal experience of its meaning and qualities, the artist speaks with an authentic voice arising from within. We will work with selections of 'East Coker', the second part of T.S. Eliot's *Four Quartets*.

The Friday evening will include work with sounds and elements of speech eurythmy. On Saturday, we will first approach the text as a solo, followed by creating a full sketch of a group-form.

Pre-registration required. Tuition: \$75.

260 Hungry Hollow Rd
Chestnut Ridge, NY 10977 U.S.A.
Tel. 845-352-5020 ext. 13 Fax 845-352-5071
info@eurythmy.org

Bildungsstätte für Eurythmie Wien

Theme for the academic year 2007

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

Basic Training; Further Training; Adult Classes: Courses in speech eurythmy and music eurythmy full-time and part-time;

Integrated in the training: the art of education (professional qualification) with Walter Appl.

Training: Mid-September a new training course begins, and a new project

Intensive course 3-days of the week for those interested, from 1st October:

Further training: the in-between, rests, transitions

Open Day: 12th October, from 5.00 pm, 13th October 10–12.00 noon

Registration and Information:

Adelheid Petri / Edeltraut Zwiauer

Bildungsstätte für Eurythmie Wien

Tilgnerstr. 3, AT-1040 Vienna, Tel/Fax: +43-1-504 83 52

Workshop with Dorothea Mier

Summer 2008, on Dvorak's *Symphony No. 9*

'From the New World'

During the Summer Eurythmy Conference 2006, one opportunity in Europe was given to experience the American production "Making music visible". The programme was centred around interpreting the 2nd, 3rd and 4th movements of Dvorak's *Symphony No. 9* "From the New World". The wish was expressed to make possible work on the first movement. In order to give as many eurythmists as possible the possibility to experience a symphonic work in eurythmy, Dorothea Mier offers a workshop on the first movement in summer 2008, planned for Monday, 21st July to Saturday, 2nd August, in the Akademie für Eurythmie in Aesch/BL. This work is open for all interested eurythmists. This Workshop leads to a festive conclusion with a workshop performance.

Various instrumentalists are invited, so that alongside the work of forming, work on the different qualities of strings, woodwind and brass will be the focus. Whether the workshop performance will be possible with a small orchestra will become apparent, otherwise with piano.

The Workshop fee for the 2 weeks is 400 Sw. Fr. (c. 250 euros); the number of participants is limited to 50.

For information and registration:

Elrieke Koopmans, Saffretweg 6, CH-4143 Dornach

Tel. +41-61-702 02 62, elriekekoopmans@yahoo.com

Traces of Light

A Hommage on the Centenary of Else Klink's birth

For Else Klink's 100th birthday, the Eurythmeum decided, within a Festival Weekend (26th – 28th October, 2007), on a more internal programme dedicated to the founder of the Ensemble. Several aspects were decisive here. First there was the wish once more to call to life one of Else Klink's great choreographies. With Mendelssohn's "Hebrides Overture",

one of her genial creations celebrated the world over can be seen again. For the programme should go out into the world—we are happy that it has managed to secure fine and attractive public venues. And not least, in the Klink-tradition young eurythmists are included in the artistic process. So students of the Eurythmy School are integrated into the project. The programme is not only historical, but is a genuine Klink-programme by including some new works with classical works, and yet completely in tune with the pulse of the age. For this reason, along with the “Hebrides Overture” we include “Cantus in Memoriam Benjamin Britten”, choreography by Benedikt Zweifel, and the “Pulcinella Suite” by Stravinsky, in which Isolda Sagrestano has actually included all the students and eurythmists. Texts by Hans Arp and Ida Rüchardt concerned with angels are directed by Michael Leber, further text by Steiner and Puschkin have choreographies by Else Klink.

Contact: Eurythmeum Stuttgart, Ulrike Wendt, Zur Uhlandshöhe 8, DE-70188 Stuttgart, Tel: +49-711-236 42 30, info@eurythmeumstuttgart.de, www.eurythmeumstuttgart.de

Performance dates and ticket-offices:

2nd November 2007, 8.00 pm
Freie Waldorfschule Uhlandshöhe
Haussmannstr. 44, DE-70188 Stuttgart
Tickets: +49-711-236 42 30

3rd November 2007, 8.00 pm
Goetheanum Dornach
Rütliweg 45, CH-4143 Dornach 1
Tickets: +41-61-706 44 44

5th November 2007, 8.00 pm
Staatstheater Darmstadt
Georg-Büchner-Platz 1, DE-64283 Darmstadt
Tickets: +49-6151-27 99 999

14th November 2007, 8.00 pm
Schloßtheater Fulda
Schlossstraße 5, DE-36037 Fulda
Tickets: +49-661-102 33 33

16th November 2007, 8.00 pm
Theater Winterthur
Theaterstr. 4, CH-8402 Winterthur
Tickets: + 41-52-267 66 80

17th November 2007, 8.00 pm
Theaterhaus Stuttgart
Siemensstr. 11, DE-70469 Stuttgart
Tickets: +49-711 402 07 -20/ -21/ -22/ -23

19th November 2007, 8.00 pm
Lucent Danstheater
Schedeldoekshaven 60, NL-Den Haag 2511 EN
Tickets: +31-70 88 00 333

Further Training Courses

at the Eurythmeum Stuttgart with Michael Leber and Benedikt Zweifel

From 4th to 8th January 2008 at the Eurythmeum Stuttgart, the annual further training for qualified eurythmists takes place. Michael Leber and Benedikt Zweifel, both active for many years in the training and stage-work.

Theme: the basic elements and their use in the various epochs of style.

Fee: € 150.

Registration and further information

Eurythmeum Stuttgart, zur Uhlandshöhe 8, DE-70188 Stuttgart, Tel: +49-711-236 42 30, info@eurythmeumstuttgart.de und.

Course with Annemarie Ehrlich

“How can I school myself that those who have died would want to link with me?”

Friday 22nd February, 2008, 7.00 pm till Saturday, 23rd February, 2008, 7.30 pm.

In two lectures of the cycle *Erdensterben – Weltenleben*. R. Steiner mentions four things which we can develop: fellowship, thanks, trust and rejuvenation. During these days, we intend to start working on these qualities in exercises of eurythmical movement. Open to all interested in this. No previous eurythmical experience necessary.

Venue: Eurythmeum Stuttgart. Organised in collaboration with the Eurythmeum Stuttgart e. V., Ulrike Wendt, and der Freien Eurythmiegruppe Stuttgart, Elisabeth Brinkmann.

Registration: Eurythmeum Stuttgart, Zur Uhlandshöhe 8, DE-70188 Stuttgart, u.wendt@eurythmeumstuttgart.de, Tel: +49-711-236 42 30 (Eurythmeum) or +49-711 24 78 77 (Brinkmann)

EURYTHMEE PARIS CHATOU

1er octobre 2007

Ouverture d'une première année de formation professionnelle
17 septembre 2007

Reprise des cours de la deuxième et de la troisième année

Formation par stage :

1 semaine par mois

17–21 septembre 2007, 1–5 octobre 2007, 22–26 octobre 2007, 19–23 novembre

2007, 10–14 décembre 2007, 21–25 janvier 2008, 18–22 février 2008, 17–21 mars

2008, 14–18 avril 2008, 19–23 mai 2008, 16–20 juin 2008

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.

Stage

Annemarie 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'école
 Professeurs d'eurythmie :
 Jehanne Secretan, Marleen Van Duuren, Marcella Trujillo,
 Hélène Oppert
 Sessions d'eurythmie:
 eurythmie musicale: Stevan Koconda,
 eurythmie et pédagogie: Praxède Dahan
 eurythmie et couleurs: Annemarie Bäschlin
 eurythmie thérapeutique: Laurent Schimmel
 Inscription et informations :
 Eurythmée,
 Ecole d'art de formation professionnelle
 1 rue François Laubeuf, F-78400 Chatou
 tel: +33-1-30 53 47 09 ou tel/fax +33-9 64 07 60 28, euryth-
 mee@wanadoo.fr

Further Training Courses with Annemarie Bäschlin 2008

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. *Tonheileuryth-
 mie*. Verlag am Goetheanum)

4th– 8th July, venue: CH-Aesch (eurythmy Annemarie
 Bäschlin)
 28th July – 1st Aug., venue: CH-Ringoldingen, Berner Ober-
 land (eurythmy Annemarie Bäschlin, medical contributions
 by Dr. med. Eva Streit)

Eurythmy Further Training Course with Annemarie Bäschlin
 and Alois Winter
 17th – 26th July 2007
 Colours in eurythmy / basic elements of music eurythmy –
 Annemarie Bäschlin
 Speech-formation / speech-eurythmy: cultural epochs –
 Alois Winter
 Venue: Ringoldingen, Berner Oberland

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

EURYTHMY ASSOCIATION SWIZERLAND

Further training courses for graduated eurythmists
 Course No. 18
 17th Nov. 2007, 10.00 – 12.00 / 2.00 – 5.30 pm
Etheric Forces and their Effects on Substances
 with Tanja Baumgartner
 Akademie für Eurythmische Kunst, CH-Aesch
 135 Sw. Fr. / for members 90 Sw. Fr.
 Registration till 7th Nov., 2007
 Rachel Maeder, Mannenbergweg 17, CH-3063 Ittigen, Tel:
 +41-31-921 31 55,

rachel.maeder@hispeed.ch
 In preparation: Courses with Eduardo Jenaro / Melaine
 McDonald

Solo-Festival in Alfter an Art of Movement on the Move

In October 2001 the renowned journal "Ballet International
 / Tanz
 Aktuell" on the occasion of the Eurythmy Festival August
 2001 in Dornach "see – experience – do", wrote: "*Revolution
 in eurythmy.... Here a new path is emerging, the elementary
 and dance element according to the bases of movement is
 researching.*" Six years on we would like to link to the success
 of the Festivals in 2003 & 2005 plumbing solo work, to find
 where the individual is standing.
 From 19th to 21st October, 2007, in the *Alanus Hochschule für
 Kunst und*

Gesellschaft c. 30 eurythmists show their new solo work.
 Well-known greats like Carina Schmid, Yoichi Usami and
 Melaine MacDonald will appear, but also new names,
 younger eurythmists appear in a programme of very broad
 categories: alongside "Steiner-forms" to music of Bach,
 Beethoven, Chopin, Franck and Scriabin also original crea-
 tions (sometimes with their own compositions) to be heard
 and seen. Investigations of the national saint of Georgia, or
 texts from the time of the early days of eurythmy (von Hoff-
 mannsthal) are danced as well as lyrics of today (Andrea
 Zannoti), classical instrumentation, traditional Japanese
 musical instruments, bayan, right up to electronic music,
 form the basis and inspiration for the dispute of the dancer
 with himself. Some work with projections and. weather per-
 mitting. there will be outdoor performances and film pro-
 jects.

We are accompanied this weekend by two experienced
 "observers": Director and theatre-tutor Dieter Bitterli and
 the theatre-anthropologist and theatre-director Walter Pfaff
 (*Der Sprechende Körper*, Alexander Verlag) will be present
 and reflect on the events.

The early days of eurythmy, forms of appearance in the
 dance in connection with eurythmy, reactions of the press
 and the first developments and controversies are illuminat-
 ed by Hans Fors in a lecture (with original recordings). Fur-
 ther films from the library of Walter Pfaff will be shown into
 the night. And in the morning there is always a half-hour of
 movement experiences!

In an open atmosphere we intend to create an engaged and
 discursive show where many skins of the onion can go in the
 search for deeper layers of our art of movement.

Programme subject to change.

Fri. 19th October, 2007

4.00 coffee and opening

5.00 Performance I

Stefan Hasler/Tanja Masukowitz: "*Sept Papillons*" (Kaja
 Saariaho)

Gioa Falk: *Abime des osieux* (Olivier Messiaen)

Gia van den Akker: "*for Else Klink*" (J.S. Bach, ETTY Hillesum)

Maren Stott: "*The Ship of Death*" (D.H. Lawrence)

7.00 Performance II

Ulrike Wendt: "*Elektra*" (Hugo v. Hoffmannsthal, Arndt Bay)

Hans Wagenmann: *“Ein Haufen von Ich”* (Andrea Zanotti)
 Elsemarie ten Brink/Christina Kerksen/
 Barbara Bäuml: *“In Memoriam* (Bach, VI. Solotarjov, V.
 Podgorny, J. Cage)
 8.30 Introduction to way of viewing and of working with
 Walter Pfaff und Dieter Bitterli, followed by reflections
 9.30 **Performance III**
 Birgit Hering: *“Grenzgänger”* (Franz Kafka)
 Yuki Matsuyama: *“Hyojo-Netori”*
 Donna Corboy: *“the Question”*
 11.00 13 Days, films by Donna Corboy

Sat. 20th October

9.00 movement experiences
 11.00 **Performance IV**
 Students of living movement: *Presentation of work*
 Students from Alfter: *Presentation of work*
 12.00 Reflections with Walter Pfaff and Dieter Bitterli
 14.30 Hans Fors: Observations, eye-witnesses, archives, the
 critics
 16.30 **Performance V**
 Magali Müller-Peddinghaus: *“Ombra – Andante – Improvi-
 sation”* (Marti, Bach)
 Gail Langstroth: *“EGO EIMI – I, I AM*
 Danita Swamy: *“pour les octaves”* (Claude Debussy)
 Stefan Hasler: *“Steinerformen”* (Beethoven/Cesar Franck)
 Melaine MacDonald: *“Spring Song”* (Augusta Read Thomas)
 Kaya Kitani: *“Sounds of the Night”* Toshio Hosokawa
 7.00 Reflections with Walter Pfaff and Dieter Bitterli
 8.30 **Performance VI**
 Carina Schmid: *Solo Programme*
 22.00 Dance-Videos Walter Pfaff/Hans Fors

Sun. 21st October

9.00 movement experiences
 11.00 **Performance VII**
 Tille Barkhoff: *Fugue* (Alfred Schnittke)
 Nadja Tsulukidze: *“St. George”*
 Yoichi Usami: *“G-arden”* (Toshio Hosokawa)
 Melaine MacDonald: *“Nocturne: one to one”* (Chopin)
 2.00 Reflections and conclusion with Walter Pfaff and Dieter
 Bitterli

Organisation: Jurriaan Cooman, performing arts services,
 Basel. In collaboration with Alanus-Hochschule für Kunst
 und Gesellschaft and the Goetheanum Stage-Group, Dor-
 nach www.solofestival.eu, Tel +41-61-263 35 35

Alanus Hochschule DE-Alfter

Composer-Symposium V
 in collaboration with the Performing Art Section
 on 7th March 2008 with Augusta Read Thomas
 talks, presentation, concert, eurythmy performance
 further training for eurythmists with Stefan Hasler
 “contemporary music” with works by Augusta Read Thomas
 and others
 on 8th March 2008
 Registration and information:
 Tel: +49-2222-9 32 10
eurythmie@alanus.edu

GENERAL

Towards Spirit in Theatre

Meditation-heart-performance

Theatre originally arose out of the Mystery Centers of
 ancient cultures, but in the 21st Century its relationship to
 the living spirit has been largely lost. How can we re-connect
 contemporary theatre to its «mystery» or «sacred» origins?
 This course will explore three paths to a 21st Century Spirit
 (Mystery) Theatre:

1. the transformation of the self through self-knowledge and
 spiritual practice. What are the inner exercises and prac-
 tices that will support my development as an artist? How
 do I integrate my biography in my work?
 2. the learning and practice of techniques in voice, move-
 ment and collaborative creation to underpin a new Spirit
 Theatre. How can my voice, movement, consciousness
 express not only myself but also the Spirit that can speak
 through me? How can I work with others that will empow-
 er them?
 3. performance creation and audience perception. How can
 our work be in service of our total humanity, body, soul and
 spirit? How do we integrate the experience of the audience?
- The course will culminate in the creation of a community
 celebration.

The course is specifically aimed at those who have some
 experience of performance of any genre, both professional
 and amateur. They should have a working knowledge of the
 English language. Those interested in taking the course
 should send a CV with their application.

Course dates: 29th October to 14th December (7 weeks)

Emerson College, Forest Row, East Sussex, RH18 5JX, UK
 +44-1342-822238. www.emerson.org.uk
info@emerson.org.uk

Course leaders: Christopher Marcus, Philip Beaven and Car-
 oline Liljestrom.

Biographies

Christopher Marcus.

Christopher is a director, actor, Interfaith Minister and Spir-
 itual Councillor. In the last 33 years he has worked interna-
 tionally as a director, writer and actor in diverse productions
 specialising in the genre Mystery Theatre.

Philip Beaven MA.

Philip is a director, performer, eurythmist and teacher of
 creative/performance techniques specialising in collabora-
 tive and devised performance with 28 years of experience.

Caroline Liljestrom.

Caroline is an Eurythmist with a BA in Cultural Science. She
 has created and performed in diverse productions. She is co-
 creator of seminars on the relationship between Buddhism,
 Sufism, near death experiences and Anthroposophy

BOOKS REVIEW AND PUBLICATIONS

**Vital Eurythmie [Eurythmy that enlivens]
a brochure for everyman by Christiane Hagemann**

Werner Barfod, CH-Dornach

In spring 2007 this handbook appeared, to practise on your own these eurythmical-hygienic exercises for healthy daily movement. Out of many years' professional experience in eurythmy in almost all the professional realm—artistic, educational, therapeutic in all realms—Christiane Hagemann has assembled in concise form these simple and effective exercises with texts and pictures.

These exercises are to help people to cope better with daily life through eurythmy with daily life. This means a humanly comprehensive well-being of body, soul and spirit. The effects of these sequences of movement are a balancing, activating and centring, closing off or opening for interest and they bring the human being into an equilibrium. They train care and attention and give strength for any situation in life. In this booklet you will find exercises described in such a way that they are easily understandable and can be carried out directly as a practical help at home, if they have been introduced in a eurythmy lesson by a professional. This is due to the combination of clear description with clear pictures.

Through short indications, Christiane Hagemann succeeds to encourage how to proceed. "There is room in the smallest hut", to carry out these exercises, and of course with comfortable clothing in socks. The exercises include basic exercises, vowels and consonants, threefold walking and forms in space.

This booklet can be recommended for many readers and practitioners.

Alternatively, it certainly would help eurythmy further if something similar could be prepared soon for other social areas.

Cost: € 5.00 (p & p extra)

Order: www.vital-eurythmie.de or

Christiane Hagemann, Bilsenstr. 49, DE-22297 Hamburg

Rosemaria Bock

**Studien zur Menschenkunde
des Eurythmieunterrichts**

[Studies in the concept of man for teaching eurythmy]

Vols 3 and 4, each vol. € 15, p & p extra.

Obtainable from: R. Bock, Robert Bosch Str. 101, DE-70192 Stuttgart, tel. +49-711-25 35 480

Elisabeth Göbel, DE-Göttingen

Whoever in reading vol. 3 of these studies experiences similar things to me, that the density of Rosemaria Bock's descriptions, peppered with Rudolf Steiner's sayings, overtaxes the ability to comprehend, I would say "Hold out; it is worth it!"

We see the late work of someone throughout her life, through her own experiences and her own thoughts, has traced the origins of eurythmy and its effect on the development of the growing human being. In vols 3 & 4, we arrive at an advanced course, a Masters' category. Although such texts only produce a deep effect at the right moments of destiny by meeting your own questioning, I would still like to encourage even younger people to read them through, initially in an easy mode in order to reach the dimensions mentioned there of our art of eurythmy. The best method, of course, to study these texts in a group, in order (i) to perceive the moments of destiny with our co-workers, (ii) to try out the respective forms and rhythms, (iii) to perceive the events, in order to experience the "in between", a tremendous broadening of the horizon, and so develop autonomy. Perhaps in a glorious future time it will be possible to take up sections of these studies in Waldorf collegiums, or other open-minded educators for an effective education, and to explore the unimagined possibilities. The urgency is great since—Bock here quotes Rudolf Steiner—ether-bodies are rapidly beginning to be loosened from the physical. Within all the dangers known to us, it needs a tremendous effort for this to take place in a healthy and strong manner. If psychologists and psycho-pharmacy "have" to come to the rescue, then it is mostly much more difficult to make an effect. For these tremendous efforts of preparation we have to steel ourselves. In working on the texts mentioned here, we can strengthen ourselves for these tasks. In a further edition (possibly one publisher?!) of these two volumes, which each have two parts, it would be helpful in a Foreword to sketch the context which aims for a "eurythmical alchemy" as a moral all-transforming power.

I would like to describe the broad sweep of the accounts: how our art in a comprehensive way leads growing children to a positive acceptance of the physical body, then in the further on makes possible to bring the living through earthly existence into harmony with cosmic laws, and how later the ensouling of the laws culminates in an initial process of transformation in the upper school.

R. Bock begins with a thorough account of the physical "body of laws", of the "supersensory system of forces", also called by Steiner the "*Phantomleib*—phantom body", which is not to be confused with the earthly material body. This body of laws is now related to the effects of spatial forces through straight and round basic forms. Here the streams of will specific to the age of the growing human beings can be harmonised with the dimensions of space. From here the rich variety of the world of forms with its meditatively-acquired spiritual background is researched and led over into movement, in which, for example, the form of the cross is discussed in the metamorphoses peculiar to human development. This once again could make us aware of child development. It is very lovingly described, how 9-year-old children gradually grow into "their own crosses" and from there come first into the position of learning the gestures of the C-major scale. But spatial forms with crossings, too, they learn to overview and the walking forms facing forwards including walking backwards becomes possible.

The author lets us experience space (which we don't see in the sense-world, but only its boundaries), on the most varying levels, and experience ourselves as creators, fashioners and fillers of space, whether sculptural, musical, or coloured space. We are led to recognise the laying-hold of moral forces through the veracity of intrinsic truth in harmony with the human gestalt. She presents to us the very revealing survey of the curriculum with many insightful examples, with the question: "How does the 'making-spatial' look, which should be a 'making-sensory', for schoolchildren?" She leads us right into the qualities of space and the regions of the zodiac with their connections with the human body and its three crosses—the physical, the astral and the etheric cross—as the background for lessons in Class 12.

Volume 4 of these essays on the study of man ends with the effects of transformations, which courageously are called "eurythmical alchemy". We can begin to understand this as the invisible body of laws or phantom-body. To be able to do this, following Rosemaria Bock's lead, we go through the absolutely necessary steps and levels of the rich realm of rhythm on all levels, in order finally to present all this as eurythmical alchemy. The first step is the liquidation of the human gestalt (Mercury), whose precondition is the complete penetration by rhythm.

The starting-point for this tremendous theme is the all-round view of the human middle realm, also through the fine arts with helpful examples—how the middle is formed out of continuous activity between polarities. In human development it was formed out of the cosmic periphery as a creative whirlwind, right into the boney system of the ribs, creating inner space. Out of this, inwardness swings back into the periphery, changing the periphery through a breathing process. Learning to look at the process in a "spiritual-musical" manner, and at the world of rhythmical forms, too, we may, from within, slowly become consciously effective educationally. We are given many beautiful examples from the work in the Kindergarten to the Upper School.

In the descriptions preceding this chapter, we recognise, for example the change from a more hovering rhythm for the first three classes with irregular numbers of syllables, to the exercises with beat which slowly introduce structure, beginning with even numbers, e.g., beginning with 4/4 metre, which has an incarnating effect on everything rhythmic. The acceptance of the physical becomes evident.

After we are also stimulated to feel the mutually dependent qualities of numbers and rhythms (again with beautiful examples from the fine arts) and once more to produce and even discover archetypally human soul-qualities in gesture out of the middle system, the impulses of etheric movement can be discussed. Laying hold of the ether-body can become a task—eurythmy produces in the physical body forces which we need today for the process of expanding the ether-body. These are the suitable forces for this process.

The thorough and demanding work of Rosemaria Bock ends with Maria's words to Capesius in Steiner's Third Mystery Drama:

„...So dient durch seinen Leib der Mensch den Göttern.

Und seines Seelenlebens wahrer Sinn

erscheint ihm nur, wenn sich in seinem Leibe

die Kraft zum wesenhaften „Ich“ erfühlt.“

[Thus through his body, the human being serves the gods, and the true sense of his soul-life only appears to him when,

in his body, the force to the true "I" is felt.]

Peter-Michael Riehm

Das Ziel ist der Mensch [The goal is the human being]

Thoughts on music and teaching music

c. 80 pp. pbk.; 13 euros / 23.60 Sw. Fr.

edition zwischentöne, ISBN 978-3-937518-09-1

P.-M. Riehm, composer, music teacher and Professor of Music Theory, who unexpectedly died in January 2007, developed a deep and wide-ranging reflections on the relationships between the human being, music and education. In this volume, three previously independently published essays on this group of themes, and (with one exception) for years out of print, are now made available together:

Teaching Music out of a living concept of man (1989)

The irregularity of the regular (1992)

What is music? (2004)

With the educational essay "Teaching Music..." (1989) Riehm achieves not only a sketch opening up a musical concept of education, but in a summary explains and appreciates from a new level a complete epoch of development. What out of the history of Waldorf education has grown since its inception receives a new orientation through Riehm's presentation. (from the Foreword by Stephan Ronner)

Peter-Michael Riehm

Der beseelte Klang [Ensouled sound]

A path of practice for organic choral singing

c. 30 pp., A4, pbk.; EUR 16 / 28.60 Sw. Fr.

edition zwischentöne, ISBN 978-3-937518-06-0

These collected, detailed choral exercises with a commentary results out of decades-long experience with upper-school, lower-school and amateur choirs. These are not in the first instance studies in training the voice, but a more organic course of exercises following the stages of musical history: choric warm-up exercises, from homophonic modal melos, initial rhythmic modal polyphony and major/minor-formed harmony, to extended and freer tonality—from the Introduction by Philia Schaub.

New publication, July 2007

Christa Slezak-Schindler:

Künstlerisches Sprechen im Schulalter

[Artistic speech during the school-years]

8th edition, extended and revised

Cloth, with dust-jacket, 350 pp., coloured illustrations

EUR 27; ISBN: xxx

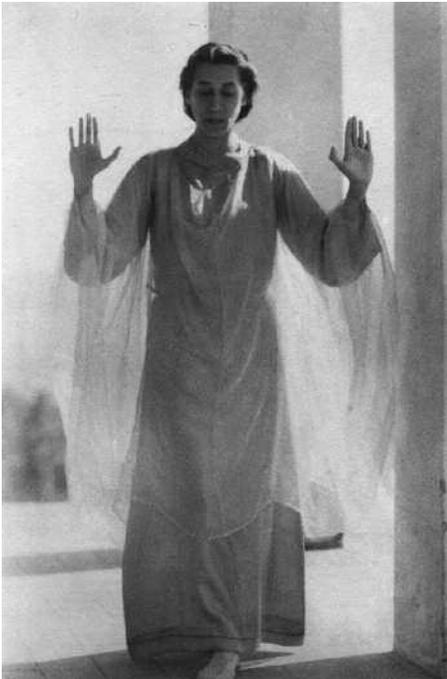
edition waldorf + marie steiner verlag

BIOGRAPHICAL

Else Klink

– an appreciation for her 100th birthday

Michael Leber, DE-Stuttgart



The young eurythmist

In this year we celebrate Else Klink's 100th birthday. A review of the work of this great artist can be the occasion to concern ourselves with her individuality. A first indication is the year of her birth, 1907, in which at the Theosophical Congress in Munich Rudolf Steiner laid the foundations for an anthroposophical artistic creativity out of

the spirit of the new mysteries. The first metamorphoses of form, as seeds, were pillars drawn on boards, which were transformed into the forms of the First Goetheanum. This "House of the Word" was to be not only the home of the new art of movement, eurythmy, for all the arts – architecture, painting, music, speech and eurythmy – could be further developed in this building.

It lay in Else Klink's destiny, that she began her earthly path in 1907. Whereas in Middle Europe significant impulses were given through Rudolf Steiner, Else Klink incarnated far away in the then German colony the Bismarck Archipelago, today Papua, New Guinea. Her father, the German colonial civil servant Hans Lorenz Klink, lived with a young native, Nawiamba Ambo. From this union sprang five children. Else Klink was the firstborn. Later she said that she picked up her body from the South Seas. This body gave her unbelievable will-forces. From her father, who came from Hamburg, she received discipline and strictness, and from her mother joy in movement.

In 1913 her father undertakes a journey with his eldest child. They sail from Melanesia to Europe. In Freiburg Else Klink comes initially into a family, who are her father's friends. Here in Germany she is confronted with things which remain incomprehensible to her open being from the South Sea. The Holzmarkt, a cobble-stoned place, made the child wonder. She looked for wood and could not understand why the place should be called "wood market". In religion lessons in the Pfeiffer Institute, the name "Kapernaum" awakens in Else Klink deep devotional feelings. The sound of the word concerns her more than the sense. After a while her

father returns home; Else remains in Freiburg. With the outbreak of World War I her father was a prisoner of war, and for seven years was interned in Australia. Her mother with her children is taken in by German missionaries. Her sister Adele learns there to read and write German. When her strict foster-father in Freiburg died in 1917, Else Klink joins another family. Once again she has to cope with a change. Else joins the family Wolffhügel, where the young girl finally receives warmth and security. The three Wolffhügel children take her in like a sister. Rudolf Steiner stays overnight in the house in Freiburg on the occasion of a lecture. To the great joy of the children he instigates a pillow-fight in the evening. He also suggests to Wolffhügel to send Else to the children's eurythmy with Alice Fels. With her she learns a poem by Christian Morgenstern: "*Es beten die Rehlein...* The little deers are praying..." In saying good-bye, Rudolf Steiner made a cross on the forehead of the surprised girl. Later she asked her foster-mother what the Doctor had done. "He blessed you", was the modest answer.

Here we clearly see the clear leading of destiny of Else Klink. A long pathway was necessary to bring her near to Rudolf Steiner. He had recognised her individuality and led her first steps to eurythmy. The family Wolffhügel moved in 1921 to Stuttgart, where all the children are allowed to attend the new Waldorf School. Else Klink related later what joy it meant to attend the lessons of her beloved class-teacher Hermann von Baravalle. Rudolf Steiner's visit in the lesson and his explanation of Pythagoras' theorem left a deep impression. In the playground, Rudolf Steiner said, in the presence of Ilona Schubert, to the other teachers, looking at young Else, "You have to watch this child. She will do lots later for our Movement." He suggested Else Klink should soon start the eurythmy training; she was to attend only the main lessons, and afterwards join the eurythmy lessons at the Eurythmeum. After a year and three months Else Klink already received her diploma from Alice Fels. Marie Steiner then called the young gifted eurythmist to Dornach, where she already took part in the festive performances for the dedication of the Second Goetheanum. Whenever she could, Else Klink attended the rehearsals led by "Frau Doctor". The incredible strictness, but also the loving attention for the eurythmists became a life-long example for her. Marie Steiner recited many poems for Else Klink, in German as well as in French. Else Klink often described the great experience that Marie Steiner had recited at extreme tempo, but at the same time she left time and space for new transitions.

In 1928 Else Klink left Dornach on her own decision, and went with Otto Wiemer to Holland. Until 1935 she gave eurythmy lessons there in various places for children and adults. The internal tension between the anthroposophical groups hardly concerned her. Her solo presentations were enthusiastically received by everyone. The Dutch eurythmists held together firmly despite tensions in the Society.

The climaxes were the shared performances with Lea van der Pals and Willi Stigter. Otto Wiemer as speech artist and staunch friend always stood at her side.

1935 was a year of destiny. The Anthroposophical Society in Germany was outlawed. At the same time Marie Steiner



Else Klink on the stage, Japan 1981

fetches Else Klink to re-establish the eurythmical work in Germany. Only a few friends supported Else Klink and Otto Wiemer, but Marie Steiner fully supported them and the number of students quickly grew. Twice the training was forbidden by the National Socialists, but Else Klink could receive a new permission from the Reichkulturkammer in Berlin. In 1940 the first bombs fell directly alongside the Eurythmeum; the repair costs for the building was taken over by the government. The seriousness of the times linked the students to a strong community of destiny, for whom the Rosy-Cross Meditation Rudolf Steiner in *Occult Science*, lent support. In 1941 the Gestapo forbade any further work at the Eurythmeum. Else Klink had to work in a parachute factory, Otto Wiemer became a clerk in the Bosch firm. Both spent the final months of the War in the Schwabian Alps, where Else Klink with her pianist Gertraud Föhdisch worked out a complete programme.

After the War, Emil Kühn invited Klink and Wiemer to Köngen. In vacated barracks an intensive eurythmical activity began. Otto Wiemer built up a far-reaching cultural work with the village inhabitants. He regularly produced the Oberufer Christmas Plays and had great success with Ferdinand Raimund's "Alpenkönig und Menschenfeind". In 1946 the Eurythmy Group was asked to collaborate with the Town Opera in Gluck's "Orpheus and Eurydice". The performance was so successful that tickets were sold on the black market.

An intensive phase of touring began. Despite cold and hunger people in the heavily bombed towns streamed in crowds to the eurythmy performances. The people who had suffered in the War experienced the performances as spiritual nourishment; many decided to study eurythmy themselves.

The time in Köngen lasted almost 19 years. In 1960 Otto Wiemer died. In all the subjects he taught in the Eurythmy School, he brought anthroposophy alive. Through his death the whole responsibility now fell on the shoulders Else Klink.

The "Eurythmical Conservatorium" was in Köngen supported and financially carried by Emil and Martha Kühn. Their successors in this responsible activity were Theodor and Erika Beltle. Thanks to their tireless input the new building of the Eurythmeums in Stuttgart 1964 could at last be festively opened.

During the '70's a wide public expansion of touring took place. A doorway opened in 1972 through the performance

of the third and fifth "Hymns to the Night" for the bi-centenary of Novalis. Johannes Tautz gave a very moving speech. A deep impression remained from Else Klink's performance with the third "Hymn" of the power of her artistic Imagination and Inspiration. The steadily increasing Stage-Group traveled right through Europe, later also to North America and Japan. Every programme was carefully conceived and worked out. An abundance of living forms and choreographies arose. A great concern of Else Klink's was to integrate the poems of the great classical authors and texts by Rudolf Steiner in all the programmes.

Upon some advice from outside to leave out a Verse ("Truth-wrought-word") by Rudolf Steiner, she stubbornly reacted: "The programme remains, or we do not come!" In Rumania, where Steiner's work was outlawed, a Verse was simply carried out in eurythmy silently. The audience at this performance was most deeply moved. These were glorious moments in the history of the eurythmical activities of Else Klink and her co-workers.

New students kept arriving at the Eurythmeum; the number of those trained grew to over ninety. At the same time there were over one hundred performances a year! It was seen as obvious that even after a strenuous performance the co-workers had to appear the next morning fresh for lessons. Else Klink, already seventy years old, led by example. Her life-forces and fantasy for new forms was unceasing.

Another climax was the rehearsals for "Peer Gynt" (1984). In a few weeks this great work, for which Wolfgang Veit had arranged texts, was rehearsed. With overwhelming success, "Peer Gynt" was performed over seventy times to sold-out houses.

On the occasion of Else Klink's 80th birthday, which was celebrated in the Neuen Schloss, Stuttgart, guests arrived from the world over. In many votes of thanks her achievement for eurythmy was honoured. And a gift of money was made with the condition that she visit once more the place of her birth. After long preparation Else Klink, accompanied by two friends, could begin the journey. Apart from the journey's goal, Rabaul on the island of New Britain, nothing was known. But an anthroposophist from Sydney, Hannah Semmler, had secretly arranged a family meeting at the airport in Port Moresby. The surprise worked, when after the customs control, a great crowd of "Klinks" were able to welcome their great aunt! A widely branching family tree was revealed and there was much to relate. Her mother had repeatedly asked about her daughter Else, and a niece was also known to Else Klink. This journey and the following tour through Australia, New Zealand and the U.S.A. was for Else Klink at the same time a linking and a rounding-off of her personal biography. Her inner home she had found in the Section built up through Marie Steiner.

Marie Steiner appreciated her very much and said once (to Monika von Miltitz): "Else Klink is the eurythmist with the strongest 'I' whom we have." Another side of her being was her living with the world of those who have died. The annual festival in the Eurythmeum for those who had died was Else Klink's quite personal concern. Every moment was considered by her and fashioned. From this festival a strong force proceeded, which enlivened and enriched the eurythmical work.

Three sides of her being stand out: the wondering, open, almost childlike soul which she brought from the South

Seas; the cosmopolitan interest in the world, with which she fostered contacts to people from all parts of the globe and were widely distributed over the world; and a deep connection with the world of those who have died. Out of these sources, Else Klink created her splendid eurythmy forms. To perceive these can be an incentive today for us to concern ourselves with such inner contexts. For celebrating the centenary of this great personality is not only a day for nostalgic memories, but can in the future ray out as an impulse for many future generations of eurythmists.

For Rosemaria Bock's 80th birthday

Cara Groot, CH- Dornach

Rosemaria Bock, who on 13th August, 2007, celebrates her 80th birthday, is one of the eurythmists who has dedicated her whole life's work to teaching in the Steiner-Waldorf schools. She was trained by Else Klink, when the Eurythmeum was still in Köngen, receiving her diploma in 1951. In 1952 she began to teach at the Kräherwald School in Stuttgart, where for 41 years she remained tirelessly active. She worked very consciously through the experiences she gathered, also from the aspect of the study of man. This formed a secure educational basis that enabled her to help less experienced colleagues.

When in 1964 the 6-week long course introducing education came about in Stuttgart, which later expanded to a one-year further training, Rosemaria Bock was from the beginning actively involved. Numerous beginners were able to profit from her rich treasury of experience.

In addition she was soon active as a writer. She wrote articles for the "Teachers' [Section] Newsletter", for "Erziehungskunst" and in several other contexts. In the *Newsletter* of the Performing Arts Section, you can find regular, valuable essays from her pen. Moreover, books appeared, the last of which is the topical "Die Stab-Übungen—The rod-exercises", then "Gestalt-Bewegung-Eurythmie—Gestalt, Movement, Eurythmy", which can interest not only eurythmists with its beautiful presentation with many pictures and examples of texts, and "Die Toneurythmie in der Pädagogik—Music eurythmy in education", to name only a few.

Tirelessly active, Rosemaria Bock researches up till today in the service of eurythmy. From our hearts we wish the she can continue this activity far into the future!

Maria Jenny-Schuster

Interview with Mirjam Hege, 25th April 1998

(Anton and Ea Koster were also present)

Maria was born on 10th January, 1907, into an anthroposophical family in Essen. Her father was leading engineer with Krupp and was intensively involved with threefolding, thereby losing his post. So Maria was in the midst of it from her childhood. Alongside other young girls she received private lessons from Fr. Burkardt who with Fr. Dr Glass found-



ed the first Waldorf School in Essen. Her teacher rehearsed *Wanderndes Seelchen* [Little wandering soul] by Manfred Kyber. Maria was allowed to play the "Little Soul" before Herr and Frau Dr Steiner. Marie Steiner asked: "Marieli, wouldn't you like to study eurythmy?" Maria didn't want to. She wanted to be a pianist. "In the time of threefolding" she

saw a eurythmy demonstration without lighting or veils, without music or forms, only the elements—it did not appeal to her at all.

MJ: It looked like gymnastic exercises. It looked awful. You know, they had white habits with ropes. Terrible! They were figures, I can tell you! Awful. Well, demonstrations can only put you off!

EA: Well, but not all.

MJ: Not all. But recently in "The Goetheanum" there was photo from a demonstration somewhere. Quite terrible! They stand there like statues, and that should promote eurythmy!

Marie Steiner then invited the students to Cologne, to a Theatre [29th Oct., 1922]. Here eurythmy was in colour! Here Maria liked especially Annemarie Donath best; she found her wonderful!

MJ: Well, the later Frau Dubach, she was a beauty. She performed the Guardian in the eurythmical scene from the Mystery Drama [IV, 4], the Guardian and Johannes. Since she was the Guardian and wore her hair down and the red TAO[-symbol] on her head—this was impressive. Very beautiful!

After the performance, as she and her parents thanked Herr and Frau Doctor:

"Frau Doctor asked again: 'Marieli, did you like that better?'... I did!"

MH: "Marieli"?

MJ: Yes, Herr and Frau Doctor always called me Marieli. Then Frau Doctor found a family for me, who took me in during my time at the Eurythmy School. During the eurythmy course, for at that time the Stuttgart Eurythmy School began with Alice Fels, Elena Zuccoli was in my class. We were colleagues. She was somewhat older than me. I was 16—

MH: Ah! 16?

MJ: Actually still 15 at that time. This family, who took me it, was the Del Monte family. From there I got into the whole Arenson family; Unger was quite at home. That of course was wonderful.

MH: There was certainly lots happening.

MJ: Yes, lots. When the conferences were on, everyone came to Del Montes for lunch and there I met them all, for I was the child in the house.

MH: Were there other children?

MJ: No. Fritz Göbel was there as well, who later became the leader of the Kräherwald School. And his sister Irene Göbel. They were in the Waldorf school. We three were there.

MH: And how long did the eurythmy training take?

MJ: I was in the school at the most for a year. Always with gaps. I was not completely in the school. Then I came here to the stage-group.

MH: And there people learnt, directly on the stage?



MJ: Yes, yes! You went straight on to the stage. You learnt through the tasks.

MH: Yes.

MJ: You didn't learn, thank God, in the school.

MH: In the Archives of the eurythmy dressing-rooms we now have diaries from 1916–36. I had a glance in them—I have unfortunat-

ly only looked at the first two.

What touring programme were undertaken then! And here you always find: "Address Rudolf Steiner 3 pm"; then there was the performance, and then a long break—and here you always find: "recited by Marle Steiner", yes, and then in the evenings a lecture. And each week *new* programmes. These programmes are recorded exactly.

MJ: Each week; new programmes. We rehearsed all day; we only rehearsed; we lived to rehearse. Each week a new programme; each week new things. But, you know, thereby it kept alive. Look how it is now; it's dead. And there you grew through the tasks... That's how it was then: Frau Doctor corrected. But she corrected the whole—the style. Herr Doctor, however, was like this: if you didn't get the style straight away, the next was on!

MH: Oh?

MJ: Oh yes!

MH: Was he stricter?

MJ: Yes indeed. He was—I don't know—not stricter. Frau Dr recited a poem, and then he said: "Come along"—or Ilse Baravalle, she was mainly with me, she was before me and I stepped a little in her footsteps. We were similar.

MH: Similar?

MJ: Mozart, Chopin, the brides, the various brides, and such lovely figures...

MH: Many things like that to do. I noticed in these dressing-room books, which I only read till 1922, there was more French items in 1919 till 1920, then in 1920 suddenly things in English.

MJ: Then Birksy came. Miss Birks.

MH: Yes, she was there a lot.

MJ: She was the first Puck in *Midsummer-Night's Dream*. She was charming. She coined the well-known expression "long face down to your belly"!

MH: Really?

MJ: She was a lively being, full of temperament. She was delightful. We did *Midsummer-Night's Dream*. She was a fairy, and I was a fairy.

MH: Aha, and when was that?

MJ: *Midsummer-Night's Dream*; the eurythmical *Midsummer-night's Dream*?

MH: About when?

MJ: Yes, when was that? The actors were already there. They joined us later. There was Hendewerk. When did Hendewerk arrive?

MH. I don't know. [*Kurt Hendewerk arrived 5th June, 1925—M.H.*] Many scenes from *Midsummer-Night's Dream* were performed. There was quite a lot of eurythmy.

MJ: Yes. And later the acting scenes were added. Then we performed the whole play under Frau Doctor in the Carpenters' Workshop.

MH: Was that after the Doctor's death?

MJ: Yes. The formes are still from the Doctor—that is, for the eurythmical scenes. But the acting added by Frau Doctor was rehearsed later.

MH: You were the fairy.

MJ: I was the fairy. Whatever was needed. In those days we were not so many; you were needed all the time.

MH: Also a lady-in-waiting, or whatever?

MJ: No. I was always purely eurythmical.

MH: Yes, yes, but it wasn't like that with everyone. For men it was partly different.

[*Linde, Hubek, and so on.*]

MJ: They came much later. The early days were completely without acting.

MH: Yes.

MJ: You know, I must tell you about a scene. It was the dress rehearsal 1923. Frau Dr has invited the students from the Stuttgart School to perform a few things here in the programme. In this Elena had a Conrad Ferdinand Meyer and I had the "*Marienlied*—Mary's song" of Novalis. And we came and Herr Doctor looked at it. Frl. Köhler, at that time our music-eurythmy teacher, was also a singer. She had rehearsed a song, to which eurythmy was done. And as we were performing it, Herr Doctor sprang up, saying: "*I don't want to see this ever again!*" I can still hear him. "That is just totally inartistic" to do eurythmy to singing. Everyone was trembling. Then Frau Doctor said very softly: "But Herr Doctor, the children in the Waldorf School do it too!"

MH: Oh dear!

MJ: Then, Herr Doctor said: "Oh, what the children do in the Waldorf School, is far from being art!"—it was *dismissed*... and was relegated to the "never-to-be-seen-again"! But *now* they begin to rock the boat, wanting to do eurythmy again to singing. And I must say: I tell this story *wherever* I can!

MH: Yes.

MJ: It's not possible!

Anton: The "new ways", Maria.

MJ: Well, well...

Anton: People say...

MJ: No, no, no!!! And then Elena received her Meyer [*"Friede auf Erden*—Peace on earth" by C.F. Meyer] and I was "*Marienlied*—Song of Mary" and we were allowed to do it for the Christmas Conference [*Eurythmy performance 26th Dec., 1923*]. For the "*Marienlied*" Herr Doctor gave me the dress and veil and the stage-lighting. After this terrible outburst I went backstage in the Carpenters' Workshop and Herr Doctor was just coming out. And then Herr Doctor approached me, quite friendly as though nothing had happened, hugged me, saying, "So, Marieli, now let's go and find a beautiful dress and a beautiful veil for you." And then he went with me into the changing-room where all the dresses and all the veils hang—even in the Carpenters' Workshop—and looked for a yellow dress and green veil. He held up the dresses, looked; the third dress was the one, a shining yellow one.

She liked it very much and thanked the Doctor with a little

curtsy. [The lighting he gave to Ehrenfried Pfeiffer, who was developing eurythmy lighting at that time – with new discoveries for diffuse light and smooth lighting changes. This lighting technician was always speaking about a water-organ—M.H.]

MH: But the “Marienlied” you rehearsed in Stuttgart.

MJ: Yes. You know, then we were completely... but Frau Doctor recited for me. Then it was not as it is now. Everyone could freely unfold.

MH: Oh, well!

MJ: No, earlier Frau Doctor always recited. Even on tour. You know, Frau Doctor was short-sighted and sometimes she “made up poems”. Then we had quickly to adjust!

Anton showed old programmes; Violin Concerto by Nardini played by Prof. Baldini, the leader under Toscanini. Maria related that earlier many famous musicians, invited by Jan Stuten, came to Dornach and generously played for eurythmy, for free, out of interest in eurythmy. A situation open to the world. She liked that. Then she recounted the tours. “We were often on tour for months”, as far as Budapest, Zagreb, Constantinople, Paris. Also for the World Exhibition. Then Anton asked about all the new names, e.g., Turgenieff-Bugajeff, who chain-smoked, had no desire to rehearse, and once when Maria had to jump in—which frequently happened—instead of rehearsing, said: “Just do it, do what I do; simply copy me.”

MJ: And Frau Doctor looked on, for she always wanted beautiful positions, for example, with the “Chorus of Seven Nixies” by Mörike she wanted the backs of the nixies to be the same height.

MH: Did you have to bend your knees?

MJ: Yes. And then she looked with her eyeglass, and then, so-and-so and so-and-so had to go higher...

We look at photographs, two letters of invitation and permission to stay in Dornach, signed by Steiner with the conditions of the stay. One had to pay one’s own way. Maria had received 30 francs as a gift, with which she lived. Later she could take a room in Herzentalstrasse through Marie Steiner, because she asked her where she always disappeared to. Maria said, that she went to Arlesheim to cook something. The new room was tiny, but it had a skylight. Maria was happy.

When she was 35 she married Hans Jenny [doctor, painter, researcher in cybernetics]. At first she was still with the Stage-Group, then she became completely a doctor’s wife. Dr Jenny was Albert Steffen’s doctor, a good friend of the couple, and also the doctor of Marie Steiner, often involved in talks into the early hours. The Jenny’s were “neutral” in the whole debate around both personalities. “From up above it appears quite different.”

In 1945 Ea entered the world, and after three years away, after Ea’s birth, Maria returned to the Stage and was mainly with Eva Froböse. She loved to perform Goethe’s “Zwei Teufelchen und Amor—The devil and love” (from Goethe’s sketch for *Faust*, intended for the scene in the garden). She co-directed the Helena Chorus in *Faust*. The wildest... yet she was known as the Mozart and Novalis eurythmist, of whose work she performed many things. Kurt Hendewerk always recited Novalis for her (*Novalis was for decades tabu for most people. Even only Hendewerk was allowed to speak him*). She also performed many of Goethe’s poems, e.g., “Die Spröde”, “Die Bekehrte”, etc.

Freshly edited and compared with the recording of the interview. 3rd April, '07—M.H.

MISCELLANEOUS

Letter to the Readership

The Fulfilment of Dream, an extract from my masters thesis *Unveiling the Melodic Interval: A Phenomenology of the Musical Element in Human Consciousness* (University of Melbourne, 2005) appeared in the Easter 2007 issue of the *Newsletter from the Section for the Arts of Eurythmy, Speech and Music* with significant editorial alterations leading to a distortion of meaning. These alterations were made by the Newsletter’s English translator, allegedly in the best interests of the readership; however, the publication of the text in its altered form proceeded against the express wishes of its author. In addition to numerous changes to my original syntax and punctuation, which profoundly affect the rhythm and subtler connotations of the language, but fortunately do not undermine the basic sense of the text, there are several instances of definite semantic bending, which desperately require correction.

All instances of the word ‘keynote’ should read as ‘ground tone.’ I am drawing attention here to a very specific experience of the tonic—dark, deep and at the foot of the scale, to

be distinguished from other potential experiences of the tonic as centre or heart, or transcendently as octave. Also, it is not my intention to attach to the experience of a ground tone, or to any other kind of tonic experience, the concept of ‘key.’ What I write later in the extract about Schoenberg becomes foggy in the diffusing and misleading light of ‘keynotes.’

In the original text I treat sevenfoldness and twelvefoldness as phenomena embodying qualitative essences. These phenomena are not one-sidedly concepts or percepts. The human being experiences them both perceptually and conceptually. Hence, all instances of the phrases ‘concept of twelve’ and ‘concept of seven’ should read as ‘twelvefoldness’ and ‘sevenfoldness’ respectively. I am aware that my terminology might appear quaint and even clumsy to some readers; however, it is accurate, whereas the emphasis on concepts is not. Just as one does not say, “The concept of the sun rose” nor “I ate the concept of an apple,” I cannot, in this context, speak merely of the concepts of twelve and seven. On page sixteen, in the first paragraph of the second column, “Yet in the Imaginative world where the tonic forms the cen-

tre, 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" should read as: "Yet *heightened* is the experience in the imaginative world of tonicness in the *centre*; which is, however, a centre seen in the periphery, as the objective picture of the I's true being, clothed in the pictures of what the soul has become throughout its evolution."

I limit myself to supplying these particular corrigenda as a general and necessary assistance to the readership. The full list of errata and corrigenda runs to several pages. If any reader would like a copy of the text in its original form, please contact me electronically at gottharddanae@gmail.com

Danae Killian

Eurythmy as a subject

at the Sojo University in Japan

Yoichi Usami, as a eurythmist, has since April 2007 a Professorship at the Sojo University in Kumanoto, Japan. He leads the "Art Creation Course" in the Department for Art and Design. Eurythmy is there to help students to achieve ensouled perception.

Contact: Yoichi Usami, Tel: +81 96 326 36 96,
yoichi21@art.sojo-u.ac.jp

Fairy-tales as Cultural Treasure to save Society today

Berliner Zentrum presents a text by Sebastian Jüngel as the "Fairy-tale of the Month"

"Fairy-tales open doors which cannot be opened by force", says the homepage of "*Märchenland*—The land of fairy-tales", the centre for fairy-tale culture, which has been working for four years in Berlin. The company, which is situated in the historical Nikolaiviertel in the Kurfürstenhaus direct on the bank of the River Spree, aims for our society today to harvest with fairy-tales "a cultural treasure almost no longer believed in". For this it offers events and scientific research on the theme of fairy-tales. They organize the "*Berliner Märchentage*—Fairy-tale days in Berlin".

Märchenland introduce on its homepage a new fairy-tale each month, the "*Märchen des Monats*". For May the fairy-tale "*Die kleine Quelle*" by Sebastian Jüngel, editor of *Das Goetheanum*, was chosen. This fairy-tale tells the story of a small spring which wants to see more of the world, but does not reach beyond its place of origin. The small spring gathers all its strength together and finally grows into a great river. Now at last the small spring can get to know the world, but loses the overview of itself, becomes weak and ill, and only gets better when people get involved.

Sebastian Jüngel's writings include fairy-tales for children and adults. In 2006 his story "*Der leere Spiegel*—The empty mirror" appeared in Ogham-Verlag, Dornach.

Link: www.maerchenland-ev.de

Source: 2007 News Network Anthroposophy Limited (NNA). All rights reserved.

The Small Spring

Once upon a time there was a Small Spring, who was a life-source of clearest purity. It formed a small trickle that meandered over the meadows, disappeared in the dark wood and somewhere there disappeared into the sand. It was after all only a Small Spring. In this way the Spring fulfilled its task day by day, year by year. Animals and people loved to visit it. Only the plants could not come to it, unless they grew up just beside it.

Then one day it happened that the Little Spring became curious what might be going on outside its little meadow. So it gathered all its forces in order to find new ways to increase its waters. It succeeded, and grew into a beautiful brook that had enough water to flow through the wood. What did our Spring not see there? Colourful roofs shining in the next village, and a landscape formed by mountains and valleys, fields and meadows! Attracted by this view, the Spring tried to increase the quality of its water even more. It took a long time, because the neighbouring springs complained that they found it increasingly difficult to fulfil their tasks.

Finally the Spring reached its goal. It had become a river, taking its course through a village where it could watch the people at their work. The people happily received it, for they no longer had to go through the dark wood to the meadow. It made up for the loss of dried-up wells. In thankfulness, the people put several flow-forms into the river-bed, through which it could flow rapidly. How this enlivened it!

Now, our Spring had already seen much of the world. It would have been content, but with time it began to feel weaker and weaker. The people, afraid of the river drying up, took away the flow-forms. Without the swirling eddies, the spring felt worse. It also happened that roguish springs wanted to take over its river-bed. "This is our course! Get lost!" they called haughtily to our Spring, just as they talk to each other. Then the Spring became very sad and withdrew into itself.

After resting thoughtfully for a while, it began to perceive its new grown-up state. It is after all not easy to have become a big river, and take care of everything you contain. It had not noticed that in several places several branching rivulets branched off. Taking their nourishment from the main stream, they were going their own way. They went so far, that they had even become opposed to our Spring.

Meanwhile the people had become so concerned about their own river that they began to separate and dry out the side-streams when they were of no use as a new life-source. The spring consented to this, because its own source being no longer sufficient, it had to pull back all those off-springs into itself.

One day the people in the village prepared a festival to celebrate the re-strengthened Spring. On the evening before they refrained from washing their clothes and doing other things which would have soiled the river. Our Spring was so happy about its recovery that it regained its original purity. During the festival the children, full of gaiety, ran along the shore. One of them fell into the water. A great panic arose, for the child could not swim. The children wanted to call the grown-ups, but their attention was concentrated on the festivities. Only a poor person whose skin looked ugly had not been included, and so he heard the children calling. He hurried to reach the shore, saw the danger at once, and jumped into the flood in order to save the child, who was already

swallowing water. Meanwhile others too had heard about the accident, were running to the shore. The rescuer was just then climbing out of the water with the pale but happy child. The parents were the first to recognise the changed, happy attitude of their child. Until then he had been sad because of an inner pain. Now he had regained his childlike joy. The rescuer too made people wonder. Within a few days his skin was completely healed. Only a few scars remained. Now they understood that the Spring had thanked them. They tended the brook, which has remained in the river-bed, as a sacred stream.

The rescuer died soon afterwards, and they built a chapel just at the place where he had saved the child. The Spring was re-directed through the chapel, where it flowed into a basin. People often came to visit it. Most of them were healed. Those who weren't healed did not really believe in the first place on the healing power of our Little Spring. Today we hear that this Spring still exists, but whether it has the power to heal we are not told.

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

Werner Barfod (Editor)
Goetheanum, Rundbrief SRMK
Postfach, CH-4143 Dornach 1, Fax +41-(0)61-706 42 25
rundbriefsrmk@goetheanum.ch

No. 47 Michaelmas 2007
© 2007 Section for the Arts of Eurythmy, Speech and Music -
Goetheanum Dornach
Leader: Werner Barfod
Contributions and translations appear with the approval of
the Editor. Copyright for texts by Rudolf Steiner is held by the
Rudolf Steiner Nachlassverwaltung, Dornach.
Editor: Werner Barfod
Translation from the German: Alan and Maren Stott
Cover design and layout: Gabriela de Carvalho
Setting: Christian Peter

SUBSCRIPTIONS

This bi-annual *Newsletter* is obtainable only by subscription:

- Printed version in German or English: CHF 30 (EUR 20)
- E-mail version in German or English: CHF 15 (EUR 10)

when ordering a printed copy you can obtain the e-mail version free of charge.

PAYMENT & DONATIONS

Please pay with the enclosed slip. You can help us by donating a higher sum; please use our paying-in form, thus avoiding a lot of unnecessary administration. Or else use one of the bank connections listed, or your own visacard or euro-mastercard. Don't forget to write "Spende Rundbrief" and your customer number (on the bill).

CHANGE OF ADDRESS, and all CORRESPONDENCE to do with your subscription, please send to the Abo-Service.

«Das Goetheanum», Aboverwaltung
Postfach, CH-4143 Dornach 1
Tel: +41-(0)61-706-44 64, Fax: +41-(0)61-706-44 65
Email: abo@dasgoetheanum.ch

Bank Connections

Switzerland & International:

Raiffeisenbank, CH-4143 Dornach (PC 90-9606-4),
Kto-No: 10060.46, Clearing: 80939-1, SWIFT: RAIFCH22
IBAN: CH32 8093 9000 0010 0604 6

Germany & EU:

GLS Gemeinschaftsbank
Kto-No: 988101, BLZ: 430 609 67
IBAN: DE264 3060 9670 0009 8810 1

Netherland:

Postbank NL, Kto-No: 73 74 925

Austria:

P.S.K. Wien Kto-No: 9 20 72 297, BLZ: 60 000
IBAN: AT68 6000 0000 9207 2297