The background features abstract, layered shapes in shades of red and green. A large, irregular green shape is positioned in the center, overlapping with red shapes on the left and right. The text is overlaid on the white space between these shapes.

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

Michaelmas 2008

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FOREWORD

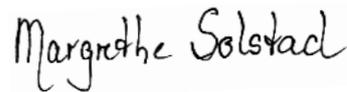
Dear Colleagues,

What would the Goetheanum be without artistic activity? Can we imagine this at all? It is important to ask ourselves this question so that we gain a renewed, aware relationship to Rudolf Steiner's impulse for art. The Collegium of the School of Spiritual Science at the Goetheanum was concerned with this question in relation to the necessary renovation of the Great Auditorium. And once again whether the carved, sculptural Group "The Representative of Humankind" should once more come on to the stage as it was in the First Goetheanum. One would think that this question has been worked through and decided. But that is not the case.

In connection with the renovation of the Great Auditorium ten year ago, this question was already raised, and now raised afresh. The Collegium has taken a lengthy time in order to look at the various aspects without pressure. People who had worked earlier as artists were also involved in the process. So this question could be the starting point to consider again the basis of our artistic activities, and the activities in general, at the Goetheanum. Through the conversations it became clear that at present it is important to strengthen that which is expressed in the sculptural Group, but that it should not itself stand on the stage.

The question is not limited locally to the Goetheanum, Dornach; it concerns everyone who feels connected to the spiritual Goetheanum, since it is a question for the inner direction of our work for the future. It is a spiritual battle which is clearly expressed right into the redundancies and the more difficult work conditions. Nevertheless young people choose the path to connect with eurhythm and speech. This year's 4th-year meeting of eurhythm graduation classes has just concluded. A seriousness in the work, an open perception of the others, and a eurhythmical substance could be perceived. *We intend to learn to work with the indications in such a way that they show us the path to the future.* This is how I would summarise the mood and inner attitude of the students. I see this attitude as an inner necessity, in order that the spiritual battle for the livingly formed Word out of the sources of anthroposophy can fruitfully exist. These words may speak for all realms of work within our Section.

With warm greetings,



TOPICAL FORUM

Intermission for the theatre stage-training to test new possibilities

For 80 years there was a School for Speech Formation and Drama at the Goetheanum. About 450 people have been trained there. They were or are active as actors, teachers, directors or coaches. The School is a part of the Goetheanum Stage, directed in recent years by Catherine Ann Schmid.

The production team of the Goetheanum has decided from summer 2008 not to continue the training in this manner. There will be a pause, which will give the opportunity to examine the training possibilities at the Goetheanum. Conversations are being conducted with the present students how best to proceed further with their training.

Paul Mackay, Margrethe Solstad, Torsten Blanke

(This announcement first appeared in
Das Goetheanum, Nr. 17, 25. April 2008)

Thomas Parr (46) new manager of the Goetheanum Stage, Dornach

Dear Friends,

In June 2008 I was called to manage with the production team the Goetheanum Stage. I would like briefly to sketch some biographical steps.

For 25 years I have been working intensively with and at theatre and during the previous years—completely typically for theatre—I was given the chance to gather experience in many places with most varied tasks.

I was born in Nuremberg and after attending the Waldorf-School I pursued theatre and music studies in Erlangen. In 1990 I received an award from “Rudolf-Steiner-Fond für wissenschaftliche Forschung” for my dissertation “Eurythmie – Rudolf Steiners Bühnenkunst” (pub. by Verlag am Goetheanum: Dornach 1992).

During the following 14 years I worked both in south and north Germany as a artistic director, press spokesman, marketing director and Artistic Festival Director, and amongst other things engaged in the city and town theatres of Nuremberg, Lübeck, Erlangen and Hof. I was manager of the Hundertwasser-Musicalunternehmens of Lower Saxony in Uelzen, taught Event Management and Event Marketing at the International School for Management in Dortmund, and recently was Director for Marketing and Communication at the Staatstheater Braunschweig.

Alongside these main tasks in the realm of theatre management, I was always artistically involved as an active musician (guitarist) and also as director. I produced the German-speaking première of the opera “Damals” by Wolfgang Fortner and Samuel Beckett, the première of the opera “Headline: Orpheus” by Jens Josef and during the EXPO 2000 in Hanover the première of “7ieben Sinne – 7ieben Türme”.

For many years I have been deeply connected with anthroposophy; from 1982–92 as an active member of the Anthroposophical Society in Nuremberg, and in the Seminar for Spiritual Science, Nuremberg; from 1987–89 as Member of the College for the Youth Section at the Goetheanum under Jörgen Smit and in recent years in the Council of the Steiner-Waldorf School in Lübeck. Married to homeopathic practitioner Katharina Parr, we have three, almost adult children.

I am very happy after many years on the “great theatrical journey” to be allowed to work again in Dornach, and send warmest greetings,

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Announcements Events of the Section

The summer 2009 will stand completely in the constellation of eurythmy, speech and music. Please note already now the following dates in your diaries.

From 16th–18th July all eurythmists and speech artists are warmly invited to a Professional Conference for Eurythmy and Speech at the Goetheanum. It is pressingly urgent that these two realms work with renewed strength together, and this conference is intended to serve and impulse this.

The programme is at present in preparation. It is to be worked in speech and eurythmy both separately and in collaboration. We would like to include as thematic material, amongst other things, the cosmic choruses of Fercher von Steinwand, in order to arrive at an inner movement and differentiation. We hope that an engaged speech chorus will emerge. All Rudolf Steiner's many indications for poems, to form style, for speech and eurythmy, will be a further fascinating theme of this professional conference.

Directly following, a public Eurythmy Summer Conference takes place from 19th–24th July. Great symphonies; Steiner's “The Twelve Moods” and “The Song of Initiation”, Goethe's “The Green Snake and the Beautiful Lily”, and other works will be performed.

Those bringing children will welcome circus-skills for children and children's groups.

For both conferences a detailed programme will appear in the autumn.

Speech

“In the artistic forming of speech the healthy working together and harmonizing of body, soul and spirit is revealed. The body shows whether it is able to incorporate the spirit in the right way; the soul reveals whether the spirit lives in it in an authentic manner; and the spirit presents itself visibly in a direct physical manifestation. The personalities taking part in speech-courses directly experience the revelation of anthroposophy through the activity of the human being. One can see here a challenge for anthroposophy whether it is able to revitalize the art of speech in its full meaning, which through materialism has arrived at a helpless position in the world-conception today.” (Rudolf Steiner. *Methodik und Wesen der Sprachgestaltung*. P. 13)

Medical Section at the Goetheanum with the Section for the Arts of Eurythmy, Speech and Music

Working days on Therapeutic Speech Practice at the Goetheanum 23rd – 26th October 2008 for Speech artists, doctors and therapists

To understand the active principles of therapeutic speech practice Dionysian and Apollonian basic forces

We want to work in 2008 on the bridge between the artistic methods of speech formation and the bases in medicine and the human organism. Lectures by Dr Hans Paul Fiechter (The Apollonian and the Dionysian elements as the active elements in therapeutic speech practice); Dr med. Christian Schopper (The Dionysian and Apollonian elements in the human constitution and the therapeutic context); Dietrich von Bonin/Barbara Denjean von Stryk (The small human being in the greater human being—three therapeutic exercises by Rudolf Steiner as models); Dr Serge Maintier (The “forms of the stream of air in the breath-sounds” of speech in the breathing; research in morpho-dynamic acoustics; Dr med. Michaela Glöckler (The breathing of speech as the source of health).

Working groups: Apollonian and Dionysian elements in art and in therapy; theatre therapy, questions on translating the speech-exercises, *Echolalie* in curative education, coaching for educational therapeutic speech practice and class plays, children’s speech, speech formation according to J.W. Ernst.

In addition choral speech-work, spatial dynamics, an evening of recitation and discussion of professional questions.

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Short preview of musical events

Michael Kurtz, CH-Dornach

Research work “Eurythmy and the Lyre” continues on 5th & 6th December (not 6th & 7th as announced in the last *Newsletter*)

ter) in the evenings in the Carpenters’ Workshop at the Goetheanum two performances with various eurythmy groups; during the day of the 6th workshops take place for mutual exchange.

This year the lyre is the focal point of the annual Musicians’ Conference (13–15 March). Along with contributions from Martin Tobiassen (On the being and history of the lyre), Christian Giersch (The lyre in the context of music of the C20th), Nobuko Izumoto (The lyre in Japan), and others, various lyre-builders report on their work (incl. John Billing, Horand Gärtner, Gundolf Kühn, and Horst Nieder). The lyre will sound, sometimes with other instruments in a number of compositions, in many groups: solo, duo, quartet, and lyre-orchestra (John Billing, Wolfgang Friebe, Martin Tobiassen and a flutist, Susanne Heinz and Nobuko Izumoto, lyre quartet Christian Giersch, lyre orchestra Munich, directed by Susanne Heinz). Then music by J.M. Hauer with a short introduction on the piano and on the lyre can be heard (Johannes Greiner); Lothar Reubke will give a contribution on the nature of musical sound. We hope for many participants.

Two living composers—Elena Firsova, a Russian living in London, and Wolfram Graf from the Bavarian Hof—are invited for the 6th Composers’ Symposium at the Alanus Hochschule in Alfert. Piano works and vocal cycles will be performed. A eurythmy performance will probably take place.

Events are planned for two commemoration days. Next year is 50 years since J.M. Hauer died—hitherto it has not been possible to fix a date. The same applies to the centenary of the composer Hans Georg Burghardt (1909–93). Hartmut Haupt (Jena) will most likely in autumn 2009 hold an address and give an organ recital.

Otherwise, work already begun will be continued. In May the 3rd Composers’ Meeting at the Goetheanum takes place (here we are really international—for the first meeting Argentina, China, Germany, France, New Zealand, Norway and Switzerland were represented); in June the 3rd Meeting of the tutors of the School for Uncovering the Voice.

I would like to mention Eric Speelmans worthy work in Schoorl, Holland. There the 4th Working Meeting takes place on R. Steiner’s Music Impulse on 23–25 October.

Advisory Board for Puppetry within the Section

We would like to report on our work in the Section for Eurythmy, Speech and Music and at the same time warmly invite people to the next January meeting.

The January weekend-work 2008 gave a view into our Section work. After seven years Werner Barfod as Section Leader has passed on the task to Margrethe Solstad, who since 2007 with her husband Trond Solstad (Secretary of the Section) works at the Goetheanum.

At the same time, Dagmar Horstmann concludes her activity as co-worker in the area of puppetry in the Section, in order to devote herself more intensively to her puppetry.

Consequently, we in the Advisory Board have decided to re-organise the areas of responsibility:

– Carmen Acconcia: advisor for anthroposophical puppetry in Italy (from Jan. 2009 she will resume her place in the

Advisory Board).

- *Silvia and Christoph Bosshard*: advisors for general questions about puppetry and contact for “Unima Suisse”.
- *Mathias Ganz, Monika Lüthi*: details of conference organisation for January weekend-work.
- *Margret Gansauge and Gabriele Pohl* care for international contacts for Stages and interested persons.
- *Dagmar Horstmann* cares for the internet pages for puppetry within the Section.
- *Monika Lüthi*: courses/ further training.
- *Stefan Libardi*: looks after contacts concerning puppetry in Austria.
- *Trond Solstad*: general conference organisation, address list, “central point” for all enquiries.

We meet about three times annually at the Goetheanum with the Section Leader for lengthy meetings planning the January-meeting, public conferences and work at the content of questions concerning puppetry and the anthroposophical concept of man from educational, therapeutic, and artistic perspectives. The meetings are rounded off by reports from the actual work-situation and how puppetry is seen in society.

Our work in the Section depends on your communicating

your wishes, ideas, suggestions and also concerns as a basis for future planning and direction. Consequently, we welcome any contact and exchange with you. And we are grateful for recommendations for further interested international puppeteers for the January weekend-work, and for the public conferences at the Goetheanum. We plan the next public puppetry conference at the Goetheanum for Spring 2010. We would like to add your Stage and dates to the internet pages of the Section and welcome all the information you might have.

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ARTICLES

The Eurythmical Gesture for “Reverence”

Beth Usher, U.S.A.—Austin

Rosemaria Bock posed a question about the original indication for the eurythmical gesture for *reverence* in her article “Eurythmy and Tradition” (*Newsletter* Spring 2008). The following passage from Rudolf Steiner records one occasion when he mentions this gesture. It is included here in English with kind permission of the translator, Douglas Miller. The original German of the lecture dated April 4, 1916, given in Berlin, is found in *Gegenwaertiges und Vergangenes im Menschengeste*, GA 167, pp. 81-104.

“...It was then, in the fourth post-Atlantean period, that the symbols arose to form the foundation for the occult brotherhoods we are discussing. These symbols create this foundation because they were something people in the fourth post-Atlantean period felt in a living way, something they were able to know for themselves in a living way. I will try to make the thought behind this symbolism a little clearer by referring to how Goethe understood it. Goethe sought in his own way to make this symbolism bear fruit in exoteric life. He said that by living into this symbolism we can gain much; we can really progress in our whole inner humanity. Thus—you can read about this in his *Wilhelm Meister*—he wants people to be educated so that they grow up sur-

rounded by a certain symbolism.* Goethe wants the human being to learn something that all human beings should actually learn, not the nonsense being learned in the modern school. He wants human beings to grow up surrounded by a certain symbolism. He especially wants them to learn what he calls ‘four reverences’ through the symbols: reverence for the spiritual world, reverence for the physical world, reverence for each individual soul, and a reverence that depends on these other three reverences—reverence for oneself. Of course, this last reverence would be understood right away by most enlightened modern people, wouldn’t it? But in Goethe’s view, this reverence (the most dangerous one, I might say) should be based only on the other three reverences.

“How does Goethe propose that reverence for the spiritual, for what is above, spring up in the human being? He proposes that people learn a certain gesture: arms crossed over the chest, eyes turned upward. And in this posture they should acquire reverence for the spiritual element that can affect human beings. According to Goethe, at a certain very young age we should connect this gesture with acquiring a sense of reverence for what is above. Why is this meaningful? It is meaningful because when the human being really feels reverence for the spiritual, he cannot help but give expression to this reverence. Even with his physical hands clasped behind his back, his etheric hands would cross in front. And no matter how much he turned his physical gaze downward, his etheric eyes would be turned upward. This is the natural

gesture for etheric eyes—turned upward; and for etheric hands—crossed in front. It is a gesture the etheric body really makes when reverence for the spiritual is present. It cannot be otherwise; it is natural for the etheric body to assume this gesture. People of the fourth post-Atlantean knew this because they felt the movements of the etheric body within themselves. If they were told to make this gesture, it only meant they were to make a small physical gesture so that they could feel, sense, the etheric gesture. This is how Goethe wanted to grow into spiritual life. He knew the meaning of performing gestures connected with direct expressions of the soul.

“Likewise, when people acquired reverence for the physical, for everything belonging to the earth, he wanted them to cross their hands behind their backs and direct their gaze downward. This was to be acquired second. Thirdly, the hands held out while looking to the left and the right was the way to produce reverence for the souls of our fellow human beings. And, finally, the human being can acquire something like reverence for his own soul.

“Since the fourteenth century, humanity has largely lost the direct knowledge that these gestures, rightly done, are not arbitrary, that they are instead connected with the spiritual constitution of the human being. What is the result? The result is that people were taught such gestures (and even more complicated ones) in earlier times as something that could awaken them in their inner life. Later—in our own fifth post-Atlantean time—it is the young who can be taught the simple gestures Goethe describes. They can be taught this if they are given the appropriate instruction—and that is also something Goethe calls for...”

* See *Wilhelm Meister's Journeyman Years* (1829), Book Two, Chapter One. In Goethe, *Conversations of German Refugees/ Wilhelm Meister's Journeyman years or the Renunciants*. Ed. Jane K. Brown. Tr. Krishna Winston. Suhrkamp Publishers: New York, 1989. Reprint Princeton University Press: Princeton, 1995. Pp. 199-206.

“The most essential thing in eurythmical movement”

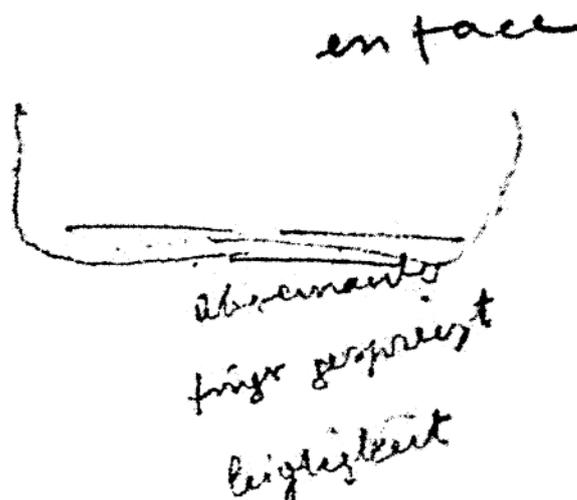
Stimuli for fashioning rests, Part II

Daniel Marston, CH-Dornach

In Part I (*Newsletter*, Easter 2008) I quoted extensively from Eurythmy as Visible Singing, lecture 6, where Rudolf Steiner speaks in detail about the importance of the “in-between” in eurythmy. Steiner’s indicates that the artistic fashioning of each rest, even the shortest, including pauses in speech eurythmy, should take place through a “retracing in the form”. “In this way you will discover the possibility of looking for the essential nature of eurythmical movement in the rest/pause, even bringing more and more into the rest... this emphasis of the rest by means of specially pronounced movement...” In Part 2, I look at the rest as a rest-position, and at fashioning rests in the realm of education and therapy.

The rest as position (soul-gesture)

In artistic eurythmy we find rests where we do not move in space but stand, and also when the arms are not active in fashioning but are actively at rest. Already during the first lessons in the development of eurythmy, on Day 4 of the Bottmingen Course, 19th September 1912, the indication was given for a special arm-position “lightness,” or “every perplexity (*Verlegenheit*—embarrassment) in the dance”. For this soul-position R. Steiner made a sketch (GA 277a, ET p. 33):



Initially this position appears strict. Yet taking Steiner’s accompanying words consecutively as a pointer for the practical execution of this position, you soon come to what is essential here. If I really want to experience and express lightness, I cannot hold the arms squarely and tightly to each other. The aimed-for lightness will not arise. Steiner writes—in fact almost on top of the line for the lower arms, as if wanting immediately to help—“*auseinander*—apart”. Following this indication, I somewhat loosen my strictly-held arms, bringing them somewhat “apart”. I come to a noticeable “lighter” mood. Following the second indication (“*Finger gespreizt*—opening the fingers”), carefully and very consciously opening my fingers, I clearly arrive at the experience of “lightness”.

Lory Maier-Smits points out (GA 277a. P. 32f.) that the soul-gesture “lightness” is also meant as a position for a rest or pause:

“*Lightness, or every perplexity in the dance* as Rudolf Steiner called this last position, is very exactly and understandably presented in the drawing. It is really a position and should not be carried out with crossed arms, comfortable supporting your stomach or possibly even sinking into your hips. When, in the early days, holding the arms in this position, practicing forms untiringly, directing all our concentration to our feet moving the forms, we gradually advanced so far that friends looking on could say that our forms were so fine that they received a very strong impression, then finally the “perplexity in the dance” became lightness. At one time, when for a small form a characteristic movement for Terpsichore (as the muse for the art of the dance) had to be found, this position was found to be the most satisfactory.”

In attending eurythmy performances today or experiencing eurythmy in practices or adult classes, this soul-gesture is seldom to be seen or experienced. It seems that the consciousness for this position as well as the meaning of the movement for rests in artistic eurythmy has over the years become mostly forgotten. What was once obvious is now missing, and as often in life what is missing is not easily noticed but for a time disappears from the awareness.

During a practice lesson with Elena Zuccoli at the end of the 1980s, the participants could for a moment become aware that something was not present. Frau Zuccoli suddenly interrupted, calling out “What are you doing with your arms?!” We were practising stepping for the major and the minor, and our arms, as was usual then, were hanging down uninvolved. “The Doctor wanted,” she said with emphasis, “that we always hold the arms when not being used in the resting position. This was most important for him!”

Another incident from the early days of eurythmy throws light on the central importance of this rest-position, though indirectly. Frau Zuccoli related how during the lecture-course *Eurythmy as Visible Speech* (1924) Steiner asked Frau Baravalle to show a beautiful “A” (*ah*). After she had carried out a radiant “A” formed below and slowly led upwards, he said, “I wanted that you show us an ‘A’: please show us a beautiful ‘A’”. Frau Baravalle, who was quite insecure after these words, as were all the participants, began again and repeated the gesture. After she had done this, Steiner said again in all quietness, “I wanted that you show us an ‘A’: please show us an ‘A’”. Now all the participants were quite perplexed. (Frau Zuccoli always emphasised how especially Frau Baravalle was admired for the beauty of her gestures.) Frau Baravalle repeated the gesture. Only after this threefold request to fashion an “A”, did Rudolf Steiner say how important it was always to begin a eurythmical “A” (*ah*) from the heart.

What has this incident to do with the theme of the “rest-position”? From the vivid description from Frau Zuccoli, it was clear that the gesture began *from below*. Frau Baravalle’s arms were not in the middle zone of the rest-position practiced for years but in the lower realm, and consequently probably not in a consciously gripped eurythmical creation. When the arms are at rest in “lightness”, the hands are *always* near the heart!

From the words of Elisabeth Baumann, another eurythmist present during the first lessons, it can be felt why this position is regarded as so important. Describing the vowel-exercises in eurythmy therapy, she writes in detail on this rest-position (Elisabeth Baumann. *Aus der Praxis der Heileurythmie*. P. 15ff.):

“These rests between each movement are exceptionally significant. The movements for the sounds should indeed be felt and carried out with the greatest intensity. But then the arms are deliberately released from doing the sounds, in order that the rest-position expresses the achieved relaxation; a kind of neutral moment is thereby inserted. This rest-position was given by R. Steiner in artistic eurythmy already long before eurythmy therapy as the expression of rests, lightness and relaxation. When correctly carried out it is an harmonic resting within the rhythmic organisation.

“...the important moment of the rest, as night with sleep lies between the course of two fully conscious days. Through this rhythmical repetition of movement and rest the ‘I’ is summoned to enhanced activity.

“...By extinguishing ourselves as active human beings between the sounds, so to speak physically producing an emptiness, we give the etheric forces of movement a possibility to unfold an enhanced activity, which remaining unconscious can consequently be especially effective inwardly, *i.e.*, into the organs. Through the frequent repetition of movement and rest, what Steiner calls the ‘reflecting within’ comes to effect.”

On resting during the movements for the vowels with the legs:

“The latter, according to my experience, has been paid too little attention and is too little used. When the middle human being is closed off in the rest-position, with your will you can take hold in full consciousness of your feet, something that presents great difficulties for most people... Restraining the arms with their strong experience of movement, we allow all the forces to be used by the legs.”

Those who have experienced the eurythmy therapy courses with Frau Trude Thetter (Vienna) will recall her noble, upright stance and the rest-positions of the arms, which she fostered.

This description comes from the realm of eurythmy therapy, where the rest-position of the arms and especially the rest at the end of the lessons are of the greatest significance. What happens in the rest at the end of a eurythmy-therapy session? Why is it so important to retain this moment—of “nothing”?

The session of eurythmy therapy comes to an end and “the patient” sits or lies down in order to rest a while. When lying down, the patient should if possible fall asleep for a while. Why? From the patients themselves we sometimes hear astounding pictorial descriptions of what takes place during these rests, as the result in body and soul of what was the aim of the practice—but the experiences only arise *when the patient has sufficiently rested*. (When patients have really grasped how important the rest is, they are able themselves to notice when they have rested enough.)

Various statements of Steiner confirm that in this rest/pause something of the greatest importance takes place—perhaps here we can speak of something “most essential”. For example, the following words from the realm of education (R. Steiner. “Supplementary Course”. Stuttgart 1921. Lecture 4):

“When you let a child do eurythmy, it comes into movement during the course of which the spirit which is in the limbs streams upwards out of these ‘organs’. It is a release of spirit when I allow a child to do eurythmy or to sing. The spirit, exuberant in the limbs, is released. That is the concrete event. What I bring about is a real drawing forth of the spirit out of the child. When the child stops doing such exercises, the spirit waits for the occasion to re-engage... waits too to consolidate itself. I have really spiritualised the child by allowing it to do gym, eurythmy and to sing. The child has become quite another being; it has much more spirit. But the spirit wants to consolidate; it wants to remain with the child; it is not to be diverted. And here there exists the simplest means. For a short time after it has done some eurythmy, gym or has sung, we bring the child to rest. We let the whole group relax a little and try to respect this quiet moment, even if for a few minutes. The older the child, the more necessary it is. We should be aware of this, otherwise on the following day what we actually need will not be there.”

Steiner spoke on many occasions that eurythmy brings something quite new, “something original” into the world, for example, through the fact that every eurythmical gesture brings a significant shift in the relationships of the human supersensible members (see, for example, the report on the Faculty Meeting in Stuttgart, 30th April 1924, GA 277a, ET p. 141f.). A tremendous field of research open up here for the future, for example, to investigate the difference between what takes place in artistic and educational eurythmy compared to eurythmy therapy.

What can be experienced by the researcher?

Because this contribution is meant as a stimulus for trying things for yourself, I mention two experiences of a participant of a course on “rests” during the World Conference on Eurythmy Therapy, Dornach 2008. Sleep as Rest/Pause: practicing the “going back in the form” as breath-rests (in a Saraband by Handel), a participant asked whether she could relate something. She had suddenly noticed, with astonishment, that during the “stepping back” it was precisely the same as waking up after a short forty-winks—refreshed from a tiny nap, she was again fully “there” in the world of wakefulness, ready for new deeds.

“Lightness”, or the rest-position as therapy?

A participant related that in practising the position for lightness—when the gesture properly began to be a true lightness—he clearly felt how the chronic pain which he had to suffer for years in his back and legs became less and less and almost disappeared. It was no wonder that *he* was the one in this course who practiced this rest-position the most during the four afternoons!

When he began to show the first specific exercises in eurythmy therapy, Steiner inserted a short sentence on lightness: “There is a certain significance in achieving lightness—particularly in the limbs—as this will bring lightness into the soul-life as well.” (R. Steiner, *Curative Eurythmy*, lecture 1, p. 10, directly following the sentence on thinking “with the little finger and the big toe”; between the iambic & trochaic rhythms and the I A O). A large part of all conditions of illness today are connected to the fact that people tend *to fall into heaviness!*

In conclusion, a further word on the importance of the breaths or rests in artistic eurythmy for the *audience* during a performance. It is most welcome for the audience when breath-rests are carried out on stage in the most varied ways. The lightness shown at every moment when eurythmists themselves step “back into the spiritual element” is carried over to those watching, and is refreshing. If in future the fashioning of rests were fostered in artistic eurythmy, we would experience quite different artistic events on our stages—and the audience would profit right into the soul *and bodily* condition. May the practice of rests in all its possible forms lead to encouraging discoveries!

What does the Spirit of the Age demand of the arts today?

Described through the rapidly changing situation of eurythmy at the millennium. Every cultural impulse needs a renewal after 70 years

Werner Barfod, CH-Dornach

(A lecture given during the conference of the Visual Arts Section, Dornach, 22nd May 2008)

One of the universal laws concerning cultural impulses is that they have to be grasped afresh after 70 years if they are not to dissolve. Rudolf Steiner’s impulse for art appeared publicly for the first time in 1907. Eurythmy was inaugurated by Steiner in 1911/12 and he accompanied it until 1924/25. He was astonished at the rapid development of eurythmy as an art, which was achieved through the intensive input of Marie Steiner.

After 70 years, that is, in the time between 1982 and 1992, a renewed grip of the eurythmical artistic impulse would have been necessary. In that decade, however, the art of eurythmy reached a kind of culmination. In many countries and in the great theatres important and successful performances took place. The impression arose of a breakthrough into general cultural life. Because of this, the necessity of a renewal was not perceived.

Eurythmy arose out of a lofty spiritual impulse. It had been laid hold of in its essence through direct application and learnt through imitation. The third generation could still lay hold of the basis but no longer the spiritual substance to the extent that obtained at the beginning. Through the fact of the experience of unconscious imitation, the substance in artistic practice could not be passed on. The original traditional strength slowly ran dry during the ’90’s. The phenomena no longer coincided with the original impulse. The accompanying contexts no longer carried it.

The destiny-laden 20th century made a grave effect on all the arts following an initially strong mood of initiative. Rudolf Steiner’s premature death affected the whole artistic impulse and of course the Anthroposophical Society, the time of the ban [during the Third Reich. *Tr. note*] and the split [in the Anthroposophical Society. *Tr. note*], the new beginning in the middle of the century, up to the blossoming in the ’80’s and the rapid radical change during the last decade of the 20th century.

The point of time, phenomena and the consequences in civilisation and culture

The rapid change in eurythmy becomes clear when we look at the inner situation as well as the situation in culture and civilisation. *Within* there is a generation-change amongst those responsible for eurythmy as an art and in the trainings. Amongst the younger generation a need arose for the equal recognition of eurythmy in the art-scene. Up to the turn of the millennium numerous artistic initiatives arose with renewing impulses. In many presentations a weakening of the eurythmical substance was evident. Here and there a weariness became noticeable regarding work with the eurythmical basics and laws.

Then at the same time through a borrowing from neighbouring arts, an unprofessionalism and a loss of eurythmi-

cal space was to be experienced. On the other hand, the substance of the well-tried artistic methods could no longer be felt. People, too, neither trusted eurythmy performances any longer nor the eurythmy trainings; student numbers rapidly dwindled. In 2001 the crisis amongst eurythmists reached a climax. You could experience that the artistic methods of eurythmy were being used without wanting the basics of the art. Obviously in such a time of rapid change all the manifestations appeared at the same time.

Outwardly the cultural contemporary image basically changed with the fall of the Iron Curtain in October 1989. From Eastern Europe a previously checked demonic force poured over the unprepared West. Very soon a flood of Western cultural rubbish poured into the East. With the collapse of the Western picture of “the enemy” since the Cold War, the whole European stance began to totter. With the joy at the union of Germany and eventually of Europe with solidarity and help for the East, this is mostly overlooked, yet it was and is still today operative. In all walks of life insecurity is widespread. The difficulty to decide for a profession; the “last-minute” mentality in all social contexts; to take responsibility; to connect with a context, *e.g.*, the Anthroposophical Society, a collegium, a working conference; to apply for a course before the closing date, and much more—is suddenly the normal situation. Also a “no-nonsense” attitude is widespread; to study as quickly as possible in order to enter a new profession quickly where one can earn more money so that one can have many holidays and enjoy life, for who knows what tomorrow will bring! Priorities have moved from unpaid undertakings to a necessary profession and a private life with much leisure time. But every anthroposophical and artistic initiative lives from unpaid initiatives! The century of individualism is at its climax; the extra forces are disappearing. Collaboration becomes increasingly difficult.

Two examples: In our eurythmy training [The Hague] in 1982 we offered a foundation term with farming work and cultural history, *etc.* between February/March till the summer. The courses were fully booked in the autumn—until 1990. In 1991 it was difficult to sustain the course. In 1992 we had to stop from the dearth of applicants and could only start again in September directly with the basic training.

For the tours of the Eurythmy Ensemble, for the organisation at the venues, we always relied on volunteers who looked after the local practical and technical preparations for a performance. That which always worked very well became difficult in 1990, and in 1991/92 in order to keep the performances running we had to employ a travelling impressario. Over the years it became increasingly difficult, financially as also with regard to audience numbers.

In the '90's the electronic age escalated, beginning with the fax-machine and the computer with e-mail communication, then the internet, and the mobile phone leading to increasing isolation and a faster working tempo. The breath for art disappeared in the increasingly speedy process of globalisation. The financial situation worldwide became unstable, up to the 11th September 2001, the 9/11 World-Trade-Centre catastrophe in New York, with the resulting wars and continuous terrorism in the world, with increasing natural catastrophes.

What are the demands of the Spirit of the Age?

What does the younger generation today expect from art, from an artistic profession? How can the tutors and those

responsible fulfil the expectations? The younger generation expect real substance that agrees with their experiences at the “threshold to the spiritual world”. They expect trainings in which as a matter of course they are led to the sources of art, and an artistic profession which is adequate to the demands of the times.

For those responsible, this means to work through the basics of art including an aesthetics, an anthroposophical study-of-man, and to allow the experiences gained through contemporary forms of teaching and the learning of the students to grow into abilities. The aims of the profession have to be placed qualitatively into the demands of the times today, and have to convey competence in various fields which form the personality—to enable them to be active in the social realm, to begin to acquire abilities to undertake activities in order to be equipped for all sorts of life-situations. Reflective abilities are of course expected, which, in the artistic movement of eurythmy have to become an organ in “feeling perception” as an ongoing awareness or attention.

Today, to be a tutor, teacher, and professional artist, presupposes many demands to do with competence in the subject. And involvement with the anthroposophical path of schooling, to be able to relate the basics of art to spiritual questions of the times, needs to be taken up in a new contemporary manner.

Aesthetic change in the 20th century

Last century, the basic questions of aesthetics changed from “beautiful appearance” to “truth in the appearance” and finally to the question how the “appearance appears”. This latter question arose in the '90's and points to the “I”, the personality, and its awareness, a culture of attention.

We have experienced the dissolution of forms, the loss of speech, and we are also bereft of our etheric environment. The younger generation expect spiritual answers, paths leading to spiritual forms; here lies the positive side of the “age of light”! It is to be hoped that they find the places in which they can meet this. Through deepening and practising eurythmical basics developed through a study-of-man, contemporary threshold-experiences can be created. We still face the question, how do I create something spiritually true that relates to the situation today?

Since the contexts no longer carry us, we stand at the crossroads:

Do I want to express myself through the art, *or* do I seek expression in the deepening and extending of my artistic methods?

Do I want to integrate my own new artistic methods from the contemporary arts, *or* to fashion through a deepening of the artistic methods of eurythmy out of the connection to the periphery? A search for substance on other levels belongs to the demands of the times. A moral experience of phenomena belongs to a new perception. The subject has to penetrate “*between*” that which is heard, “*behind*” that which is said.

Some examples of basic elements of eurythmy

The foundation for Rudolf Steiner's path of schooling and of artistic creation is the mastering of the breathing of the personality, where centre and periphery always operate together. For every artistic creation the simultaneous laying-

hold of this relationship is the foundation for expression.

In eurythmy, the basis is the ensouled movement. The soul with its members – thinking, feeling and will – lays hold of the body in a differentiated manner as its instrument. The entrance for the feeling-soul is on the level where the collar-bone, sternum and shoulder-blades connect in the back. Here the “I”—the personality—and the soul enter and exit in speaking and listening, in waking up and falling asleep, in the moment of birth and the moment of death. The will, through which all movement appears co-ordinated, enters through the solar plexus; thinking as the intention lies behind the forehead.

The primal gesture of contraction and expansion shows in many levels how differentiated a manner this gesture can be carried out:

- (1) as a bending and stretching perceiving the muscles
- (2) as a breathing gesture in relation to the world, like day and night
- (3) as a soul-expression in feeling yourself overcoming the world and feeling inwardly weak facing the world
- (4) as simultaneously contracting and expanding.

In forming every eurythmical sound you need this simultaneity. For example, with the sound “B”

- the upright human being in the gestalt (yellow) –
- the enclosing arm-gesture (blue) breathing in dialogue with the yellow, radiating gestalt –
- the decision to form the protected, enclosed space (red)

This involves:

1. Stretching in the gestalt
2. Contracting, a rounding in the gesture
3. Confirming the intention in the B-gesture

(These few examples have to suffice for the report of this presentation.)

This means wherever new ways are attempted to create space for the transitions of the spirit, which always was the concern of eurythmical work. Furthermore, it involves taking hold of the demand of the times to transform, to get to the bottom of well-trusted things, to bring things into movement on the basis of appropriated eurythmical laws. In the endeavour to create afresh between that which sounds and behind that which is spoken, an authentic eurythmical creation appears, in which the artist serves a new art of the word.

From spatial to time-orientated movement

What contribution for eurythmy is given through the aspect of inner time and the double-stream of time?

Ursula Zimmermann, CH-Dornach

Eurythmy is obviously and yet mysteriously connected with the etheric element. Rudolf Steiner makes it clear that all the elements of eurythmy derive from the ether-body. The practitioner him/herself through his/her movements learns to

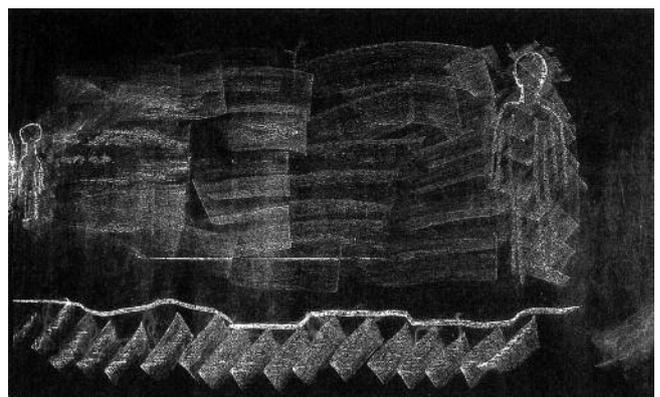
obey the laws of the etheric. Yet the etheric withdraws from the normal consciousness of “things”. Its nature is spiritual. How nevertheless is it possible to arrive at the realm of one’s own perception and awareness so that orientation in the realm of the etheric can autonomously practiced?

Anthroposophically-orientated striving for knowledge proceeds by working with a solid spiritually-scientific grasp of matters (thinking), which through practical application (doing) leads into the realm of self-observation, becomes individualised. The practitioner arrives at a conviction covering his/her own experience.

“Whoever makes it his law to test doing through thinking, and thinking through doing, cannot err; if he does err, he soon finds the right path back again” (Goethe. *Wilhelm Meister*. Book 2, chapter 9). The following contribution is the result of following such a path.

The ether-body is a context of forces, always to be thought of as an entirety of periphery and centre. The etheric forces work from the periphery into the material context which it enlivens. The forces are spiritual and operate in matter. When the context of forces carrying cosmic life turns to the human *body*, it appears as an enclosed organism carrying life. This however is never to be thought of without the entire cosmic connection, and despite belonging to the one physical body should never be imagined as separated from its surrounding. When the context of forces of cosmic life turns towards the *soul*, then the other side of the ether-body appears, also called by Steiner the *Doppelleib*, double-body. It is the basis of life, the principle of becoming of the soul, appearing as the overall human ability to fashion experiences of soul and spirit as thought-life, as speech, and as singing. The forces appear qualitatively as warmth, light, “sound”, and “life”.

Steiner calls the ether-body a time-organism. It can “*be seen as entity that progresses in time, as a self-enclosed reality, from one moment of time to another*” (GA 319). “*It is always present as a whole*” (GA 234).



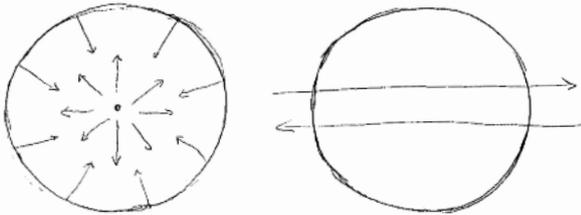
© Rudolf Steiner Archiv, Dornach

It is the wholeness of each sensory phenomenon and spiritual potential of forces. In order to do justice to the ether-body as a time-body, we are required to employ a new concept of time, the concept of “inner time”.

Take a plane shortly before it lands in Rome. The plane is not Rome; Rome is not the plane. If nothing unforeseen happens, you can work out exactly how long it will take till the landing. This is spatial time. This belongs to the Greek god Chronos [“chronological”].

If on the other hand, we look at the relationship of time

between an acorn and an oak tree, we know that *the oak is contained in the acorn*—as potential. In the developed oak tree we find—surprise, surprise!—the acorn again. Taking into account the “in-between”, we recognise an invisible connection existing as a wholeness that can be grasped in time through the changing phenomena. This “in-between” is full of forces. Moreover, while the forces of the acorn “express themselves” in the material of the growing oak tree, a counter-working time-element frees the forces bound to the material, so that the acorn appears again in the oak tree with the non-material potential.



This process in time has two characteristics. It embraces the wholeness of sensory phenomena and the non-sensory complete form. It becomes effective in a double counter-movement. This is “inner time”, a time-organism, the bearer of life, of what is becoming in nature and the soul.

In self-observation one can appreciate what researchers like Steiner and Novalis have to say:

“But in our soul life we find we are right in the time-body, even when we entertain merely abstract thoughts” (R. Steiner. GA 82).

Something individual filling space is a body.

Something individual filling time is a soul.

The former creates space, the latter time. (Novalis. “Fragments”)

The ancient Greeks connected this concept of time with the god *Cairos*. He is present where the streams of past and future meet, where the spiritual and eternal appears in time in the creative moment. Time is “fulfilled”.

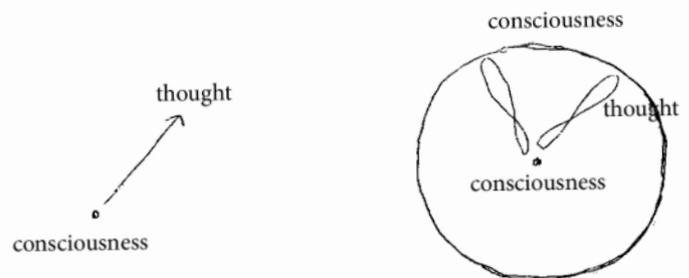


Now, through Steiner we are made aware that this other relationship to time leads to our perceiving the etheric element.

“When one indeed begins to feel the ether-body, it is as if one feels oneself swimming in the stream of time” (GA 145. Lecture 4).

“The feeling becomes ever clearer that the cleverness arising out of yourself has to be taken over by the wisdom that can be gained as if from a kind of devotion towards a stream flowing towards you from the future. To feel oneself filled with thoughts, in contrast to what one did earlier when living in the consciousness that one’s producing thoughts shows progress” (GA 145. Lecture 5).

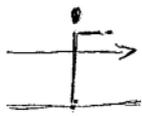
Normal self-observation tells us that we produce thoughts. Now the thought becomes present through itself in the laws of this inner time. This consciousness is different. It is experienced as increased attention creating an inner space in which the thought lives in me and I in it.



Through a “*Ruck*–sudden movement”, through a “*Erhebung*–lifting”, an extension of consciousness to the periphery comes about and becomes “space”. As long as consciousness remains anchored in this attention, thinking lives in this space; the soul is connected to this thinking in devotion and presence of mind.

The double stream of time in the wholeness of centre and periphery is the level of reality that has to be sought in order to experience consciously the living element. All of eurythmy is built up on training perception in the realm of the living element. It starts with the element of will, since it is movement. Eurythmy demands that we move according to the laws of the etheric, that is, according to inner time. Movement has to change from a character of spatial orientation to that of time. Only in this way can it become speech and music. The process of the will is thereby experienced differently since it does not remain limited by the body, *but is extended to the wholeness of centre and periphery*, that is, it penetrates into a “space” which only appears through the spiritual activity of the eurythmist.

Steiner describes a task in eurythmical movement that brings all the elements of this change directly to the light of day. In lecture 2 of *Eurythmy as Visible Singing* the experience of the seventh is described: “*In the seventh we really do go out of ourselves...*” *Gesture: “you stretch out the arm, turning the hand while shaking it.”* In lecture 3, Steiner continues: “*First form the seventh; now try to hold the arm still whilst stepping forwards, so that the arm remains stationary, the body following the direction of the arm. To do this you must bend your arm as you step forwards. This exercise must be carried out in such a way that the arm, the hand, remains where it is, while you come up and join it*” (descending seventh).



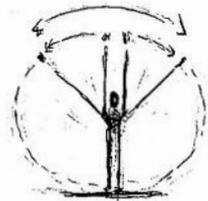
going into the outstretched hand



the "right" balance

In carrying out this task in movement, the whole relationship of the practitioner to space is changed. The equilibrium changes since weight shifts from the heel to the ball of the foot. The balance moves from the stable to the unstable. The middle of the figure is "raised"; it is felt as open and exposed compared to how one feels with normal standing and walking. The attention changes from the focussed gaze to the peripherally-orientated, "listening" perception. With the balance, one is in a position that overcomes gravity; perception of the middle realm increases; one can experience being connected to the periphery. The stability in normal space that has been relinquished through instability, is experienced in movement as the *stream-bearing force from the periphery*. It is possible to lay hold of inner time as the flow of music and speech.

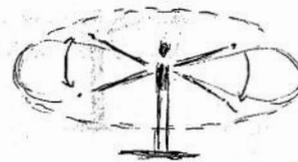
In feeling that you place oneself into the archetypal picture present behind you, the backspace is opened up. This is very important for the etheric. Here consciousness has to become one with what is carried out. It cannot remain notional; one has to learn to live only in the extended perception. Connected to the periphery, a rich exploration commences. The "in-between" begins qualitatively to speak. The following examples should show what is involved.



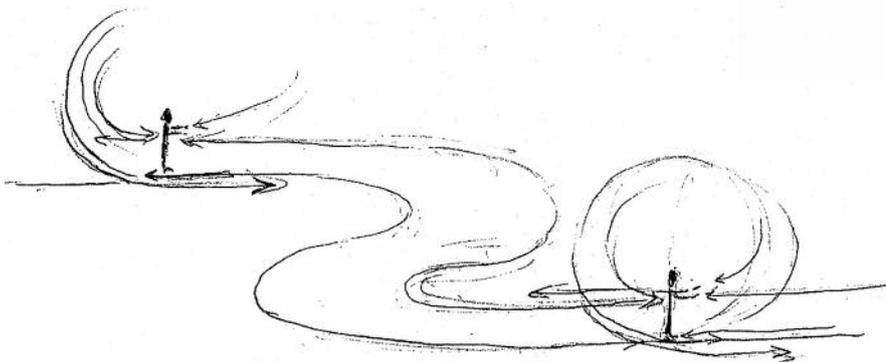
upper space



lower space



horizontal middle space



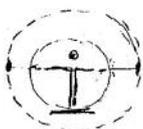
the eurythmist's streaming movement fashioning balance in the double stream, carried by the periphery in the space

In this situation of balance, the human being as "I" freed from gravity can fashion the inner experiences of music and speech as processes of forces in "inner time". The consciousness lives in the etheric quality of movement. Yet the process of will is incarnational, since all fashioning is led through the body, but indeed beyond this the whole periphery can be laid hold of. This connection to the periphery is strongly prepared though the tuning-in exercise "I think speech".

If I allow the arms to glide slowly down through relaxing the middle (!) and with the greatest attention follow the non-spatial movement between the hands, I arrive at quite different experiences than if I do the same from below upwards. The middle zone is again experienced differently. New things can be experienced in streaming forwards compared to streaming backwards. Yet always a periphery of forces is to be experienced.

In your periphery and your centre, as practitioner, you perceive your physical corporeality. The middle becomes a free "bearer of experiences". It fashions the inner experience of speech and music in this entire sphere. It fashions it as a process of balance and at the same time is active in willing and perceiving.

All great musicians and conductors are not such through outer technique but through their ability to be with their consciousness in the future, in the whole event, in the inner process of time, in the transitions, in the flow. Their consciousness lives in the process of the will of the future flowing towards them, which in its



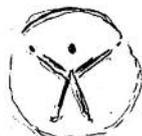
I centre / periphery



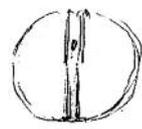
II middle space



III lower space



IV upper space



V totality

etheric substance is experienced and fashioned with presence of mind.

It is an experience to follow how, in his constructive eurythmical exercises, Steiner leads the pupil step by step in the experience of the consciousness-soul of the inner reality of time in the double stream. Threefold walking, the group-exercise “angel/archangel”, the greater star, the planetary lemniscates [“merry eights”], all the measures/preludes, Dionysian and Apollonian forms, “The wishes of the soul...”, the indications to practice a lot the anapaest, and to feel the speech-sound as a “*Gespenst*—ghost, phantom”, all this is to foster awakening in the etheric. Probably most impressive is Steiner placing the permanent order of the zodiac into the double stream of time, in order in order to build up the Imagination of the developing and becoming human being based on the “I”. He places the stream of the past, commencing from the Lion via the Scorpion to the Waterman, opposite the counter-moving stream of the will, which from the Lion via the Bull arrives as the Waterman. The practical activity with and the beholding of these paths can become a strong spiritual exercise.

The basis of *Kairos-Forschung* is to create clarity on the significance of the etheric in eurythmy, with the point of view of the double stream of time and its practical execution, on the one hand in thinking and on the other in activity. Under the auspices of the extended forum at the “Akademie für Eurythmische Kunst” in Aesch, two students completed their final year of training in eurythmy. They and many other eurythmists and those searching for eurythmy are involved in this path. To this the tutors and students at the Kairos-Training in South Africa also belong. In autumn 2008 a new course begins, which aims to train perception in the realm of the living through eurythmy.

For interested eurythmists and advanced amateurs a course is offered during the Eurythmy Summer Conference at the Goetheanum (19th–25th July 2009). The theme is “*Eurythmisches Suchen und Entdecken im doppelten Zeitstrom*—Eurythmy: search and discovery in the double stream of time”. The theme of the double time-stream that can be disclosed for eurythmy is recognised as the technical basis for eurythmical movement. Then through it, in working with the eurythmical elements, one can approach the spiritual experiences of speech and music.

Speech

Hans-Jürgen Gorenflo, DE-Stutensee

Speaking belongs to the most daily events. We all use speech as something obvious; we employ it as a medium. Our attention is especially given to what is said, to the thought-content, the message. To the “how”, how we say something, we mostly devote less attention. And the further depths of speech, its colour, its liveliness, its sculptural strength, the sound of the voice, the flow of speech, the whole enchanting power which it can unfold, these are all elements which more or less remain in the subconscious.

As a speech-artist and someone who himself writes, I come from the artistic approach towards speech and for

many years have been concerned with these depths. Questioning the essence of speech is a daily occupation. How does speech carry content? How does a picture arise, a gesture? How does speech come about; how does it develop? What is its meaning for us—its rôle in the development of humankind?

Gradually answers have arisen; with this essay I would like to attempt to convey something of my experience and insight. Much will remain vague, since we have to go back to very early times. Speech itself led me; through my insights I could identify the different levels of speech development with the corresponding level in the development of consciousness.

The basic difficulty for the reader will be to be prepared to assimilate the following content with the intellect. This will not do, especially with the essential content; these [intellectual] readers will necessarily give up. The key for an understanding lies rather with the experience of speech. One has to learn to *experience* the pictures, their gestures, and especially the individual sounds themselves. Then gradually speech itself begins to reveal its secrets, its power and beauty. Initially I had to go through a schooling lasting many years in order to arrive at the following view of the essence of speech.

An initial, simple observation allows us to sense its significance.

- Speech penetrates, indeed frames all areas of communal life, from the most simple event in the family circle, right up to the greatest event.
- Civilisation rests on it. Only through speech can we enter upon mutually exchange and enhance each other. Only through it can we gather experiences and insights and pass them on, which then in the stream of innumerable generations the rich and colourful ground upon which the cultures have grown.
- But it goes still deeper. For our inner life, too, especially thinking, to a large extent takes its course in speech. Our imagination as well as our concepts already as they appear are laid hold in speech.
- Consequently it gives the ground for our identity.
- And finally, what significance does learning speech have for the small child for its entire constitution of soul and spirit!

And so we see that the forces of speech reach deep and are inseparably connected to the development of humankind—without speech, not human consciousness. Speech creates culture in the deepest sense. How does it do this, and by what means?

Let’s feel our way. What do I do when I speak? Now, initially I need a content which I want to utter. I search for the fitting words, arrange them in the right connection and utter them with the help of the breath and the organs of speech. Now is the content out; its effect can unfold in time. Speech exists out of a reservoir of words and their relationships. Words picture what is, without or within me. They basically give the human horizon. Here each word could tell its own small story.

The way words are treated today is characterised by our catching their *meaning*. From an early age we are told what the words mean. Our attention is drawn towards the sense, the thought-content of speech. This is the head-language of today, the outer surface of speech.

How does the meaning come into the word? Or how is it conveyed out of the word? Here it gets more difficult. Since language has grown organically we can understand this best out of the course of its development. Leaving this question open for the moment, let us go further back, hoping that the answer will arise later.

The basic elements of speech

Let us first look at the sounds of speech on the one hand and the flow of speech, the rhythm, on the other hand. Language begins to flow when the syllables link up. This flow, this rhythmical element is its life. The single sounds however give language its being. Why?

Learning to recognise this means learning to experience the sounds of speech. The two fundamentally different species of sound are the consonants and the vowels. Looking first at the consonants, we take as an example B. How do I form it; how do I experience it? I close my lips and constrict the air behind—closed lips. Then I let the lips burst from the pressure of air—B. And because the sound is voiced it has body. Leaving the voice out, P sounds. The same framing, but the sound is dry and brittle. And corresponding to the way B is formed, I experience something formed, an enclosure.

When I do the same on the palate, that is closed palate—G. Once again something formed, but this time, corresponding to its forming, opening to the space, or better put, springing free of it, or pushing something away. And dry, unvoiced—K. A stroke with the edge of the hand! This fine realm of experience can only be haltingly described.

Besides the firm forms of the plosives there are also the forms that move within themselves, like L or the streaming wave-form of W, and there are more form dissolving elements like Sh. In short, we are here in the realm of the forces of form. I form my breath into a specific form; I sculpt forms with my speech apparatus into the stream of the breath. Consonants are in the widest sense forces of form. This is connected once again with the “I”-force, which is none other than the strength of form. Thus there results here as of itself a connection between the articulation and the human “I”.

And the vowels? How do I form them? I allow the breath to stream through the vocal cords in the larynx, using the mouth cavity as a sound chamber. When I open the mouth completely I receive the A (“ah”); when I almost close it with pointing lips, the U. The others lie between. Of course, the whole body accompanies in movement, at least when I get beyond head-language.

How do I experience the A? Try it; once again the experience of the sound corresponds with the forming. “A” means, I open myself. The soul opens up, it expands. This soul-movement of opening oneself is expressed in the A, for example, in astonishment.

And U? The opposite; the soul gathers itself in concentration, or again, it contracts as occurs in fear. The vowels are the sounding, musical element of speech, the inwardness. The vowel does not sculpt the stream of the breath, it sounds through it.

And now, both elements unite. Within the inward side, the vowel; around is the covering, the skin, the specific form through the consonants—inner mobility and outer movement or gestalt, which, however, is always penetrated with feeling. The result is the syllable, the primal cell of speech.

Take a simple example—“Ball”. What do I experience through the sounds? B—something round that surrounds. A (“ah”)—astonishment. L—it flows, in this case it rolls. Through the double L the A becomes shorter and the whole word rolls along quicker: *Ball*. Not every word today is so easy to analyse—more on this later.

The birth-process of speech

Now a jump in history, or better said, into the prehistory of humankind. It is of course extraordinarily difficult for form concrete pictures on the beginning of the development of speech. The consciousness is so far removed from ours. Yet one thing is sure, first the speech-sounds had to be established! And this must have been a very alive process, because the people of those days did not have heads as we do!

I always found it helpful to imagine how out of the simple limbs made for moving along the fine working tools, the spiritual working-tools of the hands were formed. A similar development must have occurred with the speech-organs. Through long ages individual sounds or simple sound-combinations were wrestled for. This wrestling had a forming effect on the head, especially the organs of speech, and possibly even on the whole body—in the sense of becoming more sensitive and noble.

What was the impulse here? To understand this better, let’s take a glance at the animal kingdom. Firstly, I’d like to point out that the uttering of sound is made where evolution has brought the warm blood. The world of feelings, formerly very dull, here awakes! The birds are the first beings that utter sounds, or sings. The sounds of reptiles and insects are mechanically produced, not with a voice.

And was do the animals express? They express their momentary feeling, their bodily feeling or a feeling that arises out of a perception. And they are always *direct expressions of feeling*, so throughout of a vowel nature. One cannot yet speak of real speech.

The second essential difference to our speech is that each species has its decisive call, which of course has a certain degree of variation, in which the various feelings can be expressed. But with this specific call the being of an animal, in sounding, is already finished. This call witnesses to, is proof of, its being.

With the human being this is the voice. He has gained the faculty to be able to imitate in sounds of speech everything that he hears, what moves through his soul. Basically with his sounds he covers everything in the acoustic world. From the beginning he is made for the whole.

Here the decisive speech-forming power appears—the power of imitation—as in the small child. What lies behind this power? It is the first activity to call *own!* What our ancestors actually did lay simply in their nature, indeed in their own nature, given through instinct. Now they break out of the world of nature by imitating something of it. This is something new. Of course, not what they imitate, but the *fact* that they imitate—their first own activity.

This is the seed of what today we are aware of as the “I”. It is a first creative deed. A spark of creative spirit has incarnated into the body, has raised it, that is, has lifted it out of nature. The head became free, the hands have become free, memory was worked into it, has peeled away speech out of the element of soul. Finally, it laid hold of thinking that enables one to be conscious of oneself as “I”.

That is the essential difference to the animal kingdom. This creative “I”, after such a long time working its way into the corporeality and out of the soul, today comes slowly to consciousness—gradually, and the most recent steps are the ones to appear first. The birth of speech cannot be understood without this creative power. And the process of standing upright must already have started, for only when I can face something can I also imitate. I need memory for this, in order to add something new, initially strange, to my primal call.

Early humanity experienced itself within the bosom of Nature; they experienced the forces of nature. It saw itself made to utter these forces of nature out of itself as sounds through the force of imitation. The emphasis lies on *experience*. The direct experience is still in the centre of consciousness. Thinking does not yet exist. Experience is the essential thing, and the most tremendous experiences will also have been the first and most important impulses for the formation of the sounds of speech.

Take for example the sun, a force in nature which was experienced as a divine being, a being who is tremendously greater than oneself. One felt dependent, fear and reverence flowed towards this being, whom one worshipped with reverence, to whom one offered thanks with one’s singing. For this was singing, primal, strong singing arising out of the whole being. This was probably produced in special places before the whole gathered tribe, which itself was moved right into the limbs by this singing, probably so powerfully that they moved in ecstatic dances are this primal priestess. Even the experience of imitation itself, the first individual deed through which one achieved quite a new relationship to the beings in and around one, was at first probably associated with something like ecstatic or intoxicated conditions.

In this way, life beings in the sounds of speech, in the first simple combinations of sounds. In my opinion this possessed a very strong cultic and ecstatic character. The original realm of the uttering of sounds—corresponding to the language of animals where sounding is freed from the body creating an expression of feeling—may have provided the ground. Out of this impulse the larynx could have been formed. But for the actual forming of speech it only contributes the voice, that is, a more or less dull sounding and perhaps the experiences out of an initial, still natural playing with the speech organs—palate, tongue, teeth and lips. This still natural level lives on in today’s speech in interjections—mmh, au! igittigitt [= yuck!], etc.

A will of its own, a will-filled laying-hold of the speech organs only begins where the creative element arise—where through the force of imitation, out of inner experience and its resounding sounds are produced, through which another being is called—this is the moving and ecstatic *moment of birth* of speech! and at the same time of one’s *own* soul life.

Here imitation is of course not limited to noises which are heard. No, something else is much more important. If I experience the essence of a nature-force, a picture arises in me—a moving, living picture of this being. With the picture a relationship is given, for example, devotion or fear. This flows into the vowels. This picture has gestures and forms; these experiences corresponds to the experiences of specific consonants. The essential impressions flow as of themselves into the corresponding consonants.

I am able to imitate a picture I experience when I just paint it with sounds! And humankind at that time did not need to

make a great effort to experience the sounds. Experiencing was precisely archetypal and strong. Moreover, the experience of the sounds was still concrete, not as general as my examples above. Depending on what context a sequence of sounds stood, in the A something of the wide blue heavens could be experienced; in the U experience of the night could be felt. The B could retrace the form of the chalice of a blossom, or the slight curve of a *Blatt*, a leaf, etc.

We have to keep in mind that here we are dealing with group-beings whom thinking had not yet individualised. A common consciousness embraced a whole family or tribe, a fact very helpful in laying hold of this play of speech-sounds.

The Cradle – the name is the thing

In this manner with the help of memory slowly *names* could be formed. Not names as used today—let’s rather say garments of sounds for the gods, which were so woven, that their intonation led to these gods, since in experiencing the sequence of sounds the essential image arose. The name was nothing else than a manifestation of the supplicated god, precisely the sounds. Name and being are still one! These were divine times. It is very difficult for us to imagine ourselves back into this innocent but strong, primal strong situation.

It is clear that people were talented to different degrees for this ability. Some went ahead; perhaps here too a primal priesthood formed itself. This faculty was experienced as magical; indeed these priestesses wielded great power over their folk. They could enchant them into rapture. They knew the names of the gods! They could call on them and make them appear. This was magic! They were the connection to the gods, their intimate friends.

The primal language

Now language can expand. The most important things of the environment and of everyday life find their names—places, plants, animals, natural objects, which perhaps were already used as tools. Then, too, the most known activities. Of course, names in the above sense—the sequence of sounds manifests the essence of the things addressed.

However, through the everyday increasing use of words they gradually lose their original strength. More and more words are added which from their inception do not possess such potency. “*Ein Stock* – a stick” is not as dangerous and is not at all as full of being as “*ein Sturm* – a storm”.

With this, over a long span of time, the next step in the development of speech is prepared. Because the strength of words no longer enchant so much, they can be observed. One can distance oneself somewhat from it. The emphasis of the experience of speech changes position from that of power on the side of will to the *pictorial* character of the words. Words receive a different life. They no longer shoot into the will; they can be beheld. Out of the gesture of the sounds they become pictures.

Now of course every word from the beginning possesses pictorial character. The question is only, how much magic leaves me free to experience this picture? And the more important question, for which picture my consciousness is ripe. There are pictures which as natural forces arise in the soul—and others which perhaps relate to little things in everyday life—for which consciousness has first to become receptive.

This by the way also happens when an infant in his pram is left in the shadow of a tree. In no way does he perceive the “tree” but a certain composition of colours. It is thinking which recognises in this the tree. Only this process is so common for us that we receive the impression that the tree is an immediate perception. The mental picture already belongs inseparably to one’s own percepts.

This consciousness, however, has first to be achieved. And this through a thinking that still works subconsciously, that has not come into its own, and which weaves the impressions of sight, or in speech the gesture of the sounds, into a specific picture. We have now arrived at this level of the development of consciousness, or of speech.

Let us take a small example from our speech of today: “*schlüpfen* – slipping”. We lay hold of the word conceptually. But it still possesses a pictorial character, given out of the gestures of the individual sounds. Let’s be concrete—“*eine Schwalbe schlüpft ins Nest* – a swallow slips into its nest”. *Sch*: she flies towards the opening; *l*: she *schlüpf* – slips through it; *ü*: joyful surprise; *pf*: now she is within; *en*: the end of verb [like all German verbs]. Of course, the word does not reach back to olden times, yet perhaps it can show to the unschooled experience of sounds what is meant here by pictorial character. The picture lies in the word and emerges directly out of it, the occurrence of “*Schlüpfens* – slipping”.

Language takes the step here from *essence* to *picture*. At the same time human consciousness achieves a free space. A primal language can form itself, which gradually penetrates all realms of life at that time. And with this language an exchange, a mutual enriching, can commence. The ground is given for the first archaic cultures. Everyone can “understand” this language since it directly links to the experience of the sounds. Even though for example various cultures develop different languages, an understanding is still possible.

We must not forget, of course, that the contents expressed were still very different from ours. Our whole being today is determined by the power of thinking. The souls at that time still stand in the richness of the life-forces; their laming through thinking had not yet taken place. This makes it so difficult to assume the consciousness of this level of development. We not only have to extract thinking from our consciousness, which is difficult enough, but also feel into an experience of the life-forces, even if this was not “conscious” in our sense. How does an archaic culture look, which frames its surroundings out of the life-forces? Perhaps they left no trace behind them because it has not yet worked itself into the mineral world? Mythologies are not without their references to an early, lost culture. In the book of Genesis, this corresponds to the time before the Flood. Plato still speaks of the mythical, sunken Atlantis.

Correspondingly, we are here still in singing, in a playful, rhythmical weaving of sound. The words, too, are not fixed in detail, still possessing their own space for play, their own life. Are there still words in our language that have come down from this time? Yes, a few; one is still in use. I know of no language in which the children do not call their mother “Mama”. This name spans the languages of peoples and clearly reaches beyond them to an archetypal language. What is happening here? How do the children of this world, and quite out of themselves come to call their mother “Mama”?

Initially it is clear that the small child, when it begins to name things, gives of course the first name to that being who is one and all to it, its mother. But why Mama? Taking the sounds, the simplest is the one for which we have to do nothing. I only intone. With a closed mouth it will be M, with an open mouth A. M and A consequently are archetypal sounds, the simplest sounds, which are also the first ones and the most familiar.

How is M experienced? It sounds through the whole body, especially the belly, in a comfortable way—mmh. Just like the mother’s milk when it is imbibed. And A we have already looked at—the child opens up when it sees its mother—M and A. But *Ma* is not enough yet, it would not yet be alive. And what is the simplest rhythmical form? The simple repetition. *Mama*. Worldwide!

One can still find such words in the early traditions.. In the Edda for instance the essential being can still be laid hold of in some names of gods and elementary beings. Presumably too in early Indian mantra. One thing from Genesis I would like to mention. I assume that Moses did not invent the story of the creation of the world, but re-expressed it. These contents living in all the Mystery-streams were passed on aurally from generation to generation. I see no reason why these traditions should not reach back to the very early days.

The Authorised, King James Version of the Bible translates the beginning of Genesis: “In the beginning God created the heaven and the earth. And the earth was without form, and void...” In the original, the second sentence reads, *Tohu Wa Bohu*. The voice of the people took this up and understood correctly—what a “chaos”! What does the sound-picture create when these words are strongly intoned? Something like two mighty, warm clouds which swell into each other. Only in the next sentences are heaven and earth formed and divided. We have here still an undivided primal situation. And these sounds paint a cosmic weaving of forces out of which heaven and earth arise! I imagine that the priests of the Mystery-centres in early times intoned these primal words in order to initiate the chosen and prepared candidates into the secrets of creation. The power of the sounds awoke in them the primal pictures of a cosmic becoming.

In Greek mythology this same situation is there called “*chaos*”. Quite a different sound-picture! Nevertheless, I believe that the Hebrew priests would very easily have found the Greek *chaos* in their *Tohu Wa Bohu*—and vice versa. In this situation the Hebrews experienced more strongly the side of the will, that is, the unformed weaving of forces, whereas for the Greeks the cosmic greatness of this primal condition stood more in the foreground. Moreover, these words were always experienced out of a specific situation.

In the Edda, in Norse-Teutonic mythology, this condition is called *Ginnunga-Gap*. Here it becomes more difficult. The Teutonic priests apparently experienced this condition as a dark maw, a gaping mouth in which one could become lost. This is much more organic; stronger through people’s own corporeality.

Let us take a third, more recent example, and enquire concerning the word “*Mensch* – human being” about its age. We find in Middle High German *mensch*, in Old High German *mennisco*, somewhat older *mannisco*, and arrive at the common Teutonic adjective, which in Gothic was *mannisks* corresponding to *mennskr* in Sanskrit, still with the meaning “*menschlich* – human”. The Gothic noun is *manna*, and

on this route German gets its pronoun *man* (“one”), the noun *Mann*, but also, for example, the English and Swedish “man”.

Following the Sanskrit trail, we come across the word *manuh*, meaning as noun *Mensch*, *Mann*, and as adjective means “thinking”, “clever”. In Indian mythology the figure of Manuh exists, who during the Flood was saved by a fish on the Himalayas, becoming the progenitor of humankind after the Flood. Quite certainly he is the figure we know from Hebrew mythology as Noah – right into his name: Noah – Nuh – MaNuh. Here we can even establish a decisive age for this name. If we assume that the last Ice Age is hidden behind the story of the Flood, we would be here about ten to twelve thousand years before our age.

The progenitor of humanity today is called “the thinker” and gives us his name—*Mensch*. Is that not fitting? Presumably one will find this “last” primal word in many languages and in very many forms, for example, in Latin as *mens*—sense, intellect—presumably also as *manus*—the hand, the instrument of thinking, *etc.*

We also see in the second example that the primal strength of speech was not completely lost at the second stage of the development of speech. It only withdrew into the sacred centres. A primal priesthood developed and cared for these forces of speech. They were used, of course, becoming a culture-building and culture-carrying element.

These forces were used in order to influence the plant and animal kingdoms. Probably our wheat and our domestic animals developed not alone through a process of selection. Modern research claims a connection between the growth of plants and their acoustic environment. With animals this is more obvious. With my voice I can inspire trust, or fear, and so on. How much stronger this influence can be if I speak out of a perception of the animal being, out of a living, pure soul-experience and the whole strength of the soul!

These forces were used in the art of healing. On the one side one had herbage, that is, nourishment, which one experienced much more intensively and primally, that is, out of its being. In the same way as the cow in the meadow experiences through its smell and taste what plants it needs. This experience was fostered under the primal priests and transformed into experience, or wisdom. And with it came the experience of the powers of speech.

This found a use in healing perhaps above all where the cause lay in the soul. In the meantime people were acquiring access to their own souls, which were open to illnesses. The ancient peoples experiences this a kind of possession—evil spirits laid hold of the human being and imprisoned him. Out of his purity and wisdom, the priest was able to confront these spirits with the forces of speech. Traditional magical verses from the Vedanta, or, for example, from the Merseburger magical verses, witness to this, although in a decadent form.

These forces were used in order to influence the weather conditions, and of course to influence the life of the tribe, especially through curses and blessings.

Meaning draws in

What is the next step in speech development? Thinking works its way up to the surface, becoming graspable as meaning. Words take the step from *picture* to *meaning*. We have already seen how thinking is in the picture, how it

weaves the picture. But in the life-forces, in the forces of nature generally, thinking is present. Nevertheless, it is an active, creating thinking at one with the forces and not separate from them. Only an observing consciousness separates thinking from the force in which, through the perception, it appears. What remains in our consciousness is the finished thought, but no longer weaving with life. It has become a corpse. At our stage, processes of consciousness are death processes.

The opposite of this is the direct experience, which was also our point of departure. Here consciousness still enjoys no free space, it is still submerged in life as in a trance. Its being acts directly, instinctively. Seen like this, the path which I sketch here is none other than the path of creative thinking to itself—till in thinking contemplation it lays hold of itself as subject, “I”. But we are not so far yet. And meaning cannot yet live in itself, but needs the concrete perception in order to spark into life.

Out of the picture-content of speech the meaning-content is caught. The focus of consciousness moves further up to the head, to the senses. Pictorial-musical experience, and even more the living, primal strength are lost gradually into the unconscious—seen always in long time-spans.

Humankind once again removes nature a stage further outside. And once again it arrives at a different relationship to it and, of course, to itself. Meanings are linked to relationships. They of course lie in thinking itself. To the extent that they can be laid hold of, they can also be used.

So far objects from nature were used out of experience and the power of memory. Through penetration by thought, through a new understanding of the relevant process, tools can now be fashioned and be used with much more purpose, made out of stone, bones, wood, plant material, skins, and so on. A tremendous step in development is set in motion.

For speech itself two great changes emerge. On the one hand, thinking creates relationships between words. Grammar arises—not the monstrous, rigid work of rules that we understand as grammar today. Here, in the coming about, it is still alive.

Meaning-content is being assembled. Words are combined; the first sentence is there. Agglomerated speech. Then the word has to bow under the relationships; the word becomes reflectable. Time, space, and causality draw into speech with the thinking, making it bow down and causing qualifying words to arise. The content of meaning becomes more exact and richer. Thereby the direction coming from movement comes to rest—from experience to thinking, from the verb to the noun. Names in today’s sense—sheaths of sound for the content of sense and symbols.

The languages of the peoples – the language of the cultures

The other change accompanying this step finally arrives at the birth of the languages of the peoples. The content of meaning pushes the content of sounds into the background and finally into the subconscious. Through this words can take a development which from the sound-content can no longer necessarily be followed. Gradually the development becomes independent of the sound-content. But this means that words are here formed which can only be understood in the cultural area where they arose and are used. The sounds themselves no longer help. Speech begins to create closed areas; this is the moment of birth of the *languages of the peoples*.

Going further, into the cradle of civilisation in its real sense, we see that this development has to gain a tremendous dynamic. Intellectual power lays hold ever more strongly, with more aim and sureness, into the life of the people. They increasingly gain dominion over nature. They fashion their surrounding ever more strongly, becoming active in the sense that they finally create their own world. Agriculture arises, which soon leads to the first great culture. Earth and clay are worked; crafts arise; townships with traffic and markets, *etc.* This goes hand in hand with new attitudes, with an abundance of new activities and useful objects which need to be named, giving language a new stamp and aspect, drawing many words to changes of meaning.

The Book of Genesis sketches these events in the picture of the tower of Babel. This stands for the rise of civilisation and the Babylonian confusion of speech is none other than the loss of the primal language and the step to the languages of the peoples.

Let us glance, from the point of view today, at the workshop of speech and look at some word-formations, deviations, and changes of meaning. For example, in the words "*fassen, Faß, Gefäß* – gathering, barrel, vessel". Even "*Fessel* – chain", comes from the same root. *Fassen* initially has a very concrete meaning, only later used in a metaphorical sense. Or the words "*weben, Wabe, Wespe, Waffel* – to weave, honeycomb, wasp, wafer". Here the connection lies already deeper but it can just be grasped.

The word "*bewegen* – to move", was used in Middle High German for "to make a decision for something". The Old High German *biwegan* means "*abwägen* – weighing up", but without a prefix *wegan* meant "*wiegen, Gewicht haben* – weighing, possessing weight". From here stems our word today "*wägen* – to weigh". Even the causal preposition "*wegen* – because" comes out of this. And in a limited sense, the words "*Gewicht, Wucht, Waage* – weight, force, scales" in a broader sense the words "*wagen, Woge, Wiege, Weg* and *Wagen* – to dare, wave, cradle, path and carriage" are derived.

An especially richly branching group has formed around the word "*fahren* – to drive". Here, amongst other, belong "*Fahrt, führen, fort, fertig, Furt, Fähre, Fuhre, fahrig* – journey, to lead, away, finished, ford, ferry, load, unconcentrated"; in addition to this, combinations like "*Vorfahr, fahrlässig, widerfahren, Fuhrwerk, Hoffart, etc.* – ancestor, able to drive, something happens to somebody, cart, courtly", or with different prefixes like "*Gefahr, Gefährte, erfahren, auffahren, zerfahren, etc.* – danger, companion, to experience, to collide, distracted". And last but not least the prefix *ver-*.

As soon as we leave the conceptual view, the context of these words through their meaning becomes clear. *Wegzufahren war gefährlich* – to drive away was dangerous, and it was good to meet somebody, with whom it was good to go through the *Gefahren* – dangers; a *Gefährten* – companion. But it is also clear that the spirit of language here works on the level of meaning, and the experience of the sounds no longer leads further.

A sketch of today—Speech becomes a medium

The tree of language, whose trunk had become mighty with the primal language and whose roots go back to the origin of human soul-life, grew now in abundance. It forms a

rich, multi-branching crown—the *high blossoming* of languages. Further growth and the tendency to superficiality have still to come. Words developed from a concrete, object-bound meaning towards mental pictures, a conceptual-abstract meaning.

The outer cause for this final step in development was given by the various foreign influences on the languages of the peoples. Cultures met, traversed and penetrated each other, through simply being neighbours, through conquests and mixed marriages, through commerce or epoch-making inventions. In this way foreign elements enter the language—single foreign words, or even whole phrases. This brings estrangement with it. Many foreign words of course had from the beginning to be conceptually grasped in order to be assimilated.

I will sketch in broad strokes this development for the German language, so far as one can follow it in history. Most foreign words come from Latin. First of all the Teutonic tribes met Roman culture, especially intensively during the time of migrations. Since the latter was more highly developed, many things were borrowed, including the corresponding descriptive terms. Many things were taken over, for example, from Roman building techniques. The Teutons built their houses out of clay. The walls of clay were built on the basis of a woven structure of twigs and branches. Out of this wattle-and-daub the word "*Wand* – wall" is derived. The Romans, however, built with stone. A stone wall is called in Latin *murus*. This became "*Mauer* – stone/brick wall". Moreover, the word *Keller* – cellar" from *cellarium*; "*Pforte* – door, portal" from *porta*; "*Straße* – street" from *strata, etc.*

The second impact from the Latin accompanies the rise of Christianity, for the German language area from about the time of the missionising of Boniface in the eighth century. The influence on language is difficult to judge, because Christianising brings with it above all an inner change. Christian ideas, views and attitudes are much finer and more inward than the world of the Teutonic gods. Against blood feuds suddenly there stands forgiveness. The use of speech, even the finer structures, is thereby changed. Old High German loses its astringent, elemental strength. Middle High German is already much finer, richer and more inward, occasionally almost charming.

Of course, many words were taken from the Latin. So, for example, there was not a word for *segnen* – to bless. The priests blessed in the name and sign of the cross. They made the *signum*. From this came *segnen*. The word "*Kreuz* – cross" itself comes from the Latin *crux*. From the centres of learning, the *Klöster*, the *schola*, comes the word "*Schule* – school". "*Kloster* – monastery" itself from *claustrum, etc.* With this example, however, we see how alive the spirit of speech was at that time. Without effort it took in all these words. Their sound-character is German, but their gestures are not alive. They are only based on a mental picture or a concept.

A third impact came with the dawning of the sciences since the withdrawal of the Middle Ages. These are words like *Linie, Information, Problem, Mineral, Instrument, Maschine, Logik, Examen, Produkt, etc.*, in short words which we today still term foreign words in the broadest sense. They come mainly from the Latin, since this was the language of science right into the 19th century.

A small wave came out of France at the time of the French

Sun-King, when it was the fashion of the German nobility to speak French—words like *Mode, lila, intensiv, Cousin, etc.*

Finally today we have the flood from American, drowning our language and making it superficial—“cocktail, shopping, body-building, weekend”, the whole language of computers and the internet, *etc.*

All these words share the fact that they are hardly or not at all mobile, and it is hardly possible to derive words from them. An early German word, *e.g.*, “*Wechsel* – change”, has quite a different life. It stands in a great family with words like “*Woche, weichen, weich* – week, withdraw, soft”, which themselves all have many derivatives and combinations; even the gestures of the words are more or less experienced. Completely different to a word like “*Keller* – cellar”, standing there alone having a narrow circumscribed meaning.

We have arrived at our speech of today. It has become pale, flat, a language of thinking. It reflects the soul-life of our age. On the one hand we see a superficial tendency as far as becoming a carrier of information, and on the other hand, where it still has to do with matters of the soul, speech has formed a strong tendency towards making empty phrases. Think of our communications industry.

During the course of development, the soul-element gradually dissolved, has become thinner and much more thoughtful—in speech as in human inner life in its entirety. On the other hand, this is also the cause of our free-space, which we have at our disposal today. Out of this we are able in quite a different degree to control our life of soul and spirit. It is like a death moment through which we are passing. The old gets stiff and dies, and precisely because of this we can unfold our forces of form and create the new. That is the demand of the future.

In the drive towards globalisation the cultures today are getting mixed up, at least on the surface, worldwide. A uniformity is being shown, which the languages of this world are not able to hold back. This is a reversal in development, perhaps the first step out of the languages of the folk-groups.

Language, however, can supply new life only through a conscious awareness of the elements of speech, and ultimately of course the sounds of speech. Here our creative side is being addressed. Only in creative play can a deeper experience arise. But we have this side within us. I have no doubt that a future humankind will discover things within this side that has to do with the forces of creativity. It hides a tremendous potential. For speech the door to vitality will be opened once again. It will be able to leave the bed of estrangement and fixed rules. Completely new possibilities of developing speech will arise—out of the configuration of the sounds of speech. How that will look, today’s consciousness simply has nothing to say.

In conclusion – Speech as the primal artist

Speech has three capacities—I can reveal my inner life; I can relate something to other people; I can commune with myself about something. This is expressed in poetry in the three categories of lyric, epic and dramatic. These three capacities correspond to the three levels of speech, which I have presented here as the three basic steps of development—experience of the speech sounds and their gestures, the picture, and finally the meaning. In daily language these three capacities have organically grown together. They are easier to recognise in poetry, although here of course a con-

versation can be very intimate, a story dramatic, and a poem thoughtful, and so on.

We have differentiated three streams in the biography of speech. According to my presentation, the earliest begins with the call of the gods. A sequence of speech-sounds through its strength calls a higher power to appear. In the primal language this becomes a magical power, with the entrance of meaning to the magical and sacrificial verses, and internalised comes to light in history with the solar hymns of Echnaton, the Psalms of David, the songs of Sappho, in order to be developed through prayers to the lyric of today—the revelation of one’s own inner life.

I would like to characterise this stream as dialogue with the divine, that then becomes a conversation with oneself, one’s own inner being. Centre and periphery of speech become one.

The second stream gains its meaning with the primal language—speech becomes pictorial. An event begins with a sequence of pictures. I can relate an occurrence, can tell a story. With the holding-off of meaning, the pictures of world-evolution, the genealogies of the gods, can increase, as the traditions tell in the mythologies, which lead to the folk-epics that preserve the tremendous deeds in the history of a people. Out of this the early folk drew their identity.

In the further course, the art of story-telling created an abundance of forms, of which the most common today is the novel. The main thing here is that the narrator stands in the centre addressing the listener. Speech proceeds from the centre towards the periphery.

The third stream only achieves its own life with the content of meaning of language. I can discuss sense and meaning. Speech goes hither and thither. The periphery dissolves, forming further centres. This is conversation in the narrow sense.

As an art form, this stream comes to the light of day with the dramas of the three stars of the ancient world Aeschylus, Sophocles and Euripides. One could object that this is about dramatic occurrences, not meanings. Agreed, the dramas are based on dramatic events. Conversation and argument, however, are not sparked off by the events—these are usually brought into the story—, but by the different interpretations of these events. They are concerned with meaning which assesses the events and the attitudes connected with them. This can be argued, and here an inner maturity can take place.

It is interesting, by the way, that here too the spark alights from the early Mysteries. Aeschylus was accused in his dramas of betraying the secrets of the Mysteries. His father was a priest in Eleusis. Only because he could sufficiently prove that he was not at all initiated into the Mysteries, could he avoid the death penalty. One can then assume that in Eleusis earlier the destinies of the gods were presented in dramatic form as part of the service of the temple.

I introduce these three species of poetry because they show the three basic possibilities of speech. They can do this, since we are here in the creative realm, and that also means at the sources of ongoing speech development. Till three thousand years ago religion, art and science were united in the Mystery-centres. Above all it was the priests who carried the collective consciousness and who out of their creative sources could influence forming things—this includes the life and language of the community.

Indeed, the further back we go in time the more full of life and more fundamental this process becomes. This concerns the development of the life of soul of humankind. I conceive this process pure and simple as artistic. Soul-life is created and fashioned; as such, speech is obviously the primal artist. Only much later do the individual arts arise out of applying this life of soul. Primal singing, the primal language, is nothing other than movement internalised and brought to rest through consciousness. This movement is the creator of soul-life, in whom the artistic element is always already inherent.

Today we live in a terribly prosaic age. The world of the mass media and the computer dulls our senses and continuously try to cram our soul-life into tins. This, however, is only the present climax of a centuries-old culture of the intellect. It would do our tepid and dried-out souls much good to enter again a little into the artistic element. Indeed, they could *get healthy* again.

With this I do not mean to go to museums or attend concerts—that too, of course. Yet it would be much more fruitful to get active artistically oneself. To paint a picture oneself, to record a thought or an experience in a couple of lines, to make music, to dance, to carve, to model, and so on. It doesn't have to result immediately in a work of art. Much more important than the result is the doing. Stimuli can indeed be drawn from works of art, and of course from the artists themselves.

From here endless enriching and deepening impulses proceed, which can embrace daily life—initially for the life of the individual, but gradually, too, for the life of society.

How I do something, with what attention, with what focus, with what ease, and so on, is just as important for my life as the “what”. Indeed precisely here actually lies the life, that is, the time in which we live, the present. The result is past time, is to have, not to be. And here we are right in the midst of the artistic perspective. In my opinion this is the greatest task of art today—to allow people to become artists; to unfold a wide culture of creative people.

How does my speech change when I don't simply use it but give it my attention? When I speak carefully, perhaps including the single sounds? When I check the content, paying attention to correctness and exactitude, seeking the agreement of content and expression, *etc.* How in doing this do I myself change? Along with these basic considerations, there is still a significant therapeutic aspect. The artistic element conveys tremendous healing forces. I will mention a small example from my own realm.

Take the case of a human being who is strongly introverted. This being closed-off is impressed on to his soul-life and his biography, and can ultimately reduce him to chronic illnesses. If I can lead this person properly to intone the A (“ah”), strongly and at the same time in a relaxed manner to intone this single sound of speech; if I let him perhaps form in speech a few poems composed in the A-mood, he will unite with the mood of self-opening. He only has to practise a few minutes a day, let's say for two months. He will have inner experiences through which this mood will gradually flow and come to effect. He will be able to be lighter and more relaxed and open. If he allows himself to practice for a longer period, it will last, working right into his temperament, even ultimately into his organism. The human being is helped, out of the power of the individual sounds of speech!

We have seen how in human consciousness out of the fashioning power of the universe creative thinking has been caught, how it intends to come to itself in speech. In history we can follow how with Aristotle thinking for the first time meets itself. The stage of development today is thoughtful self-consciousness, a still static “I”-consciousness. We stand under the spell of the intellect. But the “I” is not subject to any limitations. It can grow beyond itself through knowledge. Egoism is but one of the challenges for this, a hindrance through which it can grow, in order to approach ever greater entities, until once again—but now out of the forces of consciousness—it becomes what stood at the source, the pure power of creation!

Why this whole enterprise? What is the meaning of it all? I would rather leave this question with the philosophers. For those who can regard life in this sense, who can rediscover things in every nuance of experience and, finally, who can live life itself in the free play of forces, for them the whole of life becomes a festival. Not a barbeque with small talk, no, but to a cultic and at the same time orgiastic celebration whose tables become ever greater and richer. *Does there really have to be a reason for this?*

Classical and Romantic Musical Styles

Julian Clarke, DE-Stuttgart

The terms “classical” and “romantic” have been used for more than 200 years for more or less directly contrasting aesthetic principles, and most eurythmists will probably regard the stylistic characteristics associated with these names as relevant for the practice of music eurythmy. The very familiarity of the words can easily create an unjustified feeling of clarity as to what they *mean*; they actually have many different meanings and are not necessarily stylistic terms at all. At the end of his life Goethe spoke of the 30-year-old conflict between “classicists” and “romanticists” or “romantics”. The translation of the German word “*Romantiker*” is already a problem. The “Romanticists” in German literature—about which Goethe is primarily speaking—were specific groups of writers around 1800 who cultivated recognisable characteristics which can be called “romantic”. Yet it is by no means clear in German whether the word “romantic” is a purely historical term referring to these writers regardless of whether particular works of theirs demonstrate these characteristics or not, or whether it can be used for earlier or later works by other writers which show stylistic similarities. In music the word “romantic” (Germ. ‘*romantisch*’) is nowadays usually used for a historical period from the 1820's onwards, starting in earnest with the generation of Chopin, Schumann and Liszt; Schubert, who died in 1828, is not necessarily allowed to qualify as “romantic”, which implausibly suggests that his much-admired songs to romantic texts are stylistically inappropriate.

The historical fact is that the words “*romantisch*” and “*Romantiker*” are standard in the German musical vocabulary from around 1800, entirely in accordance with Goethe's remark quoted above, whereas in English “romantic” is a standard term in the arts earlier—from the middle of the

C18th onwards—but *not* in music. In 1810 the important German music critic E.T.A. Hoffmann praised instrumental music as “the most romantic of the arts”, and asserted that Haydn, Mozart and Beethoven “breathe the same romantic spirit” despite their stylistic differences. His characterisation of Haydn’s style does not sound so romantic, but his description of Mozart leaves no doubt that he regards romantic music as going back with Mozart at least to the 1770’s, and for him Beethoven is a “purely romantic composer”! For Hoffmann, however, “romantic” is not yet an antithesis of ‘classical’. He could have agreed with Goethe’s remark (1804, in conversation with Voss) that “everything of exemplary quality is *eo ipso* classical”. Goethe suggests the German word “*plastisch*”, meaning something like “of clearly defined shape”, as the opposite of “romantic”. Stendhal, on the other hand (in his essay “*Racine et Shakespeare*”), says that all genuine art is in origin romantic.

To classify as “classical” or “romantic” an element in a musical work, a work as a whole, a composer or a period, we obviously need to clarify our definitions. Only then can we meaningfully draw stylistic conclusions in music eurythmy and with Steiner’s eurythmy-forms. Though Steiner himself largely avoids references to musical style, it will scarcely be surprising if it turns out that the terminology of Goethe’s time is more relevant to his work than that of the later 20th century.

The English words “classic”/ “classical” and “romantic” came from the French in the C17th and had considerable influence on the development of their German equivalents. “Classic”/ “classical” referred to culture and art of Greek and Roman antiquity, in particular to literature, and is thus originally an historical and linguistic term rather than a stylistic one. Due to the conviction of the time that Greco-Roman culture was *the* model of civilisation, the word also designated exemplary design and quality. This is Goethe’s meaning in 1804, just as nowadays a Western film or a man’s suit can be called a “classic”. “Romantic” designates the literary genre of adventure fiction, starting with medieval tales of knightly chivalry (the French “*roman*” or “*romant*”). Romantic literature is consequently of a later date and in a later language than the classical; it is defined by the adventurous, fictitious *content* featuring distant times or places, the supernatural, courtly life or colourful outsiders of society. The style is not relevant for the definition—it can be high or low, in verse or prose, quasi-historical or overtly allegorical, heroic-patriotic or absurd-ironic.

In the C18th the meanings broaden. A landscape is romantic if it is picturesque, with suggestions of adventure, danger, or medieval times. In England romantic landscape gardening, romantic landscape painting and neo-gothic architecture are created. In literature there is a new concern with Nature, nocturnal moods and the elements, subjective feelings and associations, self-analysis and death. The most famous poetic work of this school was Edward Young’s “Night Thoughts on Life, Death and Immortality”. Young’s work inspired the important early romantic *Sturm und Drang* movement in Germany. From 1760 onwards there was renewed interest for romantic medieval literature and folk-poetry. The imitation Gaelic “Ossian”-texts [by James Macpherson] became internationally famous, influencing Goethe’s “*Werther*”; Bishop Percy’s collection of Border Ballads stimulated new writing of the kind—in Germany

through Herder’s translations. By the 1770’s romantic literature was a well-established fact—though in Germany not yet in name.

At the same time the word “classical” acquires the sense of “stylistically comparable with Greek and Roman models”; “classical” and “romantic” become stylistic contrasts in the arts in the second half of the C18th, although the corresponding terms only become current in German around 1800. The German application of these expressions to music, however, is then a novelty. This need not surprise us. Nothing was known about the music of antiquity, so that comparison could not serve as a basis for a concept of ‘classical’ music. With the exception of some chorale melodies, medieval music was also unknown, and folk-song often went against the strictly major/minor feeling for tonality of the C18th. No concept of “romantic” music, then, could arise from a comparison with the music of distant times or places. Only retrospectively could “classical” become a label for a period in music history. A broader [generally current] meaning is all serious artistic music in major/minor keys from the C17th to the C20th, as opposed to “early music” and “contemporary music”. In a narrower sense the historical period from around 1760 till the 1820’s is designated “classical”, but the stylistic diversity of this period actually justifies the description “classical *and* romantic” in music just as much as in the other arts.

In the absence of Greek and Roman musical models, a classical musical style can rather be defined by comparison with Greek philosophy and Roman rhetoric. It should presumably have a clear theoretical, scientific basis, logical structural models, and a musical language that leaves an immediately graspable impression—“of clearly-defined shape”, as Heine explained Goethe’s expression “*plastisch*”. He says further, “Classical (Greek and Roman) art was concerned only with the concrete world, and its forms and figures could be identical with the artist’s idea. Romantic (medieval) art was concerned with eternity and presents, or at least suggests, all sorts of spiritual connections... Hence its mystical, enigmatic, strange and exalted character... monstrous productions of fantasy...”. The new instrumental music whose first great composer is Haydn fulfils in several ways the given criteria for a “classical” musical style. Instrumental music as such corresponds better than vocal music to the concept that the music be “identical with the artist’s idea”. Vocal music is not an independent creation of the composer, but is rather a connecting vehicle for the set *text*. Instrumental music is thus “:more classical”, whereby programmatic, descriptive instrumental music is less classical than music with no illustrative element. (On the other hand, instrumental music is altogether the most romantic of the arts, inasmuch as it consists entirely of the composer’s artistry without reference to prosaic objects or concepts!) The carrying form of the rise of the new instrumental art is the sonata, generally speaking a work in 3 or 4 separate, formally independent movements without any programmatic content. A sonata for 3, 4, 5 players is called a trio, quartet, quintet, and for full orchestra a symphony; the form and nature of the sonata are not fundamentally affected by this. The new symphony orchestra is the most representative medium, and at the time was compared with a Roman army. The most representative form of a single movement is the well-known “sonata form”; at least one movement—nor-

mally the first, often others in addition—is in this form. Other movements can be in simpler, earlier forms (Baroque ABA, rondo, or variation forms), but structural clarity was demanded. In particular the opening Allegro was expected to demonstrate the composer's scientific grasp of his trade and his command of logical form. He studied “tonal order” and “measure order”—perhaps, like Mozart, from the textbooks of Joseph Riepel. “Tonal order” divides the movement into tonally well-defined sections with stronger or weaker tonic or dominant endings, whereas “measure order” provides rhythmical and logical criteria for the lengths of the sections. The composer had to have a command of harmony, whereas contrapuntal skills were a demonstration of higher scientific accomplishment. The new musical language, which is particularly apparent in sonata-form movements, is characterised by easily graspable, clearly defined “motifs”, separated by emphatic phrasing and dynamic contrast—a classical rhetorical idiom in keeping with the scientific basis and logical structures of the sonata.

As an example of this (with a eurythmy-form by Steiner) we can compare the first movement of Mozart's Piano Sonata in C minor (K. 457) with a piece from the first half of the century, Bach's Prelude in C minor (*WTC I*). The first 24 bars of the Prelude illustrate very well the *perpetuum-mobile* character of much Baroque instrumental music (this is not the place to question the usual term “Baroque”!). They consist of repetition of the same figure in continuous motion (sixteenth notes/semiquavers) with shifting harmony—the motion is reduced to a *type* without any separation into sections. Steiner's form for these bars also repeats the same figure—a roughly circular overall layout with two smaller and one larger wave for two bars. Other Steiner-forms for Baroque pieces similarly repeat a general sort of form-element, e.g., Aria by Gabrielli; Sarabande by Corelli; Largo for oboe and violin by Handel. Even clear-cut section endings as in dance pieces are often not visible in the form. The various styles of the Mozart-movement were discussed briefly in the *Newsletter*, Rb47, Michaelmas 2007. The beginning is eminently classical with short motifs emphatically separated by phrasing, rests and dynamic contrast. Steiner's form also begins with a very clearly defined, “toothbrush”-shaped form, which is later repeated—though less sharply drawn—corresponding to reappearances of the leading motif. This can be called the classical form-principle, with individual motifs represented by clear-cut individual form-elements. Later passages in the piece, which are in other styles related to late Baroque, again have roughly circular forms with undifferentiated wave-forms.

A quite different kind of music of the same period is designated “Fantasy” by C.P.E. Bach in his *Essay on the True Art of Piano-Playing* (1753/62). The word “fantasy” has already cropped up in Heine's characterisation of romantic art. Fantasies are improvisational in nature; they must “speak out and express abrupt and surprising turns from one mood to another”. They do not demand “the complete science of composition”, only “thorough grounding in harmony” and “particular talent for artistic expression”. Their effect “lies more in the awakening of particular moods than in formal beauty”, as Grimm later defines romantic music. The fantasy is in particular, in contrast to the classical sonata, a solo art; its most important instrument is the clavier (keyboard instrument). It is the original imaginative production of the

individual artist—romantic in Stendhal's sense. Free expression, surprises (especially in the harmony), abrupt changes of tempo and colour are typical. “Adventurous, unexpected, unbelievable, strange, exaggerated”, one could say—this is a definition of “*romantisch*” (Klotz, 1769). This is romantic-fantastic music, as opposed to the classic-symphonic.

An important characteristic of romantic music is the rhythmical freedom of the performer. “For this reason this kind of music often has no division into bars/measures” (C.P.E. Bach). If bars/measures are notated, then “only for easier writing and reading... without any obligation for the player... The notation of these fantasies is then commonly four-four metre”. A related, second decisive feature is the harmonic freedom. Clear division into sections is often obscured using interrupted cadences and unexpected modulation. Until towards the end of the C18th, C.P.E. Bach's rule holds: pieces to be played in strict time can only have section endings in keys related to the tonic, whereas a fantasy has to use *unrelated* keys. A magnificent musical example is Mozart's Fantasy in C minor, K. 475. Its first section carries a 4/4 time signature (though of course to be played with extensive rhythmic freedom). It begins in C minor, wanders through various distant keys without regard for “measure order” and “ends” on the dominant of B minor. Regrettably, Steiner made no form for such a substantial example. Beethoven's Adagio con espressione (from the *Sonata quasi una fantasia*, op. 27, no. 1) exhibits a classical form for the body of the movement and a recognisably different, somewhat more Baroque form for the fantastic improvisational transition into the last movement. The romantic-fantastic style is essentially a direct successor of the Baroque fantasy and recitative. (The conclusion, from bar 25, of Bach's C minor Prelude serves as an example of Baroque fantasy.) Classical music is a revolutionary style of the “Age of Enlightenment”; romantic music is an “unenlightened” style that makes no break with the previous period.

In view of the importance of the classical sonata and the fact that romantic music of the same time was often not written down, it is understandable that the second half of the C18th generally counts as the ‘classical period’ despite the parallel practice of the romantic style. However, slow movements not in sonata form were apparently often played romantically. Mozart's fantastic decorations in the Piano Sonatas K. 332 and K. 457 are excellent examples that have been preserved. The cadenza that forms an essential part of the classical piano concerto is a further romantic aspect of the age. From 1800 the label “classical” becomes increasingly inappropriate for the period. The use of keys in Beethoven's sonata movements easily explains Hoffmann's classification of the composer as “purely romantic”. From 1815 onwards Beethoven's sonata form largely dissolves. That, for example, the A-major Sonata op. 101 (1816) is purely romantic was later ignored because of the dogmatic concept of the classic Beethoven. The late sonatas were either not played, or played stylistically wrongly. According to Schindler, Beethoven played them “with little exception free of all strictness in tempo, quite as the content and the moment demanded”. A further important development from 1815 onwards is the lyrical piano piece (the piano remains the most characteristic medium of romantic music) in neo-Baroque continuous motion with simple, easily improvised 4-bar structure and often fantastically decorat-

ed melody over shifting romantic harmony. The Nocturnes (“Night Moods”) of John Field, perhaps the most influential examples, were taken up by Chopin. Many of Schubert’s songs are similar in type. Single pieces of earlier date by Beethoven already go in this direction; apart from the first movement of the ‘Moonlight’ Sonata (night mood!), the Minore section from the Sonata op. 7, third movement, is especially well-known to eurythmists. Steiner’s indication for this piece is perhaps initially surprising and thoroughly romantic—“as if dreaming”. His form resembles those for shorter pieces by Chopin (B major Prelude; upper part of the F-minor Study, op. posth.), and is not essentially different from Baroque forms (e.g., Handel, Largo in G minor for 2 violins). In view of the unbroken line from Baroque to Romantic this is hardly surprising, above all because of the neo-Baroque continuous motion of these C19th lyric pieces. However, forms for longer pieces from Chopin and Schumann onwards often demonstrate a different pattern, which could be called Steiner’s romantic form-principle. The overall lay-out may still be circular, but typically consists of a left-right to-and-fro, whereby each stretch repeats one simple form-element which changes from section to section *without* relation to a change of musical motion. Chopin’s Nocturne in Bb minor is a good example. Each new sideways section has zig-zag, fine-toothed, tongued or curiously wobbly shapes whilst the motion of the music remains unchanged. Grieg’s “Lonely Wanderer” (*Lyrical Pieces*) is an interesting case, since the second part of the piece has a written-out repeat, represented in the form by repetitions of quite different form-elements. Recapitulations in the music are consequently hard to find in the form—try to spot them, for example, in Schumann’s Romance in F# major, Debussy’s “Clair de Lune”, and van der Pals’s “Vorfrühling”. At this point it should seem reasonable that the Allegretto from Beethoven’s “Moonlight” Sonata, the Adagio cantabile from his “Pathétique” Sonata, and Mozart’s “Ave Verum” all have romantic forms. More surprisingly, so has Bach’s organ choral prelude “Ich ruf’ zu Dir”—this could be due to Busoni’s romantic piano transcription. The apparently similar forms for other Baroque pieces (Bach’s F-minor Prelude WTC II, Telemann’s A major Gigue) do however correspond to musical sections in somewhat contrasting motion and (on the harpsichord) contrasting registers; one would expect similar forms for concerto movements with alternating tutti and solo passages. The eurythmy-form for the classical Rondo from Beethoven’s Pathétique (3rd movement) reproduces its Baroque rondo-form, not the motion of the music: the form is to be repeated in different parts of the stage-space with musical episodes of various lengths and content. Classical elements in eurythmy-forms for pieces by Schubert, Mendelssohn and Schumann are not in the slightest stylistic contradictions. The classical-symphonic style is very much present till the end of the C19th, not only in the work of these composers but also in Brahms and his opposite number Bruckner, in Dvorak, Tchaikovsky, and many others.

If the whole period from 1750 to 1900 is musically “classical *and* romantic”, wherein lies the changed quality of the second half of this period? A substantial difference is standardly recognised in many fields, yet only in music and in French literature is the time from the 1820’s called “romantic”. In French the word is used for an historical group of writers who opposed the prevailing reactionary classicism; liter-

ary ‘romanticism’ in France is an aspect of the political liberalism that triumphed in 1830. Similarly, Heine remarks that in 1832 with Goethe’s death the aristocratic age ends and the democratic age begins. The new epoch is middle-class, “positivist”, materialistic, in the arts *realistic* as opposed to the foregoing idealism. In music this terminology is just as suitable as it is for the social and psychological novels of Dickens, Balzac and Stendhal, for drama or for painting. Real life of the different peoples of Europe at last plays a decisive role in music. Examples with Steiner-forms are a Slavonic Dance by Dvorak, the Hungarian Serenade arranged by Zsadyani and Neruda’s Polish Lullaby. An opera about political repression of the ordinary people (Auber’s *La Muette de Portici*. 1828) was even the signal for the popular uprising which founded the new Belgian state in 1830. The period also produced a flood of pieces with realistic titles like “Bächlein im Frühling” (“Brooklet in Spring”). Despite his disparaging remarks in *Eurythmy as Visible Singing*, Steiner made numerous forms for such pieces from Schumann to Jan Stuten. The term ‘realistic’ seems eminently suitable here for eurythmists as well. Is not the required movement quality a *realistic* taking-hold of three-dimensional space and of the emotional content of this kind of music?

The Importance of Puppetry in Therapy for Children with Special Disturbances

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The situation of children cannot be looked at apart from the development of society of post-modern times. Social change, relativism, chaos, acceleration and pluralism characterise the life of modern people. With this for children there comes in particular the loss of deep contexts. Lack of religion and tradition is also responsible for this, as well as the dearth of security in their families through separations, missing fathers, frequent changes of relationships, and early child-minding. Too much of the world is thrust on them too soon. They are unprotected from the multiple sense-impressions which they cannot digest. Media-consuming leave behind them non-digested soul-impressions.

In addition to this, children are born today with a heightened sensitivity and wakefulness. Through this they have clearly less protection from over-stimulation. The heightened sensitivity often goes hand in hand with a heightened spirituality. In the increasing materialised world these children reach into a void. They feel they are thrown into a strange, foreign world. A security of existence is difficult to achieve.

Soul-experiences which are not digested deposit themselves into the soul-life of the child and lead to illness. The process of breathing between soul and world, which is responsible for the feeling life, can be disturbed by over-strong impressions from outside. As a consequence, a child only takes up the outer world. He is not able, so to speak, to “breath” it out.

Most children are able in free play to digest, to change and deal with impressions as long as they are not overpowering. Play is the source of experiences of the self which have an

effect. Through playing, children can order their feeling-life; they can integrate their experiences and anticipate future events. If this is not possible, if the impressions become too strong, then children need help.

Play is the genuine activity of children. Besides other things like learning to know the world and appropriating it, training the senses and social learning – to mention a few things – play deals with the impressions of life. The language of symbols of play enlightens everything which the child cannot yet grasp in words. As long as the child is not yet able to articulate its feelings or make them conscious to itself in a different way, it needs play. Only in this way can children develop a healthy feeling-life.

Through this children are aware of themselves, can trust their own faculties. Through this, during the course of its development, the possibility can develop to find solutions and carry them out.

“In the feeling soul the human being experiences his own being primal and central. Here his deepest human value is determined. Consequently the development of the feeling-life is so important for later happiness in life and the value of the human individual” (B. Lievegoed. 1986. 121). Lievegoed calls the creative imagination the driving force that allows the child’s own inner feeling life to arise in it.

In order to use impressions as an experience, the child needs play. Through this he can look at his experiences from a certain distance and so memorise them, to be able to recall the experience at the necessary moment. In this way it can meet situations in an adequate manner. This is not a reflective, thinking, judging method, but rather to do with the re-feeling than re-thinking.

In play, the child can test the world, in order to become that which out of its inner impulse it wants to become, independent of all outer circumstances. “The creative imagination meets the outer world from inside, transforming it according to the inner needs” (Lievegoed. 1986. 47). Even where speechlessness and numbness from heavy traumas frequently existed, the creative transformation in play, making a distancing possible, frees.

The task of the therapist can be defined as follows: He/she has to look for the protective factors in the history of the child, for existing potentials and resources. He has to bring them “gently into play”. Hereby a caring relationship is as important as respect for the child and its own path to fashion its destiny.

In play-therapy child and therapist can build up spaces of experiences in which the child can experience relationships which allow it to recapitulate its missed development.

In the same way as the child can make no conscious transference between his play and his reality, the therapist will not make reflective comments on what the child does. It is not fitting for the child if the therapist makes the child conscious of its activity and what it experiences. The child needs the therapist as co-player. Although it is the child who decides the course of the playing, it wants to let the therapist how it feels to be such a child with such heavy experiences. It also needs him as a companion who helps him to express these experiences; it needs him as protector. At the same time the child has to feel that the therapist understands what it wants to express by means of play as an extension of itself.

In the therapeutic setting one does not interpret, mirror, does not lead, although the therapist – even if he has always

to be an engaged co-player – has at the same time to understand what children want to convey to him in order to be able to impulse possible alternative actions. As an essential faculty, he needs presence of mind; it does not help the therapist to have a ready solution beforehand. On the contrary, he has to free himself of his own concepts, in order to respond to the needs of the child. It has to be the highest aim of the therapist to develop an organ for the child’s soul and spirit, because he can meet this often unmasked, especially in symbolic play. Love and respect for the child’s being and attention, indeed devotion towards his actions are the prerequisites for this.

The aim of therapy cannot be conformity,
but has to be individuation.

In a time in which more than ever is expected of the child, that they fulfil what adults expect, that they are made “compatible”, through behaviour-therapy programmes and medicines, often not taking their individuality and individual story into account at all; in a time, in which the living spaces of the children and with it the spaces in which they can unfold are ever more limited, it becomes increasingly important to enquire in what ways children themselves are dealing with the given circumstances. This emphasises the fact that the therapist can only be a facilitator for the child can follow its own inner impulses. He has to give him time-space, but also soul-space and a space to unfold. He has to trust in the possibilities of development in the child. “Where I trust, I act better; where I am trusted, I feel connected and receive strengths beyond myself” (H. Nohl quoted in H. Egli (ed.). 2004. 29).

Therapy is orientated towards the future. The working through of traumatic experiences aims at compensating for a step in development that was omitted, in order in the future to be able to act autonomously. From the psychology of development we know that disturbances arise when a child on the way towards individuation has not successfully completed a certain phase in its development. Although the cognitive and corporeal development, usually also social development, does continue, nevertheless the process of individuation, which is what determines the actual soul and spirit development, has remained at an earlier age in life-development. One has to ask, in what phase does the child stand and what is blocking its further path of development?

How is therapeutic play organised based on these facts?

In a different way from classical play-therapies, playing with a hand-puppet stands in the foreground; it is not only one medium amongst many others. The puppet, always a picture of the human being, is a figure to which the child identifies; for the child it is always an ensouled being. “The puppet is the centre of the dynamic of life-processes,... It is the centre of the world of the child’s imagination, and the centre of the field of play of the child’s relationships... Puppets are keys for the subconscious, for the needs, feeling and wishes of the central ‘I’” (G. Ammon, in Petzold, 1983. 107f.).

In the approach described here, there does not exist what are called “sceno-puppets”, which permit the most realistic picturing of the real world. Instead of this, hand-puppets are available to the child which symbolise every possible fairy-

tale characters—the king, the knight, the princess, the dragon and the wolf, with the appropriate props, a golden egg, a sword, the treasure trove, *etc.*

With this – different from classical play-therapy – a level of symbols is entered into that goes beyond the child's individual experience of "now". We are dealing here with valid timeless experiences, dispositions of behaviour which C.G. Jung called archetypes, from which there arises what he called the collective unconscious. What Käthe Weizsäcker (1986, 27) defines for the dream is also relevant for children's play. "The dream is a spontaneous self-presentation of the actual situation of the subconscious expressed in symbolic form."

Archetypes are not yet pictures, but determine our readiness to act to specific experiences and situations or events; once could also call them motives. The pictures and symbols met in fairy-tales and myths represent the archetypes lying behind them. This may explain why children in [and of] all ages have loved fairy-tales; fairy-tales from ancient times have delivered the archetypal picture in which human beings with their anxieties and needs, their contradictions, hopes and longings recognise.

In play, children correspondingly transform and individualise – of course, unconsciously – their whole personal experiences. Through the children's creative imagination, archetypal pictures become visible and can be interpreted by the therapist. Speaking practically, this means, if the child reaches for the king, this stands symbolically for its yet-to-be-developed "I"; animals, for example, for its urges and desires.

What is the justification for using puppets?

It is true that each puppet and soft toy can be a projection-figure for the child, but the hand-puppet fills this function especially well, since with his own hand the child lends body to the hand-puppet. The child and puppet become quasi identical, yet the puppet nevertheless remains an object giving the child the possibility to distance itself from it. "The human hand is the 'organ' most imbued with consciousness. By handling things the human being builds up his world of objects with its relationships. On a certain level of consciousness-development there always remains a distance between the puppet as an object with its own actions and the self-understanding of the subject, the player. The distance is based, amongst other things, on the fact that the player knows that he does something with his hands" (Holgrid Gabriel. "Das Puppenspiel in der Psychotherapie nach C.G. Jung", in Petzold. 1983. 113).

The manner of playing is open; there is no stage behind which one is hidden; child and therapist usually sit facing each other at a table on which the child has created the scene with cloths. Thus both come to an immediate understanding on the further course of the play. After the play they write up the story together, to give the child an extra distance from the event.

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See also the further training with Gabriele Pohl, under Announcements (p. 50)

R E P O R T S

Toward a New Eurythmy Training

David-Michael and Glenda Monasch, U.S.A.–Boulder

As the founders of *Sound Circle Eurythmy*, we are pleased to announce our intention to begin a new Eurythmy Training in Boulder, Colorado in August 2009. As was the case with our earlier part-time training in Seattle, repeated requests from our adult students here have led us to this decision. Unlike that training, however, this one will be a four-year, full-time program, with an emphasis on developing strong artistic sensibilities and capacities, while at the same time providing a solid base in Waldorf education.

Given the reality in North America that most eurythmists make their living teaching in Waldorf schools, we feel it is imperative to prepare eurythmists to be effective, thoughtful, and informed members of Waldorf faculties. Toward this end, along with the supplementary courses usually offered in a eurythmy training (speech, anatomy and physiology, poetics, music theory, painting, sculpture, *etc.*); comprehensive artistic, theoretical and practical courses in all aspects of Waldorf pedagogy will be an essential feature of the training from the very beginning. Local and national Waldorf teachers with decades of experience will be responsible for these classes.

Another unique feature of this training will be the focus on comparative movement studies. Throughout the four years, the students will attend a variety of dance and movement performances and workshops to enable them to clearly perceive and understand eurythmy's unique place in the contemporary artistic, educational, and therapeutic scene.

Whenever possible, guest eurythmists will be invited to teach in order to broaden the students' appreciation of the many different ways in which eurythmy can be approached. We are also delighted to announce that regular guest teacher, Michael Leber from the Eurythmeum Stuttgart, will once again oversee this training, as he had done in Seattle.

As we proceed in creating this training, we are also exploring every possible avenue toward having it be recognized by an institution of higher learning, through which those students who wish to do so could also work toward a Bachelor's Degree. It is too early to say just what this might entail, and there are no guarantees that this will come to pass, but we feel it is important for some prospective students to know that we have already begun pursuing these questions.

We invite colleagues around the world to pass on word of the *Sound Circle Eurythmy Training* to prospective students. Those interested in exploring whether this training might be their next life step are encouraged to contact us as soon as possible to arrange an interview. Wherever possible, we also strongly recommend potential students attend at least one weekend with us this year so we may meet one another in movement!

As this course continues to develop, we will post the latest news on our website, where one can also sign up for periodic email updates <www.soundcircleeurythmy.org>

Substance Change Process

Impressions from the World Eurythmy-Therapy Conference from 30th April – 6th May 2008

Heike Houben, DE-Berlin

Nomen est Omen! With 780 participants from 32 countries, an astonishing amount of substance met in order to dedicate oneself to the world-encompassing processes of eurythmy therapy today in readiness for change. The presence of a group of 36 Japanese doctors was a great surprise. They were in Dornach for the finishing course of their IPMT-training, and due to a eurythmy therapist had found their way to the world eurythmy-therapy conference.

At the beginning of the conference Michaela Glöckler's plea like a tender red thread wove through the progress of the conference—we should use all the time to become aware as representatives of this profession and go home with new questions, in order to learn to recognise and value each other. The conference was accompanied by the Foundation-Stone Verse each morning in a different language. If, for instance, one hears and sees in Finnish, the word '*aurinkor*' (= sun), one could feel how the cosmos was invited here to accompany and support the work and the questions of this international group of eurythmy therapists. The individual lectures which each day were given by a different doctor, will be published complete in a special publication*. Yet little episodes can be mentioned here, which will express the individuality and indeed the diversity of the people who are concerned with eurythmy therapy. Michaela Glöckler, who in her evening lecture especially emphasised the path of the eurythmist as a healer with the task of following the path of schooling, made the full hall in divided groups clap simultaneously the three heart-rhythms—iambus, trochee and spondee. What one heard there was tremendous—the hall as a living heart!

Matthias Girke opened the series of morning lectures on the individual lectures of Steiner's *Curative Eurythmy* with an exemplary presentation of thyroid illnesses in the context of threefold and fourfold man. The thyroid is one of his special subjects; his ability, in an incredibly fine and differentiated way, to put into words the spiritual processes of this organ filled the hall with a substance, despite the technical problems (on this morning the microphones did not work). Next morning Gudrun Merker and Sabine Sebastian were concerned in a different way with the principle of the vowels. Comprehensive pictures to the separate vowels close to *Curative Eurythmy* were created. On the third morning, Sonja von Lorentz worked on the theme of the consonants with her infectious liveliness through gestures, pictures and "joining-in power point" (all in the hall spoke the fire sounds and plosives). A good mood and eagerness to work lasted the whole day.

On the fourth morning, unfortunately, there were major problems with simultaneous translation of the Portuguese doctor, Sheila Grande from Brasil. The specially flown-in translator seemed to know nothing of medicine or anthropology, so the translation was fragmentary. Praise to the English translator Anna Meuss, who was able out of the sparse German to formulate full sentences. In this way, of

course, one could not understand much of the lecture. In any case, it was quite interesting to feel oneself quite a foreigner and to experience what happens when the translation does not function.

The lecture of David Ritchie from New Zealand was all the more understandable. He brought an easily understandable attempt to arrange the soul-exercises from the fourfold to the threefold. The talk by Wilburg Keller-Roth on the sixth lecture formed the conclusion. Although the general mood during this morning showed certain tendencies of breaking up with the participants showing slight tiredness of the conference, the attention concentrated through a special event once more as in a vision. Angela Locher—now 78 years old—showed Goethe's poem "*Über allen Gipfel ist Ruh*", recited by Karin Hege. Here one could see and experience how inner pictures and a lifelong spiritual stance come to expression in eurythmical movement.

Encouraged each day, we were left full of questions to attend our working-groups. Their themes and substantial variety will come out in the *Festschrift*. But the many conversations of the participants of the courses showed that everybody had found enough possibilities to connect with his own questions and develop further. The spectrum reached from original indications to completely newly developed ways of working. The courses right through were full to over-full, which neither restrained anyone from participating nor affected the mood. In this richness, the authenticity of those who gave the courses was impressive.

The level of the conversations and meetings ran like a parallel thread through the week—exchanges with people who one had not met for 30 years, and reunion of training-groups who had at one time studied together. This "parallel conference" was almost experienced as of equal value with the planned content. The need for exchange in our branch of the profession is tremendous. Many colleagues work alone in far-flung places, and have thankfully taken up the possibility of networking. Many also said: When will such an opportunity to meet so many old friends come again? For this one or the other event was sacrificed and the sunny meadows around the Goetheanum were occupied from morning to evening. This underlies how real this so essential social component of conversation and meeting should be considered in considering such a conference. Many conversations were concerned with a surprising and important meeting of people—the mood ranged from relaxed to joyful, and so, despite the full timetable, everything was possible.

The evenings were filled amongst other things with a forum on eurythmy therapy. The representatives of the 28 networking countries reported impressively on their situations. The worldwide links and exchange gain noticeably in importance for the further development of eurythmy therapy. One notices that we only get further when we connect. The comments on a feedback paper were, "Anybody can see and experience that we are a strong world-professional movement". During another evening two studies by Harald J. Hamre and Max Moser on the theme of eurythmy and eurythmy therapy were presented, which the audience experienced as thoroughly exciting. It is clear that an important task lies here for eurythmy therapy, a work which we have to take on. The stimuli arising can be understood as a basis for an initial eurythmy therapy research. It also became clear that this work demands much involvement, exactitude and endurance. Whoever gets involved with courage and

endurance will certainly be accompanied by interest. Here I would like to point out the publication of the new eurythmy-therapy biography by Beatrix Hachtel. This large volume was on view, to be bought and with a donation scheme for those with lesser means. Glancing through, one is initially in awe of all the work behind this publication. One is surprised at how much has already been written, how many eurythmy therapists and medical doctors have attempted to formulate what can't be formulated. It makes one hopeful for future studies.

There were also extraordinary artistic performances: Steiner's Twelve Moods, and the Satires, directed by Ursula Zimmermann and Michael Leber. There was also "light eurythmy" with Thomas Sutter. The curtains and the eurythmy dresses were plant-dyed, the effect was an indescribable space-expanding atmosphere. The Dornach artists begin to wonder whether they should keep these curtains for their performances.

Of course, for such a conference exhibitions and stalls belong. Gabriel and Corinna Hilden had constructed a wonderful stall, framed by large photos by Marcel Sorge, produced for the article in the Association newsletter *Auftakt* on the 50th anniversary of the Copper Workshop. The stall was constantly busy. Eurythmy therapists of the world used the opportunity to purchase all the therapy metal in all sorts of metals, and every evening one could hear Gabriel Hilden hammering and smithying deep into the night (I slept in her house).

There were also various examples of the eurythmy figures, produced differently, on offer. Here it was noticeable how personal one's relationship to the figures is, how close a certain expression, a colour nuance. One immediately sees, this live in me, this does not live in me. A speciality here was the first exhibition of a so-far-unpublished figure-paintings by Albert Steffen on various movements and gestures of a soul and spiritual expression.

Besides all the mini-workshops, extra meetings and discussions taking place throughout the conference—one was not able to join in everything—, which gave one the slight feeling of having missed something important, there were two plenums. Because Armin Husemann's lecture had to be cancelled because of illness, a long plenum led by Michaela Glöckler was substituted in the middle of the conference. Whereas the ending plenum was more informative and everybody was thanked, in this plenum dealt with topical questions, such as the new eurythmy-therapy training for medical doctors in Unterlenggenhardt, and the redundancy of the therapists in the Friedrich-Husemann Clinic. Since this plenum was introduced with a plea to give the prepared contributions, the discussion remains somewhat superficial.

We see that we still have much to learn, not only about the subject. Things are moving today, with existential questions. I am especially happy about Angela Locher's statement about the conference: "Eurythmy will continue through [the existence of] eurythmy therapy. Eurythmy therapists are really at its roots. They really work! This could be experienced during the conference." In this way at the end, the initial plea to go home with questions was fulfilled in more than one respect. Now we are all back at home; we have good reason to hope that in a few years the processes now stimulated world-wide would have undergone transformation and everyone will return for the next world-conference with new substance.

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Highlights from the Eurythmy Therapy World-Conference

Erika Leiste, DE-Munich

The world-conference for eurythmy therapy was already few months ago but it continues to sound on.

The performance of Steiner's "Twelve Moods" was a strong experience. Its reverberation becomes even more impressive. As the sun majestically moves from constellation to constellation of the zodiac, and the planets on their course relate to its course; I feel linked to the cosmic events.

And then the satire, which is not often performed. It shocks one at first this silly thing, this childish hopping about, this infantile Chaos, and the poor Sun who continuously tries to call its planets to order until bit by bit until with embarrassment one becomes conscious how much of this is inherent in oneself, how one's own soul appears as seen from the spiritual world. Then it is not funny in the least but shocking. These verses are not humoresques but satires.

Ursula Zimmermann and Michael Leber and the two groups of nineteen eurythmists are to be deeply thanked. "The Twelve Moods" have raised one into the cosmic eternal human being and the Satire brought to one's eye the pathetic reality.

My gratitude also goes to Thomas Sutter. The entire eurythmical presentations in this conference were enhanced through plant-dyed curtains, which took up the lighting in resounding colours.

Of the many lectures I would like as an example to mention the one that in my daily work repeatedly comes up. Dr Merker and Dr Sebastian linked lecture 2 of *Curative Eurythmy* to the wisdom verses of the [Goetheanum] pillars. This gave a completely new dimension to the difficult theme of inner photographing with the forming of the consonants and the feeling with the creations of the vowels. And now, when I fashion consonants there sounds:

*Wandelst zum Bilde du den Gedanken,
Erlebst du die schaffende Weisheit.*

[If you transform the thought into the picture,
you experience creative wisdom]

and with the vowels:

*Verdichst du das Gefühl zum Licht,
Offenbarst du die formende Kraft.*

[If you concentrate the feelings into light,
you reveal the forming strength]

With this even such concepts as "creative wisdom" and "forming strength" are changed. They do not remain as concepts but gradually become livingly effective. Slowly it dawns on the eurythmy therapist why eurythmy therapy works.

Eurythmy Training in Spain

Elisa Betancor, Spain

After many years of pioneer work in Spain, a year ago came the question whether a eurythmy training would be possible in Gran Canaria. One should seek answers to questions—which is exactly what I did. First I told Carina Schmid about it, who answered, "Do it, but it should be a Spanish training". After several interested persons enquired, I turned to Margrethe Solstad, who helped us with energy and clarity to give the project form.

It is now reality. We are a collegium of teachers: Raphaela Fritzsich, Leonor Montes, José Sánchez and Elisa Betancor, all eurythmists who have much experience in artistic, educational, or therapeutic eurythmy in Spain. Eduardo Torres and Rob Scharping from the Goetheanum Stage regularly accompany the work.

We shall be integrated into the cultural life of the town, for the conductor of the Philharmonic Orchestra is placing rooms at our disposal. Here a close exchange between eurythmy and music can take place.

The interest of the students is especially educational and social. Since there are several Waldorf Kindergartens on the island, they will be able to do their practice teaching. The like in the lower and upper school can be done in Madrid.

This impulse makes it possible to train in Spanish and in the social and cultural environment. The intensive work with eurythmy will certainly bring a spiritual influence for the whole country.

Anyone interested in a Spanish eurythmy training is warmly invited. We are most grateful for any financial support. We thank Margrethe Solstad and Carina Schmid for their support.

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Fostering Speech Development through Elementary Eurythmy in the Kindergarten?

Sabine Deimann, DE-Alfter

To all of us involved in eurythmy there come new challenges for further development, reflection and more conscious self-presentation. An example known to us all is what is called the "Bologna-process" with its demands to introduce Bachelor and Master standards valid throughout Europe for all recognised trainings. With a jolt, the eurythmy trainings were

pulled out of their “Sleeping-Beauty” condition.

A further impulse to place and present eurythmy afresh was demanded by the Minister for Culture for the province of North Rhine-Westphalia. Through a sudden decision, the level of speech development in kindergartens was for the first time to be raised (*Sprachstandsfeststellungs-verfahren «Delfin 4»*). All four-year-olds were subject to this test, including all Steiner/Waldorf-Kindergartens. If a child was found to be deficient with regards to German vocabulary, then the establishment had to show that the corresponding extra help was being offered for the next two years until Class 1. Otherwise a change of kindergarten where this service was available would have to occur. Because it was necessary to demonstrate the available help in “my” Steiner/Waldorf kindergarten where I work, I was asked to write something on the furthering of speech development through eurythmy for the Department for Youth.

Of course, every eurythmist will spontaneously affirm that elementary eurythmy (as “visible speech”!) also affects speech development. Yet because with our activities we aim for something comprehensive, and at the same time a much more vague, that is, the strengthening of the “I”, we can also claim a development of speech – almost as a “side effect”. For this very concrete question I have so far not found anything in our literature, and I myself have not explicitly presented eurythmy from this side. Yet this question is to the point and highly topical. Once again we are pushed from without!

Through my work in various Steiner/ Waldorf kindergartens—one also a special-needs establishment—I experience how even children with speech handicaps, who initially only express themselves by screaming, react noticeably strongly to eurythmy. They become visibly more sensitive for speech and like an echo soon repeat the rhymes and words, developing their speech remarkably positively and sometimes in a short time. Just recently, with two foreign children who at first hardly spoke German, a strong speech engagement and development could be observed.

Since as far as I know a scientific research and evaluation, or something similar, does not yet exist, and results and “proof” of the effect are difficult to establish in this realm, we have to remain initially in the mode of arguing the case.

In describing in concentrated form yet with as much detail as possible, what is practiced in elementary eurythmy with regard to speech, my assumption that eurythmy can have a substantial effect in furthering speech development—and beyond—was strengthened and can now be concretely demonstrated.

With this account I have limited myself completely to the aspect of furthering speech development, and not of explaining eurythmy as movement of the ether-body. Even if this for us is the centrally important point, in conceptual description it often remains diffuse and off the ground. I was not concerned with the quality of eurythmical movement, only the “what” and not the “how”. Moreover, not only eurythmy but dance too as a time-art generally and basically resists every attempt at explanation. (Even though Rudolf v. Laban theoretically describes the dance, this remains highly technical and abstract.) My account too should be as short and clear as possible. Consequently it remains somewhat one-dimensional. I found this restrictive, but had to accept it.

Ultimately, it is important to become more awake to what we do in every field with this comprehensive and very mod-

ern art of movement. In order better to represent it and to bring it in public discussions, it is important today to clothe it in generally understandable concept. Above all we could strengthen the effect of (elementary) eurythmy through being increasingly aware of what we do.

My attempt so far at such an “external” account I would like to offer for discussion – hoping for a fruitful exchange, at best through e-mail: SabineDeimann@aol.com

Fostering Speech Development through Elementary Eurythmy in the Kindergarten

Sabine Deimann (eurythmist, eurythmy therapist)

Speech is the expression and basis of human existence. It relates *thinking*. Both can be significantly fostered through *movement and rhythm*.

Elementary eurythmy links to the child’s spontaneous joy in rhythm and movement. *Here rhythmical speech is the most important medium for movement*.

In the first place speech is sound, vibration/oscillation.

Eurythmy translates this into bodily movement and *makes speech comprehensively “visible”*.

In this way the following can be experienced and become visible:

- *phonetics* = the elements of speech: vowels, consonants, syllables—an *alphabet of movement*
- *intonation* = speech melody: expression of thoughts, feelings and intentions of the will
- *information* = speech content: the conceptual statement

Elementary eurythmy in Steiner/Waldorf kindergartens is an integrated component of the educational concept. In the weekly rhythm this takes place in groups, each of half an hour, led by a visiting trained expert (eurythmy teacher).

Through eurythmy, speech is experienced by the children on different levels:

- *aurally: speech his heard*; the eurythmy teacher speaks—or sings—verses and stories.
- *visually: speech becomes “visible”*; the eurythmy teacher at the same time moves the dominating elements of speech. The sounds of speech are changed in an elementary way into bodily movements and danced, as well as *thoughts, feelings and impulses of will*, expressed through the corresponding intonation, and also the phonetic elements of speech of individual words: the musically sounding *vowels*, the sculpturally or dynamically moved sound-forms of the *consonants* and the *speech-rhythm* that comes about through emphasised and unemphasised syllables.
- *kinaesthetic*: the quality of the *speech movement* can be felt by the children through their own (imitative) bodily movement.
- *rhythmically & musically: Rhythms of speech* are repeatedly emphasised (clapping, stamping, skipping, sometimes with rods and other things)
- *emotionally*: through listening and simultaneous movement of the spoken story, the children dive directly into the *feelings* it contains.
- *cognitively –rationally: stories* appropriate for the age are followed inwardly better (in *thought*) through movement

- *phonetic*: through movement, verses and songs have a direct impact and encourage *speaking or singing along*.

In addition, perception is fostered:

- *the movement as a whole*: sense of movement, sense of balance, and bodily awareness are stimulated. Both larger and finer movements are fostered. The sense of touch and bodily conception (geography of the body) is practised. Co-ordination of arm and leg movements between above and below, as well as crossing over, activates the formation of synapses (interlinking of the nerves) in the brain (= basis of all cognitive learning).
- *movement in space*: through the corresponding speech-content, the children move in space between up and down, right and left, behind and in front, large and small, distant and close, inside and outside. Simple choreographic form-elements are moved (relationship between “I” and world).
- *movement in time*: numerous changes in tempo in the flow of speech and correspondingly in movement enhance presence of time and agility and activate the will, the strength of concentration – the “I”.
- *movement with the group*: from “I” through “you” to “we”. In the various group-movements constant social competence is practised.

Elementary eurythmy involves the whole body “with all the senses” in the speaking.

In this way speech is not only conveyed through the head.

Through eurythmical movement speech becomes in the best sense of the word “incarnated”.

In addition, essential to the *methods* of elementary eurythmy there belongs the *deepening repetition* of the same programme of movement over a longer period of time, so that speech can remain in the *bodily memory*.

Elementary eurythmy stimulates the process of speech development in the children in a comprehensive manner and far exceeds a mere extension of vocabulary. It supports the entire development of the personality of the child. (The more general fostering of development and of speech through group-eurythmy can be supplemented according to need through directed and specifically individual one-to-one eurythmy therapy.)

Source: Auftakt, Vol. 2/08, May 2008

Passing on the Sceptre

Sylvia Bardt, DE-Stuttgart

Every year during the autumn the eurythmy teacher conference takes place in Stuttgart, organised by the Fellowship in Germany, the *Bund der Freien Waldorfschulen*, and hosted in rotation by eurythmy teachers. Between 80 and 120 colleagues attend annually. For more than 50 years this “festival of further training and meetings” has taken place. Elise Schulz, Rosemaria Bock and Sylvia Bardt together with other colleagues took pains that it would take place and invited the tutors.

Over the course of the years possibly all the Eurythmy-School leaders have attended in order to work artistically with us. Lectures, working groups on method and conversations on the situation of the times formed the programme for these two-and-a-half days. Experiences were related, examples and stimuli for teaching filled the hearts and folders of the participants.

Although in general the attendance has dropped somewhat, the meeting was still well attended. The questions, joys and cares of eurythmy teaching needs collegial exchange is reflected in the number of participants.

Now the structure of the Schools Fellowship and the work of the Council have changed in many ways. A new form of the autumn Teachers Conference will be tried out. The Conference for Professional Eurythmist is also similarly affected. It begins in this autumn on *Thursday, 30 October* at 5.00 pm, within the context the general Teachers’ Conference and ends on *Sunday, 2 November* about 12.15 pm. A detailed programme will appear in good time.

This new form coincides with the passing on of the sceptre of those responsible for our eurythmy working days. In recent years I have tried to co-carry responsibility for the conference. Now I am very thankful and pleased to pass on the task to younger people. Susanne Vietzen, Angela Christof of the Steiner/ Waldorf School, Uhlandshöhe, Stuttgart, where the Conference can thankfully continue to take place, and Karen Herrmann from Esslingen have taken over the direction; we are grateful and full of hope and wish these three colleagues and the work a fresh wind and good courage!

Source: Auftakt, Vol. 2/08, May 2008

Review of the Light Eurythmy Conference with Thomas Stutter *Threefold Auditorium, Spring Valley, New York*

Maria Ver Eecke, U.S.A. – Chestnut Ridge, New York

Thomas Stutter conducted this seminar in the Socratic method, immediately engaging the participants to actively perceive, and then express, their observations of lighting the stage for eurythmy. There were many demonstrations of eurythmy, by members of the Light Eurythmy Ensemble, Eurythmy Spring Valley, the Festival Group, and the students of the School of Eurythmy. The richness of this experience continues to live with me, and as we know of true art, it continues to nourish me in countless ways. Thomas stood before us as an expert who objectively presented his ideas, which have become ideals, with a wonderful sense of humility. His genius was to guide us in this dialectic method of inquiry, to question what we perceived, as he led us through an experiential exploration. I am grateful to him for sharing his insights into the art of light eurythmy.

We explored the qualities of light and darkness, the archetypal colors for Goethe of yellow and blue, and the colors of light and dark that Steiner worked with, red and blue, in relation to the human being, that of the blood and the nerves. By observing a lit stage and naming our own experiences, we began to see the conversations of light and dark, of the qual-

ities of the colors and after images. We observed pieces with black-outs or with flashes of light. One surprise was to learn that the Steiner's indications do not usually make changes with the phrases. Another surprise is that colors of light cannot be mixed or blended as paint colors are mixed in chemical solutions. Light, darkness, and colors are spiritual forces, beings unto themselves. The most important thing is that the lighting artist needs the eurythmist to anticipate, and together they create the light eurythmy. Lighting as an art needs the impulse of the movement, the anticipation of the eurythmist, to create this in between quality. The art is in the communication between the colors which create a wash of changing colors sense for space for eurythmy.

It was Rudolf Steiner's notion of 'light eurythmy' which is lighting that abides by eurythmical laws. When Thomas read a poem in German, the students were able to express contraction and expansion through the sense for language, not knowing the content. It was amazing to see that the inner activity of yellow in eurythmy had nowhere to go in a yellow-lit space; that it took the blue lighting to create a space for the yellow activity to breathe! The complementary colors to the inner activity of the eurythmist creates the etheric space on the stage. Rudolf Steiner gives lighting indications of complementary colors to the physical, which is complementary in the spirit. Here I quote Thomas: «Dramatic lighting creates a three dimensional physical space, often with back lighting or spot lights. As the eurythmist must do all the elements and the counter movements, with dramatic lighting it is weighed down. Eurythmy is making visible what is audible, which lives in time. It is not the intention to light the eurythmist; the colors flood the space as the movement dissolves into time. We can only live in time. The light obeys the laws of time. Rudolf Steiner spoke of the new yoga for today, to reach the same state through breathing color.»

Apparently Rudolf Steiner chose Ehrenfried Pfeiffer to develop the first lighting for eurythmy, as he was someone who was familiar with the etheric realm, and a clairvoyant. It was meaningful that Ehrenfried Pfeiffer was so honored in the very auditorium in which he carried out his scientific experiments some years ago. Ehrenfried Pfeiffer began work with Rudolf Steiner in 1920 to develop and install special diffuse stage lighting for eurythmy performances on the stage of the first Goetheanum. After Steiner's death in 1925, Pfeiffer worked in the private research laboratory at the Goetheanum in Dornach, Switzerland. Pfeiffer first visited the U.S. in 1933 to lecture to a group of anthroposophists at the Threefold Farm in Spring Valley, New York, on biodynamic farming. Pfeiffer was also a chemist and nutritionist, but he is best known as a pioneer of biodynamic agriculture in America.

Thank you to the Light Eurythmy Ensemble for their lively, colorful, life-filled performances (including two children's programs for the Green Meadow Waldorf School). While eurythmists and visual artists attended the seminar on Light Eurythmy, musicians were participating in a workshop on the new tuning with Bevis Stephens. The ensemble performed on Saturday evening, May 10 to a full house.

A Painter's View of the Light Eurythmy Seminar

Chestnut Ridge, New York, May 8—10, 2008

Elizabeth Linda Gardner Lombardi, U.S.A. – Mill River, MA

As a painter who works with the darkening effects of colors blending on paper, I wondered how Thomas Sutter's seminar with the Light Eurythmy Ensemble of Dornach, Switzerland, would relate to artistic challenges that arise frequently in my studio. As I have always loved eurythmy, I was sure it would be a valuable experience. It was indeed a joy to see eurythmy pieces repeated over and over as different lighting possibilities were experienced both by the onlookers and the eurythmists.

The stage curtains were covered by a thin material painted in three washes of plant color appearing as a muted blue with subtle variations of light and dark. Into this plant-color-space, colored lights were directed from both sides, upper stage front, and lower stage front. The space was thus bathed in color which changed ideally in anticipation of the eurythmists' changes of mood, tonality, tension, rhythm, contraction, expansion, etc. To a painter's eye the background color was at first disconcerting as yellow light received a dirty green cast as it fell on the blue curtain. This effect lessened during the evening performance when all ambient light in the hall was eliminated. The space became more important than the planes of the back curtain, even though the curtain and the costumed eurythmists were what the audience actually saw. It was interesting to note the dramatic changes in the costume colors as they received the colored lights; for instance how green veils turned virtually black when shone on by red light. The ever changing relationship of figure colors with "atmospheric" colors was fascinating.

In the following week's performance in Copake, New York, many of the same pieces were performed and lit within a space rounded by a seemingly continuous curtain. Although somewhat flawed by many colored shadows resulting from a more frontal and direct lighting system, the rounded space nevertheless seemed to intensify the drama of color.

Mr Sutter spoke of Rudolf Steiner's objective of expressing the etheric with this light filled space. Ideally there should be no shadows (difficult to achieve). Moving away from simply creating a naturalistic representation of colors for a Chopin nocturne, for instance, Steiner indicated fairly rapid changes of yellow, red, and blue. By way of emphasizing the contrast, the company demonstrated a tranquil, subtle changing from blue-green to peach blossom. The performing eurythmist found the stronger colors easier to work with as they provided "resistance". As the etheric is the compliment of the physical so Steiner's lighting indications often called for the complement of what one might ordinarily have expected. It was pointed out that when a eurythmist moves to music in a major key a descending passage requires more effort than an ascending one. This effort is appropriately supported by the force of yellow even though the descending nature of the music might indicate a blue. In a minor key the reverse dynamics call for yellow when the eurythmist portrays the more effort-filled ascent.

Mr Sutter raised the question, "May colored light be mixed?" He explained that even though purples and oranges

are achieved through shining different colors together colored lights are not so much mixed, but rather brought together as active partners—as two or more interacting beings. This explanation was my personal “aha!”-moment.

The sense of colors as beings brought a heightened feeling for the characteristic dynamics of the various colors: the expanding force of yellow, the inwardness of blue, the affirmation of red. Blue, the first color to emerge from darkness, was particularly strong on the blue background of the stage. After several days of color immersion, this conference brought the sense of the *being* of color into focus in a most dramatic fashion. I am looking anew at how paint colors mingle or overlay each other on paper, compared to how they appear when mixed. For the artist, the activity of colored light experienced through time and space of the eurythmy performance has lessons for color brought into relationship on a fixed, flat plane.

Meeting of new graduates from the Eurythmy Trainings, 2008

Johannes Starke, CH-Zürich

Every year the meetings of the graduating eurythmists from the eurythmy trainings world-wide, already become a tradition, are refreshingly different. This always takes place at the beginning of July at the Goetheanum. Margrethe Solstad enthusiastically welcomed the new colleagues. They ranged from Kiev to California (Fair Oaks) and from Oslo to Stourbridge, Camphill (Botton Village), The Hague, Alfter, Witten-Annen, Berlin, Stuttgart, Nuremberg to Vienna and to the two trainings near the Goetheanum – Eurythmeum Zuccoli and Akademie Aesch, supplemented with the project group “Conversio”. The intensity of the presentation made one forget the occasionally very few numbers in the individual courses. In thirty-minute sessions they showed extracts from their graduation programmes. It was new that this took place on the opening evening and the following three afternoons in the overfull Schreinerei hall, our original stage.

A characterisation of the single presentation is not possible in this short report, especially since we are dealing here with extracts, though two special examples may be described. The one, a piece for lyre presented by two Japanese graduates from the Zuccoli School, the instrument originally created for eurythmy. During their complete performance a large part of their programme was devoted to it. Complete stillness and a change in the breathing of the audience could clearly be experienced. An instrument of the future? – not only for therapy! Quite different the effect of the chairs up-stage, on which later the students of the Alanus-Hochschule seated themselves, evoking though miming and everyday gestures a certain feeling of irrelevance and even antagonism amongst the audience. This poses the question how far during the training do the sister arts of movement, or experiments at all, belong to the basic training? Or do they serve to catch the attention of the audience? As free artists one has to decide such things for oneself and be responsible for oneself, towards the audience, and last but not least towards eurythmy.

In the middle of the meeting verses from Steiner’s *Calendar of the Soul* were performed, a suggestion of Ursula Zimmermann. The training centres were gently asked by Margrethe Solstad whether to prepare a common programme with these verses. This was enthusiastically taken up. Michael Debus was successfully engaged for a morning lecture during this small conference. He drew several tremendous connections from the course of the Jewish year with their historically grounded festivals, to the Christian festivals as memorials of the life of Jesus, as far as the polarities in time with the mirror-verses and those in space with the opposite verses of Steiner’s *Calendar of the Soul*. He led from the mantric-sounding language of thought to the meaning of the individual sounds in eurythmical preludes and postludes. He pointed especially towards the U and the I in relationship to moving and standing as well as the big E as cross. Closing the circle to the beginning of his lecture he mentioned the time when the *Calendar of the Soul* was written, 1879 years after the “birth of the ‘I’” [33 AD], pointing out the original Good Friday as the point of departure for the calendar of weekly verses.

Wednesday evening closed with a performance of a number of these verses. On the two other evenings, also in the Foundation-Stone Hall, we saw not a programme of individual selections but a combination of each time eight groups. Thus the opportunity was given to see besides new things some pieces from the afternoon programmes for a second time. With specially warm thanks for the tireless efforts of everyone concerned, the Section-leader closed the meeting of this year’s graduates.

Some reflections about the workshop with Dorothea Mier

Raymonde Fried

On July 20th 2008 a group of about 42 Eurythmists from far flung places and very close by gathered together for a two week workshop with Dorothea Mier (Spring Valley N.Y.). The focus was on the first movement of Dvorak’s 9th Symphony “From the New World”. (Only four of the attendees had been a part of the original project which saw the 2nd, 3rd and 4th movements being toured through North America and Canada in 2005). This work was deeply gratifying as the varying instruments were explored and a greater understanding fostered regarding the unique expression of the major instrument groupings in a symphony orchestra. Deeply insightful were the comments and guiding words of our so very patient teacher and guide, Dorothea. It became clear that there was no uniform knowledge and familiarity with the subject, so that in fact we were all at varying places in this regard! It is quite apparent to me that there will always be a significant difference within the body of any group that randomly as it were comes together for such a workshop. But what I feel begs some thought and cogitation is the fundamentals of which all of those who train in this subject should be in firm possession. The three archetypal orchestral instruments are after all expressions of three very fundamental aspects within the music-eurythmy lecture-course and beyond that, anyone

trained in eurythmy would be expected to have an understanding of the qualitative differences of these instruments. What Dorothea gave to the participants was nothing short of miraculous. She diligently visited and revisited the one or the other instrument and used different words and references in the endeavor to meet each person where they were. It is very clear to me that this work is of immense value and that we ought to have a few more Dorotheas to carry out as important a task as I feel her particular kind of work begs! I was extremely grateful that this workshop did not focus on the “end-product” but was really an opportunity to deepen and nurture Eurythmical knowledge and substance. For me personally there are some words that ring very loud and clear as I go about my business some five days after the end of this workshop: whatever you do don’t “illustrate”. Making music visible cannot mean illustrating. As far as I know, there are quite a few movement disciplines that do that already and in this regard Eurythmy is quite unique, yet the temptation and allure of expressing and interpreting, of following an intellectual course of study is indeed real and persuasive. Before we know it the ‘being what is sounding’ has taken a backseat. I end rather abruptly but rather than nothing at all. I am just somewhat short of time at the moment so apologies for not being more complete in my sharings. These are merely musings after what was a special two weeks in Aesch.

Im Begriffenen suche sich das Greifen

(In what you have grasped, seek for the activity of laying-hold).

Report on the Working Meeting of Speech Artists with Dr Heinz Zimmermann, Ascension 2008, in DE-Karlsruhe

Ulrike Hans, Dominique Zeylmans van Emmichoven

As a continuation of the meeting of speech artists on the occasion of the large Waldorf Education Conference in Greifswald in October 2007, the Association for Speech Formation and Acting on an Anthroposophical Basis (BVSS) in collaboration with Ute Basfeld and Brigitte Haffner organised a further-training conference in Karlsruhe, in early May '08.

In the rooms of The Christian Community in Karlsruhe speech-artists of all ages met to work in seminars and in group-work on R. Steiner’s verses, “The Twelve Moods”. A further focus was the present situation of the profession of speech formation faced with bad prospects and the dire situation of the training. It has only gradually dawned on Steiner-Waldorf teachers and anthroposophists that the developments of recent years have to do with a crisis of the whole speech-formation movement. Unless responsible steps are taken, it could lead to the dying out of this art.

With this background, the offer of Heinz Zimmermann, to act as it were as godfather for speech formation was of great significance for everyone and gratefully accepted. During the discussions the situation of speech formation was probed from all sorts of points of view. In the work on *The Twelve Moods* one could so to speak return to the roots and

reach out to the real substance of speech as the expression of cosmic creative forces.

After an impressive presentation by Dr Zimmermann on the birth of Rudolf Steiner’s poetic work, the verses and lines of the zodiacal moods were looked at from various aspects. For speech formation, alongside all the contributions, the indications of Heinz Zimmermann were particularly valuable and freeing. One has to be allowed to approach *The Twelve Moods* without constraints and initially to arrive via concepts to an understanding and an artistic rendering. For ultimately the cycle of zodiacal verses is a fully valid poetic creation, which can also stand for itself. Steiner’s indications for *The Twelve Moods* are a path of schooling which cannot “must”—be taken up.

In practicing together on specific tasks the different approaches of the participants were quickly apparent. In an atmosphere of great openness and eagerness to learn, people accepted each other. You could learn new things to enrich your own approach. In the practicing as well as in conversations, it became clear that in future it will be important that certain concepts are made scientifically clear, as has been established for a long time in conventional speech education. Only in this way can we form judgements which are independent of inherited traditions, but will also eliminate arbitrary things.

It should interest everyone to set up and support research projects to underpin the scientific side of speech formation. The transmission of working methods are urgently to be developed. There is an extreme dearth of publications on professional experience.

All the colleagues were agreed that it is time for mutual information and support to a high degree. Individual speech artists have struggled on their own for long enough. This often happened in the belief that each differed very much from the “speech-formation scene”. Now we agreed that the scene has ceased to exist for a long time. Rather splits have taken place, to research the causes of which was a concern of some participants. Only by working together in many directions can lead us out of the crisis. The final plenum was used to present the various initiatives which have arisen during recent years:

LOGOI part-time training in speech formation, acting and social art was presented by Renate Pflästerer. This training, beginning September 2008 in Heidelberg, Mannheim and Darmstadt, already has many applicants.

Association for speech formation and acting on an anthroposophical basis (BVSS).

The Association has existed for over ten years, but in recent years has taken up its tasks afresh and would like to attempt to bring initiatives and personalities into mutual contact. Andreas Abendroth, Ulrike Hans and Dominique Zeylmans van Emmichoven presented the work and aims of the BVSS.

The planned *PENTECOST CONFERENCE 2009 in Witten/Annen* on speech formation within education was introduced by Gabriele Ruhnau. This conference for speech artists arose from a regional initiative of Bernhard Heck, Ulrich Maiwald and Gabriele Ruhnau. It is supported by the BVSS and the Bund der Freien Waldorfschulen (the Waldorf-Schools Fellowship).

Dr Zimmermann placed the art of speech formation in the great context of anthroposophy. He suggested that every

movement can only live for a certain time from the initial forces. Since anthroposophy is meant to lead to the development of faculties, the path of necessity leads via the individualising of the point of departure.

Through a common research work on certain texts, criteria of judgement can be developed for speech formation. We have to develop new standards for speech formation. These are not to be fixed by traditions or habits of listening. Moreover, Herr Zimmermann spoke clearly on the absurdity of removing the position of speech-artists in Steiner-Waldorf Schools in view of the deterioration of speech everywhere. The future of anthroposophy depends on how people treat each other.

After three very stimulating days all the participants parted with great confidence and joy about the newly won comrades-in-arms and for the insights. For sure we will meet again at the Pentecost Conference 2009 in Witten.

In order that in future more colleagues can be informed on working-meetings, the BVSS is constructing an address database. If you wish, you can send your address details to the Association without feeling obliged to join. Because of data protection policy, we cannot without more ado include addresses from Dornach or from the Steiner-Waldorf Schools Fellowship (the *Bund*).

In the homepage of the Association www.sprachgestaltung.com an application form can be found. The postal address is:

*Berufsverband Sprachgestaltung / Schauspiel
auf anthroposophischer Grundlage
Elbchaussee 366, DE-22609 Hamburg
Fax: +49-40-8662 6806*

Speech Formation and Drama Educational Theatre

*professional training in the Class-Teacher programme
at the Institute for Waldorf-Education, Witten*

Initiative

The intention to strengthen speech and the connection of speaking and acting in drama and through this to make possible a subject in the timetable "speech and drama", led to the founding impulse of the subject theatre education at the *Institut für Waldorf-Pädagogik*. In recent years interest for speech and theatre in general has clearly increased. The course may be an awakening of individuals to their destiny. To experience meetings not as coincidence and something passing but as mysterious connections, the understanding of which gives life new sense and strength, is increasing as a longing and a need in society. At the same time, the meaning of dramatic element in schools and education—the relationship of teacher–pupil, pupil–pupil, teacher–teacher, teacher–parent, parent–child, and the relationship of the pupils to the canon of subjects as the differentiation of their growing relationship to the world—is being shaken through anxiety for the future and the pressure for achievement. Practising the art of drama, which in content and form is a presentation of human destiny, can in a free manner bring destiny to experience. It can become a key for a new level of

capacities. The prerequisite for this is to experience speech not as something left over from possible communication, but to relate speech as a whole to one's own being. This prerequisite arises out of the conscious accompaniment of the development of speech during the second period of seven years through epic and lyric in relation to the development of drama. This path is the basis of education for the pupil, and similarly for the student.

A necessary enrichment of the training in speech/ drama is the already-existing training for class teachers of Classes 1-8 in Steiner-Waldorf Schools. In the search for a balance between art and theoretical knowledge, between educational practice and the emersion into a deepened concept of man, the subject is supplemented in an ideal manner through the class-teacher training. This differentiates the relationship to the work in the canon of subjects of the school lessons, theatre education draws attention to the human being, who fashions his destiny in relation to universal experiences. This "new" school-subject can develop not as something special, but arising through mutual insight, in a strong collaborative research for new paths.

Development

Out of a student initiative in 1999 the course developed as a pilot project, which was recognised in 2003 by the training council of Steiner Schools Fellowship (the *Bund*) in Germany. At present the course has 11 students. Graduates are already active in schools as class teachers, in subject lessons and free-lance. In order to further the necessary competence of the students, the course is geared to unfold individual initiative: projects in the social field (youth centres, nursing homes, events at fairs and festivals, street theatre, work and performances in prisons, and so on), activity in the specially-founded "Logos – Verein für Theaterpädagogik und Bühnenkunst e.V." for networking, stage-work and building up profiles.

The Venue

The *Institut für Waldorf-Pädagogik* is a place of many-sided stimulus, relationships and contacts through the three courses of study, "Class Teacher with additional qualification in one subject", "Music Teaching in Classes 1–12 in Steiner-Waldorf Schools" and "Eurythmy with additional education qualification"; the apprentice training in carpentry and horticulture, with a large number of Steiner-Waldorf Schools in the vicinity and other trainings and social undertakings in the *Ruhrgebiet* conurbation.

The Training

1st year: Work on the basics of lyric, epic, drama; gym (Bothmer-gym and the five Greek exercises), fencing, eurythmy.
2nd year: Development of a method of education; directing, dramaturgy. Start of artistic and social projects.
3rd year: Individual productions in schools and social institutions. Finals in one's own stage-work (recitation and acting).

This professional training is divided into the following subjects: acting, the art of recitation, gym, eurythmy, teaching methods in educational theatre, theatre and language studies, Teaching practice, artistic and educational projects.

Blocks accompany the whole course, on: anthroposophy, anthropology, theory of knowledge, & all aspects of the stage. The professional training forms a part of the 4-year course for Class Teachers in Steiner-Waldorf Schools. Entrance

requirements: Artistic entrance exam and conversation. Aim of the course is to able to teach:

- educational theatre and speech in Classes 1-13
- producing class-plays
- directing artistic projects with parents and teachers
- advising and supporting in other subjects
- main lessons, like Goethe's "Faust", metrics, poetics – in collaboration with the subject teacher
- project work in cultural and social institutions
- give courses in management and workers trainings in cultural and business settings.

Tutors

Course leader: Hans-Ulrich Ender

Colleagues: Frank Ehrhardt Boudhiba, Gabriele Ruhnau

We would be happy for comments and dialogue.

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Improvisation Theatre invites a writer of Fairy-Tales

Sebastian Jüngel, CH-Dornach

A meeting of a special kind took place in Berlin between 29th April and 5th May. Over 60 amateur and semi-professional improvisation players met for the Impro-Cup in Berlin, in order to train further in working groups, to receive stimulus in the forum for new improvised plays, and to compete in the evenings in a Theatre-Sport Competition. There was music without sheet music, stage fighting, and the development of characters in the further training courses, and mine, hand-puppets and fairy-tales in connection with improvisation-theatre.

One could hardly imagine more different and contrasting artistic forms. The "impro-players"—used to developing a story out of the audience's response, which lives by spontaneity often on the basis of patterns, clichés and simplification, and above all intends to be entertaining. In his texts the fairy-tale writer, filing away at the colouring of the sounds and rhythmical structure of sentences, aims at originality in his work.

It was my task during the forum to present the central structural elements and the characteristics of the beings in a fairy-tale and to read some of my own fairy-tales during the improvisations. I chose "*Böser Drache, Glücksdrache*—Evil Dragon, Lucky Dragon". Here the Lucky Dragon, who actually lives in the widths of the air, penetrates into the dark realm of the earth guarded by the Evil Dragon. This realm gains in power since the Lucky Dragon brings the luck. The Lucky Dragon is seen as evil; the Evil Dragon, who sees more clearly the meaning of his guardianship, becomes the new Lucky Dragon, throwing the old Lucky Dragon out of the earthly realm, whereby he again becomes the splendid glid-

er in the air and thus the Lucky Dragon once again.

This story shows typical fairy-tale elements—interferences of a former order through a conflict situation with opponents, and a solution. (On my return journey, I found in the *Frankfurter Allgemeinen Sonntagszeitung* of 4th May 2008 an article on ladybirds, which contained the content of the fairy-tale almost point for point. The Asiatic behaviour of the ladybird was introduced into Europe as an "organic alternative to chemicals in the greenhouse culture". It became a kind of lucky dragon. It not only eats the larvae of pests, but also of useful insects. Through entering a realm that is not its own, it becomes an evil dragon...)

After my introduction to the elements of the fairy-tale, a player introduced basic elements of improvisation-theatre relevant to their presentation. Then the attempt was made to realise the connection of improvisation-theatre and fairy-tale.

Performing technique 1: The beginning of a fairy-tale is read; the impro-players present this and then continue. Here we saw how intensively the language of fairy-tales is experienced and how in the pictures a certain law of development is contained. Without knowing the content of the fairy-tale which lay at the basis for improvisation, the players chose similar sequences of events, although the moods were very different. The atmosphere was concentrated when the fairy-tale was read and—if I read the facial expressions correctly—inner pictures arose. In improvisation, on the other hand, this concentration was released into a dispersed entertainment element, gaining the quality of flashes of spirit. When I tried to lead back to the course of the story—which we tried in one variation—the players felt a tendency of becoming "blocked". During the public presentation of this manner of performing we did the following. The beginning of the story was spoken, the impro-players told the story to the end, and then the "official" fairy-tale ending was read. There would neither have been time to present the whole development of the fairy-tale, nor was it the right place. Impro lives from short changes, so I could "only" read the ending.

Performing technique 2: The impro-players develop a fairy-tale themselves. In a few sentences, a player tells "out of nothing" a part of a fairy-tale and then gives a signal for the other players to take their position in a frozen, still-scene. Every character is called by the narrator by a short expression and/or a movement of the body, which with repetition—usually expected by the audience—always remains the same. The expressions demand of the impro-narrator that he fit them to his story, which he continues telling the next scene and invites a new still-scene. This continues until the fairy-tale is "told".

Performing technique 3: After calling for motives from the audience, the impro-player narrates the beginning of a fairy-tale. At a certain place from which a new phase of the fairy-tale begins, I left the room, in order to write the completion without knowing the further course of the fairy-tale, during which the players of the fairy-tale improvise to the end. At the end I was called back and, without knowing the course of the improvisation, read my ending.

With this I had rather absurd fairy-tale indications with which to work. A soldier marches up and down a wooden bridge with a tower (this place was prescribed by the audience). Over the bridge a fairy swirls about, who offered him three wishes. In the given time, however, he only managed to name two. He wished for food and a wife. The scene

changes. A merchant and a citizen discussed the soldiers of the tower, who had a bad reputation. The daughter of the citizen had to get involved with a soldier (this concerns the woman wished for by the soldier).

What was to be done with this? Why the soldier should get three wishes was not given as a motive! In the impro-part, the players developed the story as a struggle between the merchant and the citizen, who emerged as opponents. In my continuation, the wife of the soldier searched out the fairy, in order to demand the third wish. It is guaranteed her—just as unmotivated as the soldier was allowed to make three wishes—nevertheless only if she returned something of it. The daughter wishes for a watch, so that her husband can learn to keep time better. Because of the given “wooden bridge” it had, of course, to be a cuckoo-clock.

Here the impro-version and the writer’s version were very different; the picture arising from the given picture didn’t quite transpire. With the audience’s response the narrator would have been able to form it more clearly. A danger of impro-playing is irrelevance through lack of planning.

In principle, however, it is possible to link improvisation-theatre and fairy-tale; the charm of the link arises from their opposite natures. For if the inspiration for a fairy-tale can come in the fraction of a second, the (written) form usually lasts longer than an improvisation that is not so thoroughly formed. How much improvisation-theatre loses the character of spontaneous entertainment or alternatively gains in form and character, and how much the fairy-tale becomes more superficial or alternatively gains in spontaneous originality, will be tried out in November at a further meeting in Berlin.

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Meeting for Composers II

at the Goetheanum, 26th & 27th April 2008

Experience of intervals and experience of Christ—
Studies in phenomena with Rudolf Steiner’s words in
Torquay (*True & False Paths...* 22 Aug., 1924)

Dr Wolfram Graf, DE-Hof

For the second time, as a result of the initiative of Michael Kurtz linking to the great Musicians’ Conference, summer 2006, a meeting of anthroposophical composers met during the weekend 26th & 27th April, 2008, at the Goetheanum. Following the pursuit of Steiner’s question regarding the “melody in the single note” of the previous year, this time attention was turned to Steiner’s statements in the final lecture in the lecture-cycle *True and False Paths in Spiritual Investigation*, in which a connection to the Christ-Impulse is indicated with a specific constellation of intervals. Out of the most different theoretical and practical points of view, we approached this passage so central for the creative musician.

On Saturday, Torben Maiwald gave some initial insights he has gained from a meditative way into this text. This was beautifully supplemented through musical examples,

played by Gunhold von Kries on her highly sensitive and delicate wooden string instruments. Through this a differentiated access to the single qualities of the given sequence of intervals was opened up, the area of the fifth in the major and the minor, thirds and sevenths. A performance of the sting quartet by Holger Arden followed, played by Anton Zinsstag and Anneka Lohn (violins), Francois Chanteux, (viola) and Hans Hassler (cello). The conductor and composer (living in Oslo) presented his work, explained how the qualities Steiner mentioned in the lecture challenged him repeatedly and influenced his creating. Through the lively presented work of chamber music, it became impressively clear and audible how a musical engagement with this content can resound in a modern composition. The composer Jitka Kozeluhova (Stuttgart) also demonstrated through her so-far unfinished “Hymnus”-cycle how she also worked on a musical interpretation of Steiner’s indications. With herself at the piano and Marcus Gerhardtts (cello) and Wolfram Graf on a second piano (instead of harp) a completely different sound-world was presented. The one contemplative and quiet, the other (“Hymnus”) gushing and rhythmical—again completely individual style were evident in these artistic fathoming of Steiner’s statements. In between these, the choir-leader Petra Ziebig worked with the participants on choral exercises on an inner soul-experience in listening to the groups of sounds and the non-sounding “spaces between”. On the Sunday, further completely different points of view in looking at Steiner’s text were brought. A certain focus was Wagner’s Grail-motif from his mystery festival-play *Parsifal*. In a talk, Wolfram Graf referred to Herman Beckh’s book *Das Christus-Erlebnis in Wagners Parsifal* (Stuttgart 1930). The composition follows Steiner’s sequence almost exactly note-for-note, a claim not completely shared by the lecturer but in many respects justified. Beckh’s opinion should at least be taken as a challenge in a concern with this theme, to be taken seriously as a deep and stimulating study. This theoretical explanation of Graf was beautifully supplemented through a presentation in music eurhythm of Wagner’s theme with all participants, led by Imme Atwood. This was led presented in a splendid manner, bringing to experience how the Grail-event is mirrored in Wagner’s music which on various levels approached very closely to Steiner’s explanations. Knut Rennert gave insight into his work with various scale-tunings; the listening experience was full of surprises. Through Rennert’s explanation our soul’s vision was re-directed towards phenomena which live close to Steiner’s text, even though not clear at first glance. Through the connection of practical, theoretical and artistic work on the chosen theme, this weekend opened for all participants a richness of new points of view which will surely motivate our own creative work in this deeply spiritual and at the same time topical and future musical questions. Through the many ways of approaching Steiner’s text a personal sensitivity of each participant took place. In this way through possible creative transformations, compositions could arise which will reveal in a new way the musical processes which were discussed and appropriated.

(Both pub. ETs of Steiner’s text are faulty. An accurate tr. is to be found in Lea van der Pals, *The Human Being as Music*, available from <eurhythm.wm@ukonline.co.uk>)

The 2nd “Toward genuine tuning conference” held May 8-11

A review gathered from many conversations with participants by Laura Langford Schnur

The conference began with “Before Dawn”, music for 3 lyres composed by Ruth Liberatore for this event and was held at the Christian Community Church in Spring Valley area, N.Y.

The tuning conferees really dug in to “hands on” practice, learning to hear and differentiate the intervals and beats: “Do I want a formed fifth, a perfect fifth, or an open fifth? etc.” while always developing our capacities for more refined and subtle hearing perceptions. “We were able to train our ear to listen better and know what to listen for while deepening our understanding of tuning. We were given a more precise, reliable method of tuning the Renold II temperament both on lyre and piano.”

Ann Partridge gave us the added bonus of hearing the tuning of her bagpipes, helping us to listen for beats and harmonics.

A few “felt that the difference between the Renold I and the Renold II temperaments became far more apparent to them this year and makes quite a difference.” We know that Maria Renold’s first tuning came to her as an inner spiritual perception although she knew nothing of the Grammateus tuning in the 16th century to which it is identical. My personal thought is that, as it was not given full conscious recognition or use in history, it was important for it to be given once again and drawn into the present. From that base she developed her second temperament which opens into the future.

Bevis Stevens gave us two very artistically prepared presentations following the development of consciousness and of tuning over the centuries. Several pianos and a few lyres were tuned differently. Pieces were played in a modal and a Pythagorean Greek tuning, and in several temperaments: $\frac{1}{4}$ syntonic meantone, Well(Werkmeister III), Equal (at a 440 Hz), and our Renold II at 432 Hz, giving quite a taste of the differences in experiencing music over time as tunings and temperaments changed. The attempt was to place the Middle Tuning in the context of musical development and the history of tuning.

One participant expressed that her experience with the Renold II tuning was one of inner peace, harmony, and expansiveness, a feeling of being free and feels it is the music of the future in which the Spirit freely lives.

In the middle ages when you had learned to sing you could tune. One tuned to the sung melodic interval. Later as the piano developed and a sustained note was possible, the interval was played harmonically and slowly beats were listened to until in 1917, when equal temperament – an atonal, colorless temperament – was realized on pianos for the first time, the beats of the overtones were being listened to as well. So the physical nature of the tone was being taken more and more into account. Five years later Rudolf Steiner talked about widening the tonal material again out of a new ability of hearing, experiencing the melody in the single tone. Maria Renold developed her temperament by playing f and then g and inwardly listening for the f-sharp. This was a new way of tuning, going inwards, and resulted once more in a widening of musical key color and expression.

Bevis’ second presentation called, “the Birth of the Third

Out of the Mood of the Fifth” through a slide show and live samples of music played on the differently tuned instruments, very effectively showed parallel developments in sculpture, music and the evolving consciousness of man.

Daniel Hafner took us on an in depth excursion through the 24 keys, major and minor, with Graham Jackson at the piano playing through most of the Bach and Chopin Preludes written expressly to experience the color and character of each key. We experienced through the Renold II tuning that we can once again enjoy these living and colorful musical differences and experiences that engage the heart. Deep insights were revealed as to the role of each key and the progression of the keys in our lives, taken from the work of Hermann Beck.

As more of our conferees were returnees from last year, we had the added confirmation that what we had learned from last conference had not been lost but rather had grown, deepened, taken root, and consolidated into a firmer foundation into which the new ones could enter with us. “It was great the way we could work together with intimacy and support in the tuning group, yet meet so many others intertwined in the same theme during the weekend, such as the lighting workshop, the performance on Saturday evening and the chamber concert on Sunday evening.”

We joined the Lighting workshop on Saturday morning at the auditorium and saw that pitch and tuning can even change the quality and gestures done in Eurythmy. Part of Bevis Stevens’ research is to explore how different methods of tuning can be taken up by eurythmy, looking for the basis for this amongst Steiner’s indications. The ensemble demonstrated possible ways to differentiate between two different types of major thirds: the Pythagorean 81:64 and the just 5:4 (80:64). Based on this we saw how the Bach C Major prelude has a very different character in the Renold II tuning when played in D-flat major, (C major being more Pythagorean, D-flat major being more just) and how the different interval proportions call for more differentiated and yes, even different eurythmy gestures. To this comes the fact that the higher, usual pitch of 440 calls for greater muscle tension, binding the etheric onto the gestalt, whereby the lower pitch of 432, called for by Renold’s tuning and used by the ensemble, helps set the etheric free.

In the evening we watched the magnificent performance, “The Eternal Fire of Prometheus,” done with spirit filled artistry by the Light Eurythmy Ensemble from Dornach, a most rewarding experience to cap off a rewarding weekend tuning conference. One person related his experience as “hearing a difference between the two tunings during the demonstration but being a bit skeptical as to its importance. But when seeing and hearing the eurythmy performance done only to the Renold II tuning was now surprisingly struck by the quality of the music which allowed him an increased experience of eurythmy he had never had before.”

Parallel to this conference Thomas Sutter held a Lighting workshop. Afterwards the Light Eurythmy Ensemble did a weeks tour of the East Cost which included several lyre pieces in its program.

The integrative Orchestra

Danielle Volkart, CH-Dornach

Since 2006 I conduct the integrative orchestra “*ad hoc Wolferl*” [“spontaneous Wolfgang”], which so far has appeared in public with two concert programmes. Here music therapy pupils who attend private music lessons with me make music with performers and amateur musicians.

As musician/-therapist, curative teacher and eurythmist to foster a social-musical culture is my inter impulse. But before this can be realised at all, to found a greater social context like an orchestra, many things have to be prepared, ripened through individual work and individual coaching. I founded the integrative orchestra for interested music-therapy students, people from the “Sonnhalde”, JUFA, Leiern, the “Sonnenhof”, and others. I was also able to enthuse many friends and musician colleagues for this project, whom I would like here specially to thank. Members of the Academic Orchestra, Basel (AOB), on a special path of destiny also joined. For them it was a first meeting of an initiative grown out of anthroposophy, for others a first contact with people with special needs. Especially from young participants enthusiastic feedback with regards to their experience with the orchestra, indeed as far as thinking about a career in a social field. The youngest participant is just 10 years old, the most young in heart perhaps 68?... the number is not so important here.

How is such an orchestra rehearsed?

Whoever thinks that here we do not work in a regal professional way is wrong. We don't pay any “false” attention to so-called handicaps. We dedicate ourselves completely to the work. That means, we work with the necessary discipline and order which is so satisfying and try to awaken love for sacred practising!

What paths are followed in the individual lessons or in music therapy?

The outer framework: the pupils learn to come by themselves to the music lesson, coming out of the institution into a surrounding completely without prejudice and “everything that is known about them”. I like to get to know my pupils without a lot of previous knowledge. In daily like most things are determined from outside—what, when, how. In the individual lesson I can approach the pupil according to his inner rhythm, “tempo”; the pupils shows what and how.

When a pupil, who out of an long, tremendous activity has mastered the flute, and suddenly, so to speak overnight, can read music, then she has conquered a part of the world. That is what Goethe observed in the metamorphosis of the plant—it grows a stem, and one after the other come the leaves, and then there are jumps! This is very mysterious; here a meaningful connection occurred with a jump.

For me it has become truth, that the essence of therapy is already inherent in the essence of art. During the course of my life the more I can catch, lay hold of, and dream this essence of art of one or more of its sisters, the sooner I can develop this element which has become so intimately life, and gradually develop in the individual lesson towards a healthy healing process. If you ask me personally about the content of my individual lessons, I can only say that the

music therapies which I give to my friends in the Sonnenhof, who perhaps are paralysed, and deficient of oral speech, carry a character of an intimate mood between I and you. The other music pupils who come to my house I lead through elementary instrumental teaching into the musical realm and so gradually to what helps them develop. It is my personal conviction that an abundance of therapeutic possibilities lie in the elementary laws themselves, such as intervals, melos, rhythm, beat, etc., in which the development of humanity as directly described in Steiner's *Esoteric Science*. These last-mentioned individual lessons are devoted to learning an instrument, to connect with and learn to love the instrument.

The inner attitude of the therapist and musician has to be the certainty sure as a rock “for with God all things are possible”! Never to entertain the slightest doubt that apparently impossible things are possible!

Overcoming limitations

An integrative orchestra is an adventure, like bringing a great ship through all the storms and difficulties safely to the far shore.

There is an 18-year-old young man. He has a history of changing homes and spells in psychiatric hospitals behind him. He hardly misses a rehearsal. The orchestra becomes his regular event. Two other pupils have the opportunity to attend a concert of the AOB and are shown the concert platform by the professor for percussion the fine skills of playing the timpani. In the integrative orchestra everyone learns from everyone else—everyone rehearses, everyone works, everyone has a part, everyone tries “to live as a humble member” and to survive! His own part, practiced in a corner at home and heard, has now to be perceived and played in the great breathing, feeling organism! Here it is social, here is the musical element!

I would like to add the enthusiastic voice of Ruth Dubach on our premiere in May, 2008:

Concert Review

Ruth Dubach, CH-Dornach

How did they manage it, the joyful speaker and musicians of the “*ad hoc Wolferl Ensembles*”, so to enchant their large audience? The hall was overfull, overfull, too, the hearts of the listeners who were permitted to experience this miracle of transformation! Indeed, we were not only richly presented through the strong, choric delivery of A. Steffen's poem “*Lasst uns die Bäume lieben*”, and through the various pieces of music by Bach, D. Volkart and Schubert – but we were also deeply struck, indeed “changed”...

How did they make this come to pass? Quite simply – through love. Does this sound banal? Rather, it is the greatest thing they could give us. They showed what can come about when with undivided love people are devoted to what they are doing.

There was the triangle player, “on the edge”, who marked the beat with his whole body, or one would rather have to say, the heavenly rhythm was impulsed.

Then the xylophone soloist in the starry song, who herself radiated like a star for happiness to be called in this way to be a “star”. Thereby the sounds, which she released from her instrument, competed with the changing moods, which in the transitions appeared on her face – joy streaming over, contemplative seriousness and a fine cheekiness appeared in a surprising sequence presented to the conductor standing before her, accompanying and leading.

Let these two examples stand for all the great and small musicians, grateful too for each musician who through their secure contribution and co-responsibility supported the whole orchestra.

And now comes “star on the Christmas tree”. Warm thanks to the conductor who wrote three compositions especially for her pupils with a masterly verve, inevitability, temperament, fire and – love which summed up the whole event.

Please note

I am planning a Festival for different artistic initiatives working in an integrating manner: integrative orchestra, theatre groups, speech choirs, eurythmy ensembles, etc. The Festival will bear an international character, all initiatives in these categories will be able to offer a performance to their presented programmes for the public. There will be room for meetings, workshops, etc. Organisers, helpers please contact as soon as possible for further discussion in writing or by e-mail: Danielle Volkart, Hauptstr. 15, CH-4143 Dornach, Tel: +41-61-701 92 47, d.volkart@gmx.net

Compositions by Danielle Volkart: 4 vols available from the Buchhandlung am Goetheanum: www.goethebuch.ch.

1. Compositions for Eurythmy: Cello/Viola-Soli and Duo.
On her compositions for eurythmy, “Everything is conceived out of metamorphosis, everthing movement. These compositions originate out of movement and require, indeed have to to released into movement”.
- 2./3. “Die Verwandlung des Narzissos”; musik & poetry for elemental beings, written for social therapy.
4. The “Harmonic Measure” by Max Schuurman, orchestrated by D. Volkart.

In 2009 a CD-recording will be issued with selected compositions played by Bettina Maria Bauer, cello.

Courage for the Soft Tone

Verena Zacher Züsli, CH-

On 14th June, around 60 interested people gathered to the event “The Lyre: a new musical instrument – presentation; experience, questions; concert”. It was organised by Michael Kurtz of the Performing Arts Section at the Goetheanum [*Das Goetheanum* Nr. 22/2008]. During this event the special sound quality of the lyre was studied.

The eurythmical prelude allowed the participants to dive into the theme. We all know eurythmy to piano music—but how often can we see it to the lyre? One of Ursula Heusser’s concerns, tutor at the Eurythmeum Zuccoli, to take seriously Steiner’s stimuli to build “a new lyra” for eurythmy lessons.

She tries to do eurythmy with the students to pieces for the lyre. Sara Kawasugi and Shiori Ogiwara performed a study by Jurri Juuriaansse and variations by Thomas Pedroli. The lyre was played expressively by Maria Horni. The difference to the piano where the sound is produced by a hammer was to be clearly experienced. The precise initiation of the lyre-tone which first widens and returns in dying away, is quite close to the eurythmical gesture.

With great engagement and grounded knowledge, Horst Nieder (lyre-builder, Salem) described the history of the lyre. In the ancient world there were three precursors—the phorminx with four strings, the lyra and the kithara both with seven strings. The kithara was played with a plectrum, whereby five strings were muted and only two were allowed to sound at a time. The lyra sounded with speech (lyric) to movement.

To experience melody in the single note

Why is the lyre called a new instrument? The symmetry of the early instruments, which according to the ancient world-view allows influence from the cosmos, is abandoned; through this another sound-quality arises. In contrast to the harp which is an instrument that resonates the air, the lyre developed towards a bridge-resonating instrument. R. Steiner encouraged the development of a new lyra, in order to experience the melody in the single note. The outbreak of the First World War terminated the attempt. One year after Steiner’s death, Edmund Pracht, who worked as a pianist in curative education, had to experience painfully that his great abilities at the piano did not reach the soul of those with special-needs. So he began [in thought] by removing everything unessential about the grand piano, the mechanism, and over 20 tons tension of the strings. In the drawing of what remained he went to some friends and decided with Lothar Gärtner to build a new instrument. In this way the first lyres came about—still without a bridge. Only later was a bridge added, thanks to which a better tone-quality could unfold.

Internalising musical sound

When we look at the development of keyboard instruments, we see that out of the very intimate overtone-rich sound of the clavichord, a strong fundamental-sound has developed [with the modern piano]. The danger with the lyre in following the path to extrovert playing cannot be overlooked. In our loud world we need courage for the soft tone, and the courage to forego virtuosity. The lyre helps to internalise the experience of musical sound. If here too we employ a high tension, or are tempted to great speed, we go in the direction of the piano. Much depends on the compositions for the lyre. Do you take the instrument into account, do you leave time to let the sound unfold?

Kazuhiko Yoschida played two of his own compositions on a lyre built by Ulrich Goebel tuned to the planetary scales, one in the Saturn-scale, the other in the Moon-scale. Although, as he emphasised, he is a pianist and only an amateur on the lyre, both his playing and the two pieces touched me, especially thanks to his careful playing in which an intensive antecedent listening was to be felt. The early Greek scales (according to K. Schlesinger) are very suitable for the lyre. Consequently, I think, we should not remain with the sevenfold nature of these scales. The achievement of the concept of twelve of the notes could be allowed to flow into

the music. For the training of the ear, moreover, these scales are particularly valuable.

A concert in the evening closed the day. The extended Sun Quartet (Barbara Hasselberg, Anja Dubem, lyre; Irene Hirt, Mariko Lano and Claudia Rordorf: lyre and voice), played early and more recent lyre compositions by Arnold Logan, Jan Nilsson, Lothar Reubke and Takashi Fujii, John Billing, Alois Künstler, Max Gross, Christof Andreas Lindenberg, Christian Giersch, Edmund Pracht and Thomas Pedroli, partly supported by Maria Horni, flute). It became clear to me that the lyre go well together, yet it sounds even warmer with singing. With the Japanese songs, I felt the nearness of this culture to the delicate lyre-sound. I found Giersch's "Siklenzio" and Pedroli's "Horche" point towards the future; with both, discords are brought into an harmonic context not founded on the usual theory of harmony. Wolfgang Friebe

with Claudia Rordorf played three of his own compositions. These pieces, quite free in form, fascinated me incredibly through a differentiated way of playing and the imaginative use of time. Here too something for the future lit up.

Further lyre-projects: 13 – 15 March, 2009, Musicians' Conference dedicated to the lyre; performances on the theme "Eurythmy and the Lyre" 5 & 6 December, 2008, at the Goetheanum. Bevis Stevens wants at the beginning of September to assemble a free eurythmy ensemble to prepare for this lyre-programme.

Whoever would like to take part, contact him +41(0)61 702 1466 or stevens@kairos-zentrum.org

[ET from "Feuilleton". *Das Goetheanum*. Nr. 27–08. Pp. 12f.]

O B I T U A R I E S

Frank Michael Beyer († 20th April 2008)

The Spirit of Pentecost in Music

Michael Kurtz, CH-Dornach

The composer Frank Michael Beyer died in Berlin on 20th April 2008, only a few weeks after his 80th birthday. We have lost not only a significant composer, but also a spiritually alive and highly developed artistic personality, who engaged in all sorts of ways with contemporary cultural life. As Director of the Music Department of the *Akademie der Künste* (Academy for the Arts), in the Academy meetings social and community questions in particular were also addressed, which also led to a series of events taking as their theme such questions as—for example, the relationship of Middle Europe to Islam. It is a pleasure to recall the personal conversations, when with clear thinking he gave apt judgements about events of the present day or spoke about artists from all ages. Although his Berliner humour never left him, it was not without concern that he looked into the future, saying during the previous summer, "Every attempt for a spiritual, spiritually contemporary and relevant world-view will be very difficult to sustain".

During his 50-odd years of life as a composer, Beyer never followed the musical fashions. Alongside Bach and Webern as milestones at the beginning, two characteristics stand out. First, as an outstanding architect, his work was brought to life as a well thought-out structure in time and in the use of intervals. Then, he revealed a fine feeling for style his thematic material. In recent years he was concerned with the Eastern experience of the resurrection-event—in his 12-voice chorus-cycle "*Et resurrexit* (And he rose again)" and in his viola concerto premièred by Tabea Zimmermann with the Berlin Philharmonic Orchestra "*Notte di pasqua* (Easter night)", a fine and colourful work of great beauty, whose

arching melodies and sounds arise as if out of the inaudible realm. These are at the same time the ripe fruits of a long life as a composer and concern with the questions of death and birth, the threshold to the spiritual world and the resurrection. Beyer saw himself within the stream of a Western Christian culture and his music tells of this.

Alongside Christianity, Greece was significant for him, not only the actual place—as a child he spent several years in Crète and Athens—but also ancient Greece as the second source of our Western culture. This can be experienced in his early work for three string groups "*Griechenland—Greece*", in which he composed in variations on an ancient Greek Hymn of Mesomedes to the muse Calliope and the god Apollo. Once again, Greece is heard in a special way in his music for "*Eleusis – ein mythisches Spiel—Eleusis: a mythical play*", which he wrote in 2007 for the eurythmy-music-light project of the Goetheanum and was performed several times. Already ten years earlier he had composed a work for strings, commissioned by the Goetheanum for the opening of the renovated Great Auditorium which was performed in eurythmy by the Goetheanum Eurythmy Stage-Group.

Frank Michael Beyer was essentially linked to Rudolf Steiner's work and thereby also to Dornach. He composed "*Imago*", a new work for cello for one of Steiner's blackboard drawings, for the opening of the new rooms in Haus Duldeck for the Rudolf Steiner Archives, opened in 2002. Beyer's final years were full of tremendous creative activity. He wrote a concerto for flute and string ensemble "*Meridian*", a piano trio "*Lichtspuren—Trails of Light*" and a Suite for 9 instruments "*Zu den Inseln—To the Islands*". Many of these works, which arose from a realm of experience on the threshold, will be heard in Berlin and in other cities. Beyer often asked himself recently, "What do the angels perceive of our work here on earth?"—a question, upon which our future depends and which furthermore can link to him. In this way there lived not only in his compositions of recent years but also in his social conscience a Pentecostal, many-sided moment of inspiration, which is future orientated.

Maria Jenny-Schuster (10th January 1907 – 9th April 2008)

Wilfried Hammacher, DE-Stuttgart

Christian Morgenstern expressed his thanks for the few years he knew Rudolf Steiner and his anthroposophy, with these lines:

*GESEGNET GING ICH in die Welt,
mein Land von deiner Hand bestellt.*

[BLESSSED I WENT into the world,
my land tilled by your hand.]

Maria Jenny-Schuster was able to meet this blessing for one hundred and one years and three months. When she was born, her parents were already intensively devoted to the study of anthroposophy. She lived through the first century of the age of light with an enhanced perception of world-historical events in the light of anthroposophy. Her strong consciousness rested especially in what she did and what met her in a strength of devotion which she brought as an ability into this life and which never dried up. To think about her and the path she now takes demands devotion and anthroposophy.



When the individuality is loosened through death from the form of the body and of the personality of the past earthly life, then they become the material for a form which strives towards the future earthly life. Against the stream of the past – of this and all other past earthly lives – the person who has died, who is the one who is alive, walks on forming his future out of the substance of what he has experienced. That which in each earthly embodiment appears in the sensory realm wants to be revealed increasingly as Idea and form of the eternal individuality.

On Wednesday, 9th April, 2008, as the sun was setting in Aries, Maria Jenny crossed the threshold into the spiritual world. In the “mood” of the constellation of the Ram, as Rudolf Steiner fashioned it in his cosmic poetical compositions, we feel with her “*Erstehe, o Lichtesschein* – Come into being, O shining light” of an eternal “I”-consciousness as it will now shine through the whole life after death until a new birth. Then follows “*Erfasse das Werdewesen* – Lay hold of the essence of becoming” in the streaming sphere of the Moon, where what has become and what is becoming meet. But now “*Ergreife das Kräftenweben* – Lay hold of the weaving of forces” as the soul experiences it in living through the spheres of the seven planets. In the middle of this the resounding Sun calls, “*Erstrahle dich, Sein-erweckend* – Shine forth, awakening being”, becoming oneself a solar “I”-being, an eternal entelechy, which in the cosmic Midnight-Hour in sacred fellowship with the cosmic Creator-Beings, designs and fashions its new earthly human form. Descending through the planetary spheres, weaving karma of earth and humankind, the call rings out, “*Am Widerstand gewinne*

– Win through resistance”. When the seed is formed and enlivened in the blood-stream of the mother, the Moon speaks to the dreaming soul, “*Im Zeitenstrom zerrinne* – Dissolve in the stream of time”. And with the first breath at the new life, the “I” speaks to itself in depths of will, “*O Lichterschein, verbleibe* – O shining light, embody”, or with Goethe,

“*Wie an dem Tag, der dich der Welt verliehen, / Die Sonne stand zum Gruße der Planeten,*» (*Jetzt und aus Ewigkeiten*)
«*Bist alsobald und fort und fort gediehen / Nach dem Gesetz, wonach du angetreten.*”

[“As on the day which gave you to the world, the Sun stood to greet the planets,” (and now and out of the eternities) “you have then and developed on and on according to the law with which you began.”]

The earthly path which Maria Jenny-Schuster began on Thursday 10th January, 1907, when the sun stood in Capricorn, which she will pass through in the coming 33 years in the reverse stream of memory, a third of her century-long life. As in a fugue of seven voices the entries of destiny sound from the first to the last.

Not long before her departure, I read aloud poems for her which attempt to give an insight into Raphael’s paintings. Besides Rudolf Steiner, her favourite masters were Raphael, Mozart and Novalis. She was all attention, inwardly following. Then she said, “It is beautiful. It is healing”. Both she had practised a life long in her eurythmy and the way she led her life.

Conversation with Maria was something precious. The way she listened was always inspiring. What one developed in conversation, in dialogue with her, was always more than what a monologue could bring. She understood exactly and very precisely but always allowed space for what wanted to arise in the moment.

In her 90s Maria began her journeys. She had to leave her beloved Stuten-Haus, where she had lived for over 40 years. Yet undismayed, she found in each new home new beauty, new possibilities for ever-new meetings and conversations. Attending concerts made music arise again, which stood at the beginning of her working life. Everything which happened at the Goetheanum she followed with never ceasing interest, often with joy but also with pain, because the creative example of Rudolf and Marie Steiner stood before her. This was her standard. These years possessed something of a slow out-breathing, most inner movement of everything which through her rich daily life had experienced and achieved—and this with the ever growing freshness of a spirit which allows to ripen seeds for future results, and who can do this in the mood of self-completion of Capricorn:

“*Vergangenes ertrage Künftiges* –
What is past may bear future things”

During the almost two decades after Hans Jenny’s death in St John’s-Tide 1972 one would have thought that it would now be quiet in Haus Stuten, which was impulsed with activity and conversation. This was not so; known and new guests, old and young wanted to speak with Maria, of course, about Hans Jenny’s legacy of scientific work and the paintings, but also on quite different themes. Maria, the artist, the

human being with everything that had ripened in her, became the centre of attraction. Now the time had come in which space was created for a time of ripening of the previous activities and of herself; “*Erblühe die Lebenswirkensmacht* – may the working power of life unfold”.

A grandchild was born, Leon. As soon as his ears were ready for it, his grandmother took from her treasury and showered him with fairy-tales, myths, sagas, stories of all kinds. You will hardly come across somebody of the same age who has heard to such an extent out of a wise poetic mouth the Western accounts of heaven and earth as far as the *Iliad* and *Odyssey*.

In the last two decades of his life, Hans Jenny's restless activities increased. His painting abilities reached a height in abilities and fame. His mobile forms in the very limited rooms of the house kept a team of co-workers busy, above all Christiaan Stuten. All this led to conferences and exhibitions and far and wide throughout Europe. More and more interested people came to Dornach and became new friends. A breath of the world constantly entered the house. It lay in the capable hands of the lady of the house to balance out tensions, and so on, when so many different people lived and met in such a close space. How often did I experience 100 guests meeting at the same time in the small rooms of the house and in the garden, in order to celebrate lighter social enjoyment and spiritual stimuli! And everything was carried and maintained by Maria's great art of hosting, and even in the strongest turbulence never losing consciousness of everyone. She carried out what was increasingly demanded of her in dealing with human characters and destinies:

“*Erstarke die Weltenwesenwacht* –
Strengthen world-being's guardianship”

In the middle of her life in the beautiful Haus Stuten, the home of innumerable guests from far and near, she received her happiness, the fulfilment of both parents, with the birth of their daughter Ea in 1945. Ea, the middle voice in the fugue of Maria's life – with everything that she meant to her and she owed her – became the unceasing “soprano continuo”, faithful to the end. Only now were they a family. Grandad and the ever-active Grandma Schuster joined them. Many great ones from the domains of science and music were guests, but also Asso, the great St Bernard rescue-dog, many cats, geese on the garden pond and song birds in the old, high trees ensouled the household. In the surrounding struggles and wreckage – closer at hand amongst the friends of anthroposophy, as well as on the deserted battlefields of Europe – the flag of humanity was never lowered. One was determined to meet everyone as a friend

“*Im inneren Lebenswiderstand* –
in the inner resistance of life.

In 1935 Maria Schuster and Hans Jenny were married. In Dornach he opened a medical practice which quickly grew. He had thought for a time to become a pianist. From childhood he had drawn and painted animals. He was a brilliant student of medicine and science; President of the Student Union in Basel, then of Switzerland. His lifelong research was into the theory of evolution (“*Der Typus*”) and the form-

ing of matter through sound and word (“*Kymatik*”). Because of his deep roots in anthroposophy, Hans Jenny was a “*Weltkind* – a child of the world” (as Goethe himself claimed to be), and so was Maria. For some years he taught at the Steiner-Waldorf School in Zürich. In a letter to Maria there lives the heart-beat which pulsed everywhere in his passionate interest in the world. “My beloved, most lovely, only little goddess, oh you, I believe I must be the happiest person. When I think about my life and try to see everything before me, I can only sense a deep feeling of happiness, but not that vague feeling of desire which is commonly called happiness but that feeling as if one would blossom into the world, towards the world, as if a rose would arise out of the heart, as if from the region of the heart, the heart has become a red rose which fully blossoms towards the world; the lungs lend it wings. To be always with my children, they mine and I theirs – this is like a bath in the waters of life. You know, beloved little goddess, they are lovely, incredibly lovely, I am completely in love with them all, they are the world to me, springs, there is nothing I would not do for them, so they have to have everything which I have and which can mean anything.”

This pulse-beat now formed their life together, much stimulated and enriched through journeys to Italy into the time of the Renaissance, the cradle of the age of natural science,

“*Zu kräftigem Gegenwartsein* –
Towards a strong present existence”

My first awareness of Maria was in the Goethe Year 1949 at the *Faust* Festival at the Goetheanum, that is 59 years ago. She did eurythmy in a small rôle in the Euphorion Scene of Act III: the sturdy, small one. This was a final task from the time when she belonged completely to the Eurythmy-Ensemble, for which she had made herself free from the duties of the ever-increasing lively doctor-and-artist household with its many guests. She immediately drew attention to herself, with fire in every gesture, elementary force in expression, every movement placed into the space fully sculpted, strict in style with hovering grace, strict in form – a Maenad enchanting everything, but keeping the most inner things in her creation. Her colleagues said tenderly: “It was Schu-schuh!” – their nickname for Maria Schuster. In the interval there emerged from the dressing room a highly elegant lady of the world, friendly, gay, and charming, receiving cascades of congratulation from a gentleman, suit and painter's hat of light grey colour – Hans Jenny.

“*Vergangenes erfühle Künftiges* –
what is past may feel towards the future”

It was always the primal great musical talent of Maria that pulsed through her eurythmical movements, ensouling them. In Paris she had to repeat a Minuet by Mozart three times! The beginning of her eurythmical career of 22 years in the first Eurythmy Group at the Goetheanum was in speech eurythmy. The 15-year-old had begun her eurythmy training at the Eurythmeum, Stuttgart, with Alice Fels, who after the first year gave her a *Marienlied* by Novalis for her to work out herself. In late autumn of 1923, the 16-year-old performed this at the end-of-year performance in the presence of Rudolf and Marie Steiner. Consequently they both invited

her to perform this poem in Dornach at the Christmas Conference 1923/24.

Rudolf Steiner himself chose a eurythmy dress and veil for her. Laying his arm around her shoulders, he said, "Now, little Mari, we will choose something really beautiful for you!" To your great surprise he chose a yellow dress without any orange, and a light green shining veil! Why not the colour of Mary, red or pink and blue?

"Ich sehe dich in tausend Bildern, / Maria, lieblich ausgedrückt, / Doch keins von allen kann dich schildern, / Wie meine Seele dich erblickt."

["I see you in a thousand pictures, Maria, loveably expressed, yet none of them can describe you as my soul sees you."]

The soul comes to the fore, inspired, bright as the sun itself, towards the archetypal picture of Maria—this beholding-thinking (the dress) is yellow.

"Ich weiß nur, dass der Welt Getümmel / Seitdem mir wie ein Traum verweht / Und ein unnennbar süßer Himmel / Mir ewig im Gemüte steht."

["I only know that the noises of the world since then were blown away like a dream, and an unapproachable sweet heaven stands eternally in my soul."]

The feelings (the veil), fresh and fulfilled like a meadow in spring, but remaining eternally, find peace in the green.

Rudolf Steiner holding the dress before you, smiling benignly asked, "Do you like it, little Mari?" And you answered with a deep curtsy, "Wonderful, Herr Doctor!" Then he asked Frau Doctor to speak the poem for you. This was an incredible experience! She spoke the lines with a deep sounding voice; you were almost shocked. It was deeply moving. What a destiny! The great and the little Marie fashioning together the song to Mary by Novalis! After a brief year, Frau Doctor invited you fully to the Goetheanum.

Maria's first memory was the enchanted sounds of music. Singing and instrumental sounds arose over a procession of girls in white robes with wreaths of white flower and a lily in the hand, you yourself one of them; to the sides of the streets branches and little birch trees—a Corpus Christi procession. What Maria brought from her past was a strong musical talent. The 14-year-old was accepted at the Conservatory to study piano. During the next year she met eurythmy. Marie Steiner discovered the eurythmical promise in the young girl, but she herself hesitated. Only after the second performance, where the colours, the soul-expression and the music of the eurythmy spoke to her, did she discover eurythmy as her life's task as a future for herself and for the world. She asked as the stars had prepared it for her:

*"Das Künftige ruhe auf Vergangenem –
The future rests on what is passed"*

In Essen-on-the-Ruhr Maria Jenny-Schuster arrived on the earth. During the year of her birth, 1907, Rudolf Steiner and Marie von Sivers attempted out of anthroposophical spiritual science to germinate an art of anthroposophy, to rejuvenate the old, and to cause to resurrect what is heavy with matter, into something spiritual and cosmic.

With the town of Essen we connect coal, iron and steel. The founding of the town was a Christian religious one. In 846 AD a nunnery was founded on common, uncultivated land. The ladies were from noble families. It was called St Maria, Cosmas and Damian.

So it was dedicated to the Holy "virgin, mother, queen" Mary – to use Goethe's expression – accompanied by Cosmas and Damian, the Arabian doctors, twin brothers, Christian missionaries, martyred at an early age under Dioclesian. The patron's name, the *genius loci* of Essen, the embodiment of beauty in spirit, soul and body, in connection with the healing capability—an ideal that was to fill her life, was laid into the child's cradle.

To think of the dear person who has died means to move in spirit on paths she has taken and is taking.

Supplement, with memories of her mother,

by Ea Koster-Jenny

During the last months before her death Maria Jenny related the following dreams.

In a Cathedral, in size and mood similar to Cologne, a priest is celebrating Mass, his face turned towards the holy of holies. Maria finds herself as a boy-server – a black undergarment, over it a white, lacy over-garment – kneeling on the second step of the altar, holding the Mass-book for the priest. To the left side of the alter Ea kneels on the lower step, a boy-server like herself but somewhat younger – holding the bells that punctuate the process of the service. The celebrating priest turns round, his face that of Rudolf Steiner.

Maria sees herself in Egyptian garb, the white pleated material closely winding around the slim figure, in front like an apron, on the belt is fixed the sacred triangle; with her in the same dress as a younger attendant, Ea. Both walk along the shore of the great River Nile through the reeds which slowly waft in the wind.

A few weeks later the same pictorial events, but the young attendant has become an intimate friend. Maria was very surprised about these two dreams because her inclination and relationship during her life was always towards Greece.

In a third dream, she saw herself in conversation with Mozart, who during her life was her favourite composer. He explained to her the construction of one of his symphonies and two other compositions, remarking that he takes the laws of his compositions from the stars.

During the final weeks, Maria in conversation with herself often spoke the words: "Calm, practice, equilibrium!" She mentioned repeatedly the word "help". Asked about it she answered repeatedly, "Everything is in order", needing no help from this side.

She was very concerned about the fact that Hans Jenny's book *Der Typus* was out of print and should be urgently reprinted. "Hans wants this!" she said.

Everything beautiful could bring her to tears. So too Rudolf Steiner's verse which she loved throughout her life:

Abendglockengebet

*Das Schöne bewundern,
Das Wahre behüten,*

*Das Edle verehren,
Das Gute beschliessen:
Es führet den Menschen
Im Leben zu Zielen,
Im Handeln zum Rechten,
Im Fühlen zum Frieden,
Im Denken zum Lichte,
Und lehrt ihn vertrauen
Auf göttliches Walten
In allem was ist:
Im Weltenall,
Im Seelengrund.*

At the ringing of the bells

To wonder at beauty,
Stand guard over truth,
Look up to the noble,
Resolve on the good:
This leadeth man truly,
To purpose in living,
To right in his doing,
To peace in his feelings,
To light in his thinking,
And teacheth him trust
In the guidance of God
In all that there is:
In the widths of the world
In the depths of the soul.]

The gesture she took up with her hands and arms in sleeping was unique. In Shakespeare's *Midsummer Night's Dream*, for Titania, the sleeping Queen of the Elves, which for a long time she had eurythmically embodied, Rudolf Steiner had given the gesture to form in sitting a horizontal

"O" with the inside of the hands turned outwards. This expresses a devoted and at the same time regal grace. In the same way, Maria placed her hands on the bedcover.

It seems important to note the remark of a medical doctor who, before the laying out, said, "Her body appears like purest light".

The leading verse throughout her life was Goethe's verses:

*Feiger Gedanken
Bänglichses Schwanken,
Weibisches Zagen,
Ängstliches Klagen
Wendet kein Elend,
Macht dich nicht frei.*

*Allen Gewalten
Zu Trutz sich erhalten;
Nimmer sich beugen,
Kräftig sich zeigen,
Rufet die Arme
Der Götter herbei.*

[Cowardly thoughts,
timid shaking,
womanish hesitation,
fearful lamentation –
they ward off no misery,
they do not make you free.

Gathering all your forces
for the offensive
never to give way,
showing yourself powerful:
this calls the arms
of the gods to your side!]

ANNOUNCEMENTS

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

EURYTHMY

Eurythmy Courses and Seminars, Class-work with Werner Barfod

*3rd-5th Oct. 2008 Eurythmy Seminar and Class-work
DE-Hamburg, Rudolf Steiner Haus*

*24th-26th Oct. 2008 Eurythmy Seminar
DE-Studienhaus Rüspe*

*7th-9th Nov. 2008 Eurythmy Seminar
Avignon, France*

*14th-15th Nov. 2008 Eurythmy Seminar
DE-Berlin, Rudolf Steiner Haus*

*18th-22nd Nov. 2008 Eurythmy Course
CH-Aesch, Akademie für Eurythmische Kunst Baselland*

*27th-30th Dec. 2008 Eurythmy Seminar
La Fabricca, Cortiglione, North Italy*

*16th-18th Jan. 2009 Eurythmy Course
Rome, Italy*

*20th-22nd Feb. 2009 Eurythmy Seminar
Avignon, France*

*14th-15th March 2009 Class-work
DE-Freiburg*

*27th-29th March 2009 Eurythmy-Seminar and Class-work
DE-Heidelberg, Rudolf Steiner Haus*

The Art of Eurythmy Therapy – A course following Dr Rudolf Steiner

for those active in curative professions with a qualified professional training in a medical realm, and for eurythmists.

In collaboration with the Carus Akademie, Hamburg, a course for the Art of Eurythmy Therapy with Gerhard Weber begins October 2008 in Vienna.

Through exercises in eurythmy therapy in music and speech, a feeling for the formative forces of the human organism will be awakened. The course will teach an approach to and a manner of using the formative forces and the movements of eurythmy therapy, with anthroposophical study-of-man and medical contributions.

Information and registration:
Uta Guist, Wöbergasse 21, 1230 Wien
Tel: +43 (0)1/803 71 55
e-mail: uta.guist@aon.at

International Eurythmy Therapy Further Training

with Titia Jonkmans, Dr Joop van Dam
Lessons conducted in German (English if necessary)

Theme: Sleep and wake, disturbances of sleep, exercises for the soul, the three constrictions, working with processes of time.

Time: Tuesday, 21st till Sunday, 26th October 2008

Programme: Wednesday till Sunday morning:
8.30 – 10.10 Titia Jonkmans: Basic exercises and exercises on the theme
10.45 – 12.15 Joop v. Dam: Exercises in perceiving nature and art
4.00 – 5.30 pm Titia Jonkmans: Exercises on the theme
7.30 pm – Dr Joop v. Dam: Lectures on the theme

Preparation: GA 174, lectures of 14th Jan. and 1st Jan. 1917, GA 128, lecture of 5th Nov. 1922 in The Hague
Please bring a eurythmy dress!

Venue: Camphill Schulgemeinschaft Föhrenbühl
Course fee: € 130
Board & lodging: € 130.

Registration: till end of September 2008:
Edith Halsmayer, Dorfstrasse 14, CH-8585 Mattwil
or: Ulrike Cornish, Camphill Schulgem. Föhrenbühl
Tel: +41 (0)71 648 3347, halsmayer@gmx.ch
DE- 88633 Heiligenberg/Steigen
Tel: +49 (0) 7554 8001 143
cornish@foehrenbuehl.de

Further training with Annemarie Bäschlin 2009

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

3rd–7th July, venue: CH-Aesch, led by Annemarie Bäschlin

1st–5th August, venue: CH-Ringoldingen, Berner Oberland
Eurythmy: Annemarie Bäschlin / medical contributions: medical Dr Eva Streit

Eurythmy Further Training course with Annemarie Bäschlin and Alois Winter

20th–29th July, venue: Ringoldingen, Berner Oberland
Colour eurythmy / basic elements of music eurythmy – Annemarie Bäschlin

Speech formation / speech eurythmy: the culture epochs – Alois Winter

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

Eurythmy Spring Valley

Full-Time Training begins September 3, 2008

Part-Time Frontier Course begins September 21, 2008 (1st block)

Frontier Eurythmy Independent Training Course 2008–09
New course beginning September 21, 2008. The new Frontier course will begin with a two-week block, September 21–October 4, followed by further blocks: January 11–17, April 26–May 2, and June 14–27, 2009. This course is designed especially for people who live at a distance from the School of Eurythmy in Spring Valley, New York, but are able to attend the School for six weeks during the year. Between each block, students are expected to work on their own at home, with a local eurythmist serving as a mentor
Tuition: \$ 3950

Professional Workshop with Dorothea Mier, September 19–20, 2008.

A weekend course for professional eurythmists with Dorothea Mier, on styles in music.

Tuition: \$ 100

Professional Workshop with Margrethe Solstadt, October 3–4, 2008.

A weekend course for professional eurythmists with Margrethe Solstadt.

Tuition: \$ 100

260 Hungry Hollow Rd, Chestnut Ridge, NY 10977, U.S.A.
Tel. +1-845-352-5020 ext 13 Fax +1-845-352-5071
info@eurythmy.org

Akademie für Eurythmische Kunst Baselland

Events

- Festival for those who have died Sun. 23rd Nov. 5.00 pm
- Solo work of the 4th-year students Fri. 12th Dec. 8.00 pm
- The Dream-Song of Olaf Osteson Sat. 12th Dec. 8.00 pm
- Christmas end-of-term & Festival Fri. 19th Dec. 7.00 pm

Blocks / Seminars

Eurythmy block with Werner Barfod (theme to follow)

- | | |
|---------------|-----------------|
| 18/19/21 Nov. | 5.00 – 7.00 pm |
| 22 Nov. | 9.00 – 11.00 am |

– Eurythmy blocks with Annemarie Ehrlich

- | | |
|-------------|----------------|
| 7 Jan. 2009 | 6.00 – 9.00 pm |
| 9 Jan. | 4.00 – 7.00 pm |
| 13 Jan. | 6.00 – 9.00 pm |

– Poetics block with H.-P. Fiechter (epic, lyric, and dramatic)

- | | |
|---------------|---------------------|
| 27/28/30 Jan. | 6.00 – 8.00 pm |
| 31 Jan. | 9.00 – 12.00 midday |

From 14 October 2008 open courses in dramatic eurythmy (Angela Heintze), music eurythmy (Ingrid Everwijn), rods (Michaela Reski), anthroposophical study-of-man (Johannes Wyneken) *etc.*

Further training

- upon request: artistic work
- Finishing qualification “Bachelor equivalence”

New Courses

- full-time and part-time begin 14th October, 2008

Apfelseestrasse 9a, CH-4147 Aesch
Tel: +41 (0) 61 701 84 66
www.eurythmie.ch, info@eurythmie.ch

Educational Seminars

of the “Norddeutschen Eurythmielehrer-Fortbildung”

Developing eurythmical gestures in the middle school

Tutor: Helga Daniel (NL-The Hague)

Dates: Friday, 7th Nov. (6:00 pm) till Sunday, 9th Nov. 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.

Helios Institute and School

for eurythmy and spiritual science

14th to 16th November 2008

Eurythmy further training on Lucifer & Ahriman with Michel Vitales and Dieter Gündert in Malsch, near Karlsruhe

Eurythmy, Introduction to the Model of the Building, Speech Formation to the words for the pillars and the foundation stone of the Model

20th May 2009

Study-day on the First Goetheanum

and its seven metamorphoses in the neighbouring buildings in Dornach with Christian Hitsch.

Information and registration
HELIOS INSTITUT & SCHULE, Dietmar Ziegler
Kaiserallee 66, DE-76185 Karlsruhe
Tel. +49-721-6607949, Fax +49-721-6607948

EURYTHMY IN ITALY 2008 – “LA FABBRICA”

“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.

Courses with Annemarie Ehrlich 2008/2009

4–5 Oct., BE-Brugge: *Zodiac (Ram – Scales)*

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

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

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

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

Registration: Kathleen Beven, Tel: +44-1342-82 27 59; katherine@beubach.co.uk

24–25 Oct., AT-Graz: *Zodiac (Ram – Scales)*

Registration: Trigon, Tel: +43-316-40 32 51

30 Oct. – . Nov., CZ-Prag: *Educational exercises by Rudolf Steiner, further training*

Registration: hana.giteva@post.cz

7–8 Nov., AT-Wien: *Zodiac (Ram – Scales)*

Registration: Uta Guist, Wöbergasse 21, AT-1230 Wien, Tel:+43-1-803 71 55, uta.guist@aon.at

14–15 Nov., DE-Überlingen: *How can we school ourselves that those who have died might want to link to us?*

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

3–4 Jan. and 10–11 Jan., CH-Bern: *Through mistakes to be given a new chance?!*

Heidi Müri, Tel: +41-34-445 39 76

27 Feb. – 1 March, DE-Alfter: *Metamorphoses, primal elements*

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

6 – 8 March, DE-Stuttgart: *The 7 rhythms of the Foundation-Stone verse by Rudolf Steiner*

Registration: Elisabeth Brinkmann, Tel: +49-711-24 78 77; Eurythmeum, Tel: +49-711-236 42 30

13 – 14 March, NO-Oslo: *Can I teach methodically?*

Registration: hege.brasil@hotmail.com; dne@eurytmi.no

20 – 22 March, SE- Järna: *Ab-Be-Entgrenzen*

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

27 – 29 March, FI-Helsinki: *Bursting through barriers: in myself, between us and in social life*

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

3 – 4 April, DK-Kopenhagen: *Ab-Be-Entgrenzen*

4 – 5 April, DK-Kopenhagen: *Educational exercises, soul-gerstures, intervals*

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

17 – 19 April, IT-Bologna: *Bursting through barriers, in myself, between us and in social life*

Registration: Monica Galluzzo, Tel. +39-0515 809 33, monika.galluzzo@yahoo.it

24 – 25 April, IT-Roma: *Leading and being led*

Registration: marincensori@assicapital.it; info@motivanet.it

8 – 10 May, DE-Weimar: *Community building, breaking through structures*

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

22 – 23 May, DE-Freiburg: *Keeping the balance in myself, between us and in social life*

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

Bildungsstätte für Eurythmie Wien

Events, training, further training and stage work

Training courses begin 18 September

We continue our new project: part-time training.

Further training and stage-ensemble – Theme of the year:

“Music makes the silence audible” (Daniel Barenboim)

1 Oct. – mid-December:

Speech eurythmy – work on the soul-forces

Music eurythmy – intervals, rests, melos, keys in baroque and classical times

Artistic stage-work:

Forming the yearly festivals and artistic programmes (Registration: Adelheid Petri)

Registration and information

Adelheid Petri / Edeltraut Zwiauer

Bildungsstätte für Eurythmie Wien

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

dr.johannes.zwiauer@aon.at

Eurythmy Association Switzerland EVS

Further-training courses for qualified eurythmists

Course 21:

Eurythmy in Business:

Eurythmy in public cultural life

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

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 eurythmists and is necessary in modern society?

Led by Andrea Heidekorn, DE-Alfter

Saturday, 22nd Nov. 2008, 10 am – 6.00 pm
 Registration: Regula Stettler, Bäckereiweg 21, CH-3012 Bern,
 aspasia@gmx.ch

Course 22:

Artistic basis for music eurythmy with Margrethe Solstad,
 Dornach

Saturday, 21 Feb. 2009

Registration: Rachel Maeder, Mannenbergweg 17, 3063 Ittigen,
 Tel: +41-31-921 31 55, rachel.maeder@hispeed.ch

Venue for all courses: Akademie für Eurythmische Kunst BL,
 CH-Aesch, +41-61-701 84 66

Further training with Edith Peter

29.12.08–02.01.09 Birseckschule, CH-Aesch

Basic elements – Metre-poetics – artistic work on a poem.
 Registration till 1 Nov. 2008:

Christian Peter
 Rütliweg 56, CH-4143 Dornach
 Fax: +41-61-701 65 74
 christian.peter@parzifal.ch

SPEECH

Logoi – Free Academy for Speech Formation, Acting and Social Art

Part-time course in 4 years (first year can be taken separately as further training)

Orientation week end 5/6/7 September 2008

First year of the course begins: 26/27/28 September 2008-07-30

Venue: Freie Hochschule für Waldorfpädagogik, Mannheim
 Michael Therapeutikum, Heidelberg

Information: Renate Pflästerer, Am Tannenberg, 5,64342
 Seeheim-Jugenheim.
 Tel. +49-6257-6 32 35

The training takes place one day each week, a weekend each month and 3 project-weeks in the year.

What can serve the further development of speech-formation; How can we orientate ourselves to its future task and through it gain new impulses?

During the regional conference in Karlsruhe organised by the Association, these questions lived in all the forms of our work. As a motto it could be experienced that the training of abilities in listening and speaking with empathy as a foundation for new fruitful forms of collaboration and artistic research, presents an essential task in the future direction of our art. The Mars-character of speech, through intensifying the “I”-gesture, can be transformed into the selfless gesture

towards other beings, into a healing Mercury-quality. In an educational context, R. Steiner once spoke that through speech one can educate people in either egoism or selflessness. Elsewhere he points towards the task of the sister-arts, eurythmy and speech-formation. Through them people can gain the faculty to understand each other at all—that is, to follow within the inner gesture of the speaker within oneself. The training at the Logoi Frei Akademie makes possible a familiarisation with the autonomous artistic use of the basics of the arts of speech-formation and drama, connected with the schooling in the realm of social art. Many subsidiary subjects offer methods of inner schooling, e.g., schooling of perception with Ilse K. Müller; anthroposophical path of schooling with Corinna and Ralf Gleide; training of thinking, feeling and will, with Armen Tougu; the clown as man-of-the-heart with Deidre Goodman; the clown and learning destiny with Enrica dal Zio; your own myth with Gela Gordon.

The central concern of this new art school is to train the heart as an organ of truthfulness, to train empathy as a basic faculty for new forms of movement and social possibilities of fashioning. In this way, perception in listening and diving into experience and mutual productive perception is trained through a new a conscious laying-hold of one's own speech. The human individuality, which intends to fashion its own development, its life-sculpture as an archetypal, artistic process towards freedom, forms the heart of this training. An effective method is offered to tune one's corporeality and soul-forces as an instrument that becomes transparent for individual creative fashioning. Improvisation and drama-work, according Michael Checkov (Slava Rozentuller), also forms the basis of the schooling, as does Greek gymnastics, music improvisation (Christiane Kumpf), eurythmy (Brigitte Sattler, Gabriel Shivers) and voice-training (Dominik Petri). Renata Pflästerer and Ute Basfeld teach speech formation (with creative writing and history of literature, and so on); yet group-teaching with other colleagues is practiced.

These lessons as well as drama lessons is regularly timetabled. It is the aim consciously to lay hold and broaden one's own speech-methods, in order to awaken them to individual artistic life. The speech art-work can become something like a body, which the speech-artist enlivens and can reveal creating the spirit... when successful, the garment of the senses, the sounds, words, gestures and pictures become transparent for the overall essence of the text (and its creator)... and at the same time for Speaking as a being. Artistic research takes an important place in the Akademie. The art-school Logoi sees its task to raise the extended concept of art (the social sculpture, as initiated by J. Beuys), also for the performing arts, on to the level of consciousness of the present day. The principle of dialogue is the primal cell of artistic inspiration and productivity, the actual work of art arises in dialogue with the art-lover—stage-space becomes cosmic inner space.

The Logoi Frei Akademie provides students with an integrated professional qualification after the fourth year, either as speech-formation artist and teacher of drama in Steiner-Waldorf Schools, as stage-artist, or as therapeutic-speech practitioner.

We look forward to your response, hoping to arrive at a fruitful exchange on the future capacities of our art.

Speech Formation Conference, Pentecost 2009 in DE-Witten-Annen

We warmly invite you to a conference for speech artists in freelance or seminar work, which will take place from *29th May 2009 till 1st June 2009* in the *Institut für Waldorfpädagogik in Witten-Annen*.

All other speech artists are of course warmly invited and welcome. The conference links to the initiative of various speech artists who met on the occasion of the great Conference for Waldorf Education in Greifswald 2007 and who took up the task strongly to support the movement for speech formation. Out of this impulse a working meeting with Dr Zimmermann in Karlsruhe has already taken place. The theme for the conference in Witten-Annen runs

“Developing speech – Ability to play – Social competence, a challenge for speech and theatre education”

With this theme we see to link the work on the basics of speech formation in the context of education with the demands of potential fields of work speech artists and theatre teachers in schools and other educational contexts. We hope to discuss questions in lectures and seminar work, which touch on child development and the ability to speak, the significance of grammar to enhance speech, but also the possibilities of educational theatre work to train social competences.

We are very pleased that with these interesting thematic challenges we can build on the support and collaboration of Herrn D. v. Bonin, Frau and Herrn Solståd and Herrn Dr H. Zimmermann. We are grateful to the “Bund für Waldorfpädagogik” and the “Berufsverband für Sprachgestaltung” who together are prepared to take on the organisation.

Written applications for participants of this conference arrive *by 1 April, 2009*, at the Institut für Waldorfpädagogik Witten Annen, Annener Berg 15, 58454 Witten, for the attention of Frau Ruhnau, or by internet bernhard-heck@versanet-online.de or maiwald-d-u@t-online.de. Die Tagungsgebühr beträgt 120 euros for cover costs and Logis. Members of the Association receive a reduction to 100 euros. Please direct questions directly to those responsible: Gabriele Ruhnau at the Institut für Waldorfpädagogik, Bernhard Heck (Wuppertal) and Ulrich Maiwald (Haan-Gruiten). From December 2008 detailed conference information will be sent. We would be happy if with your support and many participants, this conference could take a further step in the discussion and impulsing of speech formation. With warm greetings from the initiative group and the Association, Ulrich Maiwald

10 December, Goetheanum-Halde 1, 8 pm

“*Saturn am Winterhimmel weist den Weg...*” poems by Albert Steffen for Advent and Christmas – recitation and comments by Christine Haid and Agnes Zehnter

MUSIC

At the end of September 2008 the long-awaited biography of Viktor Ullmann by Dr Ingo Schultz will be published by Bärenreiter Verlag, Kassel. To express their joy, musicians from Basel, Dornach and Stuttgart are planning concerts and readings as accompanying events to the publication of the book. The following events are planned:

Sunday, 26th October, 5.00 pm, concert in the Palazzo, CH-Liestal;

Sunday, 2nd November, 5.00 pm, concert in the Querfeld, Basel;

Saturday, 8th November, 7.00 pm, reading by the author at Bider & Tanner Buchhandlung, Basel, with music by Viktor Ullmann (Azur Quartett, Stuttgart);

Sunday, 9th November in the Goetheanum:

4.30 pm performance of works, with introduction

6.00 reading by Ingo Schultz from his new biography “Viktor Ullmann”

8.00 concert of chamber music

In Liestal and Basel the concerts consist of: «Cornet Rilke» for speaker und piano; 7 Lieder to texts by Albert Steffen; 7th Piano Sonata. Performed by Peter Engels (speech), Gabriel Bürgin (piano), Aurea Marston (mezzo-sop.), Cornelia Lenzin (piano).

They are joined for the concert at the Goetheanum by the Azur Quartett from Stuttgart with Ullmann’s 3rd String Quartet.

Re-founding of the Institut MenschMusic, Hamburg

Study Concerts Research

(formerly Music Seminary, Hamberg)

New courses begin 21 Sept 2008

Our basic concern is for a music training which unfolds in the realm of public (concert) events, professional practice and spiritual-scientific research. We offer a musical foundation-year as well as a professional training built on this and lasting longer—*e.g.*, teaching of instruments and basic music education—as well as individual research projects in the realms of music phenomenology and anthroposophy.

MenschMusik hamburg

Mittelweg 11-12

DE-20148 Hamburg

Tel/Fax +49-(0) 40 – 41 33 16 20

Directors: Matthias Bültz, Steffen Hartmann

Musical events within the Section

23–25 October, Schoorl, Holland

The Human Being and Music – 4th working-conference on R. Steiner’s impulse for music with P. Ahlbom, C. Boeles, M.

Deason-Barrow, F. Francken, L. Reubke, and others.
www.mensenmuziek.nl; Tel.: +31-72-509 9458; Fax.: +31-72-509 1391

9 November, Goetheanum
Viktor Ullmann
(see above, Announcements)

20 – 23 November, Goetheanum
Goethe's Theory of Colour and ideas on sound from the ancient to the modern world
Research of Manfred Bleffert with listening exercises, musical exercises, lectures, exhibition and a concert

24 November, Goetheanum
Franz Schubert – "Die schöne Müllerin"
Toge Talle (tenor), Andreas Just (piano), Manfred Bleffert (sound-continuo)

25 November, Goetheanum
Franz Schubert – "Die Winterreise"
Toge Talle (tenor), Andreas Just (piano), Manfred Bleffert (sound-continuo)

5/6 December, Goetheanum
Eurythmy and the Lyre
Workshops – discussion of experiences – performances

14 February, Goetheanum
Section Day: Music

3 and 5 March, Goetheanum
Lectures and demonstration on various musical tunings by Bevis Stevens
3 March: the birth of the thirds out of the mood of the fifth
5 March: the history of tunings – from the Middle Ages to the "Renold"-tuning

13 – 15 March, Goetheanum
Musicians' Conference
The Lyre – presentation, lectures, discussions, concerts

20 March, Alanus Hochschule, DE-Alfter near Bonn
Composers' Symposium VI with Elena Firsova and Wolfram Graf

1 / 2 May, Goetheanum
Composers' Meeting III
(by invitation)

2 May, Goetheanum
Organ recital by Wolfram Graf
(works by B.K. Evensen, W. Graf, A.R. Thomas, and others)

Further info: Michael Kurtz
Sektion für Redende und Musizierende Künste,
Goetheanum, Postfach, CH-4143 Dornach
Tel.: +41-61-706 43 03
Michael.kurtz@goetheanum.ch

PUPPETRY

"I would be king"

Puppets and puppetry in education and therapy

Further training for teachers, curative teachers, educationists and therapists

Dates: 29/30 Nov 2008

Seminar leader:

Gabriele Pohl, Diploma in education, puppeteer, children's therapist at the Kaspar Hauser Institute for Curative Education, Art and Psycho-Therapy in DE-Mannheim

For children play is always an activity dealing with their life-experiences.

Here a splendid rôle is played by the puppet in its different forms of manifestation. The connection with the fairy-tale and fairy-tale characters as primal pictures of human actions is of great significance. We plan to show how children use play, how this is to be interpreted and how the teacher and the therapist can introduce the medium of puppetry. The educational and therapeutic possibilities of working with puppets and puppetry can be practically rehearsed.

Saturday

3.00 pm The importance of the puppet for child development

4.30 Modelling: "The child in me"
5.45 The healing strength of play
8.00 Introduction and practice: the active imagination according to C.G. Jung
The "adult" path to inner pictures
Painting

Sunday

9.00 am Introduction into therapeutic puppetry
10.00 "Fairytale-like simple" possibilities of application within daily teaching and therapy
11.15 The practice of therapeutic puppetry
Discussion of case examples
2.00 pm "My personal fairy-tale"
Trying out of therapeutic puppetry
3.30 Concluding forum

Venue: Goetheanum

Fee: 160 Sw. Fr.

Registration:
Sektion für Redende und Musizierende Künste
Goetheanum, Postfach, CH-4143 Dornach,
Tel: +41-61-706 3 59
srmk@goetheanum.ch

Invitation to the Weekend Working Days from 23–25 January, 2009

The January meeting 2008 was distinguished by various crossings of the threshold – modern pieces in the working groups, in part shown with puppetry, in part with acting, led us in the truest sense of the words “to the borders”. From when is a border-situation to be experienced, what is demanded of the play, the puppet, the stage-set, the lighting, and the music? Intensive investigations accompanied us, also in the attempt to work on a presentation in plenum to include immediate suggestions coming from the audience. In retrospect we can speak of many rich and inspiring crossings of the threshold and strong experiences.

In the plenum discussion on the last day there were basic questions on the three levels of production – the plot, the mood and the meaning. How could one open up a piece from these points of view:

In converting a literary text into a theatrical event initially there arises the basic question, what this text contains and secondly, what from it I would like to convert into scenes on stage.

Literary texts – like all works of art – offer many-layered experiences. First the story, the plot – which can be either clearly fashioned or only indicated and which unfolds in the world of mental pictures of the reader, or is completed by him. Then the mood, which the text conveys and the active char-

acters in it, the landscapes, and events, leading the reader to a personally coloured mood. And as a third, the significance, meaning, or “teaching”, which the author attempts through the text to convey to the reader.

These three levels are mostly closely woven together, mutually conditioning and mutually strengthening. The manner in which the reader reacts, strongly depends on what he brings of life-experience and reading experience, and he can certainly change and develop.

In the three working groups we shall work focussing on these three levels. For a start, we should use the same text (the short Greek story “Der Glückliche”, from *Die heilsame Reise*, Kaiserverlag München; a text can be sent). We shall work with puppets in all three groups.

The experience of the last working-meeting causes us to work more strongly again with the theme of fairy-tales and myths and to place our common concern – puppetry – into the centre of our work.

On Saturday afternoon we shall have the opportunity to experience the public performance of “*Hans im Glück – Lucky Hans*” [from the bros. Grimm], produced by Kurt Fröhlich, Figurentheater Fährbetrieb, CH-Herisau.

Registration:

Trond Solstad, Sektion für Redende und Musizierende Künste
Goetheanum, Postfach, CH-4143 Dornach 1
Tel. +41-61-706 43 59, srmk@goetheanum.ch

PUBLICATIONS AND BOOKS REVIEWS

Werner Barfod

Planetengebärden und Menschenwesen

Sieben Seinsweisen des Ich und zwölf Formen des Seelenleibes als eurythmische Kunstmittel der Zukunft

[Planetary gestures and the human being: seven situations of the “I” and twelve forms of the soul-body as the eurythmical method of the future]

This book is the companion volume to “*Tierkreisgesten und Menschenwesen*” [Zodiacal gestures and the human being] which appeared in 1998. The eurythmical forming processes of the planetary gestures are described in the context of the human “I”.

The seven gestures are described as attitudes of the “I” and introduced as a further artistic means. As the supplement to the first volume on the zodiacal gestures, now in this second volume the twelve soul-forms are described as gestures of the soul towards the world. With the seven attitudes of the “I”, the twelve forms of the soul are introduced as practical, artistic methods.

We can say today that eurythmy is to make visible the total human beings. This is the task of the world of eurythmy in the 21st century. The tasks are to listen intently for the atti-

tude of the “I” through speech, behind speech, and to fashion it; to give an inner gestures to the relationships of the soul to the world in eurythmical creations.

In Part 3, tips are given to get to know the qualities and influence of the planets in the human being. Part 4 is concerned with the paths of development and work with eurythmy, to express the bridge between the ego and the “I” as a creative process.

The book is published in November 2008 by Verlag am Goetheanum.

MISCELLANEOUS

Discussion with Maria Jenny

on 26th February 2007 and 17th March 2007 on questions concerning the work with Rudolf Steiner in music eurythmy (shortened version)

Interviewers of Maria Jenny (MJ): Stefan Hasler (SH) and Päivi Lappalainen (PL). Also present was her daughter Ea Koster-Jenny (EK).

Personal matters:

SH: We would like to ask you many questions about your time at the Goethenum with Rudolf Steiner.

MJ: Well, I must say, I hope I can tell you something new; I was just 17.

PL: Were you present at the Christmas Foundation?

MJ: Herr Doctor actually received me into the Society. I didn't ask for this at all, and then he put notes into my hand. He also invited me to the eurythmy conference (*Note: probably "Das Tonerlebnis im Menschen"*), that I could hear that! At the time I was in Stuttgart.

SH: And then were you present at the speech eurythmy lecture-course?

MJ: Yes, in the Carpenters' Workshop we were not amongst strangers, but only eurythmists and the Executive Council. Steiner walked through the rows, looked and chose the one or the other to demonstrate. He was quite light, quite charming. It was quite boiling in there. At the end of each session he said, "and tomorrow we shall meet for the next sauna". I sat next to Ilse – and Ilse and I, we always ducked down a little.

SH: And at that time you did many pieces by Mozart?

MJ: Lots! There I was at home. Yes. And I did lots of Novalis. And for some things even Frau Doctor spoke. This was mystical. When she spoke the Marienlied for the first time, I was almost shocked it was so strong, you had to go completely into it. Tremendous.

SH: How did people get by in those days?

MJ: It was quite a different situation than today. It was customary then to do everything on an honorary basis. I was the only one who was poor, because inflation had taken everything.

Personal view on the development of eurythmy:

PL: How can you characterize the movement of the first eurythmists?

MJ: Terrible! (laughs) When I was young a demonstration took place in Essen. My father was Group Leader and had invited eurythmy; there was war Erika Schillbach and Flossi Sonklar. And I attended, through my father who said I should go to this – I found it terrible! They stood there stiffly, doing the movements unpenetrated, just as movements, like this, you know... At the beginning of the demonstration they were stiff! Terrible! And consequently I said to Frau Doctor when she asked me whether I wanted to become a eurythmist, Frau Doctor, I would rather continue playing my music.

PL: And did she ask you why?

MJ: No, she laughed. After a short time she invited my father,

my mother and myself to Cologne, to a eurythmy performance, by the already then better eurythmists. And this was wonderful! The Theatre with colour and they performed a scene, the forms by Herr Doctor, from the Mystery Drama. This was the Guardian with Annemarie Donath; it was on such a high level. And it was in colour, very beautiful! And Frau Doctor recited.

PL: And how was her recitation?

MJ: Well, I found it wonderful! That is with pathos. Powerful and extremely expressive. At first I was shocked, because it was really full, big! I found her fantastic! Then Frau Doctor asked, "Maria, do you like it better now?" (everyone laughs). And then I said, "Yes, Frau Doctor, now I found it wonderful!" With colour and movement. I enjoyed the most Annemarie Donath, she was beautiful, exceptionally beautiful, as a person. And she was the Guardian, with long, loose black hair. And the red TAO [symbol] on her head. She looked magical! It was a bit like this earlier, that Frau Doctor chose a little according to looks.

SH: How was the training then?

MJ: Well, well! Frau [Alice] Fels, I swear by her! She had the first Eurythmy School. She was a bit round, and moved little. She showed, she spoke about it, and let us do it. And that was great! Through this everyone could develop in their way. For example, Elena [Zuccoli] was in my course and Frau Fels said, for example (only vowels existed then), the "U" more parallel. Feel yourself a bit into the "U" as a sound. That is how we learned it! Everyone could do it in their way!

Development of the eurythmy forms:

SH: Who chose the pieces of music at this time?

MJ: We did. Everyone did what he would like to do. We then practiced and it was put into a sequence and was either taken into a performance or not.

EK: Do tell how the Doctor chose pieces.

MJ: Well, that was sometimes quite funny. A piece was chosen and Herr Doctor said, "Try it". So the person improvised. He wanted this very much. And whether one could do it or not didn't matter, was irrelevant. And if the style was not met, the piece was dropped. Then the next was as taken. Here one learned to be present.

SH: And did Rudolf Steiner then draw the form while looking at the improvisation?

MJ: No, no. Metaxa sat at the piano on the stage, and Herr Doctor on a chair beside him and drew. Metaxa played, and then it began. He did not look into the music, he listened. He only drew what he heard. And if he heard something bad, then he made a form for it, always what he heard. That has to be said.

SH: Had he never heard the music beforehand?

MJ: No! He did not know the music beforehand. He heard, and that was it and had to suffice. Also for the eurythmists. He drew and that was it.

SH: And sometimes surely someone asked how the form should be done?

MJ: Nobody asked. No.

SH: Did nobody ask because nobody dared, or did they simply do them?

MJ: No, it was not usual, it was not done. He did not make distinctions for whom the form was. Anyone can do these forms. [...]

MJ: I did experience how the Doctor showed how to build up a symphony. This was in Stuttgart. Fräulein Köhler attempted to do a movement by Bruckner with us. We were all students. Zuccoli was also there. He came to the edge of the stage; we all stood around him. And then he drew with his finger on to the dusty floor. He said to Fräulein Köhler, "Well, you have to do it like this. He violins he drew with his finger in front, the violas behind, and the wind from the back forwards and back again through, and the timpani raised up behind; this he drew there quite spontaneously.

Stage-lighting:

PL: How did the coloured stage-lighting come for the pieces?

MJ: Poor Pfeiffer sat in this little gap, and there he had his levers which he had invented, so that one didn't need to turn the light on and off, but slowly brought the light up. And there stood Herr Doctor on the edge of the stage and told Pfeiffer what he should do. I remember—this Pfeiffer told me later—he said to Pfeiffer, "Try to light this away, so that one as it were doesn't see it any more. That the coloured dress disappears". Herr Pfeiffer said, "I can't. I don't have the possibilities". Then Herr Doctor said to him, "At the end of the century inventions will be made that will make it possible". So you see, he did expect this.

Costuming:

PL: How strict was the costuming, the colours and the forms?

MJ: There were colours. Everybody could choose and decide. Frau Grieger used untiringly to dye day and night. It was very free; the costuming was full of imagination. That is, the imagination as far as we had any was given free. And Herr Doctor himself, for example, when he walked through the Carpenters' Workshop did sometimes take a veil, bunched it up into a rose. Well, imagination was necessary! And he was very much for it! Oh yes, Emica once did a Slavic Dance where she wore little red boots which the Members [of the Society] of the time found too dance-like. But Emica didn't mind, she just said, "Indication from Herr Doctor!" Indeed, with imagination, all possibilities remain open.

Rehearsals and performances:

SH: Were the pieces sometimes also performed by somebody else?

MJ: Well, it was the custom when somebody practiced a piece, it became their property.

SH: Did anybody receive a form who wanted it?

MJ: If Rudolf Steiner had time, then yes, indeed.

SH: Did Rudolf Steiner sometimes say something or correct? Or how was it?

MJ: I never heard that. He was there, sat in his chair and swung his leg, and did not say anything. But for his indications, then he did indeed suddenly stand up, go to the edge of the stage and demonstrate his indications, as for example the "Devil's Trill" sonata of Tartini.

SH: That means, he did bring ideas, he did not correct?

MJ: No. But we did mutually correct each other. But he did get up, go to the edge of the stage and said as a correction, "Enthusiasm, enthusiasm!" or "Temperament, temperament!"

SH: Sometimes there were only five days between the creation of the form and the first performance. How did the performance go then?

MJ: Perhaps it was even better than to practice for a long time, because in spontaneity there is often more life. Frau Doctor always said during the drama rehearsals, "Off with the head, off with the head!" And even Herr Doctor. The main thing was to practise spontaneity. What he meant by enthusiasm was to throw yourself into it.

PL: But was not Herr Doctor also very strict when different people were new, and people had to do something immediately...?

MJ: No, no! Well, when Herr Doctor came in, we were very nervous, but he was charming! He sat in his chair... Well, I was in the Building, in the Carpenters' Workshop beside Frau Doctor and he always swung his leg. Charming! And he could be very strict but... (long pause) he did not correct!

EK: How long did you rehearse?

MJ: Usually from eleven to three, that is, no lunch. This did not exist for Frau Doctor. And I recall that this was difficult for the actors. At about four we had lunch, and rehearsed further from five. Then it went through. It was a loose arrangement, but this also had its good sides.

EK: And you were all there for the rehearsals? Even when someone practiced a solo?

MJ: Even when you had nothing to do, we were always present.

SH: Did you discuss amongst yourselves what is eurythmy, and what is dance, and I don't know what?

MJ: No, no, no. We were just busy, and didn't ask. We also had not time to see other things. No, we practised, practised. We tried, and if we couldn't do it, we tried again.

SH: What was done which we don't do today?

MJ: For example, to look at those little notes. And then below, and for goodness' sake to go down sometimes. We have to move the air, and all this has become so thin. You have to risk something. And also the bar line, when necessary of course. The rest/ pause, too has to come to life.

I know that Herr Doctor had even told a eurythmist, "If the waves are too much for you, leave them". Even with the verses of the *Caldendar of the Soul*, which are damn difficult, you can simplify. As long as it flowed, that was important.

PL: Who chose the pieces?

MJ: Later the pieces were chosen by Frau Doctor. And if the style was not right immediately, the next person was on. There was no excuse, "I have to practice it first"! No, no! With the speaker, one had immediately to lay hold of it. It schooled us to be present. This was the essential requisite—an absolute being present!

PL: But were there great differences between you eurythmists?

MJ: Very different! This was even fostered. But you could always do things in this or that way. And that was absolutely allowed! Artistic, everyone was an artist, otherwise they could not continue. Finished!

PL: Did many people have to be sent home?

MJ: No, they went by themselves.

PL: And was there a performance every week?

MJ: Every Sunday. Herr Doctor even wanted this when we six eurythmists were on tour, the others who had remained had to manage a performance. He didn't want any interruption!

PL: And did that work well?

MJ: Always! That's why I find it so terrible that the Mystery Dramas are just dropped. That's not at all what Herr und Frau Doctor wanted. Continuity is tremendously important!

PL: How did you practice, alone?

MJ: Alone, yes indeed! And we helped each other, for example, I can say about myself, when I had a solo, I asked Niunia, "Sit down and tell me if it comes across. Is it strong enough?" She then honestly tells me, "Hmm. It's not yet there!" Then I have to become stronger, even more. This mutually helped us. And today the person to say that is missing.

Tours:

EK: But how many stayed back during those tours?

MJ: Well, sometimes more, sometimes less, some were teachers in the Groups [of the Anthroposophical Society]. They came and went. It was usual that one was asked to give lessons in the Groups for some months. Through Poppelbaum I went to Frankfurt. I was there at the same time as Husemann and Hesebeck. They were the first priests, and I was the eurythmist.

PL: How often did you do courses and lessons?

MJ: The Group had rented a room in Rühmen. There I gave lessons a few times every week. Group members came along.

PL: And did you join the tours with Frau Doctor?

MJ: Yes indeed. Later too without her, but in those days with Frau Doctor. It was like this. I was in Stuttgart and when the eurythmy came from Dornach to Stuttgart, I was mostly employed when a place was required, then I had to do it.

They were different people, they had expression—they dared something! They had courage for the experience. That was the case with Herr Doctor. Herr Doctor always said. "You have to experience it! Nor just do it, experience it! This was absolutely basic.

PL: And how was the social relationships between you eurythmists?

MJ: Between us, very good! The touring eurythmists, we got on very well. And only later arose these two different streams. Well, fanaticism. This arose, it was so terrible! They no longer shook hands. I never joined this. I continued to treat people equally.

Musicians:

SH: Who were the musicians? Could you describe the people for us?

MJ: Walter Abendroth. Well, he was a conductor. Walter Abendroth was not a musician in Dornach. At the most he came and went. He was a famous conductor, but in those days it was like this—they came without remuneration, simply from goodwill, playing when they could.

George Metaxa, the Greek, him I knew very well personally. Later he became the husband of Ilse Baravalle, the eurythmist. George Metaxa was a pianist, but not of a specially good standard. As far as I saw, Metaxa played when Rudolf Steiner drew the forms. Unfortunately he was not the best pianist. Also he played for the performances on Sunday. We had nobody else. It was not the highest standard, no.

Leopold van der Pals, yes! Now he was a noble, wonderful Dutchman. The father of Lea and a very, very good musician and composer. He composed several Preludes/Measures [for eurythmy]. Indeed, a very noble composer. No, he did not play for the rehearsals. He probably played at home. I

knew him very well, but I never heard him play.

Max Schuurman, oh yes, of course. Schuurman was a very good violinist. He studied music with Stuten in Cologne. He played very well for us from the earliest days, and also composed and was the husband of Ina Schuurman.

EK: But Schuurman and Stuten, was there some politics...?

MJ: No, there was a little rivalry. Wilhelm Selling I only knew as a very old wise man, small, with somewhat white hair. Selling was somebody who knew everything and was a philosopher somewhat. He was an original. He lived simply. Perhaps he had taught somewhere. Jan Stuten was the support of Herr Doctor, that has to be said, he composed, played viola together with Herrn Schuurman if there was a duo. He also played for the eurythmy rehearsals.

Stuten was incredibly active. He organized musicians' conferences. They were splendid events. People came from all over the world.

Then there was Schlesinger, the most famous harp player of her time. Everybody came and with great interest, including Rummel, pianist, a world-famous man. We did perform in eurythmy a Rummel-Bach. Rummel even played for rehearsals, but without fee. That was the custom earlier. They all played. They were all very interested, not anthroposophists but tremendously interested, and they liked eurythmy very much.

For the actual daily work for violin Helene Boshart was employed but only in later years. She was a concert violinist and had studied in Zürich. She went on the tours. Furthermore, there was as pianist Isabel [Berta Luise] Wachter, later Larska. She was very good. And later Alma Mlosch, who was excellent. Frl. van Blommestein, was a painter who painted each week the eurythmy poster. She was a tall lady, very nice and distinguished.

The different eurythmists:

SH: Frau Jenny, we would very much like to hear just how the different eurythmists moved. They had different styles in moving. Could you tell us something about that? MJ: Ilse Baravalle was a real Viennese, very graceful and light. We were often partners. She did a light eurythmy with lots of grace.

Isabelle de Jaager, whose nickname was Mamsi was a beautiful person, a blond, for me a Rubens-beauty. And she was wonderful. For example, she did the circle in the Foundation-Stone Verse which has to be carried out alone. Splendid, very slow, with a grandness, wonderful. In such a style. And I did [Steiner-verse] "der Sonnenstrahl" with her. There she was the sunbeam. This was her nature. Her eurythmy had fullness, with real power.

Annemarie Dubach-Donath was beautiful, very beautiful. She was somewhat taller than I am. She was a real beauty with black hair, and I remember that I actually came to eurythmy through her. My parents and I were invited by Herr and Frau Doctor to Cologne to a performance where a scene from the Mystery Drama was done in eurythmy. Annemarie was the Guardian of the Threshold, with her hair loose the red TAO [symbol] on her head—well, she looked fantastic. In music eurythmy with Chopin and César Franck she moved andante-like, if you see what I mean, melodically! There were certainly no very fast pieces. She had an incredible presence and could really fill an andante. Here she was quite unique.

Frau Husemann had Mozart's "Ave Verum". She was a Viennese and charming, but she never joined our touring group. She performed now and then when she was in Dornach.

Tatjana Kisseleff, oh yes Tatjana. My God. Well, I know her as Palmström [by Morgenstern], very good, indeed excellent. She was a Palmström! Here I have to tell a story. During the World War [II] when Switzerland had to observe the blackout, and my husband was already a doctor, we lived below the Goetheanum, and there in the darkness we saw a human being walking with a candle. My husband said to me, "Quick! For Goodness' sake run down". I ran, and who was it? Frau Kisseleff. And she said to me, "Ah, just let it be, a candle in the darkness is so beautiful". Was that not Palmström? But that was like her.

SH: She did very little music; did she not want to?

MJ: I think it was not her forte.

Ralph Kux, ah! Ralph. He came with Willi, they were two brothers. Both wanted to study eurythmy, but actually Ralph was the one who was eurythmically gifted. And Willi withdrew and went. He had to take over the business. But he was certainly there for half a year. Ralph moved very masculine, full of style and strong. But not at all arrogantly.

SH: And was it somehow different because he was a man?

MJ: No. He had his style, and that was generally very good. Everyone had their style, and that was allowed. And in my opinion, this is the dangerous thing, that everything remains the same.

Flossi von Sonklar, ah! Flossi. Yes, she was slim, tall, but did not create an impression, no, but she was very beautiful. She did many pieces by Scriabin which suited her. She was not hard, but her gestures had contour. And that is Scriabin. And with Bruckner's "Erinnerungen" she was very beautiful, rather calm.

Nina Leskov was a Russian, who always played second fiddle, poor thing, now always happy with herself, and was not in the touring group. She was rather small and slim. Very Russian. But a very charming, loveable person; she was the first Frau Schweigler.

Rie Brouwer Lewerenz was the cello incarnate. She did a wonderful cello; she was tall, and did broad, sweeping, resonant gestures. She was an absolute cello.

Emica Senft-Mohr, oh, she was great. Full of temperament and ideas, and Herr Doctor liked her a lot. Well, I once overheard during a rehearsal when she went on to the state and asked Herr Doctor something. He said, "You are a favourite of Dionysus", and this she was. And the Herr Doctor loved that, and she also moved in this way. She simply got on with it. She did brilliant humoresques—"Herr Meier hält sich für das Maß der Welt" was splendid. She was small, from Czechoslovakia and she was great. She also received the most interesting indications from Herr Doctor, because she had so much imagination. And everything he said she tried out immediately, the most difficult things, she went for it. Herr Doctor loved that. She had no inhibitions. And there she came, great, you know, everything was free! And, well, how shall I put it (long pause) artistic! "In Mitternacht" by Nietzsche, he gave her incredible indications. That is, not simple—when the form goes to the left she had to do gestures to the right, also with the head. Everything always the other way round. This was very difficult to do, but the most difficult things he demanded... she managed it. He did enjoy that.

Signe Neovius, oh, Signe, the Dane? Indeed, she was quite Nordic, but very charming, very beautiful and quiet. She was no Greek, like Lea. She was a delightful person.

Maria Pyle-Waller was tall, striking, with a rather masculine appearance. She was a fantastic head, oh! fantastic. She received the forms for the head [a poem? Tr.].

Kisseleff and Waller were a unique pair, something like that no longer exists. Waller was the close friend of Frau and Herr Doctor.

Marie Savitch was unique, she did everything. We are missing somebody like that. So moved in broad strokes, radiant and could fill the whole room with one gesture. She possessed incredible imagination. Her radiance was strong. How she did Bach was, well, not my cup of tea, but it was certainly filled. With Brahms, I would say this was more in her direction. But she was great with Steiner. Very few sounds, and very conscious and radiating far.

Frau Schillbach, indeed wonderful, with initiative and strength. She was as tall as Zuccoli, more or less, and performed wonderfully "Wanderers Sturmlied" with the Doctor-form. She was a true romantic, tall and very beautiful. Unfortunately she married her Herr Klug.

Ilona Schubert was grace itself. Small, very mobile, and unbelievably graceful. Delightful. We were close friends.

Frau Schuurman, she moved a bit like Rie Lewerenz, yet she was a little stiff, but generous. She was Apollonian. Herr Doctor said of Ina Schuurman that she was a favourite of Apollo, I heard this from him. Charming. She was a great personality and in no way soft, but rather tending to become static in her movement, always full of dignity. Later she became somewhat strange. Once a microphone was put up in the hall, and Ina appeared with an umbrella, and started hitting the microphone, because she wanted to be rid of Ahriman.

PL: And did Ahriman go away?

MJ: This was the first time in the Foundation Stone Hall, I believe the television came and something was done there. This was a revolution, and she stepped in with the umbrella. Well, this was Ina. Frau Simons was somebody who could do very many different things. She was very intelligent. She was the daughter of the President of the German Courts. I was a guest at her house. She was a personality, who could wonderfully enter into what she did.

Frau Vorbeck was from Hamburg. She married Dr Solti and then lived in Hamburg. She was energetic, an energetic type. But not lyrical, that was not her manner.

Elly Wilke worked in the Waldorf School and played the piano a lot.

Frau Assia Bugaeff did a lot. She was multi-talented. We had roughly the same figure, and Assia was sweet. In Stuttgart, I recall, I had to jump in with the Seven-Nixies-Chorus and we were right in front, and Assia said, "Just do what I do and it will be all right". There was no question of rehearsing. One had to learn to adjust. And Frau Doctor saw to it that it worked—you learnt how to be present.

Elena Zuccoli was always a little wild. Will, indeed! Always, but her own! And Frau Fels absolutely allowed this. She did not say, you have to do it like this. Only the movements and their content, and the seriousness had to be there!

Eurythmy and Singing:

MJ: Yes, I once saw Steiner very angry and that was in 1923. I must explain something here, In music eurythmy there was

only the scale, and we had major and minor, but no accidentals, and no intervals. We had rhythm and pitch. The teacher was a singer, Fräulein Köhler in Stuttgart, she was the first who taught. In Dornach there was Fräulein Hohlenbach, she was a singer. She worked a song in eurythmy with us. Do you know the story?

PL: No.

MJ: And Frau Doctor liked the song very much, so she invited those who had practised this to come from Stuttgart to Dornach, for the 23rd Dec. to the Christmas Conference, to perform it. Herr Doctor sat in front, and it was shown during the rehearsal. Then Herr Doctor jumped up and said—I can still see him!—“I never ever want to see this any more!” But wildly, in real anger. Then he said, “It is not possible to do eurythmy to singing! It is impossible, it is totally inartistic!” Then Frau Doctor said (I can still hear her, quietly saying), “But Herr Doctor, the children in the Waldorf School do that, too?” Then he got angry again and said, “What the children do in the Waldorf School is a long way from art!” Bang! Finish!

EK: But didn't you say that singing is similar to eurythmy?

MJ: Herr Doctor said later, “Singing itself does eurythmy”. Well, I can understand that very well!

PL: It means not to speak and do eurythmy at the same time, that is, you do the same thing.

Maria Jenny: It is the same thing.

In conclusion:

PL: And when you now see eurythmy performances?

MJ: Terrible!

PL: Is it always terrible, or do you sometimes see where something still alive?

MJ: Yes, there are some ladies who make an exception, where there is still some air, you know. I always said, “You have to sculpt the air; the veil is air. You have to sculpt this; the space has to live. Not poking in the air!”

PL: What would you like to say to future eurythmists; in what direction should they practice or aim for?

MJ: One could free them! Free them from the intellect, away from the head! Away with the head, yes! And one can free them through courage to experience. Yes, they are able to do so much! I don't know how one can formulate it, but it is dry, somewhat too fixed. Well, simply what Herr Doctor said to us—enthusiasm and temperament and courage, courage and spontaneity!

Päivi Lappalainen and Stefan Hasler: Our very warm thanks!

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