The background features abstract, layered paper-like shapes. A large, irregular yellow shape is positioned in the center, overlapping several purple shapes of varying shades and orientations. The overall composition is dynamic and artistic.

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

Easter 2008

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FOREWORD

Dear Colleagues,

Since the previous issue, Michaelmas 2007, the transition period in handing over the leadership of the Section has taken place. First of all I would like to express most warm thanks. During the course of the past seven years Werner Barfod has achieved tremendous things for the Section. His ability to look ahead, to take up tasks before one is forced to do them, has brought much positive results at various levels. Section committees, working-groups within the difference realms of our Section, have been formed to discuss the situation and where possible to develop initiatives early enough to be able to offer help. Some of these groups have disbanded, having completed their work. Other groups remain till the summer, when their constellation and tasks will be reviewed. From Werner Barfod I have received all the support and help necessary to be able to grow into my new tasks, and for this I thank you, Werner, most warmly.

May your strong driving force continue to bear fruit for art! Alongside leading the Section, Werner Barfod fully carried responsibility for the *Newsletter*—thanks too for that! I will do my best to retain the quality that meanwhile has been established.

This, however, depends on you all. When you have ideas, reports, and concerns that you want to share with other colleagues in our Section—please let us know. This *Newsletter* is formed by ourselves, from our work, research, and experiences. In connection with this, I warmly invite you to continue to support the *Newsletter* through regular financial contributions.

In the Section some things have changed in the realm of responsibility:

Michael Kurz continues to be responsible for Music.

Trond Solstad takes over the department of Speech/Acting, administration of the Section, and book-keeping.

Warm thanks to Agnes Zehnter for her work in the department for Speech/Acting. She will continue to be active for the Section with the work for speech in the Steiner-Waldorf Schools, for which we are most grateful. Warm thanks to you, too, Thomas Didden, for your work as bursar.

Dagmar Horstmann has hitherto been responsible for puppetry. This now changes as members of the Advisory Committee take on the various tasks. Many thanks, Dagmar, for your good work. She continues to prepare and copy-edit both versions, German and English, of our *Newsletter*—thanks a ton! [Our two translators for the English-speaking version also continue their work *Tr. note.*]

At this point another tribute should be made: Doris Bianchi, who was daily active for 33 years at the Goetheanum, retired last autumn. She worked with four different Section leaders, and one has the feeling that she knew almost every member of the Section.

Dear Doris, we are many who want to thank you most warmly for your tireless work for the Section. I am most happy that we stay in contact, since you remain active in the realm of our Section as Secretary of the Eurythmeum Zuccoli.

I assume that by the time the next issue of the *Newsletter* appears, the Working and Advisory Committee will have found its new form, and I shall then be able to report in more detail on future Section work.

With warm greetings



TOPICAL FORUM

Eurythmy Today

Thoughts of a eurythmy student on the situation of eurythmy, in response to the Eurythmy Solo Festival in Alfter-Bonn, October 2007

Jakob M. von Verschuer, 2nd year eurythmy student at the Alanus Hochschule in Alfter

To decide to enter a eurythmy training involves a risk. A risk on a social and also a personal level, because on the one hand the training with its intense collaboration between one's fellow-students is a great social challenge, and on the other hand it is quite a personal adventure because of the demanded deep personal development through the unfolding of the supersensory members. As if this were not exciting enough, as a student today one has to deal with a great insecurity of what eurythmy actually is. Each teacher basically brings his/her own view of what eurythmy is. "Eurythmy" [on the continent] does not seem to exist any more, and the borders between the arts are difficult to define as never before. This was clearly shown at the Eurythmy-Solo Festival last October in Alfter, near Bonn.

It also showed that for eurythmists today (especially stage-eurythmists) it is very difficult to lay hold of eurythmy. A possible reason could be that the impulse of the pioneer stage has largely faded away and the conditions, compared to the time of the development of eurythmy, have in a certain way drastically changed. The constitution of the human being today in general and his relationship to his body has changed through the technological advances of society. Our comfortable life, through a deficit of movement and manual work, has made us less incarnated. Each eurythmy teacher and possibly eurythmy tutor would probably not only notice on his/her pupils and students that today we are not well at home in our bodies. A certain grounding is missing, which the first generation of eurythmists probably still possessed. Consequently, after almost 100 years we are more or less forced to take hold of eurythmy in a new way. So far this corresponds to what is happening today, that nearly every eurythmist in some or other way is seeking for new ways to develop his/her own understanding of what eurythmy is.

On this search for a freshly grasped eurythmy, it seems to me nevertheless absolutely necessary to develop a vision of what eurythmy should be as a measure for one's own work, especially when there are no longer examples against which to measure oneself, and to avoid artistic arbitrariness. This task I have to give myself as a eurythmy student, for as such today I am faced with the question how the eurythmy of tomorrow will look. And here I do not believe that a fresh grip has to be a merging with other arts of movement, because the eurythmy hitherto does not meet the fashions of our time. In my opinion, eurythmy has actually to sharpen its profile with regard to the other arts of movement, in order to be able to continue as an autonomous art. I think today it is not the point to integrate dance-elements into eurythmy, but to deepen the development of the eurythmical element. For where the eurythmical element approaches perfection

in practice a deep impression always remains. When a eurythmist is able even for a short moment to allow the music to sing or the speech to sound through him/her, so that the spiritual context of the music or speech become visible, then something magical happens that deeply moves the audience. Then forces are at work, which, with merely a simple listening to music and speech, can only be intimated. With the audience, to use R. Steiner's concepts, true Imaginations can arise. Such moments, of course, can only seldom be experienced, but they are possible. I believe they are only impossible for the person for whom they are *not* an aim. Of course, it takes a tremendous artistic effort to master this task, but this, I think, is what we have to undertake.

With many of today's stage-eurythmists, who amongst others could be experienced at the Solo Festival, I did not perceive that they do work in this direction. According to my impression, the variety of performances of these eurythmists was not concerned with the spiritual dimension of speech and music and its portrayal in movement. Much rather the concern was with a personal artistic statement that used music and speech in the framework of a performance to support an individual expression of art. These performance-eurythmists, as I would like to term them, are, nevertheless, as far as I could see mostly more truthful and grounded in their art as other, more traditionally orientated stage-eurythmists. I do not want to denigrate the work of the one or the other. I think all these eurythmists have in a certain way understood the problem and in their manner are searching for a new grip in eurythmy. I only have the impression that not all the roads will "lead to Rome".

It is indeed a big task to continue the impulse of eurythmy out of the first decades of last century and accordingly develop its potential. This task, however, we as eurythmists have consistently to take up. Here especially the eurythmy trainings, the tutors and students, are responsible. I believe everyone in their individual way has to dive into eurythmy with questions, experiencing and feeling it, awakening consciousness in order finally to be able to create with it.

Eurythmy and Tradition

Rosemaria Bock, DE-Stuttgart

Is it not about time to discuss the use of concepts in the eurythmy-scene? Much is written about *tradition* in eurythmy, about *classical eurythmy*, about *habit* and *dogma* in eurythmy. You encounter this in articles, interviews, in reviews of performances and not least in announcements for further trainings and the basic trainings. Nowhere are these concepts explained; it is assumed that much is stale, that people want to be modern and contemporary. The concepts of tradition and classicism are sometimes used so derogatorily, that they have become something like non-words in the eurythmy scene. The impression is strengthened that these new slogans serve not only to give oneself a special image,

but to dismiss the not-yet-researched impulses of eurythmy as inaugurated by Rudolf Steiner.

Does *eurythmy* exist as such? Probably we all agree that it does exist, though in a state of becoming.

Does *classical eurythmy* exist? When we call something *classical*, we feel the harmonising, the identity of content and form. That is what eurythmy would be! Why, then, is classical eurythmy so often seen as something old, *passé*? Perhaps with this the *classical age* is meant? These were the artistic epochs of Ancient Greece, Rome, of the Renaissance, and the age of Goethe, too—all historical. Strict rules existed, dictated by the ideal of beauty of the times. Eurythmy does not have this! Or are R. Steiner's "indications" such rules or even dogmas?

Only a tremendous laziness can be evident here. For when the "indications" are compared with classicism in the old sense, with given rules, this has neither been argued nor tested.

In what sense can eurythmy be *classical*, so young as it is? It still remains in its beginning stage, "in the infant school", and knows no absolutes. *Classically beautiful* performances were and are to be seen on the stage, but the essence of eurythmy is not fixed to these.

And what about the oft-cited *tradition*? We are still struggling with imitation, and agree that in artistic work and in teaching this has gradually to be superseded. Nevertheless, a condition for this is, that we feel and above all learn to know what we are doing, in order to use it freely. It is nevertheless something else when the contents and methods of eurythmy are simply pushed aside in order to avoid the denigrated *tradition*!

Two simple examples emphasise how different, indeed often contrary, Steiner's *indications* have entered into eurythmical life, becoming tradition.

1. The "old" eurythmists have passed on to us that with the position *reverence* the right hand is to lie over the left. This does not originate in words from R. Steiner. But it became tradition. Why? Because one feels it so? Not everyone feel it like this. And so the necessity arises to research in Steiner's concept-of-man for a reason for this way of carrying out the gesture *reverence*. These paths are laborious, but in the "modern" sense certainly necessary.

2. R. Steiner declared with HALLELUJAH, that the five-pointed star should begin only from the head to the right foot. This became a justified habit and became partly very strictly applied to all eurythmical five-pointed-star exercises. But one can discover that there are many five-pointed star-exercises and even forms by Steiner where the five-pointed star begins with the foot or proceeds from the head to the left foot. Even when we take over Steiner's "indications"—as did take place with HALLELUJAH—we have to look further when we want to carry out other five-pointed-star exercises.

In comparing these two examples, we can be surprised that the first example without "indication" became a justified *tradition*; the second, however, with a specific "indication" calls for a free treatment.

3. Why is there a *tradition* to call R. Steiner's artistic form-designs *standard forms*? Are they standardised? Certainly not! They are seeds, etheric creations, that can teach us that eurythmy is based on etheric movement to be taken hold of

consciously. Similarly to the term *standard forms*, we should not call them *Doctor forms*—both names are misleading.

As a rule R. Steiner's form-designs should be moved facing forward. We should ask the reason for this fact; for we repeatedly see on stage forms carried out either turned round, turned away, or following the nose. Steiner self-evidently intended his designs to be moved frontally, but did not expressly give a reason. So we have to test through moving much more exactly whether we feel this *tradition* of facing frontal and can confirm it. On the other hand, he have also to inform ourselves in Steiner's other works by looking up those indicative descriptions on spatial relationships which could illuminate eurythmy for us.

4. A further example is an "indication"—not explained by Steiner—, that in presenting the "Twelve Moods" there are zones for forming the sounds: Ram and Scales above, Crab middle zone, Goat below, with transitions between. Presumably in working on the piece, this "indication" is always observed. Why? Do all nineteen performers always clearly feel they should carry out the sounds in these zones, which neither correspond to the course of the year nor the course of the day? Is this not *tradition*? We aren't suggesting to dismiss it, but to follow up questions.

5. Our much practised opening exercise *I think speech* was already in the early days enhanced with movement, by a walking along the circle between the positions. Did this *tradition*—probably no longer traceable—arise out of the need to move between the positions, in order not to become stiff? Or was the social element sought for in the circle movement? The content of the exercise points to the schooling of the individual. It is not a social exercise. The practitioner seeks completely out of him/herself his/her relationship to the space, to the formative geometrical forces. You learn in particular to place yourself between the visible and the invisible worlds, between front and back. This can be a stimulus to search out in sequence the archetypal pictures of the six positions, represented by the six standing eurythmists behind oneself. Walking along facing frontally, you do not see anything, but you try to feel where you become one with the person standing behind you. An impersonal collaboration arises, a higher community than that in the circle, where all too easily the backspace fades away for the sake of the circle-line.

With this exercise *I think speech*, our task is to understand Steiner's "indication", which in this exercise shows us how movement in space can be taken in a much more objective way, and develop out of it a justified *tradition*. Perhaps walking the circle has only arisen out of the unconscious habit to form a group mainly through the circle?

6. A *tradition* which has to be questioned and even doubted, has arisen over the course of the decades. This is to begin a practice session with an exercise in standing. This tradition has been included in lessons for children—probably through Nora von Baditz, who conveyed R. Steiner's "indication" to begin a lesson seriously and end it on a lighter note. We have to ask ourselves whether "serious" has at the same time to mean "in standing"? Soul and body should already be prepared if the lesson begins seriously—perhaps even very seriously, almost with devotion, with a verse or later with *I think speech*. Should not the tuning of the instrument rather commence out of the breathing impulses of the human middle—especially today when all sorts of experiences sound on and interest has first to be engaged?

7. In the report of the Faculty Meeting at the Eurythmeum on 30 April, 1924,¹ Alice Fels, the Director of the Eurythmeum, asked Steiner about the ending of a lesson, about the coming-to-rest which is necessary with children. First, Steiner spoke about the beginning of the lesson, saying that one should *not* begin with a verse from *The Soul's Calendar*. "This would give a certain 'air' which can easily be caricatured." The explanation that follows should be quoted in full because it throws light on our question.

"In other schools, it is the custom to begin in the morning with a prayer. Do you actually imagine that this can also be done? It will not do. If you want something, then you should proceed by saying: It is good to commence with a common rhythm and to end with it. You could make up a circle-dance which develops in such a way that all take part in forming a figure [this refers to the diagram in the book for *i, u, a*—"ee, oo, ah"] and then do it again at the end; that is, begin and end with it, repeating it with music. That can be a broken chord, melodically played; that would be excellent. You could also alternate: *i, u, a*; a broken chord, or begin with *i, u, a*; allowing it to be done a couple of times around the circle."

Isn't it astonishing that this movement to begin a lesson is so little practiced? The exercise *I think speech* given a little later in the lecture-course *Eurythmy as Visible Speech* has crept in as a frequently used opening exercise. I U A is the archetypal picture for a communal, rhythmical movement for beginning a lesson! We have to ask ourselves whether this is not simply laziness, when the I U A-exercise is also carried out with children and amateurs, although this is neither simple nor convincing? It was recommended for adult students. Seen as a seed out of which innumerable moved forms can be developed according to the situation which is also community building: contraction and expansion, contraction and release, spirals, *etc.* Doesn't the hygienic element in eurythmy tell us we should move to begin a lesson, that people first have to breathe freely and experience the place before they can begin to fashion something? (This question is discussed in detail in "Study IV"). There are still numerous examples that would keep many generations busy in research work.

An area in eurythmy, which is so familiar to us that we have only to take it on good faith, are the speech-sounds. On the one hand R. Steiner has described them from so many sides and on so many occasions, and on the other hand one's own experience today with children, amateurs and patients is so mobile and receptive, that most sounds can be found for the movement out of a feeling for language.

Nevertheless, if today we say that in eurythmy the content is *interpreted*, instead of a natural feeling for language the intellect involved, foreign to art. The sounds are still chosen according to their outer form, and lose their original power of speech. The periphery becomes contracted and an expression of mime arises.

How are we to understand the concept *dogma* in connection with eurythmy? Is there something super-powerful that cannot be comprehended, which we are to take like a belief? Obviously eurythmists were led to their profession out of a predisposition, from a love of movement. During the course of the training, at the latest with the beginning of their own teaching activity and further training, the question is faced:

How do I understand eurythmy; whence does it originate; how do I find its sources myself? Or, more expressly, How do I lay hold of my art in the age of the consciousness-soul with such conviction that I can represent something that someone else has inaugurated out of a higher insight? We must be clear that not one of all those who succeeded R. Steiner was able to find or create a new art like eurythmy.

Whence does it come that eurythmists want to feel something as *dogma*? Obviously, from Rudolf Steiner himself! Yet—from him wasn't everything openly given? Aren't there non-dogmatic ways and methods to study these sources? If one comes to the conclusion that these sources can be described by the word *dogma*, then quickly and fundamentally one turns away entirely from eurythmy and anthroposophy.

Do we really want to enjoy the fruit and not pay attention to the tree upon which it grows? Yet only to perceive the branch upon which the fruit is hanging does not take us to its source. The tree in its threefold form of root, stem and flower—anthroposophy entire—is the point of departure for eurythmy.

It is no cause for wonder that R. Steiner placed precisely eurythmy—not one of what is called daughter movements—as an example for the danger of falling into compromises. No doubt he saw ahead that eurythmy, when it is not laid hold of consciously, can fall into compromises and division. In a very marked manner, he spoke² in 1923—the year of growth of the Anthroposophical Movement with its daughter Societies, the founding of the *Zweige* ["Branches", *i.e.*, the Groups], the great expansion of anthroposophy—on the "The history and the significance of the Anthroposophical Movement in relationship to the Anthroposophical Society".

He said, "In this connection a broadening has again occurred through an acceptance of eurythmy. And you can never say that this eurythmy is connected to something other than to the sources of anthroposophy itself". And he asks whether "at present there does not exist all sorts of arts of movement, all sorts of attempts which try outwardly in this or that way to be something perhaps a little similar to eurythmy?"

Many people mentioned to R. Steiner that something similar existed that had to be noticed and taken up. Steiner, who knew these attempt quite well, continued: "The subject can only advance fruitfully when one does *not* get involved to right or left but works out of the sources of the subject itself... The moment a compromise comes about the subject is no longer what it is... This belongs to the conditions of life of such a Movement, that the certainty absolutely exists—that out of the sources in a progressive broadening can be drawn that which should be drawn."

When R. Steiner says "such a Movement", he probably means the whole Anthroposophical Movement. The example of eurythmy is cited to underline the situation in general, indeed as a warning. What in other places, for example in the introductions to eurythmy performances, R. Steiner says on this "something similar" in the arts of movement, is known to us all. It is extraordinarily direct; we meet strong, hard words: making compromises with the dance and mime would be a retrograde step leading to traditional modes of movement. The only art of the dance to which R. Steiner links is the early Greek temple-dance.

From the first-generation and second-generation eurythmists astonishing examples exist how “out of the subject itself”, out of “the sources”, new things were researched and developed. A few things, which have already been taken up in general, will now be mentioned in conclusion, in order perhaps to stimulate new research.

Isabella De Jaeger had a special affinity for colours in the invisible effectiveness, as R. Steiner—mostly already in the years before the birth of eurythmy—described for the forms and streamings in the higher human members. Out of this she created exercises for eurythmy therapy. For example, out of the colour-pictures in *An Occult Physiology*, an exercise for the back and the whole gestalt is described³ that works against the destructive effects of immunisation.

In her poetic creation on the alphabet, Lea van der Pals summarises the entire evolution of the world and man, enabling its wisdom-filled structure to appear. Inspired by Steiner’s³ descriptions of signs and symbols, she discovered the zodiacal signs as eurythmical, spatial forms.

In the early ’60s Else Klink’s demand to create a training for eurythmy teachers was a breakthrough. Ever since 1924, the need had not been addressed. During the already-mentioned Faculty Meeting¹ R. Steiner said, “The teaching of eurythmy as an art belongs to the eurythmy training. But if

such a person has to be trained in addition for taking up a position as teacher in a school—a school subject in the curriculum—then a teachers’ training is necessary. The educational side of the art of eurythmy has to be distinguished from the seminar training for eurythmy teachers in schools.”

For a long time—especially after the World War II and the growing time of the Steiner-Waldorf Schools—the need for a teacher training for eurythmists was brought to the eurythmy trainings. Only Else Klink’s energetic impulse had the effect that Steiner’s demand was taken seriously, so that in 1964 the first seed for such a training was laid.

We eurythmists need courage in order to create something new in eurythmy. And it needs even more courage to create this out of “the nature of the subject”, out of the future stream of eurythmy, not by drawing on arts which are foreign to eurythmy and in particular in the arts emphasising the body.

Endnotes:

1. GA 277a. *Eurythmy: Its Birth and Development*. Faculty Meeting 30 April, 1924.
2. GA 258. “The history and significance of the Anthroposophical Movement in relationship to the Anthroposophical Society”, 16 March, 1923.
3. GA 128. *An Occult Physiology*. Lecture 1. 20 March, 1911.

ARTICLES

Letters on Eurythmy, No. 15

Eurythmists in Conversation 1952–58

[Eurythmische Korrespondenz Nr. 15. Eurythmisten im Gespräch 1952–1958] Ed. Hans Reipert; Otanes Verlag, Berlin 2006

Olga Samyslow

I would like first to recall *Eur. Korr.* No. 12, and touch on the question referred to by Herr Naurath: *the question of the relationship of the musical keys to the zodiac*. Because this question is very important for eurythmy, it would perhaps be good to discuss it. I do not know what Herr Naurath thinks about this relationship; what I want to say on this theme has nothing personal to do with him.

I have to state I am alienated when people either take without question what Hermann Beckh has fixed in his book [*The Essence of Tonality*. Anastasi. 2001; much expanded *Die Sprache der Tonart*. Stuttgart. 4th ed. 1999] about this relationship, but also when according to their own points of view they posit some other constructions. The question always arises for me: How exactly do you know all this so clearly? These connections, I am absolutely convinced, could only be unlocked on the path of an exact occult research, as R. Steiner has shown us. All other accounts are only subjective views and an occult dilettantism without objective value. Certainly, in experiencing art every person is entitled to express his own personal, subjective feeling. This is what I

find, *e.g.*, in the way Beckh experiences the keys, so beautiful and interesting that one can deeply admire it despite the fact that one might have quite a different feeling for the keys.

The matter is different when man raises the observations into the sphere of spirit-realities, where the greatest care is in order. In order at last to attain clarity, I raised the question at the “Working Week for Musicians and Eurythmists”, Easter 1955, whether R. Steiner had given any indications here. Herr Lewerenz thought, No, he gave no indications. Beckh’s views originate from his table-talk with Herr Schwebsch, where the latter did not agree with Beckh’s view. On one occasion during this working week with what care these questions are to be faced. One musician had talked extensively on four afternoons about her work, amongst other things how she practices and values music as a therapeutic, healing factor. Without more ado she took Steiner’s indication on the relationship of the seven notes of the scale to the planets and applied it to the human organs (*e.g.*, the note A – Sun – the heart, *etc.*). When for example a pupil could not sing the note A very well, she concluded that he must have something wrong with his heart, and so on. Herr Lewerenz stood up and said to this, that he could not let this kind of connection of the notes with the human organs stand, for *like this* it is not correct. The connection of the notes with the planets *outside* the human being is quite different from that *within* the human being. Following this, Herr Lewerenz read from his notebook the following indications which he had received, after questioning R. Steiner:

The notes from above, descending

A – Saturn-head, G – Jupiter-forehead, F – Mars-larynx, E – Sun-heart, D – Venus-not effective in any organ (as was also the case with the Greeks, Herr Lewerenz added), C – Mercury-stomach, B – Moon – not active in any organ.

Here we could experience how misleading an autonomous combining of spiritual facts is, even where one might believe one has a secure basis to relate them to the human being.

One can probably assume that Steiner would have given the relationships of the keys to the specific zodiacal images, if music-eurythmy had not been such a baby “in nappies”!

In this connection, I would like to say a few things on the theme of the *esoteric significance of eurythmy*: That eurythmy from its birth out of the spiritual substance of anthroposophy has a deeply esoteric background, we shall increasingly experience in future and should consciously receive into our eurythmical activity; this will increase as an inner reality the longer one lives and works in eurythmy.

Here I would like to point to a lecture of Steiner’s from 11th October, 1913, in Bergen, where he speaks on the transformation of thinking, speaking and walking into forces of clairvoyant research, and in this sense points to *eurythmical walking*. This lecture should be studied by all eurythmical artists for practicing threefold walking, as an essential deepening and substantial enrichment to what R. Steiner gave us in *Eurythmy as Visible Speech*. One learns to observe and fashion the struggle for the forces of the uprightness of the “I” (in one’s back) with the earth’s gravity (in the standing leg). There the light – here the darkness. One concerns oneself more consciously with the experience of balance in space, and other things. For such a practice in walking, the verse by Albert Steffen from *Kleine Mythen* can be a special help:

*O Geist, du bist im Gleichgewicht
Wenn in dir Christ
Und um dich Licht
Der Sonne ist.*

[O Spirit, you are in balance when in you is Christ and around you light of the Sun.]

And many other things will be necessary to work out in threefold walking in order gradually to progress towards the far-off aim to experience the pre-natal existence, to which in this lecture Steiner points! Amongst the many other examples of the esoteric meaning of eurythmy, I would like to point to the following. It is a fact that eurythmy as a spiritual child of anthroposophy, also stands in concrete relationship to Rosicrucianism.

Our meditation “I think speech” points quite clearly to this connection. And not only through the exercises coinciding with Agrippa v. Nettesheim (1486-1535), who was contemporary with Paracelsus and Faustus, both connected to Rosicrucianism, but also if one *e.g.*, pays attention to the fact that R. Steiner, before he gave us the meditation “I think speech” on 12th July 1924 (in lecture 15 of *Eurythmy as Visible Speech*), had held a lecture six months before, in which he spoke about a Rosicrucian meditation which corresponds to the fourth position of our exercise, “I seek for myself in the spirit” (only that the lines of force “like electro-magnetic streams go from the left finger-tips to the right finger-tips and again from the left foot to the right foot”). Are not these two lec-

tures connected? And yet how careful we have inwardly to live with such questions, and should only be open to the consequences which might possibly arise out of this connection! A too “courageous” intellectual combining of these things would lead to the danger of going astray.

From all that I have mentioned it might become understandable that I find questionable the way Frau A. Dubach in her short book *Anregungen und neue Übungen für Eurythmisten* relates eurythmy to Rosicrucianism. What has the “crossing the threshold between the physical and etheric substance” (see R. Steiner’s lectures from 27th/28th Sept. 1911 in Neuchâtel), which forms a kind essence of all the substances of the earth (*e.g.*, gold, silver, copper, lead, *etc.*)—what has it to do with the “the air we feel” in eurythmy, about which Steiner speaks? This “air we feel”, initially only in the artistic imagination, living in the strength of mental-picturing, determines and forms the manner one expresses the feeling in the sounds as through a veil, with which one “feels here a soft pushing and there a gentle pulling” (R Steiner). Indeed, I would even like to add that with some sounds, for example with the consonant M a *resistance* of the “air I feel” in the space can be felt, without which the sound M would appear without an essence, empty. How can we understand Steiner’s indication about the air one can feel? Did Steiner give us a point of reference for this understanding? Indeed he did, and we all know it! Read through lecture 1 [GA 279]! I only point to some of it here: repeatedly and with emphasis Steiner tells us that the *Word* “encompasses the whole human being as an etheric creation” (“In the beginning was the Word”), that every speech-sound creates in the air an etheric form “which one has absolutely to accept *does exist*” (R. S.), which we have to learn to “feel”. When the whole alphabet in a specific sequence is quickly spoken, then an *etheric human being would stand* before us. “*You form in the air a picture of your ether-body.*” We imprint the ether-body “*into the air when we speak*” (R. S.) *etc.* Do we need clearer indications what should be felt in “the air we feel”?—indeed, what one produces as substance in the space, in the outer air. How can one find in the air we feel in this pure etheric element—which we are striving to experience as a *concrete reality* and not just let it remain in the imagination—how can one here find a substance, which on its way towards the material world, descending into matter, presents the coarser part of the etheric? The significance of this substance lies on quite another level than the significance of eurythmy, where movement from the sensory-perceptible ascends to the *morally-perceptible etheric element*. It takes an opposite path than the substance of the threshold-passing, which *descends* from the etheric plane into matter.

When the Rosicrucians of the Middle Ages pursued the path of this substance in three processes of nature—forming salt, dissolving and burning—, this for them brought a deeply religious experience, which led to a moral triune experience: divine thought, divine love and divine sacrificial service.

The eurythmist, however, is to arrive on quite a different path to an experience of the divine. The earth in its development has stepped beyond the point of descent into matter. The future task of eurythmy, as of speech-formation, is another. For why in speech-formation is the attempt made to speak “from outside” [from the periphery]? Why in eurythmy, to feel “the air we can feel”, *i.e.*, the *etheric human*

being? No less is demanded of these arts in future than through a conscious laying-hold of the etheric forming and fashioning powers of speech to prepare the future becoming of the human being through the creative etheric word.

Annemarie Dubach-Donath

The etheric form, which through the *movement* of the sound is imprinted in the air (lecture 1 of *Eurythmy as Visible Speech*), is something other than “the air we feel”, about which Steiner in lecture 15 (E.T. 2005; p. 161f.) says:

“In doing eurythmy itself you can still take into account what I have tried to give in all the eurythmy figures as *movement, feeling* and *character*. Eurythmists should pay attention to this. The ‘movement’ should be felt as movement. The movement is described. You make this movement as a eurythmist. But you should imagine especially when you are surrounded by the veil, but also when there is no veil surrounding you, the aura which is expressed in the veil (see the eurythmy-figures). It is only when one bears this in mind that the necessary grace and beauty comes into the movements. Let’s look at the eurythmy figure for *l*. When you imagine the *l*, the *l* itself lies in the movement, but what you can still give to the *l* as feeling, as sensation, lies in the fact that the aura takes this form around the arms, here above wider, and becoming narrower as it floats down. Imagine through this that your arms speak out your feelings, that something auric is twined about you; likewise, the smooth dress becomes somewhat wider lower down. You should actually feel this. As a eurythmist you should always feel you are clothed and volatile in this way, as it is indicated here.”

This then is the “air you feel”—something “auric” that is “twined about you”, that you can “feel floating”. And, if I can describe this air you feel *also* as a “border-realm between the physical and the etheric”, I have only indicated a connection, drawn a parallel (to that substance of the Rosicrucians)—no “new discovery”. If I have ever made a “discovery”, I did it much earlier, at the time when I had the great fortune to work daily under the leadership of Herr and Frau Dr Steiner. I can even recall when I made this discovery for the first time. It was 1 or 2 years before the lecture-course *Eurythmy as Visible Speech*, when on a eurythmy tour we often performed Goethe’s “The Fisherman”. I was one of the side-figures doing very slow movements and very few sounds. (By the way, on the obvious *choice* of sounds there is no argument because one cannot deny facts. And the fact is that under the leadership of Herr and Frau Dr. Steiner between 1915 and 1925, eurythmy went through an *artistic* development. At the beginning, of course, you have to learn to do *all* the sounds. But later something else comes, and did come.)

With “The Fisherman” at that time I had very few sounds to carry out, and I had an especially intensely shining, rich billowing veil. In one of these performances (I believe it was in Göttingen), I experienced for the first time “the air one can feel”, *i.e.*, I felt with a kind of bliss this blue colour, which like a higher element (supported by very good lighting) was *felt* flooding around me—particularly the air through the veil, which, especially through the movement, I tried to give some form. Into this blue billowing element I fashioned the movements of the sounds.

That is, then, two things—the movement of the sounds and the air you feel.

At another time I experienced the same thing even more intensely when Dr Steiner took my two hands and led them for some minutes as if feeling, groping slowly and carefully through the air—at that moment I clearly felt etheric streams, until he let my hands rest in a certain ending gesture which I as to take at the end of a poem by Mörike.

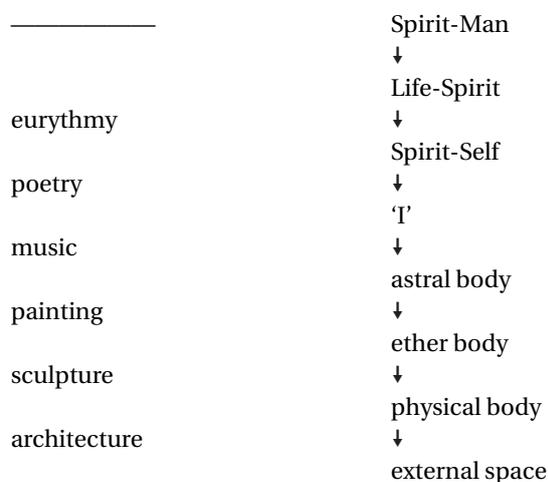
Such experiences, which one was fortunate to gain, guard one from falling for intellectual combinations. Such experiences and memories can repeatedly give a direction to eurythmy.

A Study on the Essence of Eurythmy

Klara Raeck-Mauchle, CH-Basel

“One day Life-Spirit may come to be lowered into the Spirit-Self.” This statement by Rudolf Steiner on eurythmy can be found in lecture 2 of his cycle *Art as seen in the Light of Mystery Wisdom*. It can initially lead to tremendous questions. How can we understand such things?

This lecture covers such things as the relationship and mutual working of the human supersensory members with the human arts. It is shown, for example, how painting contains the laws of the astral body; when the astral body with its laws dips down into the next lower member, the ether-body, then painting arises.



As, for example, in painting the astral body works into the ether-body, in eurythmy Life-Spirit works into Spirit-Self. Steiner gently formulates it as follows:

“And proceeding still further, one can say, though to a limited extent: Round about us, in the environment of soul and spirit which we shall absorb at a later stage, the Life-Spirit is also present. Therefore one day the Life-Spirit may come to be lowered into the Spirit-Self. But of course at the moment this is something that will only reach a certain degree of perfection in the very distant future. For when he tries to lower the Life-Spirit into the Spirit-Self, man will have to be living entirely in an element which as yet is absolutely strange to him... One can foresee for the far distant future that there will be an art of great perfection that will stand out beyond poetry, as poetry stands out beyond music, music beyond painting, painting beyond sculpture, and sculpture beyond archi-

ecture—this being a question not of superiority, but of arrangement. You will guess, of course, that I am referring to something of which we know only the most elementary beginnings today: Something of which we can only receive the very first indications: the art of eurhythm. Eurhythm is indeed something that must appear in human evolution at this time; but there is no call for pride, for at present it can be a mere babbling compared with what it will become in the future.”

This was said in 1914. One can ask whether, out of the babbling, has there developed at least a kind of childish speaking? Certainly we can ask why this art that has already begun, had to come today, and is so to speak already able to live. Those in our time who feel called to be eurhythmists (with the exceptions to be found in every profession) are surely in no way better or more highly developed as outstanding personalities, as all can see who have dealings with them. Basically eurhythm is available to everyone, as is shown by the adult classes and many another situation. But how is it possible for people, who are far from the ability to have developed Life-Spirit in themselves, nevertheless able to dive into eurhythmical activity?

In the lecture-cycle on John's gospel (Hamburg, 1908), statements in lecture 2 can help us understand the posed question. It is described how on Ancient Saturn the archetype of the human physical body expressed the Logos; how the Logos became Life on Ancient Sun and the ether-body became part of the human physical body as the expression of Life-Spirit; how Life became Light on Ancient Moon and the human astral body, the light-body, was added as the expression of this spiritual light. The Logos became Life, and Life became Light. The “I” which appears on the Earth is also spoken about; it has the possibility gradually to transform the astral body, ether-body and physical body into Spirit-Self, Life-Spirit and Spirit-Man, so that, at the end of the earthly course, they will be products, creations of the “I”. Here is something important and wonderful for our questions, filling us with gratitude and relief. The Trinity of the divine Logos, the divine Life-Spirit and the divine Light has remained, working on in our members, carrying and holding us. This happens to such a degree, because our “I” is not yet able to control the astral body, ether-body and physical body; it has not yet transformed them into Spirit-Self, Life-Spirit and Spirit-Man. In R. Steiner's words:

“In the human physical body there will one day be completely that which is already present, the divine Atman—divine-spiritual Being; Buddhi is already present in the ether-body—it is divine Life-Spirit. And the astral body... what now is in it, which it has not yet under control? A Spirit-Self, but a divine Spirit-Self!”

With particular regard to eurhythm, even if in ourselves very little or no Life-spirit has grown, we are happy to see divine Life-Spirit is effectively there in our ether-body. It makes it possible that we can do eurhythm at all. As long as we bring the right mood and attitude of soul, it will carry us further by inspiring, harmonising with our own activity, our own will.

From spiritual science we know that each of our supersensory members is sevenfold, including the ether-body. In the lecture-cycle *Anthroposophy, Psychosophy and Pneumatosophy* of 1911, lecture 2, we find further things that confirm what is said above. The human senses are described,

how in our ether-body Atma, or Spirit-Man, forms the basis for the sense of life; Buddhi, or Life-Spirit, forms the basis for the sense of your own movement; Manas, or Spirit-Self, the sense of balance. As a super-human element, this trinity penetrates our ether-body. Because of the relationships, according to Steiner, which these three bring about in our lower members through the senses (mentioned above), one feels inclined to look at the trinity of the eurhythmical sounds according to movement, feeling and character. Certainly, the previously mentioned trinity in our ether-body can be called Life-Spirit, since they are revealed in the etheric.

We may also say that these divine forces, necessary for the fashioning of sounds and other elements of speech and music in eurhythm, may be employed, leading us as “teachers” into the etheric world, allowing us to be creative in this sphere. This creativity demands ego-forces. The “I” is appealed to in the here-and-now. Yet also everything which this “I” has gained in previous incarnations as treasures of talent and abilities can be employed in those eurhythmical processes of practice. These gained abilities allow the body to serve the etheric element, and in the multifarious artistic processes which only the “I” can achieve, devoted to these higher power. It will be significant how far this earthly “I” is able to connect with the Christ-“I”.

In the lecture-cycle on Luke's gospel, R. Steiner speaks of those pure, innocent forces which, because of Luciferic influence in human development, have been withdrawn from human arbitrary use. In lecture 7, Steiner concretely names these forces, how everything of a soul-nature is added to certain substances of the etheric:

—the will to the fire-element of the etheric, the warmth-ether

—the feeling to the light-ether

—the thinking to the thoughts underlying the words, the sound-ether

—the inner essence of our thoughts, which gives them sense, to the life-ether. Here one becomes aware of an intimate mutual play between the soul-forces and the etheric element, and recall R. Steiner's demand that everything in eurhythm has to be ensouled.

R. Steiner explains, “In the Lemurian epoch, after the onset of the Luciferic influence, of these four forms of ether only the two lower (light-ether and fire-ether) were left at the free, arbitrary disposal of man; the two higher kinds of ether were withdrawn from him.” And a little later, “The Spirit-Word which had been preserved since the Lemurian epoch came forth from ethereal heights at the Baptism by John and entered into the etheric body of the Nathan-Jesus. And when the Baptism was completed, what was it that had happened? The Word had become flesh.” Reading on, one can increasingly feel the inner connection and harmonising, on the one hand of the Nathan-Jesus with the Christ, and on the other hand those pure young, unsullied ether-forces with the Christ-“I”.

Looking now towards eurhythm, we see that before the Mystery of Golgotha people would not have been able to grasp it. For, can anybody seriously to say that out of all the eurhythmical sounds one single sound only is formed out of warmth-ether and light-ether? In forming the sounds of speech according to movement, feeling and character in an “I”-filled activity, are not in fact *all* four kinds of ether always necessary in the most lively variation? And, as shown sub-

limely in looking at that Mystery at the turning-point of time, that Life-Spirit is at work in eurythmy.

Putting the question the other way round to that posed at the beginning, Why did eurythmy arrive to us 2000 years after the turning-point of time? Had not the human “I” first to be strengthened and the consciousness-soul become activated in order that this art can be fostered and carried out? Had Kali-Yuga [Persian term for the Dark Age] first have to come to an end? Could this new development only be possible through the coming-again of Christ in the etheric? We are called to become creative in and with these ether-forces in multifarious ways. Endless possibilities open up; we are directed towards a mighty etheric ocean in which differentiated life is revealed. May not the human being today, carried by the divine forces, begin to transform his own ether-body into Life-Spirit, newly strengthened through the Christ-Impulse, through eurythmy in an “I”-filled working with the etheric? Certainly for this transformation there are other paths, and great spirits may have gone quite far. Eurythmy certainly gradually leads to this, consequently it is a heavenly gift.

However, it is quite evident to turn to the confrontation with the Luciferic and Ahrimanic powers. They place themselves in the realm of eurythmy no less than in all other areas of life. All possible faults and weaknesses of soul, e.g., power-struggle, pomposity, vanity, also lack of courage and callousness, untruthfulness, carelessness and comfort, all sorts of negativity, and so on and so on, will always deviate from the actual eurythmical element, effecting a cutting-off, making people blind to those higher forces which are ready to cooperate. In a wrestling for the true middle way, nobody, or very few of us, seem to be immune from falling down repeatedly. One begins to form an inkling how Spirit-Self as transformed astral element has actually to be there already, before the etheric can be transformed into Life-Spirit as a product of the “I”. And one recognises how the divine Life-Spirit, which still carries eurythmy today, pulls back into hiding when the human being is given over to other forces. Once again Steiner’s description in lecture 10 of the course on Luke’s gospel can be a summons. He speaks again of those pure life-forces of childhood and how they are to be called to life in each of us today. We read, for example: “Hence in man there is a ‘childlike’ part and also a ‘grown-up’ part. It is the latter part of his being that is permeated by the Luciferic forces... The Christ-power must unite with the best forces of the child-nature in man. ... it is by way of this childlike nature that warmth can be imparted to the other faculties through the Christ-principle. The childlike nature must be developed in order that the other faculties may follow suit.” Because eurythmy is connected with this newly received, pure, young and sublime element, one can experience with a double shock—especially with eurythmy as in a purer mirror—everything which is impure and fallen. So we see ourselves with eurythmy entering a great, doubly demanding, yet beautiful and frequently deeply inspiring realm of practice, into which we are permitted to enter in freedom.

The “Nothing” and Eurythmy

Rosemaria Bock, DE-Stuttgart

We put thirty spokes together and call it a wheel;
But it is on the space where there is nothing
that the usefulness of the wheel depends.
We turn clay to make a vessel;
But it is on the space where there is nothing
that the usefulness of the vessel depends.
We pierce doors and windows to make a house;
And it is on these spaces where there is nothing
that the usefulness of the house depends.
Therefore just as we take advantage of what is,
we should recognise the usefulness of what is not.

(Tr. Arthur Waley)

TAO Teh Ching, Chapter 11.

Lao-Tse (4th – 3rd century BC)

Can we learn from Lao-Tse something for eurythmy? With his pictures, has he perhaps given us some basic advice concerning what is at work in eurythmy?

Imagine a eurythmical group-movement, quite a simple contraction-and-expansion exercise moving together in a circle. The circle gets smaller and widens out. The whole space, the form, is changed. With this *we* affect this movement of the space; it happens in the space between the people. This space moves with us—invisibly; the audience believes it sees this although it is the “nothing” that becomes visible. Large, complicated group-forms inspire enthusiasm because one sees something invisible, akin to space, *between* the people. A living “in-between” arises, in the words of the poet Christian Morgenstern “*Ein Zwischenraum hindurchzuschauen...*—An in-between space to look through”. We imagine “space”, though strictly speaking it is inner activity. A sublime, super-social art! Nevertheless, it only becomes alive when the human figures don’t stand around stiffly and stupidly, like Morgenstern’s posts, but are continuously formed also in relation to the space.

The German word “*Raum*” suggests something formed and finished, something built, three-dimensional; this [I feel] is even stronger in the English word “room”. Russian is here more mobile; we have to translate the Russian “*Prostranstvo*” with “the space between”. The relevant verb “*prostrat’sja*” says it even more clearly: “to go through space.” The English word “space” compared to the word “room” expresses more earthly space in general. In order to arrive at the concept beyond walled-in space, leading towards the greater space in general, Rudolf Steiner coined words like, “*Raumesweiten*—widths of space”, “*Raumeskräfte*—forces of space”, “*Umraum*—peripheral space”, “*Raumesfernen*—far spaces”.

I do not want to discuss here the pros and cons of group and solo presentations in eurythmy, but rather pursue the concept of “nothing”. What do we see of space? Walls, borders. Yet Lao-Tse has described that which “is effective”, what is “useful”. Applied to human beings, this shows us that each person is a visible vessel in which the invisible lives and comes to effect.

The English word “body” signifies not only a corpse but also expresses the sense of “person”, “somebody”, “nobody” etc. – it arises from the simple vessel, the old-fashioned Germ. “*Bot-*

tich—bucket/ jug”. This is open for what is to fill it.

The invisible picture of the human being, the concept of a physical nothing, I would like to make concrete with an example. We ask, of course, Does a physical “nothing” exist? That seems like a paradox! Today it is still difficult to distinguish the visible human body from the physical forces, *i.e.*, the gestalt, or form, that which makes its effect. Concretely, we can find help most easily from the visual arts, which still embody dependable wisdom.

Look, for example, at the human form of Romanesque buildings; this form lives in each part of the important buildings of this age. During a normal conducted tour in the south of France, I was surprised to hear how attention was drawn to the human measure in the cloisters of a monastery. Here two pillars border the human proportion. And between the pillars the view opens out to a cultivated garden and the sky—this is repeated through all four sides.

How is this view formed? We still see it today: human form follows human form in rhythmical repetition. The pillars represent the visible, upright human being. Between the pillars the higher body appear formed by the forces of the periphery. It is threefold, like the human being.

In the curve above, the “the power of heavenly light” is indicated—to use the words of the Meditation for Eurythmists—experienced through “the thinking of the head”. In the capital, there is spread out—rich, full of imagination and in each phase freshly fashioned—“the forming powers of the air” appearing through the “the singing of the hands”.

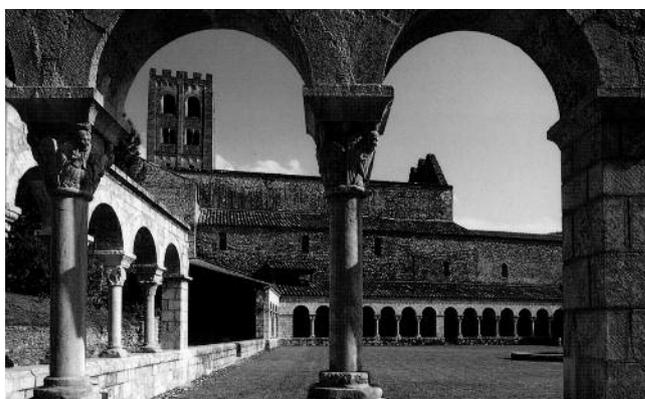
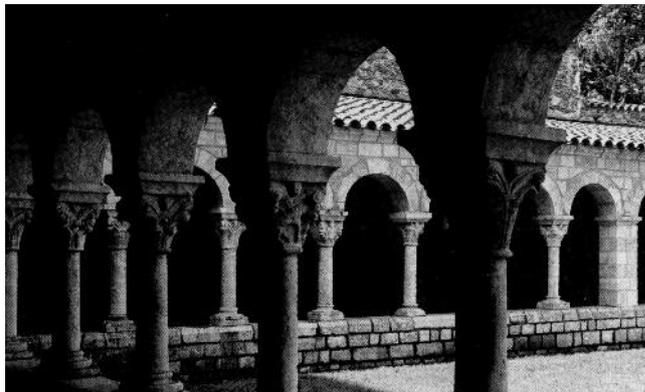
Much later Rudolf Steiner, as an inspired artist, expressed this development in an even more eloquent manner in the sequential path from one pillar capital to the next. It is a path of spiritual progress, of transformation, proceeding in seven steps. Here in the Goetheanum the human being is presented with a rhythmical path of schooling, appealing especially to the human middle system. What is transformed in the forms of the capitals is like a sequence, which is connected and summed up through the forms of the architraves lying above them. This expression of the rhythmical human being in Romanesque art educates the individual with ever-new images and forms, from both these sides.

Let’s turn to the actual pillar. In the shaft and especially in the base “the earthly force of weight” lives, which is expressed through “the word of the feet”; this addresses us directly in our physical-earthly existence. Many such human forms can be found in Romanesque buildings: in the windows, facades, small upper galleries, inside the churches, especially beautiful in the portals, which often stepwise become smaller towards the inside as real entrance portals receiving the human being, leading him/her within. Yet the cloisters are truly free-standing with a free view, inviting a contemplative walk, a quadratic path through all four directions of heaven, traversing the earthly cross.

We see how the invisible physical human body—we shall be discussing this further—is pre-pictured in many ways in Romanesque architecture. The creation of man is expressed in architectural forms, that in beholding them they strengthen man’s earthly forces.

Emil Bock¹ describes this as follows: “The Romanesque house of God expresses less a piety (in contrast to the Gothic), which proceeds from below upwards. Consequently here the architectural forms are heavy as if placed on to the earth from another world like the crystals in earthly stone.

Art of that epoch, even architecture itself, with an inherent obviousness is through and through the fruit of a relationship between people and the cosmic-divine world still experienced at that time.”



St. Michel, Cuxa (FR)

Saint-Genis-Des-Fontaines

The body and the human physical form

This excursion on the human pillars and the invisible human spaces between leads us to the two forms of physical earth-existence. Both belong together, mutually complementary in their formation. Nevertheless, we can conceptually distinguish; there even exists two words in German. We can regard it as fortunate that this language gives us a handhold gradually to notice a conceptual difference. In French it is harder, for only the word *corps* exists.

R. Steiner in most cases is exact in his use of both words: *Körper* [body] for the visible body, the *corpus* [Lat.], and *physischer Leib* [physical body/form] for the invisible body, the body of forces. In connection with eurythmy he speaks of this physical body/form—we will cite an exception below. Yet—how is the matter with us today? Do we treat the difference seriously, taking it into account in eurythmy? That

much in eurythmy is denigrated today [a journalistic element, *etc.* especially on the Continent] as “tradition“, shifts to the side, as far as I can see, not only the conceptual explanation of both words *Körper* and *physischer Leib*, but also the differentiation in practice, or is still not clarified, neither researched.

It is especially difficult to lay hold of, to conceive afresh, the *physical body*, in its quality and uniqueness. All too often it is understood as *Körper*, the object we see before us. The question us justified: Does not a materialistic conceptualisation enter? The consequence is that body-training and bodily-emphasised movement is seen as important. We see this in the world around us in much—and even perfect—research and execution in the culture of health, dance and sport. Even yoga is pursued in the West and in Europe partly as a purely body-culture.

But what is the *physical body*? It is interesting to trace the origin of the word “*Leib*”.² The word comes from the Old High German “*Lib*”, which signifies today “life”, “way of life”. It changes to High German “*Lip*”, which likewise can be “*Leben*—life“, but also “*Körper*—body” and even “*Magen*—stomach“ and which describes the person, the human being. In Anglo-Saxon it became “*lif*”. *Leib* belongs like “*Leben*” to the root “*bleiben*[*b-leib-en*]-remain”. And we could add, both—*Leib und Leben*, body and life—is that which remains.

In the expression “*Leib und Leben*” the old words still resound, although the *Leib*—body has got closer to the *Körper*, even the *Magen*. German has many words in which the original meaning of the old *Lib* can be heard: *leiblich*, *leibhaftig*, *leibhaftig*, *beileibe*, *einverleiben*, *leibeigen*, *Leibeigenschaft*, *Leibgarde*.

With the word “*Körper*”, we find in the dictionary only that it derives from the Latin “*corpus*”. Though somewhat nebulous, the concepts: “*Leib*—body”, “*Rumpf*—rump”, “*Gestalt*—figure” are still relevant.

One has to be clear that *Leib*—bodily form, is much older than *Körper*—body, that it was created before primeval times and possesses an immeasurably higher level of development than anything visible in the corporeal world. A rich palette opens up when we investigate how Steiner describes the birth and development of the human physical body/form. With many new concepts, word-creations and clear, living pictures, he attempted to build up an understanding for this body/form. With the book *Occult/Esoteric Science*, he made a beginning with the birth of the *physical form as the phantom body*. (In “Study III”, the basis has already been summarised; here I will only mention a few things).

We meet a difficulty in R. Steiner’s descriptions. He only spoke on the *physical body/form as the phantom-body*, as the *body of laws* during the time ending in 1911. After this many things can be found describing the *physical body as a body of forces*, but no longer as *phantom body* which most likely was misunderstood. So it seems necessary to build on these early indications, relating them to the later ones.

What in the lecture-course *Occult Physiology* R. Steiner described in 1911,³ can show us the way in connection with eurythmy: “When you as it were go to the lowest border of the human organisation, you would think that the *lowest supersensory member*, the *human form*, born out of a *system of forces*, out of supersensory world, like—well, not like a sack or a physical lump, but—like a *super-physical, super-*

sensory creation, is destined to take up that which allows the physical-sensory to appear in the first place.”

In other places we find pictures for this receiving of earthly material into this *system of forces*. This is, for example, like putting something into a net-basket, or loading apples into a cart. If the net-basket were to be withdrawn, matter would fall apart like a heap of crumbs.

How else can we imagine more precisely this *net of forces*? What forces are we dealing with here, which are not the etheric forces, but which form the *physical body*, its *gestalt*? This is what we deal with in eurythmy! And when Steiner says, that in eurythmy the physical body is to follow the natural laws of the ether-body, more in meant than the material body. Of course both are a unity, the invisible *physical form* and the *body*. Yet we can only bring the body into movement through the laws belonging to it, its own “network” of laws of force.

The physical body and the functions of the senses

“The body is perceived through conditions of form.”⁴ Where and how are these laws to be comprehended? We know, for example, measure, number and weigh. Humans early learnt to value measure, yet they do not see it. Well, do we see that the distant trees in the avenue are exactly as tall as those standing near us? “Made to measure” does not mean the tailor or cobbler sees the size on the person as he needs; he has to measure up exactly, using an abstract system. How long a child needs in order to conceive real measured relationships, is shown by a little story. After a marionette-show the player emerged from behind the scenes. “Did you also play?” asked a child. After an affirmative answer, came the question, “And how did you manage to make yourself so small”?

It is similar with weight. The small child seriously believes he can make himself light or heavy when his father lifts him up. He is also convinced that he can fly. If we want to lift something up we first gauge what kind of weight the object will have; in lifting the weight is transferred to ourselves we feel our own effort. Even so we say, the object weighs so much. What joy for the child when in the circus the heavy-weight lifter raises the iron weights which afterwards the smallest girls with nimble feet carry away, since they are made of cardboard!

How is it with numbers? Do we see them? It would be good if we could remember how we learnt them—with our arms, fingers and toes, on our bodies. We had to feel them from inside; we have to build up what is called a “bodily scheme”, *i.e.*, to awaken a consciousness of our own form. With rhythm, too, we learn with arithmetic; quantities are reckoned. All this becomes a faculty for algebra. Even if this becomes abstract it is always based in a subtle way on the physical net of forces.

If, for example, we see the golden mean realised on the earth—on the human being or in the visual arts—then we feel the proportions are harmonious, even if we cannot immediately perceive the numerical relationships, or even recognise them as such.

Recalling that the physical body was created as the very first thing in world evolution, we can ask ourselves: What of physical body was manifest? What of it is still on or in us; with what kind of physical element are we dealing when we are incarnated?

In the morning we wake up in our body; we do this with the instrumentation of our senses. With these we live and work in the world. They are perfectly adapted tools, whose function we do not notice when we are healthy since they show us the world.

The eye, for example, is often taken as representative of all twelve senses—perhaps because it is so transparent, especially selfless and objective. We often say, something “lights up”, that “I see now”. We can also think of the many significant pictures we use: “the eye of God”, “clairvoyant” [from the Fr. “clear-sighted”; OED = exact insight], the “*Augenschein*—appears to the eye”, the “*Augenblick*—lit. eye-glimpse” [cf. AV, St Paul’s “a twinkling of an eye”], the “*Augenmaß*—lit. eye-measure = rule of thumb”. (In the blue north glass-window in the Goetheanum is portrayed the creation of the eyes—together with the hands, the main organs of touch—the main representatives of all twelve senses.)

In order to perceive more than colours, the process of seeing has strongly to connect with the sense of movement, otherwise no meaningful forms, no connecting structures could be recognised. The faculty of movement of the eye and of the whole body are necessary for this process, even though here we are mainly aware of seeing.

In his lecture-course *Study of Man*, Steiner⁴ spoke in detail on the functions of the senses, bringing such an illuminating example of the senses of sight and of movement that it can apply to the whole system of twelve senses: “.... This act of seeing, this perception of coloured forms is a complicated act. But since you are a unity you can re-unite in yourself what you have perceived in the two ways, through the eye and through the sense of movement... There you form a judgment. And now you understand judgment as a living process in your own body, which comes about through the fact that the senses bring the world to you analysed into members... Thus the function of judgment becomes an expression of your whole being.”

The fact that our human eyes can see well or badly, are of this or that colour, can look in this of that way, should not obscure the fact the eyes all possess the same archetypal fashioning and archetypal function, making the eye the most objective sense-organ. Personal defects are to be understood out of our destiny and heredity.

The eye—thinking of Goethe’s archetypal plant we could perhaps call the “archetypal eye”—leads us to question: Is not the whole human gestalt/form actually the archetypal gestalt/form, which we individually vary? What is woven as individual destiny on the earth remains as the “pack of destiny” in the Sun-sphere when the ether-body dissolves after death. That’s why the archetypal gestalt can appear in its pure form.

The physical body then expands into eternity in the form of the “phantom body” with all its supersensory building-forces, preparing the place in which the human being lives until its new birth. “In the whole world, as far as we can fathom it, we have to seek for this physical [body] as a *relationship of forces*, as an *organism of forces*, as a *cosmos of forces*.”⁵

In the expansion of the *physical body* into the spiritual spheres, Steiner characterises it in various connections with new words: *phantom body* (131), *spirit-body*, *spirit-seed* (226), *spirit-form* (230), *organism of forces*, *cosmos of forces* (168). From Teutonic mythology the picture of the *giant Ymir* arises, who is spread out over the whole macrocosm. Out of

this expanded body, the human being creates with the substance of the spiritual world the new body, the *spirit-seed*. And this *spirit-seed* together with the *egg-seed* forms the new physical body. That all this takes place with the help and leadership of the higher hierarchies is for us self-evident. In this article this is taken for granted and not dwelt on.

What we have seen with the example of the eye also applies to the whole human spiritual body. One is to imagine this new organism of forces is initially the same for everyone. It is formed over several centuries, which is spent in heavenly tasks. Like Goethe’s archetypal plant, it is not to be found visibly on earth. “There is nothing more sublime than this cosmic human body.”⁵ The individual “pack of destiny” is only returned to it when it turns towards birth on the earth.

Let us return to eurythmy. Through a study of anthroposophy, an inkling is given one that every person carries within them this cosmic human body. Feeling artistically, out of this inkling there arises a longing to create an outer picture of this archetypal picture. R. Steiner points⁷ to this future path. “One becomes a eurythmist. The eurythmist says: All the limb-movements which I ordinarily carry out here on earth do less than justice to the mobile archetype. I have to have an ideal human archetype... Consequently eurythmy can be neither merely a language of gesture (mimic art, indicative gesture), nor merely dancing (sweeping gesture).”

How do we learn in practicing to feel this *physical body*? It is to become more supple, more transparent and as the mediator, the instrument is able to serve to express language and music. This practising—already even in its very first beginnings—shows the way to eurythmical *alchemy* (see discussion in “Study IV”).

The concept of *alchemy* points us to the far past and perhaps to the still farther future. If the aim—a new *philosopher’s stone*—however far away and unclear it appears, it becomes more recognisable and graspable through art in general and especially through eurythmy. A fine trace of light becomes visible which not only leads uncertainly. Eurythmy is not by chance born in the age of the consciousness-soul; with it a beginning has been made in a clear form, which can lead us on but can also stimulate our spirit of research.

In the eurythmy training a wide range of subsidiary subjects supports the path of schooling; these possibilities are intensively drawn on. To experience, for example, how both geometry and music are present invisibly as formative elements in the human being, forms a basis for movement. To discover this in oneself more clearly and as many-faceted are blessed experiences. With these and all the other “subsidiary subjects”—singing, speech-formation, painting, modelling, anthropology, poetics, and of course anthroposophy as the main subject—students learn to recognise their physical bodies objectively, with its laws, forces and endless possibilities. It is an unfortunate obscuring, if they arrive at the opinion that this is only the body. On the one hand, the view of the body, which can also become ill, stimulates the concern for its well-being—also important. On the other hand, a consciousness of the physical body, which can become not ill but ever more transparent and more mobile, is to look towards the future.

In order to take a concrete eurythmical theme, let’s take the example of

touch

not as an experience of the soul, but as external movement. Is this a eurythmical theme? So seldom evident in eurythmy, one can ask whether there is a reason for this. Is it perhaps *the* reason leading us somewhat nearer to differentiate between the *body* and the *physical form*? We can touch the former, but not the latter; can we perhaps indirectly touch it?

The visible, upright human being *touches the earth* only with the soles of his feet. The body feels in this tiny surface not enough grip to remain upright. It feels the resistance of the earth, against which it has to make a stand in order to be able to stand up. Tremendous physical *forces* are involved in order to achieve this. Thanks to the *physical body*, we are able repeatedly to feel the perpendicular, how we have at our disposal the *forces* of which we can become conscious when we stand upright. Of course, all the higher forces work into this process. However, the *body of forces of the physical form* can be perceived especially clearly when seen in standing.

Listening inwardly, quietly standing, we notice a gentle rotating around the perpendicular, constantly overcoming the weight of the body. The physical form in its raying forces enters our consciousness. Isn't this consciousness necessary when we want to proceed from this almost unnoticeable rotating to meaningful movement? More contact with the earth, sitting, lying, kneeling produces more of body-feeling, less of body-consciousness.

Perhaps this simple consideration tells us why eurythmy on the one hand proceeds from the upright human being, and on the other hand seeks little of contact with the earth. "The earthly force of weight" speaks through "the word of the feet". The force of weight does not require additional contact with the earth in order to lay hold of the whole bodily form.

The contact with an object is present in eurythmy from its beginning. The sounds BVS were introduced with a wooden stick; the rod-exercises point to important stages in practicing. The balls came later through Isabella De Jaeger and Trude Thetter. The main efficacy of such exercises lies in the gripping, the laying-hold, which always requires an aiming gesture; this is to be experienced in an extreme form with the rod in what is called the "Waterfall" exercise. Inwardly in this gripping, lies a grasping—an understanding, a laying-hold. The human head-forces become clear and awake through this grip of the will. That which with the rod takes hold of the space is softer with the ball and takes place nearer the human being.

A difficult aspect is touching from person to person. Does this belong at all in eurythmy? One could think of the greeting EVOE, where the movement of two people in V is suggested by R. Steiner as a variation of the archetypal gesture. At the same time, he did warn not to do it too much with young people. It is hardly led towards a bodily touching. The character of the sound V is more a feeling of the surroundings, strongly experienced with the rod, gently in feeling the air, streaming out as a venerating attitude to the world.

In education there are some exercises involving taking hands, but experience teaches that this only works in the lower classes. Children today have become more sensitive to touch. The helping, protective touch during the lesson is only appropriate in the kindergarten.

An apparently counter-motive demands from us here a restriction. Increasingly, children and adolescents today are

more insensitive against haphazard, unconscious touching. With small children this is shown in the urge to touch everything they see, as is justified in infants. Here the border increasingly moves upwards. With bigger children and adolescents it can be seen for some time that insensitivity has grown to brushing by people, hindering them, touching them, and bumping into them. Eurythmy can step in here remedially, to awaken a feeling for the space between and for the other's space in eurythmy.

How does it "touch" us, when during stage-performances we see people making bodily contact? Does it not produce a more personal manner, more subjective than artistic?

We may mention, too, that the wish to feel oneself bodily and to present this on stage nowadays has grown stronger. People do eurythmy in bare feet, in body-emphasising dresses and in trousers—female eurythmists, too. The body is to feel a *touching of itself*. This leads the gaze of the viewer not only on to the body, but less to the periphery and to the etheric nature of the movement. The laws of the etheric, which should hold sway in eurythmy, are restrained, and the differentiation of the forming forces of female and male gestures, which were once apparent, are blurred.

In this connection what is the significance of the *veil*? On the one hand it obscures the personal, bodily figure and stature; on the other hand it links the body with the periphery, enlivening the space between, upon which so much depends. Moreover, through its movement the veil creates for the onlooker an auric reflection. The soul and spirit contact with the periphery becomes visible. (A few things are discussed in "Gestalt – Movement – Eurythmy".)

How about *touching yourself* in eurythmy? Are there gestures demanding a touching of oneself in eurythmy? There are in particular *points of touch*: in the speech-sound E, with the major and minor chord, with the Archer—and in the gesture for the Twins. With the latter the laying hold belongs to the basic qualities—here characterised through *experiencing oneself, touching*. R. Steiner said this in 1921,⁸ before introducing the zodiacal gestures in *Eurythmy as Visible Speech*, where the soul-gestures are called *Fähigkeiten*—faculties, capacities. The gesture for the Twins here points us in a special way to the experience and conceiving of the physical forces and laws, which certainly also have to do with our capacities.

Outwardly seen, of all the archetypal gestures the gesture for the Twins lays hold the strongest especially within, to bodily, etheric and soul-concentration. The feet turn inwards, the hands, the lower arm. This is mostly avoided today, especially the feet, but it is essential. Only the colour yellow, that belongs to the Twins, saves us from completely entering into the contracting darkness. All this R. Steiner "gave" but didn't explain. We have to find the connections for ourselves. The gesture is characterised,⁹ "Here the whole human being is convinced he will accomplish the deed... This, then, is not merely the impulse but the *capacity for deeds*." (In introducing the gestures, R. Steiner proceeds so to speak backwards through the zodiac, coming from the Crab, *the capacity for deeds*, and proceeding to the Bull, to the *Deed* or the *Action* itself.) If we see the unfolding of the movement under the theme of touch, we see that they always depend on *points* of touch, of contact; only with the soul-gestures are there exceptions. They are geometrically clear with the sound E (*eh*), but also with T, with the positions

for the Scales, the Bull and the Ram. Important for all these is everywhere the raying in, the point where consciousness lightens-up. Through this we are constantly given the opportunity to understand the body at specific points, and the physical body in general.

Concrete experiences of the physical forces

Experiencing and learning the *zodiacal gestures* is an exciting chapter for adults as well as young people. For one thing, the quality of form, the quality of sketching of the gestures, is increasingly fascinating. The exact movement, come to rest, the position which always has a concrete aim, is something quite clear. Here in twelve stages the human figure is felt-through and the bodily experience of structure and gesture arises. Neither the speech-sounds nor the musical gestures get so close to a feeling for the body.

Seen externally, they are directly connected to bodily-emphasised movement. Yet the question remains, Whence do these formed gestures derive? Without a reason, can we simply take over and imitate such exactly-contoured gestures? Neither in our own practice nor in teaching do they open up themselves through imitation.

Here a dimension lights up, which can be summarised out of what has been discussed above. A fairy-tale introduces this occult aspect in pictures. In the Grimms' fairy-tale of "*Meerhäschen*" [Routledge ed. "The Sea-Hare"; Arcturus Books: Magoun & Krappé tr. "The Monkey" – good tr. but the creature is not a 'monkey'. Tr.] the proud Princess has twelve windows, giving her a clear view of the whole visible and invisible world. She herself is transformed through looking through all the windows up to the twelfth and has to learn to look not only outside but behind herself, where the creature has hidden itself.

Our twelve senses are also windows into the world; they are our more human zodiac. We look out and learn the order and influence of the twelve zodiacal pictures, but we have to learn to read them like a script. The raying of those forces points to the laws of the Ancient Saturn-epoch, and have to be discovered by us. Of this nothing visible remains, only something invisible "yet which can be interpreted out of the signs of the cosmos". Through these, Steiner describes,¹⁰ are "to be discovered the forces, which at that time have worked on our physical body".

In eurythmy, then, we have the miracle of making visible the invisible physical forces of Ancient Saturn through the zodiacal gestures. Steiner said this in 1915, a few months before the "Twelve Moods" was first performed, although then without the zodiacal gestures. These were already given in writing in 1914 to Elise Wolfram,¹¹ but kept back because they were meant for a new, fifth Mystery Drama. They were only given to the eurythmists in 1924, during the lecture-course *Eurythmy as Visible Speech*.

Towards the end of lecture 15 of this lecture-course, after describing the exercise *I think speech*, Steiner ends with a general observation, in fact an admonition.¹² He starts from teaching, "With educational eurythmy" (an expression he hardly ever uses) "it is obviously important to introduce such movements of the body (*Körper*) as can further soul-development in the moral, the intellectual and the feeling life." Do we realise why for once he suddenly uses the word *Körper*?

Shortly after, he continues: "Yet another thing is to be borne in mind, that learning eurythmy really makes the

human organism different and that every eurythmy presentation is still incomplete when the human being somehow still struggles with something in his body which is still 'body' and has not yet become soul. In a eurythmy performance the whole body must have become soul."

The twelve windows, the twelve senses, through which we apprehend the world, become in the twelve gestures organs of perception of the forces and laws of the *physical body*. The eurythmist needs the consciousness of his/her organisation, of the wonderful "net" of forces, in order to create in eurythmy and to teach it.

Do we not touch here on the laws of the physical body on the question of the *nothing*, on the free-space in the earthly world? For eurythmy, too, the *nothing* is what is "useful", "what is effective". It creates the bridge to the invisible physical. Every artist knows this bridge that has to be crossed if he wants not simply to copy the outer world.

Endnotes:

1. Emil Bock: *Das Zeitalter der romanischen Kunst*. Stuttgart: Verlag Urachhaus.
2. Etymological German Dictionary.
3. GA 128. *An Occult Physiology*. Lecture 8. 28 March 1911.
4. GA 293. *Study of Man*. Lecture 8. 29 August 1919.
5. GA 168. "The links between those who are in life and those who have died". 22 Feb. 1916.
6. GA 226. *Menschenwesen, Menschenschicksal und Weltentwicklung*. Lecture 2. 17 May 1923.
7. GA 276. *The Arts and their Mission*. 18 May 1923, Kristiania.
8. GA 208. *Anthroposophy as Cosmosophy*. Part 2, 15. V., 28 Oct. 1921.
9. GA 279. *Eurythmy as Visible Speech*. Lecture 10. Dornach: 7 July 1924 (ET, p. 116).
10. GA 161. "Ways to the spiritual knowledge and renewal of the artistic world-view". Lecture 2. 10 Jan. 1915.
11. GA 277a. *Eurythmy: Its Birth and Development*.
12. GA 279. Lecture 15. Dornach: 10 July 1924 (E.T., p. 162).

"The most essential thing in eurythmical movement..."

Stimuli to fashioning rests and pauses. Part 1

Daniel Marston, CH-Dornach

During almost 30 years work as a eurythmy therapist the significance of rests in therapy became ever clearer. Especially during the quiet moments "in between", I began to notice increasingly that with the patients important forces were at work. I had increasingly to stop myself from interrupting this rest/pause and to wait until the patient facing me was ready to continue or to stop the therapy session. A listening mood came about. I could often perceive something in this quiet pause, what had been effective in the patient through the eurythmy-therapy exercises. More often the patients themselves described often, with astonishing descriptions, the effects of specific movements in themselves.

During the course of the years, it became clearer to me that fashioning pauses/rests in all realms of eurythmy plays an

especially important role. I would like to give some stimuli for studying the world of rests, initially quoting R. Steiner on fashioning rests in artistic eurythmy. Aspects of the rest in education and eurythmy therapy are reserved for Part 2, to appear in the next issue of the *Newsletter*.

In the following quotations one can notice how through the whole lecture Steiner works towards a short, unpretentious statement. It appears as if he wants to stimulate the right inner movement in his listeners (or readers), so that the right meaning of this statement at the end of the lecture can be properly taken up.

“Going-back-in-yourself – going back in the form... passing over into the spiritual realm”

Fashioning rests and pauses in music eurythmy and speech eurythmy. R. Steiner’s words from lecture 6 of *Eurythmy as Visible Singing*.

(Introductory)

“The person engaged in music eurythmy has constantly to bear in mind the necessity for expressing in the movements, in the actual gestures themselves, that which lies between the notes, regarding the notes as merely giving him the occasion for the movement.

“... [T]he movement will not express the note, and will not emphasise the note, but will express in the fullest possible way everything that lies between the notes and what comes to the fore, for instance, in the intervals. This is of great importance.

“Why is there such a strong urge in our modern age to deviate from the purely musical realm?... It is because the contemporary person has gradually acquired an attitude of mind in which he is no longer able to dream, no longer able to meditate. He has nothing within to set him into movement, and wants to be set into movement from outside. But this setting-into-movement from outside can never produce a musical mood...”

“For the eurythmist, the sustained note (the pedal-point) and the rest are of special importance... important for the eurythmist to penetrate inwardly into the musical significance of everything connected to the rest.”

(Musical example from Mozart) “You should accomplish this when you want to express anything similar to this example, taken from Mozart’s *Piano Sonata* in F major, where you can have a longer rest during which the bar line [Am. bar] occurs—then you should move with a swing from one note to the next, but calmly stand still in yourself in the middle of this swinging movement, in the rest. Here you will see how you radically indicate, precisely through eurythmy, that the musical element lies between the notes, for in such a case it is the rest which you specially emphasise through eurythmy. It is this that is so very important.”

(Discords/ erasure)

“... [M]usic without discords is not really music, because it is without inner movement. Composers and musicians in general make use of discords. Concorde are actually there in order to calm the discords, to bring the discord to some sort of completion. In the experience of discords and concords

something makes its appearance which approaches the mysteries of the world closer than we can put into words.

“It should be that the eurythmist, while moving on in a discord, at the moment of going over from a discord to a concord, must insert an abrupt movement (*Ruck*) into the movement (this was sketched). Something very significant is expressed in this way. By this means we express the fact that here, with the transition from discord to concord, or vice versa, something is brought about which the human being places outside of himself. What I have drawn above could also be drawn like this. (It was sketched again.) Observe how I erase a small part. That is where you go back. You will feel that a small part has been erased. It is a passing over into the spiritual. When you erase a piece of your path you annul all musical sound [that is present] in the movement, and you indicate: ‘Something is present that is no longer possible to express in the sensory realm. Here I [the eurythmist] can only suggest the bounds to you [the onlooker]; your imagination must take you further.’...

“When you reach the point of understanding this erasing of your line in eurythmy, you will also have reached the point when this understanding of the musical element in doing eurythmy really leads into the artistic realm. Thus whenever transitions occur, try (once again without being pedantic) to develop a movement which goes back over itself so that the onlooker is obliged to go back, so that he says to himself: ‘He or she was already further and is now going back.’ He will notice all this unconsciously, but he will at that moment be urged out of the sensory realm to enter into the spiritual realm where everything to do with the senses is erased.

“In this way you will discover the possibility of looking for the essential nature of eurythmical movement in the rest, even bringing more and more into the rest...”

“When you are practising, try to find examples of musical phrases containing long rests and very pronounced leaps in pitch, and then try to make the movement as characteristic as possible. This will result in a eurythmy perfectly adapted to the expression of instrumental music; I might say, a singing eurythmy. This will also affect your eurythmy as a whole.”

(Fashioning pauses in speech-eurythmy)

It “will arise from your feelings, that there must be a certain parallel between declamation and recitation, and eurythmy. What I do want you especially to take to heart is that for speech-eurythmy, too, it is most important to bear in mind that it is also the task of the speaker not only to say something when he speaks, but at times to say something even more essential when he doesn’t speak... [I]n order to bring out certain effect in a poem, it is absolutely necessary, just as necessary in declamation as in eurythmy, to understand how to make proper pauses... Sometimes the pauses need only be short, but it is important that they should also be given their place in declamation and recitation... Now as eurythmists, when you are concerned with the expression of a rest, and in speech-eurythmy with the pause, the effect will be eminently correct and aesthetically good as well as intrinsically justified, if you cultivate the going-back-into-yourself (going back in the form) which you have been able to learn from music eurythmy. So that at times even in the short pauses of speech-eurythmy, this retracing, this erasing the form, should by all means be seen.”

Rückbesinnung auf die «Musike»

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The following contribution in its first part is a revised and supplemented version from the discussion on Class 12 in my series of books "Sprechen in der Schule" [Speaking in school], vol. 4. Otanes-Verlag, 2007, Berlin. ISBN 3-931370-74-7. € 10. <www.otanes.de>

Die Rückbesinnung auf die menschenverbindende Urqualität der Sprache kann uns zu einer Lautübung führen, mit der R. Steiner den Weg vom elementaren «Sagetrieb» zum Menschenwort veranschaulicht. Er erläutert¹ an Menschen, die in der Wildnis ohne Sprache aufgewachsen sind: «Die hätten ganz gut sprechen lernen können, haben es aber nicht gelernt, weil sie nicht mit anderen Menschen zusammen waren.»

Wo sich die Kreatur ohne kulturelle Prägung äußert, stößt die ausströmende Lebenswärme des Atems im Lautbild «H» über ein stimmhaftes Brummen an eine vibrierende Selbststempfung im Lautbild «M» an: «H — M». Als Übung wird daraus: «HUM – HAM – HÄM – HIM».

Diese Silbenfolge als unbeholfenste Äußerung menschlicher Sprache weist dennoch auf ein Urphänomen: Unwillkürliches Atemholen und Erwachen am Widerstand. Dazu R. Steiner: Sie haben darinnen – ich möchte sagen – den allgemeinsten Schwung der Sprache.²

So können wir uns mit der 12. Klasse in einen fiktiven Urwald begeben und als «Wilde» mit dieser Silbenfolge unsere Unsicherheit, unser Staunen äußern, aber auch Emotionen kundtun: Z.B. Selbstbehauptung, Abgrenzung, Empörung, Wut – ganz anders gestimmt auch Zuwendung und Zärtlichkeit. Hilfeheischend können wir uns des Nachts damit an den Vollmond wenden oder schließlich in dumpfe Selbstbetrachtung versinken. Durch den fast schon komödiantisch modifizierten, gesteigerten Ateinsatz wird mit dieser Grundübung der ganze Sprachorganismus durchblutet, aufgeweckt und sensibilisiert.

An den so erübten «allgemeinsten Schwung der Sprache» kann sich im Atemsprung die Vokalfolge A – E – U anschließen. Erst einzeln, dann aber alle drei Vokale in einer Ausatmung umfassend. Noch näher an die Kultursprachen heran führt Steiners Anregung einer Konsonantenfolge von dem Gaumen bis zu den Lippenlauten: K – L – S – F – M. Wiederum jeden Laut kraftvoll einzeln, und dann in einem ausgedehnten Atembogen die ganze Lautfolge jeden Laut greifend und loslassend.

Im Üben kann am modifizierten Atem der einzelnen Laute ihr Bezug zu den menschlichen Wesensgliedern erhellt werden: K – Körper, L – Lebensleib, S – Seelenleib, F – Bewusstseinsleib, M – Geistselbst.

Darauf aufbauend können wir, anhand von Steiners späten, ganz kurzen Übungen in ausgewählten Wortfolgen zu differenzierten Sprecherfahrungen kommen. Wir erfahren im spielerischen Abtasten die Wirkung des L in verschiedenen Lautverbindungen:

R. Steiner:

Es ist gut, gleichsam Treppenlaufen zu üben mit Worten wie: Schil = Schlüpfzig schlemmen schlickern

GI = Glas gleich glotzen

So kann im Sprechen leichtes Herabtanzen und Aufsteigen im Schwereüberwinden erlebt werden. (Eine Unterstützung erfährt die Artikulation des GI durch das Sich-aufrichten aus dem Knie im Stabreimschritt.)

Denken Sie an den feinen Unterschied von FI = Flaum
Flocke Flamme

Wir entdecken ein umhüllendes, ein zurückhaltendes und ein vorauseilendes L.

So assoziieren sich die Bewegungen der Sprache, um am gegebenen Worte die Laute richtig auszusprechen.

Nehmen Sie an, Sie wollen empfinden, was alles in dem spr
liegt.

Sie empfinden es am besten, wenn Sie von hinten nach
vorne

gehen mit dem Sprechen. Zum Beispiel bei Worten wie:

Sprache: Mund aufreißen

Sprechen: etwas verengen

Spritzen: stärker verengen

Sprossen: bis an den Mund

Sprudeln: dann den Mund spitzen

Der Artikulationsweg von hinten nach vorne hat seine Schwelle am I. Der Aale-Übung folgend können wir die Reihe gliedern:

Sprache, Sprechen, Spritzen – im Mundraum vom Gaumen bis an die Zähne,

Spritzen, Sprossen, Sprudeln – im Atem vor den Zähnen auf den Lippen die Luftresonanz suchend.

Mit dem Übergang vom L zum R im Üben ist ein erster Schritt vollzogen, die Laute vom Organ in den Luftraum zu befreien. Wir lösen das Zungen-R vom Gaumenlaut G mit der Übung:

Grau Gries Granat Graupe

Greulich ist das

und bringen das Erzittern der Luft im R an den Blaselauten vom Gaumen bis auf die Lippen in Bewegung:

Reihe, reihen, reich, - rasch, Reis, reif

Der unbewußte Sprachgenius muss manches machen; doch will man richtig rezitieren, muss man sich durch solche Übungen vorbereiten.³

Nach Rudolf Steiners Anregungen «zur Durchfühlung des Lautlichen» (*Speech and Drama*. Lecture 17) habe ich eine Wortfolge als Merksatz und Übung zusammengestellt:

Warm saust, kalt perlt, schief hängt – über,
aber schlank von Gestalt steigt empor der Stamm.

Rückblickend auf den Ausgangspunkt im noch kaum artikulierten H – M, findet sich auf elementarischer Stufe der «Allgemeine Schwung der Sprache» wieder im Sturmwind, der an der gewordenen Welt sich bricht.

Morgensterns «Tanz-Schnadahüpfel der Giebelwinde» ist als lautmalerischer Scherz eine willkommene, schwungvolle Sprechübung im Schulzusammenhang:

Tanz-Schnadahüpfel der Giebelwinde (Christian Morgenstern)

Hio hio kon kankio
li lio lio lankio,
Berrbeselei, berrsebelei
hio hio hio hei!

Als weiterer Erfahrungsschritt führt das Sprechen einer Wortfolge mit organischem Konsonantenverlauf in die flüssige Satzbewegung – noch ohne auf den Inhalt der Wortfolge achten zu müssen:

Bei meiner Waffe,
Sie Vieh schieden
Nur erlag Inger ich

Von B und M auf den Lippen folgen wir im Sprechen den Konsonanten W und F von der Oberlippe an den Zähnen, über die Zahn/Zungenlaute S, SCH, D und N zum L, das die Zunge am harten Gaumen bildet, und kommen am weichen Gaumen an im G, NG und CH. Rückläufig ist eine ergänzende Übung gebaut. Ausgehend von den Gaumenkonsonanten führen uns die Laute in der Wortfolge des 2. Satzes über Zunge und Zähne auf die Lippen zurück:

Ich ringe Groll,
Rind war beim Baum

In Steiners Worten ist in diesen Übungen «die Bemühung vorhanden, den Sprachstrom laufen zu lassen, wie er selbst will ... Das eine Mal gehe ich zu mir zurück, das andere Mal aus mir heraus.» Bei einer 3. Übung nun behindert die Konsonantenfolge ein flüssiges Sprechen:

Ich ringe gross Schaf
Voll Rind nieder beim Weih

Hier fühle ich mich sprechend erst wohl, wenn ich mehrfach die Satzbewegung anhalte und so den Satz gliedere. Das ist aber der Weg, im Sprechen dem Sinngehalt gerecht zu werden. Erst wo ich Pausen setze, habe ich den Satz verstanden. Oder wieder mit R. Steiners Worten:

Indem wir nicht den Gang einhalten, der durch unseren Organismus bedingt ist, kommt ein Sinn in die Sprache hinein.

Ich ringe vom Gaumen
gross Schaf zu den Zähnen überspringend die Zunge
voll Rind nieder zurück zur Zunge
beim Weih dann wieder Lippen

So führt das Bewußtwerden der Laute im Sprechen auf der «Klavatur» des Sprachorganismus zu drei Lautgruppen, aus denen jeweils der charakteristische Klang der Dichtungssprache hervorgeht:

1. Lippenlaute: p m w* b
2. Zahnlaute: f* v* s sch st c z
Zungenlaute: m d t l
3. Gaumenlaute: g k ch ng j h

*gemischte Laute, die mit der Oberlippe an den Zähnen gebildet werden.

Doch es bleibt leer und unfruchtbar, diese Gliederung theoretisch zu erklügeln. Lebensvoll wird sie erst im einfühlsamen Sprechen der Dichtung in ihren verschiedenen Gattungen. Dazu Rudolf Steiner:

Sie müssen also studieren –
den lyrischen Stil an den Lippenlauten,
den dramatischen Stil an den Zungenlauten,
den epischen Stil an den Gaumenlauten.⁴

Damit ist unsere Sprachbetrachtung an die Grenze ihrer Aufgabe gelangt, wo «Sprechen in der Schule» zur «Schule des Sprechens» werden will, des kunstvollen Sprechens – zur Kunst, Dichtung zu sprechen.

Mo (Mousiké) hieß sie im klassischen Griechenland.⁵ In der Sprachgestaltung finden wir sie heute wieder, weil in ihr im schönen Sprechen von Dichtung der unerschöpfliche Quell lebendiger Laute durch seelische Ausgestaltung in Form, Kontur und Gliederung gefasst wird: Sprachbewegung will zur lebendigen Gestalt im Gleichgewicht werden. Auch dafür ist der «Römische Brunnen» von C.F. Meyer ein Wahrbild.

Indem wir das Goethe-Wort: «Das Künftige voraus lebendig» ernst nehmen, als Grundtugend und als Methode künstlerischen Gestaltens, steht uns der Weg zur Mousiké, zur Kunst, Dichtung zu sprechen, offen. Mit einer poetisch-dramatischen Anregung von R. Steiner⁶ können – auch mit der 12. Klasse – auf diesem anspruchsvollen Weg erste Übersritte getan werden:

Die unterschiedlichsten Charaktereigenschaften werden mit jeweils derselben übertriebenen Floskel gerühmt. Wir können nun versuchen, diese Floskel auf jede kommende Eigenschaft farbig einzustimmen. Nebenbei lernen wir so, uns für den Inhalt Zeit zu nehmen und vermeiden ein nachlässiges Sprechen. Wir bemühen uns vielmehr, jedesmal schon von Anfang an ausdrucksvoll unterschiedlich zu charakterisieren, im Vorblick auf die kommende Hauptsache, die zu rühmende Eigenschaft:

Es gibt ein Gedicht, wo geschildert wird, was für vorzügliche Helden es in gewissen Zeiten des Mittelalters in Südrussland gab ...:

Niemand übertrifft den Ilija an Findigkeit.
Niemand übertrifft den Dobrinja an Riesenkraft.
Niemand übertrifft den Marko an Tollkühnheit.
Niemand übertrifft den Podock an Schönheit.
Niemand übertrifft den Igor an Höflichkeit.
Niemand übertrifft den Jaroslav an Redekunst.
Niemand übertrifft den Wladimir an Mächtigkeit.
Niemand übertrifft den Nikita an Zierlichkeit.

Was man als Aufgabe hat, muss sich darauf konzentrieren, jene Eigenschaften herauszuholen in der Sprachgestaltung, durch welche die Aufmerksamkeit des Zuhörers gefesselt wird. ... Sie müssen viel erreichen durch Pausen oder dadurch, dass Sie die Sprache konfigurieren, gewisse Dinge fallenlassen, andere hervorheben. ... Deshalb müssen Sie die Eigenschaft ausbilden, Ihr eigener Zuhörer zu sein.⁷

An drei Sprachbeispielen kann die Tugend, sich im Sprechen zuzuhören, weitergeübt werden. Sie führen aus der eigenen Spracherfahrung in die Stimmungen der Dichtungsarten, aus dem Erleben in die Mousiké – in die Kunst, Dichtung zu sprechen.

1. Der Anfang von Goethes «Märchen» führt in den natürlichen Strom epischer Satzbewegung hinein, die aber schon im 2. Satz leise durch dramatische Gegenwärtigkeit aufgehalten wird:

An dem großen Flusse, der eben von einem starken Regen geschwollen und übergetreten war, lag in seiner kleinen Hütte, müde von der Anstrengung des Tages, der alte Fährmann und schlief. Mitten in der Nacht weckten ihn einige laute Stimmen; er hörte, daß Reisende übergesetzt sein wollten.

2. Das stille Zwiegespräch des Meisters mit seinen Schöpfungen löst sich in C. F. Meyers Gedicht ganz aus dem Fluss epischer Beschreibung heraus in ein tastend-staunendes Beurteilen.

Das ständige Aufhalten der Satzbewegung geht Hand in Hand im Wechsel der deutenden Gebärde mit kurz abgesetztem Zurückziehen auf sich selbst und gesammelter Bedächtigkeit. So erscheinen die Objekte als ein beseeltes Gegenüber in das helle Licht dramatischer Geistesgegenwart gerückt. Die Skulpturen scheinen zu leben:

Michelangelo und seine Statuen (C.F. Meyer)

Du öffnest, Sklave, deinen Mund,
Doch stöhnst du nicht. Die Lippe schweigt.
Nicht drückt, Gedankenvoller, dich
Die Bürde der behelmten Stirn.
Du packst mit nerviger Hand den Bart,
Doch springst du, Moses, nicht empor.
Maria mit dem toten Sohn,
Du weinst, doch rinnt die Träne nicht.
Ihr stellt des Leids Gebärde dar,
Ihr meine Kinder, ohne Leid!
So sieht der freigewordne Geist
Des Lebens überwundne Qual.
Was martert die lebendige Brust,
Beseligt und ergötzt im Stein.
Den Augenblick verewigt ihr,
Und sterbt ihr, sterbt ihr ohne Tod.
Im Schiffe wartet Charon mein,
Der pfeifend sich die Zeit vertreibt.

3. Immer wieder neu drängt das Gefühl «in des Minnesanges Frühling» aus vollem Herzen auf die Lippen. Dort, auf den Lippen, spricht es sich aus im Liebeslied oder malt ein zartes Stimmungsbild:

Dû bist mîn, ich bin dîn:
des solt dû gewis sîn;
dû bist beslozen in mînem herzen,
verlorn ist daz slüzzelfîn:
dû muost immer darinne sîn.
(unbekannter Dichter)

Wann ziehn wir ein (Rose Ausländer)

Wann ziehn wir ein
ins besamte Wort
Löwenzahnhaus
feingesponnen
im luftfarbnen Licht

Kein Luftschloß
Wortall
jedes Wort
in der Kugel
ein Samen

Wann graben wir aus
den verschütteten Quell
werfen alle Münzen in den Brunnen
schöpfen Wassersterne
für die Löwenzahnwiese

Wann ziehn wir ein
in den Löwenzahnstern
ins besamte Wort

In dem Buch «Sprachgestaltung und Schauspielkunst – Vom Kunstimpuls Marie Steiners»⁸ – kann in den Übungen für Lautstimmungen und dramatische Gebärden viel Weiterführendes gefunden werden.

- 1 R. Steiner. *Speech and Drama* Lecture 17. GA 282.
- 2 dito.
- 3 R. Steiner. *Kursus über künstlerische Sprachgestaltung* 1922. GA 280. P. 87 (E.T.: R. Steiner & M. Steiner-von Sivers. *Creative Speech*. RSP London 1978).
- 4 GA 280.
- 5 C.f., J.W. Ernst. *Die musische Kunst*. P. 18: Die Kunst, Dichtung zu sprechen, hieß griechisch: Mousiké, ISBN 3-922773-00-1, Malsch, 1980. Obtainable from Dorothea Ernst, Waldhofstr. 6, CH-1310 Rheinfelden.
- 6 From the *Kursus* 1922 (GA 280). (See endnote 3.)
- 7 From GA 280. Pp. 89, 90.
- 8 Ilya Duwan. *Sprachgestaltung und Schauspielkunst*. Verlag am Goetheanum, Dornach 1990. ISBN 3-7235-0552-X.

Vowel Exercises by Dorothea Mendel

Beate Krützkamp, D-Berlin

I met Dorothea Mendel in 1989 after my training in speech formation and repeatedly took lessons from her in Schloss Hamborn.

As a eurythmist and speech-artist she had a direct relationship to the air and to speech-sound. When she spoke, she did eurythmy inwardly. With sanguine lightness and bright enthusiasm she gave corrections right into her old age, drawing on her small homespun collection of suitable verses for her pupils.

A few examples of her short vowel-exercises are printed here as a stimulus. She wrote them between 1995 and 1997 for pupils and students.

*Als Anna sang,
da drang der Klang
das Tal entlang.*

*Ich schwebe im Nebel
Der Erde entgegen.
Es dehnt sich die Ebne-
In stetigem Streben
mit brennender Sehnsucht
betret' ich den Weg.*

*Vielen Menschen, welche streben,
stehn im Leben rege Gegner
stets entgegen.*

*Sieh das Blitzen
spitzer Flügel!
Schwalben flitzen
mit Gezwitscher
durchs Gebälk
der Kirchturmspitzen.*

*Fromme, frohe Boten Gottes
zogen opfernd, wort-gewaltig,
voll des Lobes und frohlockend
von Oase zu Oase.*

*Fass den Entschluss
zu mutvollem Tun!
Suche die Muße
in dir zu ruhn!*

*Sei und bleibe ein Streiter
begeistert geneigt heiliger Weisheit,
die Freiheit und Heilkraft verleiht.*

*Schaue die schlanke Barke des Mondes
im blauen Gewölbe der Nacht.
Lautlos folgt sie dem göttlichem Pfad.*

*Sieh die silberne Sichel des Neumonds.
Wie ein Schiff gleitet leis sie dahin
den schimmernden Weg zwischen Sternen.*

R E P O R T S

“Eurythmy in Daily Life” or “The Eurythmical WORKOUT”

A report from south Brasil, by Margrethe Skou Larsen

“Workout” or “body-building” is very popular today in modern city life. People are prepared to invest in a beautiful body, and to make a regular effort even if, in our materialistic time, it has only to do with the physical body. The good thing about it, I find, is the willingness to move *regularly*, even if the initial intention is only a mechanical, physical one.

So I thought, perhaps one day there will be an interest to invest in a *beautiful soul* and a *beautiful spirit*? Perhaps some people will feel the need in their “workout” for less mechanical and more living movement? Perhaps I have discovered a gap in the market? Perhaps there are people who are not satisfied with their quality of life, despite high-tech, and want more? People who want to discover themselves through their own movement what soul and spirit is? How can these be distinguished from each other? When in daily life do I experience soul, and when spirit? How do they relate to my body? If I experience this regularly and adjust my life to this, does the quality of life improve through this? Can I become a better lawyer, a better lab. assistant, psychologist, housewife, or a better father?

These thoughts moved me some years ago in Porto Alegre (1.5 million inhabitants) *Espaço Vivo (Living Space)* to open a “fitness studio” for body, soul and spirit, to strengthen and harmonise thinking, feeling and will. It is situated in a smaller glazed skyscraper in the city-centre of the city. Apart from me in this building dentists, psychologists, lawyers, graphic artists, *etc.*, are working, and next to the entrance a hair-dresser, my direct neighbour.

I advertise in a health magazine. The people who come to me mostly do not know anthroposophy, or they have heard about it in a theoretical way. They are searching for a better quality of life, feeling that regular movement is important for their general wellbeing, but they do not want to move just mechanically. They feel that something appears to be missing here... These people often suffer from depression, panic syndromes, or they seek for ways to fill their inner emptiness. They are all *stressed* in one way or the other.

In *Espaço Vivo* they can do eurythmy one, twice or three times a week, whereby with all the offered times (mornings, afternoons and evenings) in the same week, the same themes are worked on. This system offers flexibility, so that a missed lesson can be made up in the same week. This is necessary in Brasil because people here are very spontaneous in the way they lead their lives...

In the first module (4 weeks) I begin to work to bring to the light of day *the causes of stress* through movement-experiences—in “anthroposophical terms” to recognise Ahrimanic and Luciferic tendencies in daily life and to find out how I deal with these tendencies creatively, how I can use them to my advantage. The golden key for my wellbeing emerges—*rhythmus*, harmonious rhythm, *eurythmy*.

In the second module (4 weeks) we tackle the same theme from another side. Through movement-experiences the contrast between *a-rhythmy* and *eu-rhythmy* becomes clear. Unconscious mannerisms of modern people are made conscious and a creative way for a better quality of life of the *post modern* human being is shown. They learn to use *eurythmy in daily life*. Eurythmy becomes a way of life. Now I inspire my pupils to use their bodies as an instrument of expression. Through this body-language made conscious in this way the phenomenon of thinking-feeling-will become clear. How do I use my instrument when I think, feel or do? We move,

observe, amuse ourselves and are astonished. It becomes clear what was already there unnoticed—body, soul and spirit and how they express themselves in everyday life. Everyone understands this language reaching beyond nations, and yet it is not noticed insofar as it deals with body, soul and spirit. And now that I have experienced how these elements determine my life, how can I harmonise them? A meditative walking offers one possibility—I learn to live in the *now*, I experience inner calm as the starting point for each action.

In the third module (8 weeks) we “play seriously” with the elements earth, water, air and fire. They point to a path of experience: physical body, life-body, astral body, “I”-body. I experience through the movement that I am energy, activity, a being of light, which permeates material. In my sheaths the energy is concentrated “downwards”, is refined “upwards”. I AM a mediator between heaven and earth, a child of God, between Mother Earth, *Yin*, and Heavenly Father, *Yang*. In the eternal meeting of both as a consequence of their dancing together, living being arrives on planet earth, including the human being.

In the fourth module (4 weeks) we deepen experience of rhythm: breathing / day – night / earthly man – spheric man. I experience death is an illusion. In reality life continually changes; death is only “the artistic move of nature to gain more life” [Goethe]. Step for step this consciousness emerges out of these experiences of movement. People recall... Through the movement of the colours of the rainbow the experience of inside and outside is deepened. This leads to experience of the seven chakras. During my earthly life, seven “organ stops” are available which I can use according to the life-situation. The first term (March to July) ends in this way. People report that everyday life has already become a little more agreeable; life in general is more interesting. After two weeks holiday the second term (August to December) begins.

The experience of colour leads in the fifth module (8 weeks) to a movement-experience of four characteristic types, according to the specific composition of the four bodies—the four temperaments. We also look at the visual arts, the great masters and how they use colour.

In the sixth module (4 weeks) we explore through movement human biography and how the four temperaments in certain phases of life appear as a basic tendency. Here was also listen to musical works and the experience is deepened from this side.

In the seventh module (4 weeks) we proceed from the experience of biography of the individual to the experience of the biography of humankind. The vowels appear now in the different ways the human being confronts the world according to phases.

Finally, in the eighth module (4 weeks), we proceed to the creative force of the universe, where out of the movement the consonants crystallise into four family-groups. Out of these forces the world is formed. Beings work in it, including the elemental beings. Where do they work in nature, where at home, in the town, in my life? The world becomes populated with new inhabitants of the planet, initially invisible but already somewhat experienced. Interest can arise and also a feeling of responsibility for these co-inhabitants.

Whoever is able to join this process regularly for the whole year has gained the possibility of a new relationship to him-

self and his environment, a starting-point for leading a life more consciously, quietly and so for a better quality of life.

Here in Brasil I call this one-year basic course “*Where are we?*”, indebted to the title of the Brazilian films on quantum physics “*What the bleep do we know?*” In 2006 this raised a great interest by showing how each person creates his own life-reality in the sequence of thinking-feeling-doing.

As sources of inspiration I use R. Steiner’s basic works, especially *Theosophy* and *Study of Man*, and stimuli from the books *Der Lebenslauf des Menschen* (O’Neil) and *Awakening Thinking of the Heart* (Lowndes). Also the books *Hands of Light* by Barbara Brennan, and *The Pathway of Self-Transformation* by Eva Pierrakos are for me signposts; moreover life itself and every artist whom hitherto I have met.

Whoever enjoyed the basic course can continue into the second year, devoted to the rhythms of our planet through the experience of the four seasons and the seasons connected to them. In the southern hemisphere we also celebrate Christmas in December, though here it is high summer (St John’s-Tide), and in June we celebrate St John’s-Tide, whereas in nature it is deep winter (Christmas). So we experience the polarity north/south *simultaneously*. The respective archangels work from above and below as also in the North, but we always celebrate the festival which receives impulses *from below*, whereas at the same time in nature the activity of the archangel can be experienced from above—in contrast to the northern hemisphere where the impulses are drawn from above. Consequently for us the annual festivals have of course another character. Experiencing this consciously is very exciting. The basis for this course is Rudolf Steiner’s *Imaginations for the festivals*.

I also offer the basic course “*Eurythmy in daily life*” (“*Who are we?*”) as the weekend course in a monthly rhythm (a module each weekend), for people who thereby make a special journey to Porto Alegre. It is also possible to experience it as a holiday-course, for which eight days is necessary (a module per day). I offer it in Portuguese, German or English.

If you are interested, and would like to experience this course as a holiday-course in your school or in your circle of friends, please contact me marlegre@terra.com.br with the title “*Eurythmy in daily life*”. In January and February, my summer holiday, I am free to travel.

Find more on Espaço Vivo:

<http://planeta.terra.com.br/arteleuritmiaviva>

A Journey

A Review of the Summer Eurythmy Academy 2007 – South Africa

Andrea Weder, USA-Austin

Since its inception five years ago, the Summer Eurythmy Academy has been an opportunity for Waldorf alumni interested in the art of eurythmy to participate in a month-long intensive program that culminates in one or many performances of their high-caliber work. Previous academies have offered performances in Sao Paulo, Brazil, on the main stage of the Goetheanum in Dornach, Switzerland, and various

locations across the U.S. This year's academy brought together 11 enthusiastic young adults from 3 continents with the aim of developing a program for audiences in and around Cape Town, South Africa. They were led in their journey by master-teachers and eurythmists Markus and Andrea Weder of the Austin Eurythmy Ensemble and accompanied by professional musicians Christina Lunceford on piano and Jou-An Hou on cello; Swiss sculptor Johannes Sloendregt rounded out the group of accomplished artists.

It was a special privilege for this year's academy to take place at Camphill Village West Coast, which lies just outside Cape Town, South Africa. As it is somewhat isolated, the Village itself provided an ideal setting for the intensity of the work, and the warmth of the mood there served to balance the considerable climate change that was experienced by all! We were also very fortunate in being able to organize master-classes with the leader of the Kairos Eurythmy Training Centre at Cape Town, Silke Sponheuer, and the Michael Oaks Waldorf School eurythmy teacher, Donwe Raaths.

The academy participants were able to draw much inspiration from the unique and dynamic culture that permeates the South African experience, and the extraordinary landscape and geography of the Cape Town area was instrumental in molding the eurythmy experience from the outside in. After 3 weeks of intense rehearsing, their work incarnated as a program titled "A Journey." This program – which was performed at the Camphill Community, 2 area Waldorf schools, and at a public venue in Cape Town – invited all those in attendance into a powerful experience of movement, poetry, and music. The poets e. e. cummings, Denise Levertor, and Nikki Giovanni were represented, as well as the music of such masters as Alberto Ginastera, G. Gershwin and Benjamin Britten. By all accounts, the program was a beautiful and transformative presentation of eurythmy.

The audiences, however, were not the only ones to be transformed. In the words of 4th-year participant Maya Kaough, "I feel I have gained a new, concrete, more complete experience of eurythmy, especially through this summer's deeper studies of Youth Anthroposophy and the insights of the superb faculty and guest master-teachers."

The Indigo-Crystal Children and the New Will

Dr Jean Schweizer, Boynton Beach, USA-Florida

The Indigo Children are behaving differently, because they are born to create change, causing their parents and institutions of learning to look at what is working and what is not working. The children are not here to destroy the old ways, but to renovate, reconstruct, in ways that are useful to the creation and fulfillment of a new paradigm for all the children of earth. Increasingly, we see children such as the Indigo, Magenta, Crystal, Octarine appearing with extraordinary abilities and gifts. These children have come to bring wholeness, and yet we separate them by giving them labels. They have different qualities and yet they all have one thing in common, the same unique patterning of unity and con-

nectedness, which means that they have overcome duality. Two factors are essentially different. One is that polarity is joined in them. For example, the heart and the mind function as one. The other is that their life-force spirals into them from outside, counter-clockwise, creating a center, which is the heart. This is in harmony with the multi-verses, but opposite to what we are used to. It is this counter-clockwise motion that is bringing in the new forms, ideas and so on. Any interruption of this unique patterning causes them literally to climb the walls. This results in uncontrollable behavior for some, expulsion from school, labeling and medicating them, as a way to control them. All of this makes them look deficient, when all the while *we* are the deficient ones. These children will never be able to learn in our old ways. We need to change the way we educate them and by recognizing and understanding them.

I conducted an initiative Waldorf School for five years in which all of the children happen to be Indigo-Crystal children. They taught me a lot about this polarity change and their need to be taught according to it in ways that are humane and fruitful. Our polarities are such that they can go off in any direction. We either have an all-freedom approach or no freedom, all testing or no testing. The New children can engage both poles at the same time. They can pay attention to detail and the bigger picture at once. The overconcern and fear of parents fitting them into mainstream education, where teaching is totally focused on teaching to test, force-feeding information, is one of the biggest sources for the rapidly rising anger and violence. The children need to be understood and guided to use their multi-faceted abilities in a way that gives them the tools to integrate all their systems to function as one. This means actively participating in using all parts of themselves, auto-perceptions, intelligence, brainfunction and development, stimulating the connectedness of all systems to function together. This calls for a new approach to activate the wholeness of a network of systems to function as one.

If we think of the universe as always in motion and creating change, we find ourselves in a time of integration and unity. The beauty of the motion is the dance created by bringing everything together to use all parts of ourselves.

The New Children are in harmony with this universal dance, and each chakra center in their bodies unfolds new patterns and rhythms, which correspond to this dance of unity. There are inner movements which take place in all the centers, beginning with the heart-center. The centers are called chakra-centres, or energy-centers. The movements that occur within these centers bring the poles together and can be expressed outwardly with movements of the whole body. Through my work with children unable to speak or move I discovered the codes, which I call *IMPULSE*, because they are pulses of sound and music, which activate all the systems and allowed me to communicate with the children and bring some of them to speak, move, learn, and go forward. The first nine codes reveal nine aspects of the still-point. They go directly into the central nervous system and extend to all other systems.

Every morning at school I used these first nine codes as a guide to create an atmosphere of peace, by understanding that creation comes from a place of heart and stillness and will always override chaos; it may need to ride through it but it will always do so. The interesting part is that we did this

through movement. However, the movements stemmed from the processes at work within the children. This brought them to themselves by harnessing overt movements. We played with the movements and their corresponding intentions, colors, sounds, and scents. This provided the children with the opportunity to interact with universal processes working within them. For example, the first code of receiving and giving is the code of the heart-center. We drew all our energy from all directions into the heart to be contained there, once; there it expanded into a beautiful green meadow. Sometimes we expanded out of the classroom to the park filled with trees. Looking up we could see the sun and feel its golden warmth right into our heart, receiving joy, which overflowed to everyone. This began the cycle of receiving and giving more and more. This centered and grounded the children and each one talked about what they heard, smelled, thought and saw. When one child was sad he/she decided what he/she needed to receive for that day, so it could flow out of him/her. This became a way for them to experience what came from within them rather than a value or a principle imposed on them from outside. If for example their intention was to receive patience, they talked about how it felt, where they felt it, what colors appeared with it. Through the activities of hearing, speaking, thinking, moving, smelling, and imaging, many systems are activated and the children acquire the tools they can use in many different situations.

Thus, the codes are processes of receiving and giving, focus, expression, expansion, connectedness, and integration and become the new guideposts for the children. The codes embed what is healthy and whole and unfolds the knowledge within into wisdom. This is the mission of the New Children. Movement with the physical, emotional and mental bodies brings spirit into form. Their cells have changed from carbon to crystal, which reflects universal will. Thus, the attitude "If it was good enough for me, it is good enough for my child" cannot work. *IMPULSE*: Thirty-three codes of sound and motion reveal a completely new use and understanding of will. The creative activity of love and mind aligns the will of the children with Divine and Universal will, as it moves into the body and expresses externally as will. Thus, they have a huge need to move and to express through the body to experience life. What has happened in the past and is happening is that the petty, smaller will has come and expressed as a reign of terror and control, and people have seen that as expressing will, which it is not. It is ego at its worst. When the heart and the mind align, they express creatively as love, will, and thought. When the emotions are misaligned or trapped, there is little creativity, because so much energy is going into attempting to hold down the emotions to control the anger. A complete cycle takes place: from the heart, to the mind, to the heart, to the world. It is at this point of exchange that the stillpoint happens. This is the point where all learning and healing take place, and where you stop, do not think, and just let go. The greatest reward a teacher can have is a child looking at you, their eyes glistening with joy, saying, "I love you. Will you be my teacher forever?" This is what teaching is about, growing and expanding with your children, discovering, sharing an idea, being fully creative and laughing. I welcome your responses, questions and needs. Please visit my website [goeducator.com or call me at ++1-561-733-0522.](http://www.indi-</p>
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EANA Newsletter 68, Autumn 2007

Two weeks in summer for eurythmists, eurythmy students and amateurs in "La Fabbrica", Piemont. Workshop from 19–24 August 2007

I. Rennhack, S. Thylmann

Far from the tourist areas, the small village Cortiglione in Piemont lies with its stone-built dwellings and Italian flare, which you otherwise only know from films. Inquisitive glances were cast in our direction as we appeared for the first time in the village.

Ten participants travelled from Slovenia, Germany, Belgium, Switzerland and the Netherlands to work for a week together on the basic elements of eurythmy. On Sunday evening we all met in "la fabbrica", an old factory which Gia van den Akker had renovated, in order to meet the other participants and to get to know the space. We all spoke a bit about ourselves, our journey with eurythmy and our respective ideas and wishes for the following week. In the mornings we began with speech eurythmy with Bettina Grube, who with her joy in research and experimenting investigated more exactly and worked on the seat of movement. In the second half of the mornings work with Gia van den Akker, brought us in a joyful and pleasant mood the basic elements of music eurythmy according to Elena Zuccoli's indications. In the afternoons we received corrections and encouragement for our soli. The other participants could observe, gaining thereby deep insights into the learning situation of eurythmy. It was exciting to see how personal patterns of movement were broken through with the right encouragement. To conclude the week, we showed the group pieces and solos on which we had worked to friends and interested people from the surroundings. It was all very Italian; the audience came and went, brought ice-cream with them—one clearly noticed that eurythmy was something quite new for them. Afterwards we celebrated in the village pub, where at midday we ate splendid cooked meals. People played Italian folk-songs on the guitar and we danced in the street.

Through the friendly atmosphere and the good work, this week became a beautiful experience. We received much from the work of two such different and exciting and yet still researching eurythmists.

EURITMIA, UNA GIOIA

(5th–11th August 2007) with *Gia van den Akker* (The Hague) and *Cristina dal Zio* (Venice)

Karolin Ehnes

This week with eurythmy was a real joy, all the participants agreed. We came from Italy, Holland and Germany. To be in this sunny, village environment, studded with vines and to open to the southern temperament and way of life, was a pure and wonderful holiday, likewise as a new access to Italian poets (St Francis, Dante) and music (Scarlatti, Einaudi) through concentrated listening and movement with eurythmy. The possibility of listening, trying out and allowing to happen was great, but also the guidance of our tutors, who were always open. A further experience was the visit to Leonardo da Vinci's masterpiece "The Last Supper" in Milan with a subsequent wander around the city and tour of the splendid cathedral, before we festively ended the week with a small but fine "view of the work" for a group of partly already familiar villagers and family members. Very warm thanks once again to Gia and Cristina for this joyful week!

The Foundation-Stone Meditation Lighting Project

Melissa Harwood and John Watson

The Foundation-Stone Meditation, or Verse, was given by Rudolf Steiner at the re-founding of the Anthroposophical Society in 1924. This event took place after the destruction of the first Goetheanum by fire and, instead of laying a foundation-stone in the earth in preparation for the re-building of the Goetheanum, Steiner created a Meditation which would be laid in the hearts of the members and become a ground for the work of anthroposophy in the world.

For many years this Verse was performed in eurythmy around the world as it was first given in the German language. Although wonderful to see and perform—even if one spoke German—the absence of hearing and seeing it in one's own language created a barrier to a deeper and more immediate experience.

During the late 1990's eurythmy groups in various countries began to explore the choreography given by Rudolf Steiner for the Verse in their own languages and this culminated in a sharing of performances at an international Eurythmy Conference in Dornach. Here the folk-soul of each language was allowed to speak through the Verse and reveal a richness and immediacy for those living in each of these languages.

This experience kindled a desire by eurythmists worldwide to begin working with the meditation. I was lucky to be involved in the first exploration in this country working with the meditation in English with a group in Forest Row, Sussex and have since led workshops in Dornach and now with a group of eurythmists from all over the UK who gather for monthly sessions in Ilkeston, Derbyshire.

At Easter 2007 another international eurythmy conference took place in Dornach and the theme this time was the Foundation Stone Meditation. It was moving to see how working with this great text had moved on in relation to eurythmy and the various languages. Each morning Sergei Prokofieff gave profound lectures which inspired all those of us leading and taking part in various work-shops. One aspect of the performances however has not changed since the 1920's when this Verse was first performed and that is the staging (arrangement of the curtains as backdrop) and the lighting.

It was at this conference that John Watson (professional lighting-designer who has worked for over 30 years in the world of stage-lighting and toured internationally with several eurythmy groups) gave a demonstration of an exciting and innovative new way of staging and lighting the Foundation Stone Meditation for eurythmy. Sergei Prokofieff attended the demonstration and during his lecture the next morning extolled the virtues of this new approach to lighting.

Here is what John has to say about his idea. "Over the last few years I have been asked to light the Foundation-Stone Meditation when performed in Eurythmy. While operating the lighting for several of Sergei Prokofieff's all day work-shops on the Foundation Stone, I have become increasingly aware that the background (the curtains, *etc.*) is not right for the piece. This was further reinforced by observing the background while operating for the recent AGM performance at Steiner House, London. I thought it was time to try to do something about this.

"Curtains with a hole or gap in the centre-back, which let the eurythmist through at the start and finish of this piece lit in dull lighting, is visually boring and degrading to what is happening on the stage. The background and the light should really enhance the mood and be far more spatial. Look at the paintings depicting spiritual themes throughout the ages and you will see that the quality of radiant, translucent colour in the background of these paintings is the sort of light-filled space I can imagine as more suitable.

"At the moment in Britain, there are two geographically-located groups of eurythmists who meet on a regular basis to work on this Verse. I support and light the Forest-Row group and in time will do likewise with the group based in Ilkeston. I would like to take this opportunity to develop, together with the eurythmists, a more suitable background and way of lighting to enhance the piece. This may also lead on to the development of new ways of lighting other types of eurythmy performances.

"Are there any groups or individuals who would be interested in supporting this venture? Our costs for the project are £24,700. So far we have been granted £5000 from Ruskin Mill Trust for the curtains and £2000 (with a further £2,000 promised) towards lighting from the Michael Wilson Trust. We are also fortunate to have been offered the use of the Merlin Theatre in Sheffield in for 3 days a month from January – July 2008 for staging and lighting rehearsals with the Ilkeston eurythmy group.

"Please can you help us to realise this exciting project by contributing towards these outstanding costs in order that we can provide an entirely new experience of the Foundation-Stone Meditation for the future. The new staging and lighting will be able to be used by other Foundation-Stone

eurythmy groups.

- “The process will involve:
- Purchasing special silk curtain materials (done)
 - Purchasing colour lighting filters
 - Build a lightweight, tourable, trussing-frame system to support the material.
 - 3 days a month January – July 08, technical development rehearsals at the Merlin theatre Sheffield, in conjunction with the Freeman College, Plus eurythmy rehearsal sessions in Midlands and Sheffield. Once a month.
 - The Foundation-Stone group of 6 eurythmists. Directed by Melissa together with Pat Brett (speaker) and John Watgson (lighting director) would be a central part of this development. All coming together for final rehearsals for a week in July; further input from Sergei Prokofieff, Werner Barfod, and Barbara Beedham.
 - Time-scale, several working sessions in the next 6 months. The first performance given to leaders of all the main eurythmy schools and sponsors in July 08 at the Merlin Theatre. The main aim is to bring this new presentation of the Foundation Stone Meditation performed in eurythmy to Steiner-centres at locations across England, Ireland, Scotland and abroad.

2–5 January '08: Technical trials, without eurythmists – John Watson

Three volunteers and I had the exciting time to actually try out the real silk curtains on stage, at the Merlin Theatre in Sheffield. The silk curtains are hung up for the first time; this takes two and half days in the freezing theatre. We have to perfect this set up, and get it down to 2 hours! This is the first attempt to see what they look like and how the Habotai silk curtains behave. How are we going to hold them up on tour in different venues? Will they blow around? We have only seen light on a small model, how will this larger set up take the light? What are the problems we might have with hiding the light source? Rear back and front lights are focused on to the rear 3 layers of silk curtain from above and on the floor in several colours, this arrangement is also used on the side curtains. The idea is for the stage to become a translucent space, with no obvious entrances (wings) but still the eurythmists have to come on and off (walking backwards) and not trip up!

This first attempt is almost working; some of the lighting is working better than the model, and some is behaving just like the model, so in between sessions at the Merlin I can play with my metre-high model in my workshop, to try out different colour filters. I am also using pastel colours as well as dark saturated ones, which opens up a whole new colour-light palette. I will keep you informed of developments as we progress.

If you have any questions about this project we would be happy to discuss it further with you, or if you would simply like to make a contribution please do so by sending it to:

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“Lichtspuren–Trails of light” – Else Klink’s Centenary

Ulrike Wendt, DE-Stuttgart

In October 2007 at the Eurythmeum, Stuttgart, Else Klink’s 100th birthday was celebrated. Many ex-pupils, stage-members and many still deeply connected to Else Klink came to a festive weekend in memory of this world-wide renowned artist. In three performances, forms by Else Klink were performed by the Else Klink Ensemble, the students of the Eurythmeum and guests of all ages. Many pieces had for a long time been firm repertoire but many pearls could be discovered—forms given personally by Else Klink. A climax was the passage from Paul’s letters in the “original cast” with Benedikt Zweifel, Michael Leber and Hajo Dekker—who with his London Stage-Group also showed the Theme and Variations from Schubert’s Piano Quintet, “The Trout”—as well as presentations by Isolda Sagrestano. Besides the performances, the programme included an official celebration, a well-researched lecture by Michael Leber on Else Klink’s biography, a meeting of ex-students, a photographic exhibition as well as an historic film. Some of the precious film documents (group and solo presentations by and with Else Klink) are obtainable as DVD (Else Klink – Historische Filmaufnahmen, € 20 plus p. & p., obtainable from Eurythmeum Stuttgart, Zur Uhlandshöhe 8, DE-70188 Stuttgart, <info@eurythmeumstuttgart.de>).

After these festive days, experienced by all participants as something very special, there followed the première of “Lichtspuren–Trails of light, a homage on the centenary of Else Klink”, in which besides the eurythmists of the Ensemble also guests and over thirty students took part. The programme included Mendelssohn’s Overture “The Hebrides” as well as compositions by Pärt, Shostakovitch and Stravinsky, and texts by Hans Arp, Ida Rüchardt, Alexander Pushkin and R. Steiner. The pieces were chosen less for dramaturgical reasons; they arose from the wish to reveal for a new generation the wonderful forms and great choreographies by Else Klink. Hereby her wish was realised, to take young people into the programmes and to create something new out of this constellation. This was achieved very impressively with the “Pulcinella Suite” by Stravinsky, in which Isolda Sagrestano brought all the participants from the students to the stage-members into a splendid fireworks in movement. The programme “Lichtspuren” became not only a mirror of Else Klink’s work, but also a mirror of the work of the people who had faithfully carried her impulse over many years—and a preview of the new generation of eurythmists!

The seven performances, two of which were in Stuttgart, Darmstadt, Dornach, Fulda, Winterthur and The Hague were well, even extremely well, attended. The collaboration with the Youth Orchestra NRW and the Viennese conductor Rubén Dubrovsky were very inspiring for all concerned. In the work together and on tour, stage-members, teachers and students at the Eurythmeum grew into a new community; from trails of light from the past a wonderful force for the future has developed.

Symphony / Eurythmy 2008

Ulrike Wendt, DE-Stuttgart

After the extremely successful “*Symphonie / Eurythmie*” projects of 2004 and 2006 the Goetheanum Stage, Dornach, under Carina Schmid, and the Else-Klink Ensemble, Stuttgart, under Benedikt Zweifel, in autumn 2008 will go on tour for a third time. For the new project works by Mendelssohn and Pärt are planned. After the eurythmical interpretation of classical symphonies (Beethoven 2004, Mozart 2006) romantic works now stand in the programme. The “Scottish” (3rd Symphony in A minor), one of the lesser-known works by Mendelssohn, exhibits a great musical intensity with exciting instrumentation.

The contemporary counter-pole—following works by Shostakovich and Schnittke—is now a work of the new millennium. With his “Lamentate”, Arvo Pärt has composed a work born out of suffering. “Marsyas” by Anish Kapoor, is a gigantic spatial work of art, which since 2002 is shown in the Tate Gallery, London. This installation made on Pärt such a devastating impression that he worked it into a composition for piano, orchestra and percussion. “My first impression was, I as a living being stand before my own body and I am dead”, writes Arvo Pärt. He wrote a lament not for the dead, but for us, the living, who have to solve this question for ourselves—for us who do not find it easy to deal with the suffering and the despair of the world.

Mendelssohn’s “Scottish” Symphony will already be performed at Easter at the Goetheanum; the première of the whole project is on 26th July at the Goetheanum and on 27th July in Stuttgart. In September and October the programme will be shown during a tour lasting four weeks through Switzerland, Germany and Holland. Responsible for the Swiss tour is Peter-Michael Born (bornevent, Telefon +41-44-955 07 47, info@bornevent.ch); the German tour in the experienced hands of Susanne Lin (Marketing & More, Tel: +49-170-5270030, susanne.lin@online.de). From the end of February, all the information can be found on the project’s homepage: www.symphonie-eurythmie-2008.com.

“The Expression of Music in Movement through the Principles of Tone Eurythmy”

Eurythmy Eurythmy Choreography Exam Performance of Silke Sponheuer for her Masters Degree in Music, 27 May 2007

Liz Smith, ZA-Noordhoek

“Your Eurythmy Masters performance was the highlight of our year,” a professor of the University of Cape Town Dance School told Silke Sponheuer recently when she re-registered this year as a Masters student of the University. The Dance School felt honoured to host this rich and vibrant eurythmy performance as well as the large and lively community that came to witness it, filling the space to overflowing. As a member of that audience, what stood out for me, and what I left with, was an experience of nourishing wholeness, not

through uniformity but through a wide and incredibly rich variety of music, style, period and instrumentation. A vital experience of colour, movement and form of such diversity and multiplicity but with no trace of fragmentation or ‘bittiness’. This experience of integrated wholeness brought to mind Goethe’s organic unity which “allows the uniqueness of the particular to appear within the light of the unity of the whole».¹

So it was with great interest that in my conversation with Silke—on which this article is based—she told me that her primary intention for her exam performance was “really the variety that one sees. For often we are criticised that eurythmy always looks the same. But one can really see that it can be so completely different, like the Klezmer piece compared to the Mozart piece. It was so different but, yes, it was all out of the principles of eurythmy.”

Her staying true to the principles of eurythmy, but creatively applying and combining the elements with enormous attention to detail, gesture and form, enabled this enlivening experience of multiplicity in unity. That Silke was more than successful in her intention was recognised not only by the audience, who gave her a standing ovation, but also by her examiners, Professor Tanja Masukowitz from the Alanus Hochschule and Professor Joseph du Preez from the University of Pretoria. Silke was awarded a Distinction for this practical aspect of her Masters Degree.

How Silke managed to bring together 15 pieces of music, 22 eurythmists and 11 musicians into a one-hour performance of such professionalism, beauty and magnitude was the subject of some of my questioning. “Hard work!” she said. Making use of UCT’s wonderful music library she spent months listening, paging through and collecting piles and piles of music. Composing the programme was like putting together a puzzle. Out of numerous pieces she began to choose, and each choice would then affect the whole—not to have too much of one type of music, not to double-up one composer. She enjoyed this shifting and juggling, all in all, a three-month process, but by February 2007 she was still missing one piece and beginning to panic a bit. But then everything fell into place, like a sudden imagination, which is only possible as a result of the long hard slog and enormous amount of preparation.

I asked her about the process of choreographing so many different pieces. The big challenge was to get enough ideas to ensure that the choreography did not look the same. Long before she puts pen to paper she lives with the music, listening and playing and listening for the different qualities, allowing it to live within her. Slowly she begins to see it emerging in her inner eye, where it rises and where it subsides and how it needs to be built up. Once the bigger picture has emerged she starts going into the sections to discover how each moves and works and only eventually, after a long inner process does she begin to draw. Even so, she joked about the piles of discarded papers thrown behind her and the ever-reducing size of her eraser! But, of course, with such a living, emerging process, the frightening thing was the time pressure of the exam. The 27 May 2007 always stood as an unrelenting deadline. Time-pressure was not the only constraint that impacted on her creative process. The form of the programme was also given. It had to be an hour long and contain certain pieces. But within the given tasks of presenting a variety of solos, “*pas des deux*” and group-forma-

tions, one of which had to feature 10 people for at least 10 minutes, Silke was quite free to choose whatever composers and music types she wanted. Starting from a middle ground of pure tonal eurythmy where the musical element is revealed through classical, choral eurythmy and its structured choreography, she stretched her programme and herself to portray, at the one extreme the harsh, syncopated onslaught of the hard, modern tones of Gyorgy Ligeti, at the other she pushed the boundaries of tone towards drama in a Musical Legend of the Competition of Apollo and Marsyas, as well as depicting dance-like qualities but through the elements of eurythmy.

The programme was a masterful arrangement of contrast and complement, where each piece was placed to best reveal its nature and augment the whole. The veiled flow of the Mozart Clarinet Quintet contrasting with the bright *esprit de dance* expressed by a Brouwer guitar solo, requiring quite abrupt movements and presence of gestalt. The archetypal space and harmonic relationships of the Bach duo contrasting strongly with the almost Ahrimanic movements of the Ligeti duo where it was a struggle to hear and release some etheric out of a totally hard tone. The fiery Toccata of Chatschaturjan with its incessant interval repetitions and polarising split called for counter-streaming choreography to bring out the energy of the piece and dramatically present the intervals. The redeeming element at the end of it ushered in the cosmic, meditative “Interval Evolution” choreographed for 10 eurythmists and portrayed by the students of the Kairos Eurythmy training. Here, with the circle as the basis of her choreography, Silke presented the intervals in their absolute purity making use of the monochord.

“Using the natural intervals of the monochord, where the intervals are not the ones we know, you can see how the intervals are linked with the cultural epochs, and that is what I tried to do with this piece.”

It had long been a question for Silke why Rudolf Steiner says that the 7th goes with the Atlantean period, “because when you hear the 7th on the piano, you get really awake! But with the natural 7th you do not feel the attack of the 7th, just the thickness of the etheric and the quivering life forces.”

Contrasting with and woven through this meditation in movement were modern extracts from South-African composer, Peter Klatzow’s composition for intervals.

Staying in this cosmic field Silke then used Rudolf Steiner’s principle of relating the tones to the zodiac signs using the twelve-tone music of a piece by Kodaly and working the choreography out of that tone-spatial element. These 12 tones, being unrelated in time (as in the traditional scale), allows for much more freedom but requires the inner engagement of the soul to find its place. To bring out the main essence of ‘conscious bridging’ in this music, she worked strongly with the in-between space in the choreography to create the relationships in the seemingly unrelated tones. This required much work on the part of the four BA-student eurythmists to bring this about, but it was clearly visible to Silke’s dance professor who stated that he had never seen such team-work in dance before and was awed by her achievement.

Silke’s rendition of the story of the competition of Apollo, playing the lyre, and Marsyas, the flute, as a musical drama, was really a “night-work”, she says. It arose out of her living so strongly with Steiner’s second reference to the 7th, where

he talks about Marsyas being flayed – a very different picture of the 7th from the Atlantean reference. For this she used the Greek Dorian scale or Sun-scale with the harp for Apollo, and music for the clarinet, using the scales rediscovered by K. Schlesinger, the Moon scale, for Marsyas. At that time the individualism of the flute is premature and Marsyas is flayed by the 7th for its use. This music was evolved as a collaborative work between Silke and musician, Ingrid Salzman, and was followed and redeemed by a modern melodic solo where the clarinet can now, in this time, stand alone as the pure singing soul. Silke has since discovered that in some Greek villages, Marsyas statues were erected as symbols for freedom.

While choreographing each piece separately and according to its own particular nature, Silke was always aware of the programme as a whole. She wove into the choreography itself the links from one piece to another. Sometimes these links were abrupt blackouts which themselves formed part of the character of the piece, and sometimes the way of entry of the new piece was choreographed into the forms of the one previous. The high pitch of the three distinct voices of an Ukmar Extase rose like a pure spirit from the sombre structure and form of Chopin’s Funeral March and led the way into the playful folk and lyric of the latter part of the programme, which included a romantic *pas des deux* more in the ballet story-style.

Looking for African music that contained more of the melodic element than the traditional beat, Silke made a good connection with Zimbabwean musician and composer, Dingiswayo Jumo, who was very inspired by her project. He specially composed music, based on a children’s song, for the calabash mbira – a type of finger piano tuned to the nature intervals of the slendro scale. This resulted in the accompanying African flute-player making a new flute (similar to panpipes) in order to match the tones of the mbira, turning the piece into quite a communal creative project. To capture the strong clicking of the instrument Silke used Steiner’s indications for *sforzato* by using parallel hand and foot movements. This also had the effect of producing the quality of African dance without lowering the eurythmical centre of movement. In this and some of the other pieces Silke also experimented with the role of musicians, not always banishing them to the wings but bringing them on stage. In a lively Klezmer solo the choreography included the accompanying accordion and violin players moving in relation to the eurythmist, enhancing the gypsy-style of the piece. Here she could bring out all Steiner’s indications for the very high tones, the ritardando and the *allegro* in a very artistic way, resulting in a dance-like quality but still being eurythmy.

The magical evening ended fittingly with the pomp and fantasy of Mendelsohn’s Overture “A Midsummer Night’s Dream” and the swirl and colour of its host of elementals. But for Silke the work still goes on as she constructs an analysis of the elements presented in her practical examination in written form, adding to a growing body of literary knowledge of eurythmy accessible to a wider public.

What lives strongly with her as a result of this great practical work is a sharpening of her awareness of style and an excitement about the enormous versatility of the principles of eurythmy in making visible so many different situations which, nevertheless, remain uncompromised eurythmy.

Above all, she experienced the whole process around her exam as a community event, where so many people poured so much of themselves into it, not just for her, but for eurythmy. As a result of this, the connection with the Dance School and its awareness and recognition of eurythmy, was not confined to that night but is continuing into the future with plans for collaboration and workshops. This deed is becoming event!

1 Bortoft, H. (2007) *The Wholeness of Nature: Goethe's Way of Science*, Edinburgh, Floris Books (p. 248).

A late obituary

No longer a training in speech formation in Alfter

Sabine Eberleh, DE-Alfter

I am repeatedly asked by ex-students why nothing appears in the Section *Newsletter* on the speech training in Alfter that no longer exists. Of course, I understand the question, since the impulse lived here for 31 years at Alanus, and indeed many speakers were trained there. Many feel connected to this impulse and this training and are very concerned. Initially I did not feel responsible to report on this, being no longer a co-worker at Alanus. Meanwhile, I think that it is not a concern of this school but of the speech-formation movement itself. There are after all only very few training centres for speech formation. With the closure of the course at the Alanus College, that training ended which in recent years had qualified the most speakers into the profession.

In 1974 Martin Georg Martens was asked by the Collegium at Alanus to found the department of Speech Formation/Drama. In 1975 the first students began the course. During Martin Georg Martens' 24-years successful activity his colleagues were: Helga König (née Häußler), Susanne Breme-Richard, Dietmar Ziegler, Christian Schlösser, Elke-Irene Scheuffele. I myself was fortunate to teach speech formation for 21 years at Alanus, first in the eurythmy training for the past 15 years, then in the department Speech Formation/Drama (till 2006) – finally with Michael Schwarzmann and Elzbieta Bednarska and the young teachers Miriam Reuter and Stefanie Rothweiler (who also stopped in 2006). The main full-time colleagues were supported by a large number of visiting speech-colleagues who gave regular blocks, including: Dora Gutbrod, Ruth Unger, Ursula Ostermai, Inge Mau, Ursula Herberg, Ilse Schuckmann, Gertrud Maliga, Johannes Händler, Johannes Bleckmann, Stefan Bresser, Andreas Voigt, Ulrich Maiwald, Beate Krützkamp, Martina Amler, and after he left Alfter (1999) Martin Georg Martens also gave regular blocks. I'd like to mention the visiting teachers of many years, Jobst Langhans and Dr Rainer Patzlaff. To all—including others not mentioned—I would like to express warmest thanks!

The subject of speech formation/drama, I would like to mention, did not fail for lack of student intake, or because it could not be artistically convincing enough. The study option speech formation/drama, with the possibility to gain

an extra qualification in speech- and theatre education (the latter was intended to be offer a Masters course), in recent years had yearly 35 to 50 applicants, with classes on average of 10 students. Then new tutors had to be found, that is, at professorial level (which I was not, with my not-state-recognised speech diplomas—despite my 15-year experience in the training). The remaining colleagues and the “new” ones (of the five colleagues, 4 speakers had diplomas), in close association with the management of Alanus College, decided in future to offer only a drama training and to end the Training in Speech Formation. With this, the only Speech-Formation Training in the world with a state-recognised higher-education diploma ceased. Drama schools exist in abundance; the special profile of Speech Formation/Drama with Speech Education and Theatre Education at a state-recognised college and with the corresponding finals, was unique. Here it may be mentioned that the number of applicants for the new drama-course in the following year fell. After 1.5 or 2.5 years the colleagues resigned. Yet now there is no longer a speech-formation training in Alfter. As a matter of fact there are 3 vacancies for professors of drama. How far the future, artistic work of the subject is fed out of the sources of anthroposophy has to be seen.

I would like to appeal to all colleagues to keep in their consciousness the existing training centres and to support them in whatever way. Without young, well-trained artists in speech formation, this impulse has no future. Perhaps I can suggest in the next Section *Newsletter* to present once again the existing centres for speech? And hopefully not only those in Germany!

A single note?

Musicians' Conference in Vidaråsen (Camphill), Norway, with Michael Kurtz 19–20 May 2007

Holger Arden, NO-Bjørnemyr

For a long time in Nordic countries the great musical silence reigned, for since the end of the '80s hardly anything communal had happened in this field. *A fermata infinito...* At that time the great orchestral trend from Finland to the Goetheanum took place, which had swept in high enthusiasm over several other Nordic musician colleagues from Nordic countries as well as Yugoslavia and Germany. The Finns wanted to take to the Goetheanum something “lovely and symphonic”, but the whole thing nearly ruined the then treasurer. Works by Schumann, Elmar Lampson, A.P. Kähler, R. Suurla, and others were performed—everything was very beautiful.

After this the Finns returned to their woods and meditated over musical sound and singing. And all the other friends have taken up their work at home and certainly did accomplish much. But discussion? Certainly, some letters crossed national borders in order to save friendships from the grey of forgetfulness, but where were the initiatives for new musical meetings and attempts to gain knowledge?

Then the call came for the great music conference in August 2006 at the Goetheanum; we three travelled from

Norway (the composers Bernt Kasberg Evensen and Filip Sande, and the present writer, conductor and violin teacher). When in conversation with Michael Kurtz, initiator and organiser of the conference, we learned that he did not know Norway, we woke up. With the support of the Norwegian Society and the Rudolf Steiner Fonds here, it became possible to invite him for a music-course in Norway, which finally took place on 19th and 20th May.

Firstly, Michael Kurtz had to experience the Norwegian National Holiday on 17th May, especially dedicated to music and the younger generation. After experiencing over a hundred *korps* (wind orchestras) and Janitschar orchestras, various choirs and nearly the whole population of Oslo congregated in the main street Karl Johan, less than half a kilometre long, the impressed guest of the day commented, "It was surprising..."

On the following day we went to Vidaråsen, where Bernt Kasberg Evensen, who lives there, had planned a very nice day for us—17 participants had applied with a clear and fresh dominance of younger eurythmy students of the Eurythmy School in Oslo.

Michael Kurtz held some lectures on the history and situation of music in the 20th and beginning of the 21st century. He made an important parallel between the dawn of the experience of the third in the 15th century and R. Steiner's statements on new experience in the single note. Here Kurtz recommended patience; Steiner's thoroughly deepened experience of the single note does not come about overnight. Many anthroposophically-orientated musicians have either their own specific and divergent interpretations, or dismiss Steiner's advice as "incomprehensible". Kurtz pointed out that it took more than 200 years before the third in music was truly integrated. He took as an example the "et incarnatus est" from the "Missa pange lingua" written by Josquin du Pres for the opening of the Cathedral Santa Maria del' Fiore in Florence, composed with a mysterious sequential passage of pure semibreve chords in basic, tonally functional relationships—a shocking experience, especially for the female part of the congregation at that time. The music led to many incidents where people passed out. What, then, can we expect when we *really* feel the new experience of the *single note*?

In the lectures, the conversations and choral exercises, all this was deepened from different sides. It *cannot* only mean a deepening and enlivening of the melos and its progression from note to note (*c.f.*, E. Husserl), although one could think so from one passage in *Eurythmy as Visible Singing*. Other of Steiner's statements concerning experience in the single note speak against this. One can look, *e.g.*, at Scelsi and his path through a mental illness and its cure through the experience of the splitting of the individual note. Or even the many phenomena in the world of rock-music. Often I experience in my own courses where young rock-musicians took part, that they surprisingly agree with Steiner's comment on this theme—could one imagine this as an extreme experience?

The conference was a small beginning, but hopefully not only *one* single note? We have to hope for more! It was our wish, for example, to invite certain musicologists, but it was not possible this time. Continuation of conversations, practice and deepening are necessary!

We expressed our warm thanks to Michael Kurtz; we experienced him as an especially fine music lecturer and connoisseur. Through his many connections to musicians the world over, the possibility exists to "globalise" us musicians, composers and friends of music who in some way or other feel connected to anthroposophy. Warm thanks, too, to Bernt Kasberg Evensen our host for this music conference. How he performed the Norwegian national epic "Olaf Åsteson" in the bright Nordic night remains unforgettable.

The Lyre and Eurythmy

2nd meeting, 6–7 December 2008

Michael Kurtz, CH-Dornach

As the Russian Tatjana Kisseleff, one of the first eurythmists, was called early in 1914 by Marie Steiner to Dornach in order to teach eurythmy, she soon asked Rudolf Steiner, which was the right instrument for the eurythmy lesson. In her book, *Eurythmie-Arbeit mit Rudolf Steiner* (Basel 1982. P. 48), Kisseleff reports Steiner's answer. "For the time being one can use the piano, but actually one has to have a *lyra*, a lyre, for it, and he promised soon to see to a lyre of new construction, corresponding to the stage of human consciousness today. Soon after the War broke out, and Rudolf Steiner, who through much pressing work and duties was nearly pulled apart, found no more time, to realise his thoughts about it." The lyre was born in 1926, after R. Steiner's death, the new *lyra*, through Lothar Gärtner and Edmund Pracht. Hitherto it has found its main task in education and curative education. Yet different composers and musicians have studied the new instrument, its special sound and how it is formed, and its possibilities, writing original works for the lyre.

The question of the lyre as a possible instrument for the eurythmy lesson has hitherto hardly been pursued. Under the auspices of Section work 2006/07 for new instruments, the music department of the Section for Eurythmy, Speech and Music took the above-mentioned question of Tatjana Kiseleff as the focus to organise a weekend "Eurythmy and Lyre", on 7th and 8th December '07. Three eurythmy groups and various lyre-players came and gave insights into their work through workshops and an evening performance. As eurythmists Ursula Heusser from "Eurythmeum Zuccoli" with two Japanese Students of the 4th year, the "Lichteurythmie-Ensemble" from Arlesheim and Adrienne Becker, Andrea Seiler and Gundula Sprung as "Eurythmietrio Ruhrgebiet" took part, the latter have already begun lyre and eurythmy work with Reinhild Brass, music tutor at the "Institut für Waldofpädagogik", Witten Annen. The evening workshop performance in the Carpenters' Workshop at the Goetheanum was sold out; 30 people queued in vain for a ticket.

This gave us courage to continue the attempt. On 6th and 7th December '08 two further evening performances will take place in the Carpenters' Workshop of the Goetheanum, as well as workshops during the day on 7th December. The "Eurythmietrio Ruhrgebiet" and Bevis Stevens from the

“Lichteurythmie-Ensemble” already committed themselves. The “Trio” works further on the seven single-note studies for lyre by Lothar Reubke; Bevis Stevens intends in September to found a free ensemble to work on a Lyre-Eurythmy programme with the view to show after the performance, also in other venues in Switzerland, a Lyre-Eurythmy Programme for Advent. A report on experiences with eurythmy and the lyre will follow.

*Those interested to participate in the Bevis Stevens’ project, please contact him
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stevens@kairos-zentrum.org)*

“Josef Matthias Hauer and music eurythmy” *Music-Eurythmy Seminar 18–20 January 2008*

Manuela Laufenberg, DE-Bonn

*“Melos and melody behave like eternal Being and temporal existence. Melody, the synthesis of melos and rhythm, is the unfolding of the timeless in time.”
(Friedrich Oberkogler, on the concept of melos in Josef Matthias Hauer)*

This quote gives the basic chord that tunes us to the personality of the musician Josef Matthias Hauer and the concept of melos [Gk. “tune”; musical line] standing at the centre of his musical work. At the same time it points towards a basic mood emerging from this conference, differentiating all the individual realms of work in their specialities and bringing it to a comprehensive wholeness. The areas were

- a lecture with musical examples by Johannes Greiner,
- the eurythmical work with Werner Barfod,
- the communal singing of the Hölderlin-Lieder by J.M. Hauer with Anneka Lohn,
- a concert with works by J.M. Hauer with Johannes Greiner and a Trio,
- a discussion in plenum.

Through this variety of artistic realms of work, the basic musical intentions of J.M. Hauer became clearer, illuminating the portrait of this musician

- this extraordinary musical personality, who founded twelve-note music; who formulated the concepts of atonal music, thereby giving the most decisive basic impulses for modern music; and who is surrounded by that space of mystery which does not allow any kind of arbitrary investigation.
- of the musician and musicologist of whose world of ideas and attitude to music-making R. Steiner pointed with exceptional respect and sympathetic appreciation.

Did this gesture receive the character of a testament? And was this testament taken seriously enough?

With this question in the background Johannes Greiner in a lecture with musical examples explained the concepts of atonality and of melos. Hauer developed these concepts through a radical turning away from our cultural heritage deriving from ancient Greece, which carries in it an

inevitable tendency towards images. This obscures hearing the level of creative cosmic forces in which the “musical human being” in man is at home.

Only through a radical reversal in the artistic creative process (and through this) can man and cosmos enter again into a mutually dependent process of healing—the healing of the human being through the cosmos and vice versa. Music, however, has a primary task here. For Hauer the consequential step on this path is that of twelve-note/tonal music and atonality.

Through musical examples, Greiner pointed out that Hauer’s concept of atonality is not formulated in the same way as is generally understood, which regards music as not bound to tonality. For Hauer “atonal” means in the broader sense [a-tonal] “not sounding”, that is, a music which ultimately is free of all sensual element even of the audible note! This can only be grasped through the concept of melos, the purely cosmic-musical activity, comparable to “*musica mundana*”. Free spiritual activity, which is neither musical sound nor melody yet their innermost essence, can truthfully be unfolded in the realm of intervals. These are not sense-perceptible, but operative between the notes. With this Hauer formed that musical environment on which Steiner built *Eurythmy as Visible Singing*.

In the work on atonal musical examples, and the vowel correspondences with the eurythmical T A O, Werner Barfod reminded the participants that Steiner did take up Hauer’s concepts, like the vowel-note correspondence, the pitch of T A O, and so on, yet brought this into the eurythmical gesture in a completely transforming process. So too the eurythmical T A O, which is formed out of the active cosmic periphery of melos into the seventh/sixth, into the sounding force in the perpendicular and breathing out through the human middle in the third, towards the second. Out of the periphery, melos works via the gesture of interval, note, and speech-sound, into this eurythmical meditation, enlivening the human form. This leads to the basic mood, which Hölderlin calls “*heilig-nüchtern*—holy and sober”. This mood is basic for Hauer’s musical work.

“Cook, little pot!”

*Puppetry Seminar 31st July–4th August 2007
Evocation and descriptive perception of a participant*

Herbert Lippmann, DE-München

The Rudolf-Steiner School, Augsburg, did not only present itself in youthful, swinging architecture but even appeared in a holiday mood when 15 friends of puppet theatricals met. The listed building at this centre was once a spinning factory. The past melts into what is coming about; it seems rhythmically to adjust to what is demanded generally here, offered by the special-needs education and social therapy that have their home here. To their joy, the participants discovered they worked mostly in the same field, sharing education and the fresh south-German holiday mood. The harmonious wave-forms of the architectural environment seemed to touch the moods of the participants. It became

their hostel. A canal studded with dreamy willows, one of those whose waters run into the River Lech and happily flows through the textile quarter, encompasses the campus opposite the drive. During our five high-summer seminar days it tempted us to feel that we were on an oasis. The cosy *genius loci* intensified the excitement of the people from Basel-Land, Baden-Württemberg, Bayern and Franken, who intended daily to allow themselves to be carried by Grimms' fairy-tale Pegasus "The Sweet Porridge" to mysterious aeons. Just now the huge nourishment, hastily piling up, had smothered a small village, but here on the other hand little brooks gurgled, swiftly carrying the waters of the Lech, fending off evil; they appeared to want to calm those in the story and me, the writer, since for the seeking guests, the arts rich in tradition seemed like archaic, breaking waves. Yes, we were to be protected. And the pure being of the puppet-play was to penetrate the fairy-tale rôles ever more intensively! Although we were invited to a free-swinging practice as presenters and as masks, as leaders of a rod-figure, standing-, hand- or finger-puppet and as marionette puppeteers, yet at the same time everyone felt ensouled by the human being full of expectation, a social artist and the artistic friend of man, who wants to gain something permanent.

And indeed from the first hour and with joy in a deeply convincing manner, drops of the stage-art from the two hearts flowed constantly to us, of the masters who became increasingly engaged. With the tools of the five classical Greek gymnastic exercises and the six basic soul-gestures which R. Steiner taught in *Speech and Drama*, the jovial crowd gathered as players who know how to move on the stage and from which the puppets had to become ever more independent. What kind of relaxed-cum-serious running and jumping, wrestling and throwing was daily unfolded as gymnastic exercises! How much loveable, concentrated creative energy was unfolded, when ever fresh, quick improvisation the practice-mask, the rod-figure, marionette, hand-puppet or finger-puppet came to life on the experimental stage! When the puppet points towards an imaginary scurrilous spider—the audience experienced its fascinated existence; when it imagined a film-delight—the onlooker shared its scepticism; or when the puppet pleads for an apotropaic means—the audience saw the village disappear in the overflowing porridge; when it rejected an important request—the audience shared its antipathy; or if the puppet's hair was brushed, receiving all the world's attention—the onlooker would have liked tenderly to stroke its hair; if it sat down to consume a pig's trotter—the audience could smell the meat. Such a life-like presentation of style of movement, soul-gestures and stage-laws, on the one hand iconographic, on the other hand demonstrated with slides and raising one's foreknowledge into the present, allowed everyone not only a free, guaranteed playing-together, but also for each person to fashion afresh the rôles according to artistic judgement for each kind of puppet. There ripened with the consciousness of form, the ability of an artistic feeling for the astonishing power of the individual action, the arbitrariness of human miming disappeared with increasing involvement with the characteristics of the medium, and the performances increased two phenomena of autonomous appearances: three processes, which appeared in a lively way in the mainly true-to-text play with the mask, the rod-puppet, hand-puppet or table-puppet and the marionette with four strings.

Finally, everyone had besides his homemade mask and hand-puppet his own marionette. Did it not say: "I attribute my fascination to the natural objects collected where I was made, five pebbles, from the water-supplying Lech, from the meandering Rhine in Basel and from the fascinating Birs in Dornach polished flat through time's unconsciousness"; and "if I appeared once upon a time as a transformed figure, then my new vigilance arises thanks to the push and pull of my dual-weighted world of the eternal magician, present too in the words 'Cook, little pot!' and 'Stop, little pot!'?"

Puppetry Working-Days, January 2008

Gudrun Ehm, DE-Bad Liebenzell

This time most of us were excited by the new theme, some were even sceptical—"Blind over the threshold – border experiences presented in scenes from modern (theatre) plays". Some friends did not make the long journey, so the group was reduced to the "stalwarts". Does this theme lend itself to puppetry? Can I gain concrete, practical ideas from it? Is not the whole thing a little élitist? The conference itself, too, faced a border experience—the Leadership of our Section is to pass from Werner Barfod to Margrethe Solstad.

As an introduction, Werner Barfod presented our theme from the side of spiritual science, with *The Threshold to the Spiritual World*, by R. Steiner. It was surprising how one "knows" it, yet it became quite new and fresh through the blackboard sketches. On the other side, our abilities have to be carried in a certain form into the physical element; the feeling of "I" remains nicely in the upper part of the human being and the power of transformation in the lower part. If what is below shoots upwards, I become illusionary. With the feeling of "I" in the stomach, in the will, I become egoistic and immoral tendencies overtake me. (That is exactly what one can see in our environment and the media.) Art and religion builds a good, firm bridge over this abyss. When the "substance" is moved towards the source, towards a spiritual intention; when both meet in the middle, creation takes place.

The working-groups were introduced: "The Blind Ones" by M. Maeterlinck (responsible: Christoph & Silvia Bosshard and Hansruedi Roth);

"The Intruder" by M. Maeterlinck (responsible: Margret Gansauge and Gabriele Pohl); "The Woman who shot the Thief" by Patrick Roth (responsible: Stefan Libardi); "The Candle" by Willem Brandt (responsible: Cilli & Mathias Ueblacker).

Everyone received a copy of the scene, in order to get to know it and to choose a group.

The following project-presentation showed "The Blind Ones" by Maeterlinck (in a much-cut version). On a long table with two elevations, wrapped on a brown cloth sat a few stick-puppet heads with pale faces, without mouth and eyes, dressed in rags, but with beautiful hands. This first picture conveyed a strong effect in its simplicity—it is not easy [for the puppeteer] in speaking to match this mood.

The player has to give himself into this dissolving, groping mood of death... This indeed is the exciting point in pup-

petry—when does the figure become really alive, *not only how the player feels in the moment?* Shortly after, the audience discussed this in plenum: When does one feel touched? What could be changed? Stefan Libardi with his directing spontaneously supported a new attempt for the play.

The question is, when is a piece exciting, interesting? Whoever thinks that depends in the first instance on the content can experience surprises—through concentration and release in the piece itself and to each other in the group, a breathing arises into which one can enter.

Reduction creates quite elementary experiences. Reading through the piece, I for one did not experience that the blind ones stand shortly before their death! I was full of hope that they would find a way out. The piece leaves it open.

Already at the beginning, Frau Solstad briefly introduced herself, and it was nice to meet her husband, a speaker who has taken on the work in the office of our Section... Saturday began with eurythmy for those who wanted it. “You don’t need to show me anything”, she kept saying. I was surprised how lightness and form arose completely out of the doing. And please repeat three times! Together we fashioned in the space Eichendorf’s poem “*Schläft eine Lied in allen Dingen*” and a short text by Dag Hammarskjöld.

After this we all formed working-groups; I joined the group of Christoph and Silvia Bosshard. Hansruedi Roth had set up some musical instruments—a huge drum, a Chinese gong, sounding bowl and various string instruments. I would have liked to participate, but a sufficient number of actors was needed for the blind ones. Half of these were Italians; we had to translate, which made it very lively. Christoph Bosshard gave an interpretation and structure for the piece. We did not want, neither were we able in four sessions, to develop keep to the text. The image he had found was the lemniscate. The blind ones are first isolated and introverted; inwardly and outwardly an existential crisis develops, then resignation, and finally transformation. The ending points towards a solution. A child, only a baby amongst them, sees the new. It happens amongst them, whereby it is open what and where it is.

Emotions and crises are easy to play. Of course one has to get into it, but some graspable action can develop. For this we spoke some short sentences and words from the play. The Priest, the leader of the blind ones, has led them into the wilderness. He stepped aside and died. They find him and don’t know what’s next. They are referred to themselves. Most of us stand blind before the spiritual world, and are initially lost... How does the turning come about? In a concentration and reduction, which can hardly be presented, we struggled with this. But at the end perhaps something of it was experienced by the one or the other in the audience.

Late in the afternoon all the groups performed their pieces—they were very different! “The Candle” had been transformed into an elementary figure-play with puppets of knotted rag-dolls. A piece of brown fabric in knots and the prisoners of a Japanese concentration camp were there. Barbed wire with cardboard on the sides brought out the scene.

The story was first read, and subsequently performed. For most, reading was enough to produce the inner pictures. Then Mathias Übelacker asked, “Are you perhaps the wrong audience?” in the sense: You are too practised! Who can do that today? Through education, many children can’t pro-

duce pictures any longer. How do pictures have to be, or can be, today? How do speech and picture unite, what rôle does the theme play?

The next piece was again by Maeterlinck, “The Intruder”. A group of people wait around a table. Next door a mother lies in a fever from childbirth. The old blind grandfather hears someone approaching step by step, but is always reassured. The one passing through them is death—the young mother dies. We looked at various versions, *e.g.*, one with a cloth and a torch. The most effective and authentic was the one with a figure dressed in black—the grandfather indeed hears somebody who is in the garden, on the steps, sits at the table, and so on. The very fitting figures were the same as those presented in a scene on Friday.

“The Night of the Timeless Ones” showed us an earthquake on stage, newspaper was scattered on the floor, upturned chairs, partly covered with cloths, completed the picture. Through using past and present simultaneously it was shown how a woman was caught in the earth, which caused a breaking-in of destiny’s answers, the memory of the woman’s first child, her child now with whom she is found when dug out—this puzzling play is difficult to describe. Does the picture only come together in the mind of the onlooker? The time was much too short to enter into all this.

At the end Maeterlinck’s “The Blind Ones” came again in the way I have described. This was a surprise for those had played it before with puppets. With us it was not so hopeless as could be interpreted from the text. We also omitted the last sentence, “Have pity on us”, directed to the unknown One who comes, and therewith towards the audience.

In the evening we were greeted with the organ-grinder (Roland Hanelt) and a delicious buffet. Beautifully decorated tables invited us for a social time; we could relax. During apple-punch and cakes two amusing scenes with marionettes from Shakespeare’s “As you like it” were played (marionette stage Dagmar Horstmann). Sir Andrew was spoken and played by a young Englishman, simply wonderful. The others too were refreshingly funny and good. The puppet-stage “Karfunkelstein” with Christiane Harrer and Roland Hanelt followed with their street-theatre programme. We saw a tired crocodile, a corpulent duck, and much more.

A great celebration in gratitude to Werner Barfod followed. Many participants and the puppet Kasper too gave him presents. Last but not least a small dance orchestra played and we celebrated.

Next morning began full of swing through eurythmy with Margrethe Solstad, bringing a special element, since she is Norwegian! Then we turned again to “The Candle”, to work together in plenum on this scene. In all the misery, a Japanese prisoner-of-war did not eat his tallow candle but lights it because it is Christmas. Unexpectedly this light transforms and lifts them all. The text is in a modern matter-of-fact, even banal language, difficult to transform into pictures. Consequently this inartistic text demands a concentration and a reduction of all the events and movements. How can the language support the events of the pictures? When do we relinquish the play through conceding to an illustrative level; what holds us? Because the storyteller speaks in “I”-form, it is good to distinguish him from the other figures. The spatial dimensions become decisive. From the horizontal plane the figures come into the perpendicular after the candle is lit. They no longer crawl along the fence but walk into the stage-

space and look towards the place where the light burns up. This is almost everything. In choosing another medium, one could perhaps use three transparencies.

In the plenum the experiences were summarised. The crisis, the zero-point, demands a holding-back in the production, but also a concentration. It is a threshold situation. The process towards this, the stages, have to be grasped, which can become quite difficult. Openness is important, for the audience it can be an offer to join in. Often “what is behind” can only be intimated, in order not to become kitsch. Reduction helps here too.

“The Blind Ones” went from complaining, revolving in the circles of their habits, from living in the past or the future, into an immediate present, their own presence and mutual relationships, community—all this, however, as an indication. The disturbed and solitary feeling had to be borne. What is before and what after are experiences of the periphery; the way initing them is the zero-point.

All told, one gets increasingly away from a merely one-to-one of pure illustration. On a next level, we are dealing with mood-pictures, the emotions, and on the next again, on the level of meaning (with “The Candle” the process of upright-ness). The same applies not only for the scene but also for the figure. This can imitate the human being—the illustrative level. Going further, I transcend it. It is important to experience this, and not be smothered by explanations.

OBITUARIES

Several colleagues, who were closely connected to the Goetheanum and through the decades were active there in eurythmy and acting, crossed the threshold in 2007.

Ruth Unger

(10th March 1909 – 12th September 2006)

Poem by Ruth Dubach

*Vertraut ist dir schon jener Raum,
der sich nun weit dir aufgetan.
Es schreckt der Schwellenschritt dich kaum:
du weisst ja deine Sternenbahn.*

*Längst öffnet' sich schon das Portal,
doch warten, warten war dein Los,
war deines wahren Wesens Wahl,
– und Wandlung schuf dich gütig gross.*

*Oft fiel ein Strahl vom Seelenland
durch deinen Blick, dein liebend Sein,
dein weisend Wort und deine Hand
in unsere Gegenwart herein.*

*Wenn ich dein Geist jetzt aufwärts schwingt,
sei dir der Freunde Dank Geleitet!
Von Weg-Genossen warm umringt,
wirkt fort dein Ich in Ewigkeit.*

[The space yonder is already familiar to you, which now opened up for you. Stepping over the threshold hardly

Where does the audience stand today? Are we not all involved in a continuous threshold-transition, a crisis? Everyone wants to experience a signpost, but not a ready-made intention. Not “you should”, but “you will”. A space opens up making healing possible. How can fairy-tales be newly taken up on the background of their spiritual significance? “Think about the what, but still more about the how” [Goethe].

At the end it was requested to remain more firmly in contact throughout the year, to perceive each other, to point out venues and do some networking. This is a task which can be helped by the internet.

Everything practical takes longer than simply to receive, e.g., a performance. It is a shame that for many people holding a job cannot extend a weekend. But perhaps we will find a solution. Out of a difficult theme, a whole bunch of flowers of further possibilities and questions has grown; full of trust one can proceed, it is really fruitful. We really arrived at a new level. So I would like warmly to invite all those interested... it's worth it!

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shocks you; you know your starry path. For a long time the portal has been open, but waiting... waiting was your lot, was the choice of your true being—and transformation made you loving... great. Often a ray from the land of souls shone through your gaze, your loving being, your wise word and your hand into our here and now. When your spirit now swings upwards, the gratitude of your friends may accompany you! Warmly surrounded by fellow-travellers, your “I” works on into eternity.]

Ilse Hackländer

(6th October, 1916 – 9th April, 2007)

*from notes by Ilse Hackländer
supplemented by Beate Blume, CH-Dornach*



I spend my early childhood in the endless wide light-filled plateau of Namibia on my parents' farm. For me they both were the most beautiful, lovable people. The evening prayer with my father was, “Dear God, make my good that I may go to heaven”. Laying his hand on my heart, he said, “Dream something beautiful”—for me a great, red seal with a wavy rim (like the seal mother pressed on to her letters). I was wrapped into the white sheet and travelled to heaven. Bright moonlit nights, with glittering starry skies

made me wonder, "What is up there?" Once I ran away with a full moon shining, when I suddenly saw myself hovering between heaven and earth, a tiny white figure. The question always remained with me, Where is my actual home?

When I was about three years old, my parents said, "Soon we will journey to Germany", which in my imagination was a copula building surrounded by a terrace, with many children running around. When 20 years later I saw the Goetheanum and the planetary seals, I knew that I had somehow seen them before.

On the five-week voyage by boat, I went during a landing on the Canary Islands on my 4th birthday with my mother into a church, "the house of God"—a small white, round building with a square bell-tower. Through coloured-glass windows, coloured light flooded on to the earth and floor, dust particles danced in the coloured beams of light. In this hovering colour, I experienced God.

Kassel (1920–22): During this I mainly experienced flow-ers, water, trees, and large green lawns. After the empty waterless steppe, I was as if in a dream, taking this beauty into my dreams. In my imagination all this was people with elves, dwarves and nature-spirits.

Glindfeld (1922–25): an old monastic estate in Hochsauerland, a richly wooded area in NW Germany. We were brought up with five comrades from a divorced artist-couple, who my father was to look after. Their mother was an anthroposophist. Through her, poetry and art came increasingly into our life. Quite a spiritual element. The surroundings were still completely untouched by civilisation. The journey to the far-off station by horse took a few hours.

I was still too small to go with the bigger children into the Secondary School, so I had to attend the Primary School. The teacher was a fanatical Catholic who hated all the protestants. I sat trembling on the last bench. The stick was still used when somebody could not do something. He never hit me, probably because he was afraid of my father.

The way to school, into the village, was far. I became ever thinner and more anxious, so I was taken out of school and taught by my mother. I learnt many beautiful poems, wrote essays, was allowed to paint; my mother did not like arithmetic, so I never learnt it properly.

Our parents were the example for us in everything. There were little rules. The main thing was never to say untruths. Once I told my father an untruth, because I was embarrassed about something I had done. "I will not speak to you until you tell the truth." A terrible time began. I became ill, I could no longer eat—until one night I called for help out of my sleep, loudly lamenting, and I then told the truth. Immediately, everything was right again. This was probably a hard punishment for an 8-year-old child, but it bore fruit throughout my life, and I am grateful to my beloved father.

Weilburg an der Lahn (1925–28): We moved to this small idyllic town, ruled then by the Duke of Hessen-Nassau. The town lies on a hill which is surrounded the River Lahn. The river helped me gradually to forget the painful separation from Glindfeld. I spent much time on its shores. In summer we swam in the wide curve around half of the town. I went to the School for Girls. The teacher, so it appeared to me, must have known something of anthroposophy. Everything she told us of fairy-tales and sagas, of nature-spirits, dwarves, nixies, elves, fire-spirits, and of the Swan-Knight Lohengrin made a deep impression on me.

I received violin lessons with a teacher I very much admired. I practised very diligently.

Then again there was a change. We were to move to Hagen in Westfalen, an industrial town in West Germany. The only thing which interested me with this move was the new violin teacher. I had an inkling that he would influence my whole further life. That he did, for he was an anthroposophist. I was 12 ½ years old.

Hagen in Westfalen (1928–36): Through my parents' life-long friend—who had also lived the pioneer time in Africa and had become a great industrialist, but above all a significant patron of the arts and supporter of musicians—a new violin teacher was found, the anthroposophist Karl Glaser. He came from Essen, where he worked as leader of the symphony orchestra at the opera house and taught at the Folk-wangschule.

Through him my life acquired a new direction. Because of Karl Glaser I decided to study music. I travelled each week Essen. In his house I met members of the Dornach Speech Chorus on their last tour before it was forbidden by the National Socialists. I was overwhelmed by these choruses. Frau Glaser was related to Felix Peippers (the first Benedictus). Through her I met Frieda and Jérôme Bessenich, then already living in Dornach, who helped me along my path there. Through Glaser I met Albert Steffen's work. I read *The Death Experience of Manes* in one night. I was quite enchanted by this piece, although I did not understand anything. The language and the pictorial production-notes made the deepest impression. Glaser had already given me Steiner's *An Outline of Occult/Esoteric Science*.

I received a study-permit to study at the Scola Cantorum Basiliensis. In Dornach in the home of Bessenich I found support and help in many ways. There I met the most significant Goetheanum co-workers. At that time—after the split with the Wegman-stream—a strong wrestling around the Christmas Conference was taking place. The words "constitution", "School", "Christmas Conference", met my ear repeatedly and since then I have been concerned with it.

Dornach (from 1936): On the evening of 4th December 1936 I met Jan Stuten, who accepted me into the amateur orchestra of the Goetheanum after I had played to him. On 8th December, from the balcony during the first rehearsal, I saw eurhythm for the first time—the most heavenly thing that I had ever seen. To the suggestion that I could study this art, I said "No". I believed for that one had to be a completely pure human being. I was not yet such a person. In 1938 I took courage and studied with Frau De Jaager. After completing my studies I joined the stage-group under Marie Savitch. From now on eurhythm was my life. The War brought great demands. You could not receive money from Germany; from the Goetheanum, of course nothing as yet. I earned money in many ways. I always received help. It was a wonderful time. One had no money and was so frugal as never before—but happy.

In 1946 I was befriended with Gerhard Schmidt. In 1950 we got married. He was the decisive person in my life. Through him I became acquainted with the most splendid works of art in Italy, France and Greece. It was most wonderful to walk with him through the museums of Europe. But also to experience nature with him. He knew the flowers, loved animals and could inspire. He was my teacher in everything. Above all in his understanding of the Goetheanum-impulse and

the School of Spiritual Science, which he tried to realise without compromise.

When he came to lead the School, I did not see that he would need my undivided help for his great task. I would have to become his co-worker. This led to our parting, the greatest pain in my life. Yet I may say, "He who wounded me also awoke me". I would not have come to my independence. We remained deeply connected throughout all the years, and he helped me, as far as he could, till his death. Three hours before he passed the threshold, I could take conscious leave from him, and could experience that we would remain close throughout all the future.

"After completing my eurhythm training, I joined the stage-group led by Marie Savitch. From now on eurhythm was the centre of my life..." This sentence is all that Ilse Hackländer herself wrote about more than 40 years of work in eurhythm. So I will try to indicate a few things from this time. Very soon Ili, as she was always called, was given tasks by Marie Savitch in groups as well as solos. Her graceful appearance made her popular. Quick, light pieces were her speciality, e.g., a violin solo by Handel, in speech eurhythm "Protheus" by Friedrich Hebbel and "Bachstelze" in Albert Steffen's bird poem. A favourite field over the years was the dramatic eurhythmical passages in Steffen's dramas. Productions of fairy-tales and the wisdom-filled pictures of Tchuang tse, for which she made forms and costumes, became specially poetic works of art. With her matter-of-fact truthfulness, she was important in the group, apart from her eurhythmical contribution, for creating social harmony. Despite her busy stage-work she created free-space to foster in her two-room flat a large circle of friends with interest and was prepared to help. She regarded it as a great gift of destiny to have a view of the Goetheanum from her family. We five Blumes were her family.

She encouraged and helped with understanding young colleagues with their first anxious steps on the stage, or end-of-term shows and big performances. In the mid-60s, when Karl von Baltz was Leader of the Section, she was she was the main support for the preparations for the first great eurhythm conference at the Goetheanum. She was also active in the other two fields of eurhythm. Every Tuesday, for years, many eurhythmists of the stage-group travelled in all directions to give courses. Although prepared, Ilse's courses were rather spontaneous, especially with children. If a child brought a flower, the shell of a snail, or a dwarf, this became incorporated into the lesson.

In eurhythm therapy, she was loved by her patients. Through her own delicate health she had much understanding for health problems. She had gained insight into the medical realm over the years by the side of her husband Gerhard Schmidt, the doctor.

After she left the stage and gradually also teaching, she was ready with active advice for all sorts of questions from young eurhythmists. And she cared for old friends who became more and more in need of help: Rie Lewerenz, Ida Schweigler, Dora Baker, Jérôme Bessenich, to name only a few.

On 1st January 1999 it was time for her, too, to enter Haus Martin. The troubles of old age did not pass her by, but it was a blessing that she could be there during the last years to be lovingly cared for. On Easter Monday, a radiant spring day full of blossoms, she began the great journey into the other world.

For Paul Theodor Baravalle

Ruth Dubach, CH-Dornach

*Gold, – Gold, – Sonnengoldeskraft
strömt' durch deine Stimme in den Raum ...
Viel' Gestalten, die du einst erschaffst,
tauchen leuchtend auf, man fasst sie kaum ...
Benedictus, Abel und Longinus,
Hiram, Friedrich, Pater Marianus, - -
jetzt wirst du im ausgespannten, blauen
Himmelszelt des WORTS Geheimnis schauen!
Schmerz und Stummsein wandeln sich in Stärke,
Goldesströme tragen dich empor,
und du findest wieder dich im Chor,
der uns einen wird zu neuem Werke.*

[Gold, gold, sun-gold force streams through your voice into the space... Many figures which you once created emerge shining; one can hardly grasp them... Benedictus, Abel und Longinus, Hiram, Friedrich, Pater Marianus—now you will behold mysteries in the expanded blue, heavenly canopy of the WORD! Pain and dumbness are transformed into strength; streams of gold carry you above, and you find yourself again in the chorus that will unite us for new works.]

Letzte Begegnung

*Stummes Begegnen,
schweigendes Grüßen ...
Worte? - Wozu denn?!
Ist doch dein Blick schon
klare Gebärde,
Sprache genug*

*Reich' ich die Hand dir,
wirkt in dem starken
Drucke der deinen,
lebt im Entgegenen
unausgesproch'ne
wahre Gebärde:
Ist's nicht ein Segnen? ...*

[Last meeting. Silent meeting; silent greeting... Words? Wherefore? For your gaze is already clear gesture, speech enough. I extend my hand to you; in your strong grip there is in the meeting, unsaid, true gesture—is this not a blessing?...]

For Waldtraut Baravalle

Ruth Dubach, CH-Dornach

*Lebenskraft spendende,
Schönheit erschaffende,
feine, behende,
zaubernde Hände! ...*

*Liebeskraft sendende,
Heiterkeit schenkende,
helfende, pflegende,
heilende Hände,*

*Euer Werk ist nicht zu Ende:
Einem weltweiten Wirken
eingefügt in Geistbezirken,
wächst es durch des Todes Wende
aufwärts in der Engel Hände.*

*Und die Zauberkraft der Worte,
die Du, Waldtraut, hier gestaltet,
leuchtet fort an jenem Orte,
wo ein ewig Werden waltet.*

[Life-force giving, beauty creating, fine, quick, magicing hands!... Love-force sending, joy-giving, helping, caring, healing hands; your work is not finished, joined into a world-wide working in spirit-realms, it grows through the turning-point of death into angels' hands. And the magic-power of words, which you, Waldtraut, have fashioned here, shines forth in that realm where an eternal becoming holds sway.]

When speech becomes the gold of revelation

Branko Ljubic, CH-Dornach



Thoughts on the death of Paul Theodor Baravalle (20th June 1928–27th July 2007) and Waldtraut Baravalle (15th November 1937–5th August 2007)

The work and life of Paul Theodor Baravalle, and of his Frau Waldtraut Baravalle, has already been written about from

another standpoint, and published in a well-circulated journal.¹ Here I attempt to characterise, artistically if possible, the essential quality of these speech-artists. The biographical details will only appear like a shadow, giving earthly contours to the spiritual stature.

Marie Steiner

Paul Theodor Baravalle was born into a family for which anthroposophy was an essential part of life. Already in his childhood it became clear to which of the many spiritual streams of the Anthroposophical Society of that time he was connected through destiny. This stream came from Marie Steiner. She fostered an artistic practice, which had nothing to do with the fashions of the time, though a lot to do with its inner needs. Her art of speech, described by many who experienced her many speech-chorus performances in Germany as spiritually alive and "I"-awakening, created a stir. Her productions of R. Steiner's Mystery Dramas, in close collaboration with him, and the productions of Goethe's *Faust*, were milestones. After Marie Steiner's death (1948) they were felt for a long time as a force of orientation. When still a young man, Paul Theodor assimilated the fruits of all this work. Though not in his destiny to become a pupil of Marie Steiner, who died before he was old enough, he found her impulse especially in the personality of Louise Ernst-Zuelzers,² the only speech-formation teacher authorised by Marie Steiner,

and to whom in 1946 she entrusted the leadership of the training in speech formation in Dornach. Her justification for this step was that Frau Zuelzer could teach this art with an awareness of the laws and skills needed. She was certainly a unique tutor, finding in Paul Theodor a highly gifted pupil. Her lessons became unintentionally a kind of testament as a follower of Marie Steiner, and a signpost for his whole artistic life. After only five years of teaching in Dornach Frau Zuelzer could not longer continue there because of conflicts in the Society then, so that today hardly anyone would be able to convey anything specific on her methods and content.

The young Baravalle grew quickly into the tasks of the Goetheanum Stage, always in collaboration with older actors,³ who were deeply connected to Marie Steiner as a personality. Hardly 20-years-old, he had to embody the greatest rôles (e.g., Benedictus in R. Steiner's Mystery Dramas), which was not just a consequence of a lack of young up-and-coming performers, but at the same time signified a stupendous recognition on the part of much more experienced stage-colleagues. To make this more understandable, one has to try to describe the voice of Paul Theodor; this was the means and the key to his art. Some people one understands more deeply by seeing how they carry out a characteristic gesture, or when they walk, or in other cases, how they speak or sing. With Paul Theodor Baravalle one could feel that through his voice was revealed that which one could not see with him. Everything else could often appear like a shadow covering the most essential things about him; these were audible not visual. His voice effected a kind of "I"-to-"I" influence. As a beating of wings of the "I", this did not remain stuck in thoughts, but could deal freely with the medium of spirituality of the air and a more inwardly expanded breathing.

The breathing of the will

Paul Theodor was a personality, who last but not least through his temperament, reminded you of a lion. With a real phlegma, he could enjoy quietness, observing the world, for again through his strong sanguine side he could immediately grasp a new situation. His sparkling humour and boundless mirth quite spontaneously conveyed the impression of inner freedom. His eyes were always directed with quiet seriousness to the person with whom he spoke, yet flamed up as soon as something really interested him, demanding his attention. It was beautiful and impressive to experience the natural harmony his being radiated, as if all his soul-forces, breathing together, shared a common secret. When he spoke on stage, he gave the impression that his breathing, independent of the physical body, flowed in a natural rhythm. During his best years, his recitation contained something of the abilities of the ancient world, of the spiritual artistry of the early Greeks. With these pictures, one had an inward inking for an etherically soft murmur of a god of the air in the space, as Paul Theodor spoke "The Twelve Moods", "The Foundation-StoneVerse", or—for any reciter—the one or the other difficult poem or verse. For many years he was consequently also the chorus leader of the Goetheanum Stage. His breathing had the strength to take with it the other voices and lift them to the optimal path, like the leader of a flock of birds steering towards a distant goal. You heard his voice always bright and clear, although sound-



Mephisto, Faust (W. Greiner, PTh. Baravalle)

ing at the same time completely with the others. This was like a sign of the solar power, inherent in his voice, that warm light in the sound. This, like gold that does not mingle, melting with other metal, here did not melt with any other voice. It always remained in itself, although not only with itself. His voice, at the pinnacle of his art, was able to become like a speech-revelation of the process of gold in man. This is why this voice was so appropriate for the rôle of the initiate Benedictus in Steiner's Mystery Dramas, who had concrete access to the forces of the occult Sun. As this gives its spirit-light to the environment, so the harmonious leading of Paul Theodor's breathing brought a freeing effect with his colleagues, as if one were standing close to an invisible beating of wings.

With sober observation, one has to say, the volume of his voice was in no way mighty and the loudness not remarkable. As a speaker, wanting to learn from an experienced colleague, one could admire his articulation and observe the accompanying facial gesture. There was no trace of distorting the mouth and face in order to produce especially clear nuances, no extreme tension in his eyes trying to see the inner picture at all cost. No, everything functioned simply and naturally, as only a master can manage; his mouth opened only as much as a sound required in order to fly to the ears of the audience; the consonants and the vowels in mutual natural relationship, came over wonderfully clear and full. One soon noticed that here it does not depend on the physical components, they were but the outer means; it depended on using the breath free of the body, or better said, of the will in the breathing.

Every speech-artist and those who also speak for eurythmy, know that the inner movement of the will, which steps from sound to sound, from word to word, and from picture to picture, is the decisive thing for bringing about art. Without it the life of inner pictures dies, because speech formation is not a wafting but a connecting flow. And this implicitly demands a certain breadth of breath which always is invested with will. The will in the breathing, emancipated from the physical body, lays hold of the space and streams to the goal of all pictures and experiences—to human beings who are listening and looking. The audience too do not just sit there physically, but with their perceiving will is present in the sensory-moral "artistic space". Paul Theodor always showed a wonderfully relaxed bodily instrument and was at the same time, with artistic experience in the above-characterised space, fully present with the others. Is that why you

heard his voice so effortlessly, despite the acoustic difficulties of the great auditorium in the Goetheanum?

Amongst the artistic skills which he learnt from Frau Ernst-Zuelzer was *thesis* and *arsis*, specially important for the breathing. It implied a conscious inner movement of the will, silently preceding the spoken work (syllable), following the rhythmical law of thesis (lifting) and arsis (falling). In this phase the breath is still in the element of soul and spirit, already carrying the coming word as in a pre-natal condition. This silent anticipation of the following word broadens consciousness and the surrounding space for the breathing of the speaker, deleting all nervous twitches of the so-often-occurring tension in the breathing. Over many years, one could perceive with Paul Theodor the strong calm in his breathing as well as the energy as something self-evident. We can strongly experience that this is not self-evident today, and so we painfully miss his voice.

Man and wife, a bond for life

The marriage bond of Paul Theodor and Waldtraut Baravalle is quite unthinkable without art, as it could be experienced in its day on the Goetheanum Stage. Unlike her husband, Waldtraut did not grow up in the freedom and shelter of the Swiss earth, but through anthroposophy came from North Germany as a refugee to the South, marked by the War. This was a decree of destiny like an earthquake throwing up the earth and reconsolidating for all the work that was to come. The young couple, as different as they were, placed themselves together in the service of Goethean art. When Paul Theodor was asked to lead the Speech School in Dornach, it soon became evident that it was not necessarily his way to describe the essential thing, but to demonstrate it. He expected the pupil to discover through perceiving what it was all about. It was rather his wife Waldtraut who through a clear method attempted to bring to the pupils the skill of, for example, *thesis* and *arsis*. From the beginning she understood the meaning of what the Zuelzer-school had passed on to her husband.

Besides teaching, they both played in various productions. Waldtraut often took the subsidiary rôle, some of which remain unforgettable in their characterisation. A certain push and density were in her voice; she was not carried by the big breath but rather the clear structure of connection to the earth. With her the mobility of her voice was less mercurial than with her husband, it had rather a certain slowness with a consistent phrasing. One could feel in this voice a confrontation of the soul with the harshness of life. It sounded characteristically as if a choleric person has to speak in the manner of a melancholic; a certain dual level was present, the bright tone and the firm atmosphere of the voice instinctively conveyed various messages. In this lay a tension, as though one were fully placed into a contradiction. Waldtraut Baravalle was fighting soul who never dwelt on the misfortunes of life, yet the marks of her war-destroyed childhood and early youth certainly went deeper than any of her pupils could guess. She learnt early to know the face of evil and the existential battle; this she met again transformed as a bitter inner crisis of her last life-phase. A tremendous faithfulness and mutual support existed between the Baravalle, as well as a suppressed drama and tragedy, despite all the disputes in the Ensemble, with the Section-leader, with the Executive Council of the Society, and last but not least the situation of

speech formation generally. After years of inner and outer reclusiveness, the fact that they both passed the threshold within days of each other is perhaps a final sign of the strength of their life-bond.

Speech as art and therapy



Andre Maria, W. Baravalle

Waldtraut Baravalle, apart from her stage activities, was also intensively interested in therapy, with questions of health and illness. For a good twenty years she worked in particular in the "Sonnhalde Gempen", in therapeutic speech with special-needs children and young people. There she worked with the most needy and, thanks to her strength of will and technique, achieved noticeable results where no other therapy could make an advance. After a long period of speech work, she helped a dumb, autistic young person to be able to speak. In such deeds her immovable faithfulness and trust in speech formation was especially evident, as also the thoroughness with which she worked. Waldtraut was not used to things falling into her lap, much rather for her it was usual to have to struggle. You saw this in the way she looked, reminding you how a participant in a duel regarded his opponent. A tension lay in her eyes, which looked at you bright and matter-of-fact, in order to search out, What does this human being really stand for? And if she found that somebody who had talent and interest needed support for his/her path, then she energetically set about helping until something had been achieved.

Today her thorough therapeutic work appears as a rather unique pioneer deed, for the present day with its countless number of all sorts of disturbed developments cries out for a spiritually-based therapy, showing that all experiences in therapeutic speech are especially valuable. That Waldtraut herself also stood in the tension between health and illness, between strength and identity-crisis shows the seriousness of a self-chosen task.

Resignation as destiny

Paul Theodor's speech-art was without saying something like a point of orientation for every artistic seek who had once heard his voice. You immediately received the impression, Yes, this is what is meant by speech formation! The evidence was the experience. One can imagine the effect when just this personality during the course of the years progressively withdrew from its tasks! He was primarily not a fighter but could best unfold his work in the atmosphere of recognition and approval (similar to Abel), so it was destiny-forming when he began to resign. He whose voice once fulfilled the function of orientation in the community (like a leading bird), drew now ever wider circles around the Goetheanum-Stage, around people, around speech as a means of communication, in order then, mute, gently to cross the thresh-

old. A few years before his death he was asked by younger colleagues to embody the rôle of the wise censor in the "Chinese Legend" by A. Haushofer. He agreed. What a shock to see him resurrecting, as out of the grave! He spoke and one turned round inwardly, as it were, in order to see how he did it, how can he speak like that even when the body had long since become fragile and his memory had become too weak? Waldtraut sat in the background and supported him with every word, fully concentrated on his task. This was the last picture of him at work; its dimensions go so far that one could subconsciously feel—that is the destiny of speech formation! It steps back when not understood and recognised, in order to come again when really wanted. In this sense the influence of Paul Theodor and Waldtraut Baravalle is at the same time an historical sign for the dramatic situation in the reception of speech formation not only in the Anthroposophical Society but also in our whole culture.

1 In the weekly *Das Goetheanum*, 31st August 2007 (No. 35).

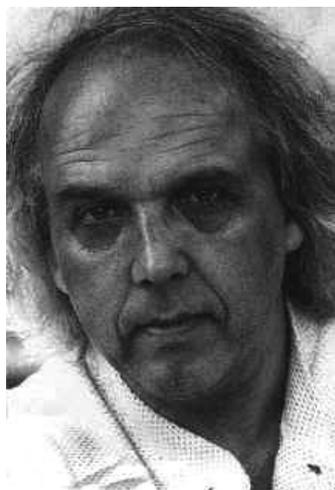
2 Born 30th April 1904 in Berlin, died 6th Sept. 1974 in Karlsruhe.

3 Kurt Händewerk, Gertrud Redlich & others.

Günther Arnulf (Kopsch)

(22th April 1948 – 3rd October 2007)

Diana-Maria Sagvosdkina, DE-Stuttgart



Günther was born on 22nd April, 1948, in Dortmund, the only child of Edith and Willi Kopsch. His mother worked in an office and his father was foreign correspondent for a press agency. Günther was an exceptionally nice child who loved to eat. His parents did not get on and separated when Günther was still small. After this he had no contact with his father, so, besides his mother, his grandmother and grandfather were important for Günther, especially his Gran who supported him for a long time in his studies. Günther had no fond memories of his childhood; the ground and feeling of home was missing; this feeling continued later in his searchings.

Günther completed his secondary education at the Gymnasium, finishing with a very good final exam result; he was very good at school. As a child he already read and wrote; he was not interested in groups. He had something unique which remained throughout his life, so that he stood out as an individual.

After school, he refused military service and did a civil service as auxiliary help in a hospital. During this time he

attended a Dolmetsch translation school for French achieving a very good final grade; he could translate French fluently in both directions. He could also speak English very well; later he sat for the great *Latinum*—he was especially gifted in languages. He could have worked as a translator, but he was determined to become an actor.

He attended the Folkwang School for Acting in Essen. After his finals he went straight from Zadek to the BO Theatre in Bochum, remaining there for 1 year. But he broke his 3-year contract in order to go to Berlin; after a brief 3 years he returned to the theatre.

In Berlin he studied at the Film Academy, and then went with Fassbinder to the “Theater unter dem Turm” in Frankfurt. Apart from acting, he hoped to do some directing, having written his own play and some poems. As an actor he was at the top, but did not find a breakthrough as a poet. This remained his lifelong signature; he regarded himself as a poet, but was recognised as an actor. Günther then began to study eurythmy in Berlin. He dedicated his first volume of poems and other things to Fassbinder, but was searching for a spiritual background, which he found in anthroposophy. The purely soul-theatre drained him; for him there was not enough life-content. He went to Dornach to continue his studies, later also in Alfter, where after studying for 7 years he worked as a stage-eurythmist, teaching eurythmy in the workplace, and co-editing a book on eurythmy. After seven years in eurythmy he was called through Wilfried Hammacher to the Novalis Stage as an actor. He was involved in numerous productions; one of his splendid rôles was the Moliere’s *Misanthropie*. In 1997 he began collaborating with the “Studio für BewegungsChiffren”, amongst other things with his poetry reading “*Ohne dich mit dir*—without you, with you”.

In Günther’s poems and notebooks you can experience a soul in struggle, who knows great abysses, showing great contrasts that he could unite only with difficulty. He lived external life behind a mask, knowing well that he played a part. He possessed great humour; in his writings, with all the humour he shows the serious side:

“Life is a party, to which we are not invited...”

“An actor lies honestly.”

“I don’t get involved in my private dealings...”

Alongside the Novalis stage, he worked in Stuttgart in the “Theater der Altstadt”, at the “Tribühne”, and at the “Staatstheater”. In 2002 he was called to play Felix Balde in Steiner’s Mystery Dramas in Dornach, then playing Wagner in Goethe’s *Faust*. For the last 2 years in Stuttgart he suffered a great crisis in his life; his organism broke down in the beginning of February and he lay 12-24 hours in his flat till he was found by Christian Schlösser. The latter had engaged him in his “Theaterakademie (Puck)” for *Midsummer-Night’s Dream* as Bottom. Günther arrived with an acute kidney failure in the klinik where he was on the drip and for weeks in intensive care. Through the tube he contracted some blood poisoning which was not recognised. His breathing came to a standstill just when he returned to the normal ward. He was discovered too late and reanimated, after which he was put into an artificial coma out of which he did not wake for weeks. When he came to himself again, he was helpless, could no longer speak and was quasi lamed.

After many weeks rehabilitation in Haus Morgenstern, he made encouraging progress, learning to speak again. When his medication, which he received during rehabilitation, was

stopped, he experienced terrible pain. It was a terrible week, which draw on his already limited strength. A week of high fever followed. After this he was so exhausted that he died on Wednesday, 3rd Oct., 2007, at 3.00 am, the day of German Unity—his last statement, for German Idealism was his theme. Although he could not speak, for these 6 months he was mentally fully there. I accompanied him through these months although it was very difficult and painful, and am most grateful for the time because the loveable Günther came to the fore. In rehabilitation and in Haus Morgenstern he was the favourite of the ward; he lived with incredible equanimity and humour through this time, and I noticed that many things became unimportant. Everything received a different value, I also read his poems differently. His last performance had been a poetry-reading at the end of January 2007 in my studio. He was an unusual, faithful friend, who could listen well, and although in one way a loner he was always available as a good friend. During the last months I often read his poems, including the following:

Vom heilenden Wort

*Das Wort, das hier
erklingt,
– was ist mit ihm?*

*Wo kommt es her?
Es hat
noch Nacht an sich.*

*Es atmet Tag.
Es ist
wie weltenwandelnd.*

*Wort, das hier
ertönt,
– was wird aus ihm?*

*Es wird gehört.
Es wandert
in die Herzen.*

*Wächst es dort?
Es wechselt
zwischen ihnen,*

*dabei wird es
schweigend
groß und größer.
Sprechend ist
der Mensch,
ist Weltenton.*

*Die Sprache schweigt.
Das Wort
ist Geistesgut.*

*Es haben und
es hören,
macht uns heil.*

[The Healing Word. The word, which here resounds—what about it? Whence does it come? It still bears night about it. It breathes day. It is as if world-transforming. Word, which here resounds—what will become of it? It is heard. It wanders into the hearts. Does it grow there? It changes between them, thereby becoming silently bigger and bigger. Speaking is the human being, is world-sound. Speech is silent. The word is spirit-treasure. To have and to hear it makes us whole.]

*Books by Günther Arnulf can be obtained through:
www.bewegungschiffren.de
Studio für BewegungsChiffren
Diana-Maria Sagvosdkina
Schwarenbergstr.85, DE-70188 Stuttgart
Tel. +49-(0)711-28 23 38, Fax +49-(0)711-28 41 719
info@bewegungschiffren.de*

Dorothea Catharina Mendel

(20th March, 1913–29th October, 2007)

Beate Krützkamp, DE-Berlin



On 29th October 2007 shortly after midnight Dorothea Mendel returned to her spiritual homeland after a rich life and many decades of unconditional endeavours for the arts of eurythmy and speech formation. On Maundy Thursday this year, she would have reached her 95th birthday. And astonishingly she was born on a Maundy Thursday, in

1913. Her father, Georg Mendel, was an actor who was trained by Max Reinhard. Because he had an engagement near Dresden his wife Elisabeth went with him. So Dorothea's birthplace was Dresden, the "Florenz-on-the-Elb", and art was to play the most important rôle in her life.

Her mother spent only a short time in Dresden. She moved with the child to relatives in Berlin and earning her living just about through sewing, embroidery and knitting. For Dorothea it was an unquiet childhood with many moves. Because her mother had to work, Dorothea lived with many aunts and cousins. This child was undernourished. Her mother moved to the island Hiddensee; Dorothea Mendel loved to speak of its beauty all her life. Her mother married a second time in 1921, to the painter Nikolaus Niemaier. He loved children; always had a crowd of children around him, and he opened a *Kaspertheater* [traditional, equivalent to the Punch & Judy show]—entrance: 3 potatoes! Fortunately during the time of inflation the children sometimes also brought eggs and butter.

In 1922 it was decided that the 9-year-old girl should not remain without companions in the sea of houses in Berlin.

Outside the city, in beautiful surroundings, there was a small children's home where Dorothea lived for the next seven years, going to school from there. She describes these years as a happy time, since it was now possible to discover nature with companions her own age, to do her homework and celebrate festivals. She spent the holidays with her mother and admired step-father.

Dorothea Mendel always wanted to become an actress. Though she saw her father only rarely, he sometimes sent her tickets of the *Deutsche Theater* under Max Reinhardt. But her mother demanded that she choose a secure profession, so she learnt languages, shorthand and typing.

Through an aunt and her husband, who in Berlin were among the first members of the Anthroposophical Society, Dorothea heard of the "new art". The couple took her along to the eurythmy performance of the group under Frau Reisinger; here the wish arose to become a eurythmist. With enthusiasm she joined the courses of Helene Reisinger, till she decided to study eurythmy in Dornach. As the daughter of a half-Jewish father, the journey out of Germany was not easy. In 1938 at the last moment she could travel to Switzerland.

From 1938–41 she studied eurythmy with Nunja Rychter, Isabella de Jaeger and others; from 1941–44 speech formation with Erna Grund and Edwin Froböse. The year between her studies and the end of World War II she was integrated into stage-work by Marie Savitch. She was allowed to participate, for example, in the eurythmy Goethe's *Faust*.

In order to gain a diploma for work in Germany, she had to be recite in 1946 for Marie Steiner, whom she greatly admired. She was very nervous, managing her recital only so-so, as she would relate. There was a "sea of lilies" in the room; Dorothea had to struggle with the scent, to remain upright and keep her senses awake.

Her first professional experience as a eurythmy teacher was gained over 33 years in the Waldorf School, Hanover. This school was re-erected out of the rubble like a phoenix out of the ashes. She enjoyed teaching very much. After about seven years, her teacher Erna Grund came to a performance at the Waldorf School on Maschsee. Her pupils were allowed to see this performance. The next morning one pupil said, "She speaks exactly like you!" This was an awakening experience. At 40 years old, she thought she had developed her own speech, and now it appeared that she spoke like her revered teacher. This gave her the impulse to find herself anew, so she decided to go England to enter another language.

The planned one year grew into 26 years in the Waldorf School, Michael Hall in Forest Row, Sussex. With great enthusiasm, thoroughly energetic yet very lovingly, Dorothea taught eurythmy in all those years in Michael Hall. Now she was given the opportunity in the new language and surrounding to develop herself and her own [style of] speech. She created new verses and exercises for the children, began working with individual children with therapeutic speech, and helped in productions of class-plays. From England she gave courses during the Whitsun holidays at the Conferences of the International Waldorf-Kindergarten movement in Hanover, which work she continued into the '90s.

Quite soon after Dorothea had made England her chosen homeland, the collaboration with the London School of Eurythmy became intensified. She spoke for eurythmy performances and accompanied the stage-group on tours of Great Britain and abroad. Gradually her eurythmy work

shifted to work in speech formation.

On returning to Germany, Dorothea Mendel went on tour as a speech-artist with the eurythmy stage groups of Hanover, Hamburg and Nuremberg, touring with them through Germany, America, Italy and other countries. Annemarie Bäschlin, who for many years was a colleague, recalls: "What Dorothea could stimulate in such a lively way when she spoke for eurythmy, was, for example, that one could find gestures which one would not have found otherwise. Through her way of speaking she gave the right gestures."

Eva Braun, friend and fellow-student from the years in Dornach, could convince Dorothea Mendel, after the opening of the old people's home in Schloss Hamborn in 1979, to move there. Because of her long years abroad, Dorothea hardly received any pension; she took on a part-time teaching position in the Waldorf School, Hamborn. She helped with extra lessons in small groups, helping in innumerable class-plays.

She was increasingly invited by interested young colleagues for further-training course, taught young speech-formation artists who came to her for private lessons, and took active part in the Speech-Formation Professional Conference at the Goetheanum at the beginning of the new millennium. In Hamburg she worked several times with the colleagues on speech-chorus programmes with R. Steiner's the "12 Moods" and Goethe's "*Urworten*".

In her own reciting, and in teaching too, Dorothea Mendel could tirelessly pour out enthusiasm. She was a strict teacher, but always with a happy mood. In a light mood, she once said to me, "Beate, one can always practice! When I am in the train with others in the compartment, I simply take a book and hold it in front of my face. Behind it one can practice wonderfully *im Halbton*—'in half-sounds; at low-volume'—and nobody notices!" (The expression, practice in "*Halbton*", is a suggestion which she found in a letter from Maria Strauch-Spettini, the first actress of Marie Steiner. "I have mostly practised in 'half-sounds'; it also awakens inner vision.")

When Dorothea taught or demonstrated, she did eurythmy inwardly. You experienced speech as dancing movement, as a communion of the sounds with the air. With refreshing lightness she knew how to modulate her voice in many colours, through the changes of attack and of dynamic. She often quoted out of Marie Steiner's directing notebooks the following passage: "Language as a complete organism is a fully sensitive, feeling human being, we can also say a whole collection of sensitive, feeling gods." And very important for her was the right manner of breathing. "You modern people", she said sometimes, a little agitated, "you split the breathing!" Or in another context, as a speech-correction, "You have to leave the breathing free and simply lay the words on to the pillows of air!"

Dorothea had a developed feeling for beauty. When I accompanied the 90-year-old on a walk, I received the impression that she placed her feet still in the beautiful ancient-Greek manner, almost threefold walking. An upright elegance and lightness, a goodness surrounded her.

She was a person who liked to look into the future; in her old age she was unburdened and loved to enjoy the passing moment.

When I travelled on All Saints' Day early in the morning from Berlin to the funeral in Schloss Hamborn, a fiery red ris-

ing sun shone behind me and I saw migratory geese before me in the sky. I thought, this picture applies to Dorothea. The illuminating power of the sun was raying in the background and migrating birds in the foreground—a journey on the wing-beats of the air.

Marga Tuschhoff

(22nd December 1907–13th November 2007)

Danielle Volkart, CH-Dornach



I would like to make available to friends the sketchy report I made of a conversation I was permitted with Frau Tuschhoff. She allowed me to read them to a circle of friends, which seems to me to give the right to bring them here.

First, a couple of introductory words

In the eurythmy training in the Zuccoli-school our class had the great fortune to have Frau Tuschhoff for our teacher for three years (from 1993–96) in studying the Preludes/Measures. We were certainly not the last course to receive these lessons; one should recall that at this time Frau Tuschhoff was 89 years young! We would have loved to continue these splendid lessons into the fourth year, but for timetable reasons this was not possible. What we called the *Auftakt*-lessons were the source of youth on our timetable, and in the midst of it the youngest—Marga Tuschhoff! With her jubilant, flaming enthusiasm and never satiated joy for eurythmy, she simply took us along into communal activity. She never gave individual corrections. The most essential thing for which she called us together, in whose name she united us, was the great togetherness. It was like a playing in movement, a becoming like children. And so full of surprises. Nothing could be held intellectually, "cleverness" was hopelessly at a loss, it was not possible, we were all on the ocean!

Here in the first of the three "eurythmy houses" [designed by Steiner], south of the Goetheanum, where earlier Edith Maryon and afterwards Tatiana Kisseleff lived, and until some months ago was Marga Tuschhoff's home. She sat often for hours at the window overlooking the Goetheanum; like a guardian, contemplating, full of concern, conveying to a visitor what she could see, and what moved her thoughts and her mind and her strong memory.

"Dr Steiner ate here, when he visited Edith Maryon who was on her sick-bed; this railing was built for Tatiana Kisseleff", and, "Here kneeling on the floor Tatiana Kisseleff showed me the gestures for the French speech-sounds. We were [Aesop's] the Fox and the Raven." Further, "Well, when the workers came by foot down from the Gempen [hill] in winter, through the snow and slush. Every day they came down and returned. There was Herr V.; each time Dr Steiner gave his dog a titbit. He always had something in his pocket. Once it was only a cough-sweet... the dog got that, too."

(Frau Tuschhoff herself did not meet Rudolf Steiner but her friend, Frau Ruschmann, "Ruschi", told her this.)

Marga Tuschhoff hoped to be able to live as long as possible in this house, which destiny granted till August 2006. There were always around five people who cared for her; some cared for many years, some accompanying a shorter time on her way.

Marga Tuschhoff received her visitors in one of her colourful, beautiful linen dresses, sitting on the right side in the little room mentioned above, or lying in the left room where the piano was. She lay amongst many open books on her resting place (this could hardly be called a bed, rather a place of books which lay beside and on her). She read untiringly when alone or when she could not sleep. She always kept up to date. The rich conversations were full of liveliness and always full of eurhythmy. With long arms and great, energetic hands she formed the tones as she lay there, while I played one of her earlier solos on the piano. Behind her stood the coloured illustration of the zodiac, "Heaven": all the eurhythmy-figures for the consonants arranged in a circle, and inside the vowels. At night we walked a few rounds of the Goetheanum, sat down on the benches beneath the observatory and observed the stars. At this time we visited the old, well-known south rooms, observed the renovations in the garden, meeting in this quiet manner the Goetheanum hedgehogs.

After these introductory, spontaneous words, at last the promised Notes! I read them once again to Marga Tuschhoff on 12th Oct. 2002. The one or the other detail she supplemented and changed; unfortunately this did not cover all the different gaps or queries; we have to leave things as they are now.

Notes:

Marga Tuschhoff was born in Westfalia, in the "Ruhrpott", and grew up in Dortmund, a town, as she says, which is built above mine-workings to a depth of 600 metres. Three months before her birth her father, aged 28, died in a mining accident in a pit in Elsass-Lothringen. Her mother worked during the War at the post office. They were very poor. Every six hours the sirens sounded for the change of shift in the mines. Marga was afraid; she thought people were screaming. Her grandmother cared for her in her mother's flat. Her grandmother was splendid. In her kitchen was a cast-iron stove; Marga sits with her grandmother in the kitchen by the stove; they wait. The stove with its hooks and the reflected light on the ceiling translated Marga into fairy-tale dreams.

Marga had two elder sisters; the eldest died at 25 years old. The middle sister once later attends a eurhythmy performance when Marga was on tour, but finds no connection to it. One of the sisters calls the eurhythmy-course, "the Eucalyptus Club", disliking it when she sees that Marga approaches this source. Her mother too can never see a performance. Shortly before her mother's death, Marga is able to visit her and journeys back from there on 4th January, her mother's birthday. Back to Basel to the cremation of Nunia Richter, her good and faithful friend.

Marga Tuschhoff attended the state-school in Dortmund. When she was 14 her beloved grandmother died, on 5th January 1922. At the same time she had to change school. She was very lonely, and no longer felt the ground beneath her. Marga went for 3 years to a technical school.

To the question of how she met anthroposophy. Well, three teachers at the technical school were anthroposophists,



"without anyone knowing it". One, the domestic science teacher Mimi Blum (or Plum?), asked who would help her in the garden. Marga jumps up: "I will!" In this way she could meet anthroposophy through this one woman; she was allowed to visit her, go on outings, and bring her written questions with her.

One day this woman said, "Marga, you could do eurhythmy." Marga, "What is that?" Teacher, "I don't know either. But you do how the water moves and show how the little stars come down."

Her first eurhythmy performance Marga Tuschhoff sees in 1924 in Hannover. The Dornach group was on tour with Savitch, Zuccoli, Mimi, Ralph Kux, Astrid Schmid, and others. When Marga sees it, not yet quite 17, she knows "I have to do this!" Somebody says, "You can't do that. Forget it!" Marga, "But I must." "Why?" Marga Tuschhoff. "In order to become human!"

Mimi Blum took 17-year-old Marga to Stuttgart (Frau Blum wanted to work there "in the garden" but unfortunately nothing came of it). Julia Mellinger in Stuttgart took her in an evening school. Marga now stood "under her protection" and could live with Elisabeth v. Grunelius (the sister of Helene v. Grunelius). Elisabeth v. Grunelius founded the first Waldorf kindergarten. Marga helped in her household. So it happened that at 17 Marga Tuschhoff received lessons for half a year at the evening school with Walter J. Stein, Eugen Kolisko, Frau Stein, Hrn. Baravalle, Hrn. Schwebsch.

Frau Tuschhoff recalls, "Always when we had some ailment, Eugen Kolisko said (I still here his nice voice with its Austrian dialect), "Take some Arnica, and it will soon get better."

During this time in Stuttgart she met Ralph Kux and his wife; they became good friends.

In Sept. 1926 the Eurhythmy Training with Alice Fels could finally begin; three beautiful, splendid years. To the question

of the experience of her first eurythmy lesson with Frau Pütz, “Well, Frau Pütz said to us, we will do a song which we will not sing, but the arms will sing of themselves. We tried this. It was:

*Ein kleines Lied, wie fängt es an
dass man so lieb es haben kann.*

[A little song, how does it begin
that one can like it so much.]”

With Alice Fels, “Oh, I was in such a different world there; I was completely in a dream.”

1929–30: after the training, 7 students including Marga remained with A. Fels for a 1-year further training. For her it was the most beautiful year of her life!

Then came the question, should she go now to Dornach? Frau Fels decided that it was too early. She should go to Legsand, Sweden, and there train and teach a 10-year-old girl. This girl, at 5 years old, was taken by her foster-mother to R. Steiner, for it was supposed to be so unapproachable and naughty. She sat on R. Steiner’s lap. Rudolf Steiner said, “Oh! What a sweet child!” She blushed strongly. From this time on things did improve a bit. R. Steiner advised she be immersed in artistic things, from all sides.

Frau Tuschhoff was to spend half a year in Sweden, which became 17 1/2 years. She played piano and violin, learnt theory of harmony with Karin Seling and with all her strength helped the child, Ulla, with eurythmy, music, painting and speech formation. “Ulla’s teeth stood out a bit; she did bite me. R. Steiner said to this, ‘Her warmth organism is in her teeth.’” Biting was a sign of affection. Frau Tuschhoff said, “This orphan—so it was—was extraordinarily difficult. She had an incredible urge for freedom, which was directly adventurous, indeed dangerous and unpredictable. She was especially gifted in music and painting.” Frau Tuschhoff accompanied Ulla for 58 years of her life; Ulla often visited her in Dornach in the holidays, for sure each summer.

In Sweden, Marga Tuschhoff and a young colleague toured with eurythmy programmes. If there was no musician available, they performed the whole thing silently with joyful conviction.

The time in Sweden was punctuated by many visits to Dornach. Now and then she “extended” her visit by a month, when possible. She travelled for the first time to Dornach in 1926. On 5th May, Pentecost 1926, she became a member of the Anthroposophical Society.

1946 *Marga Tuschhoff moved to Dornach*: initially she lived with Hilde Langen opposite the canteen; from 1947/1948 in the eurythmy house. But already in 1933 on a Dornach visit she met Savitch, who called out, “Ah, there she is at last, the German Swede! Show us the programme with which you toured in Sweden!” “Now both of us, Sonja Wreschner and I, had to perform in front of all the eurythmists. It was a test of courage, but we did it.”

Besides the stage-work, Frau Tuschhoff gave adult classes in Biel for 49 years—smiling, “I did not manage 50”—and gave social-therapy eurythmy classes for 15 years in Renan, and of course has taught the Preludes/Measures for decades the eurythmy students in the Zuccoli-School.

Although Frau Tuschhoff was in the Zuccoli-group, she got on splendidly with Frau Savitch. She related several stories about her. “Frau Savitch lived above Frau Ruschmann. She had very thick felt slippers, which she sometimes wore the wrong way round. I said, that something is wrong with

her feet. She answered, ‘My dear, who cares? The main thing is that we love one another!’ For years, like waiters, we took coffee up to her room. Since Frau Savitch had what is called a ‘Russian order’ [*i.e.*, untidy], Ruschi said ‘But Frau Savitch, when the coffee comes, the decks have to be clear!’ Frau Savitch, ‘The decks *are* clear!’ She always saw to that.

Marga Tuschhoff loved the “Harmonious Measure” especially. “I would have loved to have taught a piece by Beethoven and the ‘Orphic Urworte’ [Steinwand].”

Marjorie Spock

(8th September 1904–23rd January 2008)

Nancy K. Parsons

Marjorie Spock crossed the threshold of death in the early hours of January 23, 2008. She was 103 years old and remained fully conscious until two days before her death. Her last study-group was held a week ago and she stood and shook hands with all who attended.

Marjorie Spock was my first introduction to Waldorf Education. Out of her experience as eurythmy teacher at the Rudolf Steiner School in Manhattan, she wrote “Teaching as a Lively Art”. It remains one of the best overviews—as well as hands-down the most enthusiastic—of Waldorf Education through the elementary grades. In a sense, it is through her eyes that I came to understand what such an education could mean for children and for the world in which we live.

Marjorie Spock was less well known, but no less effective, as a biodynamic gardener and farmer. At some point, the US Government sprayed her BD farm with DDT—she sued them. Her friend Rachel Carson used Marjorie’s courtroom testimony as the primary content for her ground-breaking novel “Silent Spring”. Marjorie herself wrote a lovely book about her experience of the elemental world, “Fairy Worlds and Workers”.

Marjorie was the last known living person to have personally studied under Rudolf Steiner. As a eurythmist, she accompanied him on lecture-tours throughout Europe. One of her study-group members recounts that when they were studying “Man as a Symphony of the Creative Word”, Marjorie commented, «Yes, I remember when Rudolf Steiner gave that lecture».

I think this must be a day when heaven is aglow with new joy to receive such a soul.

ANNOUNCEMENTS

Each respective organiser is responsible for the events listed here. Their inclusion does not in every case signify that the event corresponds with the direction of work aimed for by the Leader of the Section or the Editor of this Newsletter. Readers and visitors to the events are to exercise their own judgement.

EURYTHMY

Courses and Seminars; work of the School of Spiritual Science with Werner Barfod

28–30 March, NL-The Hague

Eurythmy Seminar for Eurythmists

Schooling and development of the “I” throughout the cultural epochs; artistic means for the scenes of R. Steiner’s Mystery Dramas in the soul-world and spirit-world.

18–20 April, DE-Überlingen

Eurythmy Seminar: Lyric and Cosmic Lyric in the 20th Century

30 April–5 May, CH-Dornach, Goethanum, Eurythmy Therapy World Conference

Eurythmy Course on the Character of the Speech Sounds as means of Eurythmy Therapy

30 May–1 June / 13th – 16th June, FR-Avignon

Eurythmy Course Didascali

27–29 June, DE-Rüspe, Studienhaus

Eurythmy Seminar

29–30 August, NL-Zeist

Eurythmy Course for Eurythmists

19–21 September, GB-Forest Row

Eurythmy-Seminar and work of the School

3–5 October, DE-Hamburg

Eurythmy-Seminar and work of the School

24–26 October, DE-Rüspe, Studienhaus

Eurythmy-Seminar

18–22 November, CH-Aesch

Eurythmy Course in the Akademie für Eurythmische Kunst Baselland

Courses with Annemarie Ehrlich 2008

11–13 April, DE-Alfter: Making Borders, Bordering, Without Borders

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

24–29 April, IT-Bologna: Courses for eurythmists, teachers, parents, & consultants

Registration: Irene Schoeni, +39-051-75 83 04, schon@inter-free.it

23–25 May, DE-Weimar: Leading und being led

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

30 May–1 June, DE-Überlingen: The Zodiac (Aries–Scales)

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

6/7 June, DE-Freiburg: The space between–free-play–free-space

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

13–15 June, CH-Dornach, Goetheanum: Schooling days for the social environment

Registration: Sektion für Redende und Musizierende Künste, Postfach, Goetheanum, CH-4143 Dornach, srmk@goetheanum.ch

21–22 June, CH-Aesch: The seven Foundation-Stone Rhythms by R. Steiner

Registration: Rotraut Schütze, Tel: +41-61-701 89 14

10–15 Aug., NL-Den Haag, Summer week: The “I” and the Community

Registration: Annemarie Ehrlich, Dedelstr. 11, NL-2596 RA Den Haag, Tel: +31-70-346 36 24

29–31 Aug., FR-Paris-Chatou: The Zodiac (Aries–Scales)

Registration: Jehanne Secretan, Tel: +33-1-43 36 93 54 or -30 53 47 09

5–6 Sept., DE-Hamburg: Making Borders, Bordering, Without Borders

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

19–21 Sept., Ukraine-Kiev: Planets, Vowels, Tones

Registration: Jürgen Kuhnt, Tel: +38-044-292 60 59, kuhjuerg@web.de

3–5 Oct., BE-Brugge: The Zodiac (Aries–Scales)

Registration: marie.anne.paepe@telenet.be, Tel: +32-50 34 42 66

10–12 Oct., GB-Stourbridge: Why is community-building so difficult?

Registration: Michitaka Seki, Tel, mobil: +44-78-28 49 68 45, michitakasekijp@yahoo.co.jp

17–18 Oct., GB-East Grinstead: The In-between

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

24–25 Oct., AT-Graz: The Zodiac (Aries–Scales)
Registration: Trigon, Tel: +43-316-40 32 51

31 Oct.–3 Nov., CZ-Prag: Educational Methods with the Educational Exercises of Rudolf Steiner
Registration: hana.gitava@post.cz

7/8 Nov., AT-Wien: The Zodiac (Ram–Scales)
Registration: Uta Guist, Wöbergasse 21, AT-1230 Wien,
Tel:+43-1-803 71 55, uta.guist@aou.at

22–23 Nov., Überlingen: How can we school ourselves so that those who have died can be interested in us?
Registration: Gerhild Bee, Tel: +49-7554-98 77 69

Further-Training Courses with Annemarie Bäschlin 2008

Music Eurythmy Therapy

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

4–8 July, venue: CH-Aesch, led by Annemarie Bäschlin

28 July–1 Aug., venue: CH-Ringoldingen, Berner Oberland
Eurythmy: Annemarie Bäschlin / Medical contributions: Dr. med. Eva Streit

Eurythmy Further-Training Courses with Annemarie Bäschlin and Alois Winter

17–26 July, Venue: Ringoldingen, Berner Oberland
colour eurythmy / basic elements of music eurythmy – Annemarie Bäschlin
Speech formation / speech eurythmy: cultural epochs – Alois Winter

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

im-pulse. eurythmy

International Eurythmy Studies

“...converge – aspire”

Introducing a new, contemporary and dynamically conceived eurythmy training for ex-Waldorf School pupils. Study in three continents, meet young people out of various cultures, deepen your understanding of anthroposophy, while you study with some of the world's leading eurythmy tutors.

Beginning August/ September 2008, this new 3-year training offers a professional qualification in education or the stage and conveys the necessary professional basis for eurythmy therapy and social eurythmy. In collaboration with the Eurythmie-Referendariat, The Hague, one can receive a BA after a fourth year practice-orientated teacher training. The first term takes place in Dornach, the second in Austin, U.S.A.

and Sao Paulo, Brasil. The language of the lessons is English.
For more information re. fees & contacts for registration, see:
www.impulse-eurythmy.org.

Biography as Colour, Sound and Gesture

9–16 July 2008, DE-Neustadt an der Weinstrasse
Summer Academy for artists, teacher, curative teachers, doctors, therapists and all interested to take hold of life as a work of art with Jan Ranck, Director of the Eurythmy Academy Jerusalem and Arie Ben David, painter and art therapist, Director of the Jerusalem Waldorf-Teacher Seminary in David Yellin College

The thread throughout this week is the metamorphosis of thinking, feeling and will in Imagination, Inspiration, and Intuition and its application in autonomous laying-hold of life's demands in child observation, in teaching, in diagnosing, and in therapy. We shall paint and do eurythmy, including study of the colours of the eurythmy figures (GA K26) and their connection in movement, feeling and character to thinking, feeling and will.

“Since it is important for a more psychological physiology, Waldorf teachers should be interested in these figures; for knowledge of the human organism Waldorf teachers should be interested in this. At the same time it is the basis for general artistic feeling, for a knowledge of the inner human organism, which can be learnt from these figures” (R. Steiner, 1st March, 1923).

Further themes in Speech Eurythmy: The Hebrew alphabet and etheric man; the individuality of speech
Themes in Music Eurythmy: Sound as a remedy; Style as gesture of the individuality
Evening events: Eurythmy performance, concert, lectures with discussion on anthroposophical work in Israel, history of art and the development of consciousness, the language of children's drawings, etc.

Information and registration: Katharina Knipping
+49-6329-35 90 09, katharinapablo@gmail.com

The gestures for speech-sounds in the age after the Rubicon [9th year]

Eurythmy – working conference with Helga Daniel in Rudolf Steiner Schule in DE-Schloss Hamborn, Friday, 18th April to Sunday, 20th April 2008.

This year's theme with Helga Daniel in Schloss Hamborn continues a recently begun theme. The focus is working with the gestures for the speech-sounds. Children and young people experience difficulty to access them and to repeatedly to renew it.

Movement, feeling and character and their relationship to the processes of the 12 senses offer themselves as practice material, to develop the imagination of the teacher and to develop for all age-groups a special access to the gestures for the sounds of speech.

What does the eurythmy teacher pay attention to in his/her own eurythmy? How can he/she draw impulses for work out of the "Meditation for Eurythmists"?

This weekend addresses especially the eurythmical and inner preparation of the eurythmy teacher, in order to deepen the basis for his/her work and own style. It will be fruitful when some of your own examples could flow into the work. The theoretical side of the work material will be discussed. According to need, space will be given for actual problem areas.

Please bring valuable, well-trying pieces, forms and exercises from your own work in a small portfolio.

*Registration: Johanna Hoefeler
Schloss Hamborn, DE-33178 Borcheln
JohannaHoefeler@yahoo.de
Tel: +49-5251-389-381
School fax: +49-5251-389-268*

Eurythmy in Italy 2008 – "LA FABBRICA"

"La Fabbrica–The Factory" is a eurythmy studio, a working and meeting centre for artists and art lovers.

"La Fabbrica" is situated in Cortiglione (North Italy), a small village in the hilly landscape of the Piemontes. It consists of a large, bright hall 19 x 7 metres with a view of the green hills of the surroundings, a changing room which is also used as an office, a kitchen and an inner courtyard, where one can work in summer and can serve as an auditorium. "La Fabbrica" offers space for rehearsals, courses, presentations and performances. The space can also be rented.

"EURITMIA, UNA GIOIA"

3rd–9th August

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

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

Possible art-trips to Milan, Turin, Genoa

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

Cost: suggested 300 €

Registration till 1st July

MASTERCLASS for EURYTHMISTS

17th–23rd August

"Practice makes the master" Theme: Deepening and mastery of the basic elements, a path of practice that never ends. Alongside this, imaginative and individual fashioning of solo work. Possible art-trips to Milan, Turin and Genoa

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

Suggested cost 300 €

Registration till 1st July

MASTERCLASS / FURTHER TRAINING

Stage eurythmy for young eurythmists

22nd September–19th October

WHAT do stage artists need now and in the future?

Individualising what you have learnt, strength of initiative,

social abilities, imagination, energy to take up projects HOW do we work for this—through deepening the basic elements, improvisation, reflective discussion, forming and presenting a programme.

The programme will be published after March.

"THE CONCEPT of TWELVE"

27th–30th December

This time between the years we shall view Leonardo da Vinci's *The Last Supper* in Milan and work on the zodiac in eurythmy with Werner Barfod.

Registration till 1st November

*Contact: Gia van den Akker
Tel: +39.0141.747113 or +39.0141791247
acre777@zonnet.nl
www.giavandenakker.nl*

Overnight possibilities in a neighbouring bed-and-breakfast or in the youth hostel.

Fee between € 20–80, for students € 20

A list with addresses is available.

Workshop with Dorothea Mier

On the first movement of Dvorak's Symphony No. 9 "From the New World"

21st July–2nd August 2008 in the Akademie für Eurythmische Kunst Baselland in CH-Aesch

We shall work on the qualities of the various instruments. Following this, two groups will work on the first movement. The Workshop ends with a demonstration and workshop-performance. Max. 50 participants.

*Information and registration:
Elrieke Koopmans, Saffretweg 6, CH-4143 Dornach
Tel. +41-61-702 02 62
elriekekoopmans@yahoo.com*

New accredited qualifications course of study for Bachelor (BA) equivalence

At the "Akademie für Eurythmische Kunst Baselland" and the "Eurythmeum Zuccoli" a new possibility exists to gain a Bachelor (BA) equivalent degree through an accredited qualification course. This degree is awarded on the basis of gained experience after a successful assessment. For the past year the Akademie and the Eurythmeum have been in close partnership with the "Initiative für Praxisforschung ipf". The "ipf" leads to an international Masters course (MA degree); it also offers courses for Bachelor (BA) equivalence. The Masters course, through the University of Plymouth, runs at present in Järna (S), Zeist (NL), Wuppertal (D), Bochum (D), Solothurn (CH) and Dornach (CH). These courses at present are evaluated and accredited by NARIC (National Academic Recognition Information Centres in der European Union).

*info@eurythmie.ch, www.ipf.ch
info@eurythmie-zuccoli.ch, www.eurythmie.ch*

EURYTHMEE PARIS CHATOU

Stages d'orientation en vue de la formation.

9./10./11. mai 2008

23./24./25 juin 2008

Ouverture d'une première année de formation professionnelle

29 septembre 2008

Reprise des cours de la troisième et de la quatrième année

15 septembre 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 à la rentrée prochaine.

Stage

Pour amateurs, eurhythmistes, professeurs...

Anne Marie Ehrlich

sur le thème :

Le Zodiaque

29 – 31 août 2008

Inscription et informations:

Eurythmée,

Ecole d'art de formation professionnelle

1 rue François Laubeuf, FR-78400 Chatou

Tel/fax: +33-1-30 53 47 09

eurythmee@wanadoo.fr

Eurythmy Association Switzerland EVS

Further-training courses for qualified eurhythmists

Course 20: Eurythmy in education:

Study-of-man of the sexes – what to do in lessons

Further training for eurhythmists and teachers

Lecture, eurythmy, modelling, discussion with Christian Brems,

CH-Basel, and Siegfried Ober, DE-Oldenburg

Friday 5th Sept., 7.30 pm to Sun. 7th Sept. 2008, 12.30 pm.

Akademie für Eurythmische Kunst BL, CH-Aesch

Information and registration:

Johannes Starke, Eidmattstr. 55, CH-8032 Zürich

Tel: +41-44-383 70 56; fax +41-44-383 70 57

Course 15:

Eurythmy in Business:

Eurythmy in public cultural life

1. Outline of the educational working realm in society for eurhythmists

2. Personal access, prerequisites, training and further training, financial side and set up

3. Examples of exercises

4. Questions, discussion and exchange: What is asked of eurythmy and of eurhythmists and is necessary in modern society?

Led by Andrea Heidekorn, DE-Alfter

Saturday, 22nd Nov. 2008, 10 am – 6.00 pm

Akademie für Eurythmische Kunst BL, CH-Aesch

Further details in next issue of this *Newsletter* (no. 49)

Educational Seminars

of the "Norddeutschen Eurythmielehrer-Fortbildung"

Work with large wooden staves

(preparatory exercises for eurythmy lessons in the upper school)

Tutor: Andreas Borrmann (DE-Berlin)

Dates: Friday, 26th Sept. (6:00 pm) till Sunday, 28th Sept. 2008 (12:00 midday)

Venue: DE-Berlin

Fee: 125 €

Developing eurythmical gestures in the middle school

Tutor: Helga Daniel (NL-The Hague)

Dates: Friday, 7th Sept. (6:00 pm) till Sunday, 9th Sept. 2008 (12:00 midday)

Venue: DE-Berlin

Fee: 125 €

What effects have the basic element of educational eurythmy?

Study-of-man aspects – exercises in perception,

Forms by Ruth Vogel

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

Dates: Friday, 20 Feb. (6:00 pm) till Monday, 23rd Feb. 2009 (12:30 pm)

Venue: DE-Augsburg

Fee: 175 €

Poetics

How do I analyse a poem, for eurythmy with pupils?

Tutors: Edith Peter, Andreas Borrmann, Reinhard Wedemeier (all DE-Berlin)

Dates: Thursday, 7th May (6:00 pm) – Saturday, 9th May 2009 (12:00 midday)

Venue: DE-Berlin

Fee: 145 €

Registration: Renate Barth

Katteweg 29 c, DE-14129 Berlin

Tel: +49-30-803 87 90 Fax: +49-30-805 84 600

reba@gmx.ch

If you wish specific themes, let us know. Moreover, we offer an individual coaching in your own school. This offer should take place on the basis of a eurythmical and educational encounter on a collegial level, making possible a deepened reflection on your activities.

4 modules under the auspices of a professional in-training of the EURYTHMIE-REFERENDARIATS with Bachelor award

1. Theme: Crash course

Begins: Monday, 1st September 2008

Ends: Friday, 12th September 2008

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

2. Theme: Lower school
 Begins: Monday, 15th September 2008
 Ends: Friday, 26th September 2008
 Tutors: Katharina Adam (DE-Bochum); Renate Barth (DE-Berlin), Helga Daniel (NL-The Hague)

3. Theme: Middle school
 Begins: Monday, 5th January 2009
 Ends: Friday, 16th January 2009
 Tutors: Doris Bürgener (DE-Augsburg), Matthias Jeuken (DE-Stuttgart)

4. Theme: Upper school
 Begins: Monday 19th January 2009
 Ends: Friday 30th January 2009
 Tutors: Bettina Kröner-Spruck (DE-Witten), Ulla Hoff (DE-Dortmund)

The end-of-year and exam weeks: 25th May–5th June 2009

Venue for all seminars
 Hogeschool Helicon, Riouwstraat 1, NL-2585 GP Den Haag

Information and registration for the entire project
 Renate Barth, Katteweg 29 c
 DE-14129 Berlin
 Tel: +49-30 803 87 90
 Fax: +49-30 80584600
 E-mail: reba@gmx.ch

Registration for single modules
 Margrit van den Berg
 Hogeschool Helicon
 Tel: +31-70 3550039
 Fax: +31-70 3543330
 E-mail: mvandenbergh@hhelicon.nl

Eurythmy Spring Valley

Post-Graduate Course: We are pleased to announce the offering of a post-graduate course in the coming year 2008/2009. The program offers several study options with the faculty including Barbara Schneider-Serio, Christina Beck, Dorothea Mier and Annelies Davidson.

The first term, from September – December, 2008, will be with the fourth year. Second and third term study choices may offer both independent study or the opportunity to work intensively with the fourth year toward graduation. Part of the course will include professional development weekends with Dorothea Mier. The cost for the course will be prorated based on the length of study. The full year's tuition would be \$ 4,300, and the starting date would be September 3rd, 2008. We hope you will join us!

1st Year Full-Time & Frontier: In the fall of 2008 we will have two program opportunities to begin a course of study in eurythmy: our full-time first year and our part-time Frontier program. We already have growing classes for both programs.

Frontier Eurythmy Training – still time to enroll: A lively and dynamic new group has formed for the current cycle of Frontier Eurythmy Training. The students have recently completed the third of five week-long residencies at the School of Eurythmy and look forward to completing this year's studies in June.

New students are welcome and encouraged to join the current class during the April, 2008, Frontier week, completing the current cycle in June, 2008. For those who cannot join the current course in April, a new cycle will be offered, beginning in October, 2008

The Frontier Eurythmy program is a part-time professional course, designed to allow people to participate in a full eurythmy training without moving to New York. Students meet in Spring Valley five times during the course of the year for an intensive week of classes, and then work independently and with a mentor in their own areas between blocks. Current Course: Remaining Dates: April 13 – 19 & June 15 – 28.

New Course Beginning September, 2008:

Two week block: September 21 – October 4, 2008

Additional blocks: January 11 – 17, April 26 – May 2, and June 14 – 27, 2009.

Eurythmy Spring Valley
 260 Hungry Hollow Rd, Chestnut Ridge, NY 10977 USA
 Tel. +1-845-352-5020 ext 13, Fax +1-845-352-5071
 info@eurythmy.org

Artistic Eurythmy Performing Year in England

September 2008 – Summer 2009

Eurythmy West Midlands offers graduates an artistic year in eurythmy as a performing art, directed by Maren Stott. Besides developing performing skills, opportunities will be given to create eurythmy-forms for groups, and to direct. Works to be studied include Chopin's 24 *Preludes* to be performed complete with Alan Stott (piano). This cycle offers possibilities for solos (4 Steiner forms), duos and group forms. The touring programme will be completed with select items of English poetry, some humorous.

AUDITIONS and INTERVIEWS to be held on Saturday 9th August, 2008, at the Studio of Eurythmy West Midlands, The Glasshouse College, UK-Stourbridge.

Please prepare a speech solo and a music solo in eurythmy.

Fee to cover expenses: £800 (reduction possible after discussion).

For further information, contact Marcia marcianex@yahoo.com tel. +44-(0)7906951075 or Alan Stott tel. +44-(0)1384-442563 eurythmy.wm@ukonline.co.uk

Light eurythmy

R. Steiner's stage-lighting impulse for eurythmy

Seminar with Thomas Sutter (Arlesheim-Dornach/ Switzerland) and the "Lichteurythmie-Ensemble"

Friday, 12th September to Sunday, 14th September 2008
in the Akademie für Eurythmische Kunst Baselland, CH-Aesch

The art of "light-eurythmy" arises out of the lawfulness of eurythmy. The stage-space should be so "transformed" through the light, that this achieve the best possible spatial-non-spatial surroundings. Ideally the stage-space should appear as if it were an etheric space.

Our seminar gives a fundamental introduction to R. Steiner's stage-lighting impulse and creative work with colour. You will experience with light and colour in the stage-area. Through demonstrated examples and exercises, you will get to know the laws and miracle of waves of colour. For eurythmists, we especially offer to light prepared solos.

This seminar is open for anyone, eurythmists and non-eurythmists, lovers of art, actors, therapists, teachers and students—for anyone who is interested in, and wants to experience, the world of colour.

This seminar will take place in a stage-area with plant-coloured curtains.

Themes from the Seminar-Programme:

Basics

The development of stage-lighting for light-eurythmy.

Light and darkness and the eurythmical gestalt/ light and darkness in movement.

The lighting-rig used by Rudolf Steiner and Ehrenfried Pfeiffer. The polar-euclidic stage-room.

The musical stream of time in light-eurythmy.

The creative power of colour.

A new kind of colour therapy.

Light eurythmy and music eurythmy

Specific indications will be shown with various pieces for which R. Steiner gave as stage-lighting for music-eurythmy. Stage-lighting according to pitch, intensity, rhythm and the bar line (Am. bar).

Light eurythmy and speech eurythmy

With various examples of R. Steiner's suggestions for stage-lighting, it will be shown how in light-eurythmy proceeds according to the laws of visible speech. We will work on the following themes: colour out of speech. How does a eurythmical lighting-mood arise? Demonstration of a path of practice from R. Steiner. Questions concerning lighting for [eurythmical] preludes and postludes. Change of lighting out of the eurythmical movement. Colours and the elemental periphery.

Practical exercises

How do we find lighting-moods (practically, with prepared solos and group-pieces)?

We shall seek lighting for pieces in eurythmy, pursuing questions of how lighting works on dress and veil. Sensory-moral effect of colours.

Tasks and the future

Light-eurythmy and the mission of the Archangel Michael. Breathing the light instead of breathing the air. The new path of yoga.

What effects do plant-colours produce?

What is the significance of after-images?

What does light-eurythmy intend for the future?

Programme, information and registration:

LICHTEURYTHMIE – ENSEMBLE

Thomas Sutter, Dorfgrasse 2, CH-4144 Arlesheim

Tel. +41-61-703 94 17

Licht@eurythmie.com

This Seminar also takes place from 8th May 2008 evening to Sunday 11th May 2008 a.m. in Spring Valley, U.S.A

Further information: Mimi Satriano

Threefold Educational Foundation

260 Hungry Hollow Rd, Chestnut Ridge, N.Y. 10977, USA

Tel: +1-845 352-5020 ext 15; fax: +1-845 352 5071

mimi@threefold.org

Towards Genuine Tuning

Second Annual Conference of Musicians, Eurythmists, and any Friends and Devotees of the Divine Being Musica

Thursday to Sunday, May 8-11, 2008

The Christian Community

15 Margetts Road, Monsey, NY

Most musical instruments today are tuned in an unhealthy way. There is a movement arising out of anthroposophy to heal this. R. Steiner indicated the tones A 432 and C 128. These vibrate in the rhythm of the sun, the earth, and the stars. They sound rounder and warmer than the A 440 (and often even shriller pitches) customary today.

Taken together, they also raise the question of a tuning system in perfect fifths! Those two tones are three perfect fifths apart. Maria Renold took up these indications and developed such a system some forty-five years ago, with an elegant solution for the problem of temperament. Last year, those who have taken up work with this tuning came together from far and wide for a first international conference.

Now we invite you to a second one! This time we want to start a day earlier, to allow more time for practical work with the new tuning. The lectures will go more into the history of tuning with comparisons being made between various temperaments. Demonstrations will be given on the effect of tuning on eurythmical movement and a performance given by the Light Eurythmy Ensemble from Dornach, Switzerland. Anyone who cares about music is qualified to participate!

Themes from the content of the seminar include:

Public lectures: Why Tuning Matters! Tuning from Ancient Greece till today. Comparisons between various temperaments and the Solution found by Maria Renold (Bevis Stevens) The birth of the Third out of the mood of the fifth – parallel developments in sculpture and music with slides and music examples. (Bevis Stevens)

Bach's 24-Part Musical Test for a Well-Tempered Clavichord, applied to the Renold tuning! (Daniel Hafner)

Workshops:

Tuning our ear – Listening and Singing Exercises with Paul Davis
Practical guidance in tuning with Bevis Stevens and Team

Demonstration:

How does Tuning effect eurythmy movement – Demonstrated in Tone Eurythmy by the Light Eurythmy Ensemble

Eurythmy Performance

(10th May 19.30 in the Threefold Auditorium)

The eternal Fire of Prometheus

(Light Eurythmy Ensemble Switzerland)

For more information, contact:

Daniel Hafner, Tel. +1-610 293 6484

DHafner1964@hotmail.com

Laura Langford-Schnur, Tel. +1-845 469 2227

LangfordSchnur@frontiernet.net

Eurythmy Stage Training

January 2009–December 2010

Goetheanum Stage

The Goetheanum Stage offers, beginning 12th January, 2009, a 2-year hands-on training in stage-eurythmy. The aim is to help a maximum of eight participants of this full-time training to achieve artistic expression, that in movement through character, intelligence and depth, their eurythmy is convincing.

What to expect

- eurythmists with many years' experience pass on their experience.
- the meditative path of the eurythmist.
- on the big stage you participate in all the stages of a production—from the germ idea, through dramaturgical development, crises and heavenly moments of artistic interpretation, corrections, planning the stage-lighting and staging to the performance and tour.
- a certificate completes this training.

Tutors include:

Elsemarie ten Brink (co-responsible for the training)

Rob Schapink (co-responsible for the training)

Werner Barfod

Carina Schmid

Margrethe Solstad

Auditions from 16th–18th May 2008

Further information and prospectus

Goetheanum-Bühne, Eurythmie-Bühnenausbildung

Postfach, CH-4143 Dornach 1, Doris Bianchi

Tel: +41-61-706 42 50, Fax +41-61-706 42 51

buehne@goetheanum.ch

Summer Eurythmy Week

from 4–9 August 2008

- Speech eurythmy and music eurythmy inspired through contemplating the four elements, earth, water, fire and air.
- Cognitive exercises on the history of consciousness
- Art appreciation
- Artistic form-drawing.

In this study-week we intend to practice with the different themes qualities of movement, to discover and experience the expressive possibilities.

Tutors: Rita Jehle-Christiansen / Dr Manfred Krüger

Venue: Rudolf Steiner Haus Nürnberg, Rieterstr. 20, DE-Nürnberg

Registration and Information:

R. Jehle-Christiansen

Tel. +49-911-51 53 49

Events and Courses on offer

at the Akademie für Eurythmische Kunst BL

Pentecost Festival

Tues. 13th May 2008, 6.00 pm

End-of-term, 1st year

Wed. 18th June 2008, 7.00 pm

End-of-term, courses 2/P and O

Thurs. 26th June 2008, 7.00 pm

Graduation performance of the diploma class

Fri. 20th June 2008, 8.00 pm

Graduation performance of the diploma class, with diploma-giving celebration

Sat. 21st June 2008, 14.30 pm

Michaelmas Festival

Fri. 26th Sept. 2008, 7.00 pm

Festival for those who have died

Sun. 23rd Nov. 2008 5.00 pm

The Dream-Song of Olaf Åsteson

Sat. 13th Dec. 2008, 8.00 pm

Blocks/Seminars

Eurythmy in education, with Sylvia Bardt

20–23 May 2008, 5.00 pm – 8.45 pm

24 May 2008, 9.00 am – 12.30 pm

2/3 & 5 Sept. 2008, 5.00 – 8.45 pm

6 Sept. 2008, 9.00 am – 12.30 pm

Goethean concept of man

Seminar work with Johannes Wyneken

17 May 2008, 10.30 am – 1.00 pm

Eurythmy block with Christoph Graf (theme to be decided)

26/27 & 29 Aug. 2008, 5.00 – 8.00 pm
30 Aug. 2008, 9.00 – 12.00 midday

Light eurythmy
R. Steiner's stage-lighting impulse for eurythmy
12 Sept. 7.00 pm – 14 Sept. 12 midday

Eurythmy block with Werner Barfod (theme to be decided)
18/19 & 21 Nov. 2008, 5.00 – 7.00 pm
22 Nov. 2008, 9.00 – 11.00 am

Eurythmy in the workplace with Annemarie Ehrlich
7 – 13 January 2009

Further training
– Artistic work, upon request
– Accredited qualification “Bachelor Equivalence”, introduction “ipf-Q Academic” with Dr D. Parker/T. Stöckli on 20 Sept. and 18 Oct. 2008 from 9. 30 am – 1.00 pm

New Courses of Study
Studies begin for full-time and part-time courses:
14th October 2008
Study-aims are Diploma with/without Bachelor-Equivalence, certificate

(Subject to possible changes)
Further information and registration for courses:
Akademie für Eurythmische Kunst Baselland
Apfelseestrasse 9a, CH-4147 Aesch
Tel. +41-61-701 84 66; Fax +41-61-701 85 58
sekretariat@eurythmie.ch

Studies with Ensemble Euchore

In autumn 2008, beginning on 3rd October, Ensemble Euchore runs “Studies to develop the art of eurythmy” (since 1982) as further training at the Goetheanum for trained eurythmists.

Euchore offers the possibility for young, also for working eurythmists, to use eurythmy in larger, choric groups. The aim is the *artistic fashioning* through using and adapting the basic elements of music eurythmy.

After eurythmy performances of six symphonic works, rehearsals on Bruckner's Symphony No. 7 in E major can be taken up again. At the same time, courses run in carrying out forms, rhythms and transforming the stepping.

Course timetable:
Monday from 3–6 and 8–9.30 pm
Tuesday from 10 am–1 pm
twice five weeks each term

Work on Bruckner's 7th Symphony:
Friday/Saturday

This work is founded on the experience of Steiner's original indications, which working with the first eurythmists Lili Reinitzer could receive personally.

Information and registration:
Lili Reinitzer, Dorneckstrasse 6, CH 4143 Dornach
Tel. + 41-61-701 53 97

SPEECH

Further-training in Speech Formation

Two-year part-time further training in Hamburg or Unterlengenhardt for people who
—speak publicly in their profession,
—want to train and extend their faculties in speaking,
—work as teachers and therapists,
—want to work artistically with speech,
with Gabriele Endlich and Angelika Strnad-Meier
Guest tutors: Barbara Denjean-von Stryk (therapeutic speech practice), Dr med. Angelika Gäch (curative education), Bettina Grube (eurythmy) Dr med. Julia Raabe (medical concept of man), Thomas Zumsande (speech formation), and others.

Study: 8 weekends (Fri. 6.00 pm – Sun. 1.00 pm) and 2 blocks à 5 days per annum.

Course 1 in Hamburg – begins: 11 April 2008

Course 2 in Bad Liebenzell/Unterlengenhardt – begins 2 May 2008

Information

Gabriele Endlich, Tel: +49-40-41 35 69 53
Angelika Strnad-Meier, Tel: +49-40-648 08 02
“Further training – Speech formation”
<info@weiterbildung-sprachgestaltung.de>
www.weiterbildung-sprachgestaltung.de

Recognise – Sympathise – Heal

Further training in therapeutic speech practice for speech artists, doctors and therapists

Impression and expression of speech in the human blood
Chronic and congenital illnesses
From 23rd May (8.00 pm) to 25th May 2008 (12.00 midday)
Eugen-Kolisko-Akademie (Krankenpflegeschule) DE-Filderstadt/Bonlanden

Barbara Denjean- von Stryk, Speech- and Breathing Therapist, DE-Stuttgart

Dr Armin Husemann, Eugen-Kolisko-Akademie, DE-Filderstadt

Barbara Taubenreuther, qualified Art Therapist, DE-Filderstadt

Recognition of this further training is given by BVAKT.

Info and conference brochure from:
Barbara Denjean-von Stryk
Einkornstr. 23, DE-70188 Stuttgart

Michael Chekhov Studio London

Course Programme 2008 – 2009

THE DEEPENING – 10 Week Intensive

An opportunity to truly embody the work of Chekhov incorporating all aspects of Chekhov's method leading into performance.

Mon, Tues & Wed 11 am to 6 pm
 2008: Apr 14 to Jun 18 and Oct 13 to Dec 17
 2009: Jan 12 to Mar 18 and Apr 20 to Jun 24
 Fee: £ 1.850.00 per intensive

THE AWAKENING – Thursday Evenings

Each evening of the first Awakening will explore a different aspect of Chekhov's approach. The following terms of 5 evenings will explore, in detail, one aspect of his method.

Thursdays 7pm to 10 pm

2008: May 1 to Jun 12, Oct 9 to Nov 6, Nov 20 to Dec 17

2009: Jan 15 to Feb 12, Feb 26 to Mar 26, Apr 23 to May 21, May 28 to Jun 25

Fee: £ 245.00 for first Awakening of 7 evenings

£ 175.00 for 5 Thursday evenings

THE INSPIRING – Weekend Work

Each workshop will specialise in one aspect of Chekhov's techniques.

Saturday and Sundays 10 am to 5 pm

2008: Mar 29 & 30, May 10 & 11, June 14 & 15, October 11 & 12, November 22 & 23

2009: January 31 & February 1, March 21 & 22, May 9 & 10, June 27 & 28

Fee: £ 175.00 per Workshop

SUMMER INTENSIVES

Themes of the 10 day Intensives to be announced.

Mon to Fri 11 am to 6 pm

2008: July 14 to July 25

2009: July 20 to July 31

Fee: First week only £ 195.00

Full course £ 355.00

Course Facilitators: Graham Dixon and Sarah Kane

For more information please contact:

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info@michaelchekhovstudio.org.uk

www.michaelchekhov.org.uk

MUSIC

Music dates, 2008

Section for the Performing Arts

26/27 April – CH-Dornach, Goetheanum

Composers' Conference II

Contributions and compositions concerning Steiner's sequence of intervals from the final lecture of *True & False Paths* (by invitation).

6/7 June – DE-Stuttgart, Cusanus Haus

Meeting of the faculty of the "Schule der Stimmenthüllung"

14 June – CH-Dornach, Goetheanum

Section day on the Lyre with reports and performances

14 June – CH-Dornach, Goetheanum

Section group (by invitation)

23–25 October – NL-Schoorl

Mens en Muziek – 4th working conference on R. Steiner's music impulse

P. Ahlbom, C. Boele, M. Deason-Barrow, F. Francken, L. Reubke, & others.

Information: www.mensenmuziek.nl; e-mail: <mail@mensenmuziek.nl>

End of November – CH-Dornach, Goetheanum

Theory of music conference

Courses and exercises on Goethe's "Theory of Music", concerts Manfred Bleffert & young musicians; T. Talle and A. Just

Information: www.manfred-bleffert.de; e-mail: NeueMusik@manfred-bleffert.de

6/7 December – CH-Dornach, Goetheanum

Eurythmy and the Lyre II

Workshops and concerts

Further information

Michael Kurtz, Sektion für Redende und Musizierende Künste, Goetheanum, Postfach, CH-4143 Dornach, michael.kurtz@goetheanum.ch

PUPPETRY

Course for Puppeteers

Puppentheater Felicia, Goetheanum, Dornach

20/21 June 2008

Fairy-Tales – Productions with Standing Puppets

Make simple standing puppets out of plant-colour dyed felt for the folk-tale "The Sweet Porridge" (Grimm). Fairy-tale discussion, speaking fairy-tales, practicing with puppets, questions on production.

Course leader: Monika Lüthi

Course fee: CHF 300 (incl. material)

Information and registration: Monika Lüthi, Puppenspiel,

Goetheanum, CH-4143 Dornach

Tel: +41-61-706 43 49; mobile: +41-78-778 95 07

puppenspiel@goetheanum.ch

PUBLICATIONS AND BOOKS REVIEWS

Bewegt ins Leben [Moved into life]*for eurythmy in Classes 1 – 4*

Tonnie Brout & Helga Daniel

(German tr. from the Dutch)

is now published, can be obtained from: waldorfbuch.de

Christian Maurer ***Sprechen in der Schule [Speaking in school]***

4 vols, each 10 €, Otones-Verlag

ISBN 3-931370-71-2/72-0/73-9/74-4

Martin Georg Martens, DE-Weimar

In this 4-volume work, Christian Maurer conveys to the reader a deep insight into speech work in the Steiner-Waldorf Schools. Through texts, the reader is led into all the classes, always introduced with a description of the age of the pupils, of practical advice and enthusiasm for the strength of speech. Christian Maurer in no way limits himself to his own experiences. In many places he cites reports on the experience of other colleagues and teachers. A rich picture of the life of speech in school arises. Especially to be mentioned are the essays by Ilse Brunotte on the Hebrew (Bk. 1), Jürg Schmied on the Greek (Bk. 2) and in particular Cornelius Lohmann on recitation in general (Bk. 4), which could be valuable for any speech artist. Christian Maurer does not shy from slightly adapting poetry if it is more appropriate for the pupils; here and there he also describes his own well-trying exercises. We receive the impression of a completely living process. The pupils and their speech-development alone lead and steer this work. Here we have an insight to the speech-life of an experienced speaker.

As a colleague with but little school experience, these four volumes became very valuable. I now find the many wonderful poems, which I met artistically in my training, presented now for their educational value—poetry which works on the human being, forming and educating him/her. An otherwise hidden force of poetry becomes immediately accessible. In this way the work of Christian Maurer can be an encouragement to take deeply the art of speech and its effect on people. Reading about it became for me like reading an exciting novel. I also discovered much good poetry, which was then unknown to me. I can recommend the whole thing for speech-formation artists as a unique stimulus for work, in order to gain insight into the tasks in the school. Younger colleagues will find an excellent collection with suitably proved texts for the different ages with hints on method. And finally, teachers will find a treasure-trove of stimuli for classroom work. In order to reduce the costs, I suggest a CD-version of the whole text is offered for speakers since they mostly already have the texts.

A few further remarks. I would like to point out a mistake common amongst teachers and eurythmists. Auxiliary clauses are treated in speaking more forward than the main

sentence. If the main sentence is epic, then I take the auxiliary sentence on to the hard palate, or still further forwards. The intonation becomes finer and the speech tempo quicker. A lowering of the tone in the auxiliary sentence does create a differentiation but diminishes its liveliness, bringing weight where there should be lightness. With the many beautiful examples of hexameter, which with regard to the caesuras show irregularities, I would suggest changing slightly, so that for educational aims the relationship 1:4 comes about. Out of my therapeutic experience, the actual effect of the hexameter arises only through the relationship of 1:4 and not through the weakening through irregular caesuras. In education it all depends on this effect. It is also worth pointing out that there is no scientific explanation of the relationship 1:4 in the hexameter. From his spiritual research, R. Steiner drew attention to it. Goethe's "Achilleis" is consequently so close to Homeric hexameter because out of his artistic feeling the poet's creation comes very close to the relationship 1:4.

*Katharina Gleser****Die Eurythmiemeditation*****[The meditation for eurythmists]***a path to the essence of eurythmy*

Verlag am Goetheanum, 2007

ISBN: 978-3-7235-1313-2; 144 pp; Price: 24 Sw. Fr. / 14 €

*A review, for once in fairy-tale form**Elisabeth Göbel, DE-Göttingen*

This is a review of a book that arose out of a dissertation submitted to the eurythmy department of Alanus Hochschule in May 2006, on the background of a warm, felt-through study of anthroposophy. The work itself being purely scientific does not possess the character of a fairy-tale. But I choose this form, attempting through the offered brevity rather to penetrate into that sphere to which the book would lead us.

Once upon a time—or is she still alive?—Cinderella was enchanted by a sinister magician in a great, wild, everyday house of a witch. From time to time she withdrew into her own light-filled small room in order to change her Cinderella-clothes for pure garments of light. Before she dares to move in them, she opens wide the window to let in the sun. She becomes aware of a bright figure, similar to the Star-Child, who approaches her. Is this not Katharina Gleser, who wants to give her a magic mirror? Oh, wonder of wonders, as Cinderella takes the mirror, it is the five-part "Meditation for Eurythmists". Looking further she notices, It is I myself! Astonished, she now perceives how suddenly a transformation takes place with the one who is looking in, so that the mirror and the "I-myself"—in the same way, sounded through by vowels full of relationships and fundament-

forming consonants—takes on the shape of a pentagram. Mirror and “I-myself” shine with an archetypal force as a bright five-pointed star. Within this transformation I feel a slight irritation. The “child’s drawing”, which as archetypal symbol is the crib wherein the “human child of will” is to be born, seems to be constructed. Yet for me the heavenly star shines, that has come as such announcing the birth which is now preparing in the lap of mother earth and her realms of nature.

And what does the mirror in my hand want with me? Oh, it breathes through me with rhythmical laws; through it I feel the strength to begin a comprehensive journey to follow the star. Well, is the magic mirror also a magic wand?

Indeed it leads me into a kind of golden castle, where all the beings of the world seem to be gathered. It is like the Foundation Stone of Creation. Placing my feet into the depths, I feel the earthly force of weight through the word of my feet. Reaching out with my hands into the widths, I experience the forming power of the air through the singing of my hands. I stand up towards its heights, experiencing the power of heavenly light through the thinking of my head.

The magic wand/mirror leads me further, within; it is like the Holy of Holies of a temple, in which the angelic hierarchies work and live as creative powers and creative forces. And again the mirror is transformed by progressively relinquishing its mirroring. It becomes a key for the world, as it speaks, sings, thinks in man. Through the clear descriptions of the Star-Child figure of Katharina Gleser, it opens the gate for me to a world-castle becoming ever more clearly transparent, in which in connection with the cosmos and the human organisation, the birth of a being can take place—as the five-pointed star at the beginning of our path had announced.

Through this birth, man experiences himself as a microcosmos, as a picture of the macrocosmos, “In that through the word of the feet, through the singing of the hands, through the thinking of the head, we root ourselves into the threefold surrounding of man; we do not ourselves speak, sing and think, but the world in and through us speaks, sings, thinks.” A modern temple-dance which, through its movement, can express unutterable things!

The second part of the journey begins. I enter into the space of origins, into the streams of origin, of this being Eurythmy. In order to get to know the earthly world in its depths, we are reminded of the Mysteries of Eleusis, of the divine destiny of Persephone and of Dionysos’s compassion for the human being. These are events to do with the ego-consciousness of the human will. These events are there to develop human ego-consciousness. They are preparations so that, in the depths of the earth, man can one day find the true spirit of the earth, the spirit of the elements and of human destiny. Now the secrets of the Temple legend of Hiram and Solomon are illuminated, in order to be able to use the earth’s fire-forces, which the essence of Eurythmy has to recognise, for she may not succumb to them.

I am called further, to take into myself the Rosicrucian processes of Salt, Mercury and Sulphur as the mood of prayer in which “at the same time, seeking for the correspondences within the soul, divine activity may be experienced”. The question arises, Is this a transformation of the body, as can also happen in eurythmy?

Next, the path leads to the space of origins, to the stream

of origins of the power of light of eurythmy. Climbing a heavenly ladder, unfathomable contexts are revealed with the central Christian revelation. Do I experience all this through the heavenly power of light through the thinking of my head? We have to become questioning on this journey, everyone for him/herself quite individually, in order that anything at all can be revealed to us who are journeying.

This also applies to entering the etheric spaces of the forming might of the air. This concerns the middle part of the “Meditation for Eurythmists”. How is my middle related to the breathing movement of the forces of the air, how do my singing hands relate to the forces of the Logos, which is proclaimed in the Prologue to John’s gospel?

The overview of this great journey climaxes in an oral report, which relates that Rudolf Steiner after the first run-through of the verse “He who illumines the clouds” is supposed to have said, “Only now has the essence of eurythmy properly incarnated”.

In the third part a third direction is taken. Here the question arises, what the essence of eurythmy does now with us and with the world. In feeling the earthly force of weight, it first of all depends on the way I fashion my walking in relation to the earth, whether thereby something comes about quite new in the world. For through active love the normal air is transformed, in all the forming movements, into an air which can be ensouled and fulfilled by a higher spirituality. A third transformation of the world through eurythmy takes place through “the illuminated quality of perception and of consciousness of the head”, with which we penetrate in cognition that which has to be fashioned. And so the light shines, no longer enchanted, as the world in man thinks. Meanwhile, Cinderella becomes a sovereign human being.

In an Afterword, Katharina Gleser reminds us of the three companions, who in the Temple legend appear under Hiram as restricting disturbers of the peace. Today we recognise only too well—the first companion as the negative force of empty pods of picked-up traditions; the second as that of caricature, who in a laughable manner would produce new things. The third companion we recognise as the urge to restrict, which would bind the new art, born out of the cosmos, to the materialistic world of the day to day.

Recall the beginning of my review, in which Cinderella lives in a great, wild day-to-day house of the witch, under the spell of a dark magician—as initially we all do—, but who now and then goes into her own bright little room. And this we do too. How fortunate for us when before our open window a Star-Child figure comes by—and as a gift puts into our hands a enchanted starry mirror.

Now in French

Rudolf Steiner. *Aux origines de l'Eurythmie*

[“Eurythmy: Its Birth and Development”] GA 277a

Translation and presentation by Amélie Lange, with a Foreword by Sergej Prokofieff

Format: 210 x 240; 67 pp., c. 70 photographs, 100 forms and facsimiles by R. Steiner.

Retail price € 65, plus p & p.

Katharina Zay, CH-Dornach

This edition, apart from a translation of the text of the original language edition, contains an introduction to the history of the German lyric, with observations comparing the German and French languages with reference to the given examples, together with many footnotes. In addition to the rich illustrations, the special feature is about 40 biographical sketches of the first eurythmists, including Elena Zuccoli, Lea van der Pals and Else Klink. Moreover, this survey includes the names of all the co-workers of “the first hour” till today, whether as artistic speaker, musician, composer, sculptor, but also natural scientists, spiritual scientist and

doctors. All this should greatly interest the reader of this chronicle including the German-speaking readers. In every sense it is a great work, deserving our interest and recognition.

Filigrana, clo Amélie Lange
92 rue St. Martin, FR-14000 Caen
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[The English translation from the latest German ed. of GA 277a, *Eurythmy: Its Birth and Development*, tr. Alan Stott, ISBN 0-9541048-4-6 can be obtained through bookshops, through the internet, or direct from the publisher: <anas-tasild@ukonline.co.uk>]

BIOGRAPHICAL

Russian Eurythmy with Tatiana Kisseleff

Brigitte Schreckenbach, DE-Bad Liebenzell

One day in Malsch, Tatiana Kisseleff wanted me to rehearse a Russian poem in Russian for a performance. I had to ask myself, why me? Where are the other eurythmists who knowing much more of the language than I am much more at home in Russian? Why are they not here?

Much later I realised, when I was called to Poland for some eurythmy work, what a lead of destiny it was to receive then not only motivation and a wonderful introduction from her to Russian eurythmy, but in general to the whole Slavic eurythmy and language.

Tatiana Kisseleff always conscientiously gave to her students what she had received as stimuli and indications from R. Steiner and in practising could make her own, and stimulate them further out of her own experience. But then she left the person free to deal with it themselves, helping only when something was not rightly understood or had already gone so far that she could give new things. It was helpful for me that she gave me as a first poem in Russian, “Parus” (sailing boat) by Michail J. Lermontow.

Often as a decisive element to move the Russian language in eurythmy, an outwardly experienced diagonal from below-right to above-left is mentioned, on which hard and soft sounds are carried out. That this cannot be meant in an abstract, geometrical manner is shown in all that we experienced of Tatiana Kisseleff in eurythmy.

Whoever experienced and understood Tatiana Kisseleff in her entire artistic impulse will treat such “indications” differently. To divide hard and soft sounds into two directions has nothing to do with the Russian soul or spiritual attitude. From R. Steiner, Tatiana Kisseleff knew that the Russian language is not yet so incarnated as the Western languages. The soul too is not yet so firmly bound to the earthly element. R. Steiner consequently warned against leading the Russians too early to experience their bodies. This should proceed very carefully from the soul-experience in eurythmy. The Russian, Slavic people are very suited to this. They still have much finer forces of feeling than we Westerners.

Tatiana Kisseleff pointed out that Russian poetry still moves completely in the experience of light and dark. For some poems by Soloviev in eurythmy, R. Steiner suggested

that over some lines the eurythmist should move the arms from above downwards and back again. What an amount of possibilities of feeling are contained in such short outer indications! To experience this, our task is to practise. The short indication from left above – right below, belongs to this too. It is a play between light and darkness between experience of the body and a mood of spirit and soul, between the earthly and the spiritual element, a coming-to-oneself and striving away from oneself. A whole richness of soul lies between. The soul has not yet found itself in the earthly world; it plays searchingly for the possibilities for this, in which activity it should not be disturbed. In the vowel element, the soul stands between the dreaming, loving devotion to the world in the “O”, and the wondering perception with the senses in the “A” (*ah*). The actual middle in the radiating “I” (*ee*) cannot and should not yet be held too firmly and insisted on. It is still surrounded with the many vowels which are preceded and followed by a light “j”, or in the script receive a sign for a hard or a soft pronunciation.

R. Steiner told Tatiana Kisseleff how the hard Russian “I” (*ee*) is to be experienced and carried out as “U-I”. This shows us that we arrive at the “I” only through a cold, stiffening element, from a slight element of fear. The soft “I” on the other hand should sound as with a light, streaming-away “U”. The German has his “I”-emphasis in the “*Ich*” and “*wir*”, whereas the Russian goes with the slight “JA” towards his ego, adding a slight, unstressed “I” as a plural ending. The German perceives himself and his self-assertion in bringing together two streams—the eurythmical “E” (*eh*).

From the many existing “O’s” in spoken Russian, the modern Russian often tends towards “A” (*ah*). He uses more of sense-perception. R. Steiner, however, emphasises that in Russian eurythmy we should remain with the “O” of earlier pronunciation, that means, work more with the dreaming-feeling devotion. We are to respect the fact that the Slavic languages are still more at home in the realm of soul and spirit than ours; the people from there bring quite different forces of soul and spirit with them. Working too quickly towards the “I” with the Slavs would have the effect of coming too early into a selfish, egoistical element.

Tatiana Kisseleff carried into everything eurythmical a richness of soul-experiences. These should not be personally subjective. We always have objective soul-experiences in the colours. In them the soul-element of the cosmos and the

whole of nature is expressed. Carrying out a movement below-right brings us into the experience of dark blue or violet, more passive or active. Above-left, away from the body, we experience light colours white, light yellow, light green, light blue, *etc.* The whole experience of the soul from firmly holding on to oneself, and of the streaming away from oneself lies in the streams of movement which on the right on the body break or contract, or on the left-above want to fly away in order to receive the formative forces from the world or light. All the soul-moods of pain, misery, despair, melancholy, and so on, we can fashion on the right side, below. All lightness, joy and urging longing on the left side, above. Tatiana Kisseleff was able to bring into every sound and every word an unlimited amount of imaginative pictorial form, that one was touched and filled in one's inmost being.

So I worked on the poem by Lermontow. First I tried to start from the outwardly sensory, practising how the waves of water pound more or less strongly to the right on the hard walls of the boat, and how the light sail on the left strives into the distance. I tried to pick up the moods achieving indeed the lighter or heavier rocking hither and thither. Then I tried the elements, to enter into the water and to let myself be taken by the element of air; to experience the cool, wet element with shuddering and fear, uncomfortable; allow myself joyfully to be taken up by the warm breezes. It lent itself to many possibilities of practice. Finally, I added the soul-moods; cool blue, lightness of yellow, pain and joy and lots more. Speaking in cosmic pictures, we work with the forces of the flight of the birds in light and air, as the eagle raises itself, left-above. Right-below we form with the forces of the cow, the earthly weight given over to the cosmic-earthly digestive system. Between, we implement the soul and spirit of the essence of breathing. When we approach the cosmic-human soul-forces, we can say: All these are creations, these forces of form-building, we are to employ with feeling in eurythmy.

After I had been practising for a time, I felt as if I was on a sea of soul-waves. My body had learnt to lend itself to these different things. Now came work on the text. Content and soul-mood were to be deeply taken up; they expected that I give myself up to them. Finally the most difficult thing came, the Russian language with its unfamiliar specialities. Whether I succeeded in all this I do not know. In experiencing the vowels I felt soul-wise with my little ship on the wide sea, which as a picture should also become visible in the movements of the consonants. Tatiana Kisseleff accepted the attempt and allowed me to perform the piece in public.

Frau Kisseleff did not strictly adhere to an abstract hard-soft division of the sounds, but she spoke of a triune nature. Beside the specially of hard and soft sounds, there are many neutral sounds which, as in German, we carry out symmetrically. The right-left had to appear as an element of soul which underlies the whole language through emphasis on the movements of the arms. At the end of this account I would like to add a short passage from a letter.

I am happy to see that we now have in book-form what Tatiana Kisseleff could pass on of the indications for Russian eurythmy. Yet it is regrettable to see under her name that abstract, linear, empty sound-forms were drawn. This does not at all correspond to her eurythmical activity, as can be seen from the above descriptions. She was even strongly

against such linear presentations of eurythmy. Such things she called only a making of signals, whereas she herself mostly proceeded from the experience of colour, as R. Steiner also gave in his coloured sketches for the sounds [the figures]. With her everything was ensouled, filled with life in multifarious moods and feelings.

Rudolf Steiner warned of an externalisation, when Natalie Hunziker-Papoff asked once why he had passed on to, of all people, Tatiana Kisseleff the responsible task for eurythmy in Dornach. I would to give his answer today as Natalie Hunziker told it to the friends of Malsch and was later repeated by her husband. It is reported that Rudolf Steiner, most astonished, looked at her and said, "But Tatiana Kisseleff carries an impulse!" Then he added, "After my death eurythmy will quickly fall apart, and will go towards a terrible externalising. Tatiana Kisseleff, if she retains the leadership, will protect eurythmy from falling into emptiness of soul."

We should take these words seriously and ever and again ask ourselves, How far in our activities are we without soul? Is the proud feeling or a conscious "ego-feeling" only an abstract line of thought, which remains empty and expresses nothing? Where is the whole human being with his middle-zone forces of the heart?

I admit that Tatiana Kisseleff, when sitting on a chair or bed, questioned about some eurythmical gesture, only indicated something with her hand with few words. Her whole artistic personality, however, was much richer and when she was creating her art operated out of an abundance. We should always keep this in mind. She believed in people and expected that we would not do less than what she achieved.

Eurythmy is to contribute help to raise human beings into a higher world. For us the first stage we are to reach is the Imaginative world. The task of eurythmy is to make this world something that the audience can experience. This was Tatiana Kisseleff's ability and her great concern.

Barbara Beedham is 80!

"How on earth did *that* happen?" asks the bemused and indefatigable Barbara, as she approaches her 80th birthday on 8th December. The cigarillos are no more, but the cups of coffee, the fast cars, and trips to out-of-the-way places (including Antarctica) remain to this day!

Barbara's family is Swiss, but she was brought up in Burma where her first language was English. She trained in eurythmy with Elsa Klink in Koengen, near Stuttgart, and initially worked and toured with the stage-group. Later she taught eurythmy in America, for which country she retains a warm affection. From the 'sixties Barbara worked with Marguerite Lundgren, teaching in the Eurythmy Training in Steiner House, London, and accompanying the move in the '80's to Peredur Centre for the Arts, East Grinstead. She mostly taught music eurythmy, and recalls at first having to insist on practice lessons. "You mean the students need to *practice* tone eurythmy?" was the reaction! After Marguerite died in 1983, Barbara led the training and the stage-group till her "retirement" a few years ago.

I first saw Barbara 40 years ago as Sir Galahad, and as the Stag, in the legendary production of Malory's *Percival*. Then there was *The King of Ireland's Son*, which toured Europe. I remember vividly, too, those classic, comic pieces by Dickens. One of Barbara's own impressive productions was a substantial section of Shelley's *Prometheus Unbound*. After her so-called retirement, Barbara continues to keep contact with eurythmists, teaches as visiting tutor and responds to requests for help.

Barbara has been involved with the Forest-Row based "Foundation-Stone research group", a project inaugurated quite a few years ago by Glenys Waters and her colleagues. Barbara performed and later became the "outer eye", or director, though she herself insists the work is a group effort.

Barbara generously gave her time and talents by taking on a "godmother"-role to the new beginning of the eurythmy training in Stourbridge, carried by Maren Stott and Shaina Stoehr, at the Glasshouse. The students report that Barbara runs rings round them! She is interested in every student and remains in touch. Barbara also performed a piece by Schubert and a poem by Kathleen Raine in the first eurythmy performance, Christmas 2000, in the new venue, the old glass blow-zone.

At the request from Dornach, Barbara agreed to act as "godmother", too, for the eurythmy initiative in Peredur. In 2007, the three fourth-year students from Peredur took their programme to the fourth-year meeting at the Goetheanum and were very warmly received.

With her experience and deep respect for Marguerite Lundgren, Barbara's deep concern is for English eurythmy. She welcomed the new English translation of Steiner's lecture-course, *Eurythmy as Visible Speech*, which appeared in 2005. Upon request, she wrote a Foreword and contributed a short Appendix on an aspect of speech eurythmy.

Barbara continues to offer support and encouragement, and is not reluctant—dare I suggest even a trifle enthusiastic?—to accept formidable translation tasks (for which I am personally most grateful). "But it has to be *good* German", she affirms, which sums up her attitude to all she does. Her generosity and freely bestowed wisdom and encouragement, drawn from a rich experience, remain an unforgettable inspiration. Long may it continue!

Alan Stott

MISCELLANEOUS

Who has bibliographical references on the beginning of speech formation?

I am working on the above theme. The impression hitherto is that speech-formation work began in 1919 in Stuttgart. To get a clearer picture, I am searching through the reports of participants who in 1919 in Stuttgart were either present at the speech-formation training for threefolding (at present I have only the report from Emil Leinhas) or with the training for the first teachers of the Waldorfschule, Uhlandshöhe. No doubt there are things to be found in autobiographies, but where?

In addition, I have read a lot on the time in Munich (1907-13) and R. Steiner's productions of Schurés pieces and his own Mystery Dramas. I have found nothing pointing to a speech-formation training of the amateur actors—only that R. Steiner spoke some of the parts to demonstrate. Am I to

dismiss the idea that a systematic training in speech formation already existed in Munich? Does anyone know anything about it, or can suggest bibliographical references for me?

A third thing: R. Steiner in the Workers' Institute in Berlin gave several courses on the theme "Exercises in speaking" and "The Art of Lecturing". This had to do with both introductions and advanced courses. Does anyone know what and how R. Steiner taught this? Are there descriptions of this? Indications? If yes, where?

For suggestions and help I would be extremely grateful. I do need this quite soon. I can ring you back!

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This *Newsletter* is addressed to all trained eurythmists, all trained speakers/actors and all musicians who are interested in the Section caring for the arts and their sources in anthroposophy. Each author is responsible for his/her contribution. The Editor reserves the right to make possible cuts. The *Newsletter* is published bi-annually.

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