

The background features abstract, layered shapes in shades of purple and orange. A large, irregular orange shape is centered, with lighter, wavy patterns inside it. This is set against a darker purple background that also has some lighter, wavy patterns. The overall effect is artistic and textured.

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

Michaelmas 2010

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FOREWORD

Dear Colleagues,

Since February you have no doubt been aware in several ways how a necessary process of review has been proceeding at the Goetheanum in all areas. Every activity was inspected by a common effort with the question on the one hand of where possible savings could be made, and on the other hand to confirm and new inner directions. It has been a trying time for all concerned, in particular the stage-artists. Art does not pay for itself; it costs money. People have to want it and support it financially. And despite the fact that a necessary 1.7 million Sw. Frs. has to be saved, the collegium of the School of Spiritual Science has decided, on the basis of the intensive input of the co-workers, that the Mystery Dramas should run to 2013 and that speech and drama work should be built up. The Eurythmy Ensemble will be able to continue working with 12 +1 eurythmists.

The 4th-year finals of the Eurythmy Schools has just ended. Once again, around 120 young people have received their diplomas. The Foundation-Stone Hall was quite full each afternoon and evening; a mutual sharing and joy over the variety of the presentation was to be felt.

Nigh 100 years ago, on 15 August 1910, Rudolf Steiner's first Mystery Drama was premiered in the Schauspielhaus, Munich. Since then, many people have concerned themselves with these plays. For the actors and directors, the opportunity to deepen them on many levels was not only possible but necessary. Wilfried Hammacher has been most successful to record the deepening and researches in written form, the foundations and historical developments from 1910 till today. It is a work of impressive greatness. The work that has gone into it can hardly be imagined. Here a tremendous, heart-felt thanks on behalf of everyone in our Section should be made to Wilfried Hammacher. May his book be a source of inspiration for many people!

With warm wishes,
Yours sincerely,

Margrethe Solstad

TOPICAL FORUM

Elisabeth Göbel at 80

Werner Barfod, CH-Dornach

The contemporary mood of the last two thirds of the 20th century was one of courage for individual, spiritual manifestation and tireless mobility of soul. In this context, we can view the life of Elisabeth Göbel with astonishment. She knew very early that she wanted to be a eurythmist, aware of the deep wish to link eurythmy as an art with social concerns. This characterised her path.

Elisabeth was born in 1930 in Berlin into an anthroposophically active environment and at the same time into the ever more difficult living situation due to the struggle for power. Spiritually open, she strongly experienced the tensions and divisions – the split between family life and her surrounding world. The motif of division that later led to the splitting of Germany was a wound she felt as her own, calling for healing.

Her father fell during the War in 1944; in 1945 her mother fled from the Russians to the neighbourhood of Stuttgart. In the Waldorf School with its faculty of significant personalities she acquired ideals that repeatedly lit up in her life, giving strength. After invaluable experiences during a year in England, she began in 1951 her eurythmy training with Else Klink. In 1956 her life's motif was so strong that with Germany divided she wanted to give eurythmy courses in East Germany. Taking on herself all the privations and difficulties, Elisabeth wanted to find her way with eurythmy for the people in surroundings of human hatred, soul emptiness, filled with the mood of death. There were border experiences of the abyss, threshold experiences....

She managed ever and again with interested, helpful people to fight for eurythmy. In her book "*Auf der Suche nach Mitteleuropa – eine Lebensweise zwischen West und Ost im 20. Jahrhundert*"—The search for Middle Europe: a life between West and East in the C20th" (Verlag Freies Geistesleben. Stuttgart 2008) one can directly follow how courageous and with what trust in destiny Elisabeth served the struggle for culture, how people through her existentially experienced eurythmy.

Her life in the West became more concrete from 1961 onwards under the reversed conditions of struggles with personalities – "Show whether you are kernel or husk!"

Elisabeth took on the immediate tasks. Elisabeth, who meanwhile has become a mother of two children, became unintentionally responsible for the Kindergarten work in Göttingen. During the preparation for the founding of the Waldorf School 1979, a rift became apparent in the social realm, for which she has the strength to mediate. Elisabeth wrestled for a co-operative collaboration; everywhere individual forms of community living were developed, wishing to remain in development.

With 45-years teaching experience, especially with children in their first seven years, tireless courses for Kindergarten teachers and eurythmists, she wrote her suggestions for a practical study of children, of the exact imagination for eurythmy lessons, "*Eurythmie im ersten Jahrsiebt, ein Lebenselixi-*

er in unserer Zeit" (Verlag Freies Geistesleben 2005).

In the two decades before and after the millennium we have met regularly in the Class work with regard to eurythmy. Always engaged and active, Elisabeth's life's motifs were reflected in her contributions, as in the enlivening of the spiritual-scientific work through art, or always feeling a stranger in life despite all the strengths of initiative, something that seemingly belongs to this life of hers, or the continuing cultural struggle for eurythmy generally and especially in the Waldorf Schools.

How, alongside brutal capitalism and the evidence-based demands of our time, can the spiritual tasks of eurythmy be further developed in the coming generations? The older pupils and the younger eurythmists are searching for the sources of art and its appropriate methods – this calls for help. Elisabeth set out of this path all her life. She still fights for the sources of anthroposophy in education and art!

With all best wishes for your 80th birthday on 1st May 2010 and for the following years!

A life "all of a piece" – Angela Locher at 80

Birrethe Arden Hansen, DK-

On Ascension Day, friends and pupils of Angela Locher gathered to celebrate in the beautiful hall of the Eurythmy School in Aesh. Through the accounts of recollections of many people there arose the panorama of a life completely given to eurythmy. Picture after picture arose – childhood and youth in Zürich, eurythmy training with Helene Reisinger in Berlin, the many years on the stage in Dornach, teaching in a training in East German and West Berlin, further training in Dornach untiring up to today. People were present from all these phases, from the oldest school-friend to the present further training students. Music and eurythmy accompanied the festivities.

Out of the overall picture a human being emerged whose whole activity appeared as a single straight-line – a wrestling for the art of eurythmy in unflinching faithfulness to that which Rudolf Steiner had intended. In the big stage-works as well as in the passing on [of impulses] and in the schooling of us younger colleagues – always the same plumbing the depths and deepening of the indications and their realisation into her own creative work.

Whoever was lucky to have trained in Dornach during the '60s and '70s was able every Sunday to learn "what it was about" from the artists of the two big eurythmy groups, 50–60 in number. Especially impressive amongst the "great" ones was Angela Locher with her strong, sculpted gestures for the speech-sounds and the music that sounded out of her, not from the musicians' gallery. How often did I sit there with the question, "How does she do it?"!

Later we received the answer to this, when she and Dorothea Mier took on the task to train young eurythmists in artistic further-training work. Daily, for months, for example, an hour zodiac; an hour Lucifer and Ahriman; one hour beat, rhythm, melos, *etc.* Steiner's eurythmy-forms in solos and groups – the most difficult tasks, no easy ways into that

for which one was talented. The early eurythmists were drawn in to help, Ilona Schubert, Flossie Leinhas, Marguerite Lundgren, and others. Demonstration-performances in the Foundation-Stone Hall rounded off the themes. This took place for three years besides the stage-work, then we had to choose – Angela Locher continued the work in "stage-studies" with Gerda Lehn into purely artistic programmes, which we then took on tour. A rich palette of poems from the Middle Ages to modern times, with pieces of music from the classics to Berg and Bartok schooled us further, now in collaboration with these two artistic personalities.

Shortly before her death Marie Savitch told me, "Eurythmy in each of us is a raw jewel – ever and again one has to hold one side of it to the grindstone. Finally, the sun will sparkle in this diamond!" In my destiny, Angela Locher became this grindstone. Her first question to me was, "What are you working on?" Only this was her concern during my six years with her in Dornach, and this sounded further during my life, "What are you working on?" Strict and full of devotion towards the beloved art – so stands Angela Locher in the life of her for whom she was an example and grindstone. Whoever got to know her as a friend, experienced a wonderful simple humour and humanity, and precisely a life all of a piece. With all best wishes for further work!

Meeting of new eurythmy graduates

Johannes Starke, CH-Zürich

This year fifteen groups of new graduates met from 27th June to 1st July in Dornach – already for the twenty-fifth time in the worthwhile extended form. The idea is that alongside rehearsals and short performances in the Foundation-Stone Hall, courses should also be on offer to provide the opportunity to meet other tutors or eurythmical capacities. This time the motto was eurythmy in different languages. The central lecture held Hans Paul Fiechter had as theme "Language between man's spiritual nature and human soul-culture".

On the afternoons and evenings, two or even three graduating classes showed 30-minute selections from their evening-filling programmes. The way they were fashioned depended for the main part of three factors: on the one hand, on the strength of the class which varied from over 10 to 3 persons, on the other hand the distinctive features of a training-centre, and last but not least the possibilities of the students. There were noticeable differences, yet the whole meeting was on a quite high level, above which some individual high-points stood out. The relatively large number of men was noticeable.

In the sequence of programmes the individual groups will be mentioned, with some personal comments, which are not intended to exhaust the characteristics.

With "Eurythmy Witten/Annen in the Institute for Waldorf Education" what spoke especially to me was the freeing of the frontal moving quality. This was carried out quite naturally, not only for modern poems but also with romantic music. The "Eurythmeum Zuccoli, Dornach" included three

students of the third year with their four graduates. The “Akademie für Eurythmische Kunst Baselland” with seven ladies opened the first evening. On the previous Saturday, I was able to see both trainings “sitting at home”. The former offered a programme of very mixed styles; with the latter a large encompassing, intensive mood over-arched everything. The “Eurythmie Paris-Chatou” (two ladies, one man) were convincing with expressive gestures and specially created costumes for everyone for each piece. “Den norske Eurytmihøyskole, Oslo” ended the first evening with panache and expressive gestures.

The “London College of Eurythmy” began the second evening with very lively, hardly differentiated offerings. The “Schule für eurythmische Art und Kunst, Berlin” were convincing through intensity and harmonious movement, which led to the probably strongest applause; the “Camphill Eurythmy School, Botton Village” convinced through substantial and differentiated power of expression. The “Fachbereich Eurythmie der Alanus Kunsthochschule, Alfter” on the next afternoon offered an extremely contrary performance, where I for one could hardly recognise the eurythmical means. After this, the “Euritmie Academie Hogeschool Helicon, The Hague”, who also enjoy experimenting, seemed rather classical.

“Eurythmy West Midlands, Stourbridge” opened the evening consisting of “foreign languages”. A young lady and three gents showed a well-worked programme, including the “favourite piece of the meeting”, the Prelude in Eb-minor by Shostakovitch. This piece was presented during the week as a group piece, a solo and a duo, also played very differently. The “Eurytmilärarytutbildningen, Järna” followed with well conceived choreography. The “Eurythmy Training at Rudolf Steiner College, Fair Oaks, CA, U.S.A.”, offered a spirited close to the evening. The last afternoon was opened by the “Finnisch-Estnische Eurythmieausbildung” which was a part-time training lasting five years, alternating on both sides of the East Sea. The dance of presentations ended with very differentiated streams of movement of the “Eurythmeum Stuttgart”.

A rich palette of most varying short programmes in both content and manner of presentation had unfolded during a brief week and lit up the most varied eurythmical work. Moreover, there were two special moments besides – the “Soul-Calendar” afternoon and the evening devoted to the tutors’ performance.

For the third time almost all the training centres answered the call to contribute to a “Soul-Calendar” performance. Margrethe Solstad compared these spiritual lyrics of Rudolf Steiner to artistic, chamber-music creations. The directions of style could hardly be more concise: transparency in the changing play of the dynamic, in the moving together or against each other, in coming to the fore and dissolving into the whole, in the weaving together of colours. These verses are one of the most difficult tasks facing us eurythmically. Sixteen of them stood in the programme, three were doubled, half of them lay in the corresponding time of year corresponding from Easter to St John’s, a third were in English, the final contribution in Swedish. The presentations varied from exaggerated dynamic, or evenly led forms, as far as strict frontal stance; with some you could experience the language of the forms; with a few you could experience the colours. With the verses presented twice, certain compar-

isons could be made. For example, in the 14th week¹ the “*Betäubende* – the numbing” was shown through the two blue figures, right into a bending of the body, whereas in the English version² they gave themselves up as though lost. A crass contrast in the use of the language was audible and visible in the Michaelmas mood, 26th week. A formed and breathing speech and execution of the form³ was followed by a sober, objective reduction in a high and low tone, so that the expression of the speech was underlain by an emotional tinge which was extremely mirrored in the eurythmical execution, emphasised through the dresses with their wide bell-shaped cut.⁴ In the post-Christmas week, 39th week, one could experience the counter-verse of the 14th week presented by the same training centres. It was interesting to experience, how both in the German as well as the English the same light in the execution of the form filled the Foundation-Stone Hall.

This year as last year, the marathon of performances was concluded with a performance by the eurythmy tutors in the Great Auditorium. Most of them knew eurythmy since their infancy, and the older ones have experienced and contributed during most of the last two thirds of the first century of eurythmy, helping to fashion the last third. Many belong to the generation, about which over ten years ago one could read in the “Flensburger Hefte”, that in their training they only had to “imitate” – and were willing to do so. This indeed led to an intensive search into the most varying artistic extremes, forming an enormous field of tension with the inherited tradition. This has not become lost, neither “overcome”, but [is contributing] to a new conscious-making, as the trainings show they have been strengthened in the most varying manner in recent years. The performance of the tutors, mostly solos and predominantly of pieces of music, emphasised what is living in the individuals.

1 Witten/Annen

2 London

3 Akademie Aesch

4 Alanus

ARTICLES

Johann Wolfgang Ernst, researcher and artist – on his 100th birthday

Jürg Schmied

Johann Wolfgang Ernst (14 September 1910 – 20 March 1986) belonged to the group of pupils around Marie Steiner. In speech formation, he combined in a special, unique manner research and artistic abilities. In recitation and in acting, I experienced this artist's supple, expressive and adequate manner of speech. He did not practice *one* speech-formation method valid for all texts, but developed a many-sided instrument for the most varying demands of poetry.

I experienced in this researcher a personality of great spiritual presence, formed out of a living interest and a penetrating thought. With almost everyone, he only needed a few minutes of conversation to reach the essential point from which, through everyday considerations, things became significant, gaining in substance.

Above all in lessons in artistic speech one felt perceived and taken seriously. His example in speaking served not for a weak imitation, but the possibility of perceiving artistic phenomena, so that one could find and develop what was one's own. From this a consciously penetrated method was developed.

In his studies, he entered areas that led to fundamental scientific insights, for example, music in the ancient world included the art of speaking poetry. Further insights resulted from his researches on Plato and the numerous themes of philology, cultural history, Christology and anthroposophy. Translations that lead to a new understanding resulted from such research, for example, the deciphering of newly discovered Manichean manuscripts out of the original Coptic.¹

Unusual views and breakthroughs, however, caused him to be numbered amongst the awkward customers, both amongst anthroposophical circles as well as those of language studies. For this reason, the most important parts of his researches still remain unknown today.²

Before his death, Ernst himself describes his life-tasks in an unpublished interview with Arfst Wagner:

"The question of my profession is complex, although one and the same *interest of a lifetime* stands behind everything. It awoke when I was about sixteen; it is called *speech*. I studied linguistics because the phenomenon interested me that splendid ancient languages could degenerate from their prime, e.g., Latin to vulgar Latin, but that this could once again pick itself up and become French, Italian, Spanish, and so on. This interest also underlay studies in cultural history. Then the phenomenon interested me that through Marie Steiner the speech of everyday... can become enlivened, colourful, formed and supple. To the third question: How does one do it? – My professional interests are formed out of these three interests, supplemented through more specialised studies.

You see, this is science, or rather research and art, or art-education... yet the educational tasks always takes priority, since it includes young people."³

The task posed by destiny was the "*Ausbildungsschule für Sprachgestaltung und dramatische Kunst am Goetheanum* [School for training in speech formation and dramatic art at the Goetheanum]" founded by Marie Steiner in 1946, later called "Marie Steiner Schule". To this School under the direction of his wife Hertha Louise Ernst-Zuelzer – a highly gifted pupil of Marie Steiner from the first group of students from 1925 – J.W. Ernst remained faithful despite all the difficulties arising from the conflict in the Society concerning Marie Steiner's part with Rudolf Steiner's literary estate. To follow up the story here would exceed the bound of this article. After Marie Steiner's death, the School lived on for ten years in Hannover, Coburg, Malsch and elsewhere in all kinds of activities, of training, performing and touring, until strength was exhausted. For over 10 years Johann Wolfgang Ernst cared for his sick wife until her death in 1974. The few remaining years he dedicated to research, which resulted in the extensive, unpublished manuscript "*Platons Philosophie der Dichtung und der Kunst sie zu sprechen, Ms. 1968 – 1973* [Plato's philosophy of poetry and the art of speaking it]". With a few students he began again in 1975 – a working group that actually should have been much larger. With his second wife, Dorothea Ernst-Vaudaux, he taught in Muttentz near Basel and continued his researches.

The picture of Marie Steiner as an artist, which J.W. Ernst sketched in what follows, gives at the same time a living impression of his own work and views. In an undated notebook probably from the end of the '50s, we find a sketch for a lecture by Johann Wolfgang Ernst, a testimony to his appreciation out of direct experience of Marie Steiner's art. At the same time a brief glimpse is given of the central concerns of Marie Steiner who gave her name to found the "*Marie Steiner Schule für Sprachgestaltung und dramatischen Kunst*" at the Goetheanum. The title originates from the editor, the present writer.

Marie Steiner's Ideal of Art

"Art is another kind of knowing/recognition, namely that the spirit it contains is not revealed in the head, but is really manifested.

Through this (there comes about) a new relationship to religion; art, however, is not the same as religion, nor does religion equal art. Jacob wrestles with the angel in knowledge and art, and in a different way also in religion.

For whom (then is) art? – "Jacob for the whole world."

That is Marie Steiner! An artist, who has consciously worked from this point of view which is valid in general: Never content, if the spirit was not immediately present speaking in her art and directing, Art [is] not to be understood as a self-filling occupation and also to be subordinate to an intellectual purpose, but always aims for this: art as spirit-presence; this in continuous striving, never in an abstract completion.

This is the aim of the Marie Steiner School that she founded, which is part of the School for Spiritual Science, founded by Rudolf Steiner, in which knowledge is an art and art as another kind of knowledge, in order that that the spirit-presence be fostered for humanity."

In 1985 J.W. Ernst, like a testimony, gave a concentrated picture of Marie Steiner and of his research on her art of speech formation with the title “Marie Steiner’s Speech Formation: a Portrait drawn from Participation” with a short article in which he reports that during a rehearsal she exclaimed: “That’s the beautiful thing about speech; through it one can create (*machen* – do, make) everything.”⁴ That means, to allow the soul to sound in a living, creative manner in the word, allowing the spirit to be expressed.

This article is but a brief stimulus to concern oneself with J.W. Ernst and the foundations of speech formation.

1. *Die Erzählung vom Sterben des Mani*—The story of the death of Manes: Translated and reconstructed from the Coptish, Basel, 1941.
2. A short survey can be found in an article by Jürg Schmied in Bodo v. Plato (ed.): *Anthroposophie im 20. Jahrhundert. Ein Kulturimpuls in biografischen Porträts*—Anthroposophy in the 20th: a cultural impulse in biographical portraits. Dornach 2003.
3. Johann Wolfgang Ernst: Interview with Arfst Wagner, autobiographical, Michaelmas 1985 (unpublished).
4. “*Aus der Marie Steiner Schule für Sprachgestaltung und dramatische Kunst*—From the Marie Steiner School for Speech Formation and Dramatic Art”. Working material, articles, translations and poems by J.W. Ernst; biographical and other documents collected by Jürg Schmied. Photocopy, 2nd edition, October 2009.

The increase in the number of notes

Pentatonic, heptatonic, “moods of fifths” and other things

Johannes Greiner, CH-Dornach

[Tr. note: Faced with a question of terminology and the differing usage of English/American, *etc.*, I have tried to restrict the word “tone” to the interval of two semitones. The occasional inclusion of alternative words is an attempt to help readers, not to show an indecisive translator. My additions are in square brackets. A.S.]

You see, up to about the age of nine, children do not yet possess a proper grasp of the major and the minor moods, though one can approach children with them. When entering school, children can experience the major and the minor moods in preparation for what is to come later, but children have neither the one nor the other. Though it is not readily admitted, children essentially dwell in moods of fifths (*Quintestimmen*). Naturally, in school you can resort to examples already containing thirds, but if you really wish to reach children, musical appreciation has to be based on the appreciation of fifths; that is what is important. We do children a great kindness if we confront them with major and minor musical moods as well as an appreciation of the whole third-complex sometime after the age of nine, when children ask important questions of us. One of the most significant questions concerns the urge for living with the major third and the minor third. This is something

that appears between the ages of nine and ten, and that should be specifically fostered. As far as is possible within present-day limits of music, it is also necessary to try to promote appreciation of the octave at around the age of twelve. What has to be offered to children in the way of music will thus be adapted once again to the various ages (Rudolf Steiner).¹

Is pentatonic meant with “moods of fifths”?

When the subject of music lessons in Steiner/Waldorf Schools is discussed, people always return to the question of the mood of the fifth and of the third. Frequently, the mood of fifths is identified with the pentatonic system (five-note scale), and the mood of thirds with heptatonic (seven-note system). This identification is thoroughly questionable when we think of the seven-note scales of the Middle Ages (ecclesiastical modes) or of the Greeks of antiquity who had little of the inwardness characteristic of the third. They were far rather at home with the character of the fifth or of the fourth. Seen with this in mind, the ecclesiastical modes [which still predominate in folk-song] and the early Greek scales, although they are comprised of seven notes, stand between the pentatonic system (clearly held in the mood of the fifth) and the major and minor system of modern times (expressing the mood of the third).

The number of notes [of a scale] and basic tuning are related, it is true, but they do not completely correspond. I would like here to explain how in the history of music the changes in the number of notes of a scale can be seen as an expression of the developing consciousness in humanity. As a result, we gain insight into what kind of music suits the various ages in educating the growing human being.

The difference between tonal system and scales

Theoretically, the number of possible pitched sounds is endless. In his “Theory of Music”, Goethe writes, “What is audible is in the widest sense endless”.² But not all the possibilities are used in music. On the contrary, astonishingly few are chosen.

Two steps in the choice can be delineated. In a first step, out of the endless amount of musical sounds/tones/notes, a specific number are chosen. These are the notes that are used throughout a culture or epoch. For Western music of modern times these are shown [at the phenomenal level] by the twelve different notes of the piano keyboard. The thirteenth, the octave, is similar, so to speak related, to the first. For reasons of this similarity of the notes one octave apart, the notes within an octave range are counted. These, in the case of the 12 notes of the West, form a tonal system.³ With the second step, out of these notes comprising the tonal system, those are chosen that are to sound in a real melody. The notes lying as the basis of a specific melody are chosen according to a lawfulness; when assembled, they form a scale.

The first step leading to the tonal system takes from the endless sea of possible notes a limited number and carries them into the realm of what can be realised, brings them to the vicinity of human beings. The second step first approaches the boundary separating the possible from the realisable. It chooses the notes that should actually sound, that are arranged according to the laws of the scale. The music-maker dives into this “choice of choice” and – one could call it a third step – actually manifests them.

The relationships of an actual melody to a scale and of the scale to the tonal system are not always the same in each age. The scale and tonal system cannot always be separated. For example, within the twelve-note technique of the 20th century the difference between tonal system and scale is annulled, for the sake of the attempt, out of the twelve notes of the tonal system, *not* to choose a scale with the chosen notes, but to treat all twelve as far as possible equally.

Changes in the tonal system and scales are a reflection of the development in the realm of human feelings. In this change lives a great breathing movement. This change does not follow the world of feelings of the single personality, but can follow the change of great epochs of time, embracing centuries and millennia. Only in the C20th do personalities appear who, more or less seriously and consistently, attempt to take into their own hands to change the arrangement of the notes.

A survey of the developments of the arrangement of notes is extremely difficult to achieve. The main problem is the missing, or hardly existing, sources, especially for the time before antiquity. Consequently, in particular for very early times, we are directed to instrumental finds, pictures of instruments, and partly to accounts that point towards myths. Obviously numerous errors are possible. Out of this lack of source material most accounts on the tonal systems and scales of early cultures amount to hypotheses.

The researches of what is called comparative musicology are very valuable. It is hoped that keys can be found to unlock the subject, through comparing primitive races with the earlier level of culture of humankind. The assumption is that primitive races have retained the state of affairs that existed earlier for the main part of humanity.

“...What science shows of the music of foreign cultures, is the destiny that has led and will lead *us*, and the path that *we* have taken. The thousands of utterances of human life, which like a colourful carpet extends over all parts of the earth, do but form the residue of a development that our own forefathers have undergone.... The painter's canvas enchants into a single plane objects that in space retreat behind each other. Likewise fixed into the map of our earth today is the harvest of uncountable human races.”⁴

Historical overview

Due to the dearth of source material concerning the change in the number of notes used in music-making, we confront a dense and non-surveyable thicket, clothed in almost impenetrable darkness. Yet a great line emerges, so to speak, the main trunk:

Out of a few notes, ever more are used! The number of notes brought to sound has grown step by step!

The earliest find of musical instruments (dated to the Old Stone Age)⁵ are whistles able to produce *only one note*.⁶

It is said of the early ages of Indian music, that the sacred texts of the Rigveda were sung or recited initially in a kind of accentuated recitative on *one note* (*Udatta*, “the raised”). Later a *second note* was added (*Anudatta*, “the not raised”) and later still a *third note* (*Svarita*, “the one who has become a note”) mediating between both notes.⁷

Many rhyming songs and roundelays use *three notes* (e.g., “*Ringel, Ringel, Reihe*”, and “*Ring a ring o' roses*”). The attitude of soul expressed here begins at the time of learning to speak and continues to the time of starting school. The experience,

circling in itself, does not yet relate to the world. In listening to children who sing three-note melodies, the adult can become aware how different their world of experience is.⁸

The step to civilisation brings a five-note system

A next stage is the system with *five tones/notes*: Pentatonic (from the Gk. *pénte* “five” and *tónos* “musical sound/tone/note”). It is probably first found in the musical culture of the Sumerians in Mesopotamia (3000–2500 BC), shortly after or even at the same time as the Egyptians.⁹ The music of the Egyptian civilisation appears predominantly to have rested on the pentatonic system.

Through the renowned emperor Haong-ti, a pentatonic sequence of notes is said to have been founded in China around the year 2697 BC.¹⁰

It is rather astonishing that in all three cultures – in Mesopotamia, Egypt and China – the pentatonic appeared more or less at the same time. In his historical survey, Werner Danckert describes the transition from music with four notes to five-note music as an accompanying event to crossing the threshold to civilisation:

If the number five appears – together with five-note music and its numerous mutations – not only in the Far East but also in other places of civilisation as the conserved remnant, then four-note music... clearly remains before the threshold of civilisation. The most ancient “consonance music” of the female cultural line leads still deeper into the prehistoric past: triad music, the triad-melos. Its seminal predecessor, the pendulum third, was preserved in primitive melodies in a few backward realms. All these just mentioned melodic forms are “older than the pentatonic”. This is already shown in its cultural-geographic position.¹¹

The inner mood of pentatonic is still similar to three-note melodies. It still retains a spherical-forming quality, not opening outwards. Yet it has become richer; there are many more relationships than those between three notes. Whereas the same three-note melody can be sung to the most varying texts, the single mood of a melody now appears to be more important. Various melodies are correlated to various verbal utterances. This expresses that children have now learnt to experience events in the world in certain categories, e.g., “that is beautiful and pleasant”, “that is dangerous”, “in doing this, I would please my parents”, *etc.*

It has to be noted that two sorts of pentatonic scales have to be differentiated – those with and those without semitones. The *pentatonic without semitones* is older. The urgent, direction-giving element of semitones is linked to the seven-note system. The *semitone pentatonic* takes on the new quality of the heptatonic, the semitone, yet remains with the number of notes of the pentatonic without semitones. In other words, it is a transition stage between pentatonic without semitones and the heptatonic system.¹²

With the waking up of thinking comes the seven-note system

From the C8th BC the Greeks moved from the pentatonic to heptatonic, the system with *seven notes*. With the Greek culture the dominance of the seven in music grew. The number seven was at work not only in the number of notes, but also in the formal construction of the Kitharic Nomos, important for the Olympic Games (the Kithara, the Greek lyre, accompanied sacred hymns). The Kitharic Nomos was

divided into seven parts: 1. Beginning, 2. Post-beginning, 3. Petition, 4. Post-petition, 5. Navel, 6. Victory, 7. Postlude.

Somewhat at the same time as the appearance of the seven-note system, the hitherto five-stringed lyre acquired two additional strings, bringing the total to seven. The path to the seven-stringed lyre consisted of two steps: from three (the lyre of Hermes, of the inventor of the lyre, is said to have had three strings) to five, and from this to seven. It is difficult to say how far the impulse to five strings arose out of the influence of Egyptian culture. The step to seven strings was impelled by Hellenism. The mastering of this step is due to the strength and help of Apollo. As no other divine figure, Apollo was linked to the cultural achievements of the Greek people. His oracle at Delphi was authoritative as no other with regard to cultural phenomena, and was so for many centuries. The last oracular verse of the Delphic Sybil fell in the second half of the 4th BC, in the reign Caesar Julianus.¹³ Apollo's connection to the number seven is clear – his lyre had seven notes. Singing swans circle the island Delos seven times, as Leto, his mother lay in labour. He killed the seven children of Niobe. In Delphi, the Pythia prophesied on the seventh day of the month (originally only in the month of Bysios, later in every month). Seven months he sojourned every year in the land of the Hyperboreans.¹⁴ He is supposed to have extended the number of strings after he received the three-stringed lyre of Hermes. His representative on earth, in the musical competition during the festival of Apollo festival in Sparta BC 676, was the victorious Terpander. To the five-stringed lyre of the time he added two¹⁵ more strings.¹⁶

The change from five to seven notes is automatically connected to the arrival of a decisively new element, *the semitone*. With its power to give direction, it forced open the closed structure of pentatonic, opening it outwards. The view is no longer retained in its own pictorial and imaginative world; for the first time it loses childish innocence and views the outer world.¹⁷

It is notably with the Greek folk (with whom, as mentioned above, the heptatonic first appeared) that the birth of philosophy took place. The mythological explanation of the world gave way to a thoughtful, logical view. The enchantment of the world of imagination begins slowly to retreat. Children are now ready for school. Emancipation from their parents begins which prepares for entry into school; projected into history, this is shown in the Trojan War, in which the young Greek folk were freed from their Asiatic roots.

In Korea, the semitone was banned from the music of the Palace and from religious music, because it fills the soul with sensual imaginations that work against the main task of music to calm passionate stimuli.¹⁸ The opening of the soul that came about through the semitone, facing sensual imaginations, stood opposed to the religious striving of the Koreans. With the wish for the semitone, the sensory world was viewed anew. The grandiose fruits of this new turning towards the world of the senses are shown in Greek sculpture. A comparable perfect anatomic presentation of the human being was unknown to the cultures on the level of the pentatonic (think of the knees still stylised in ancient Egyptian, ancient Babylonian and early Greek art). One of the most famous semitone sequences is to be found at the opening of Wagner's music-drama "Tristan". Wagner wrote on this in a letter to Mathilde von Wesendonck. "You know the Buddhist theory of the creation. A tiny breath dims the heavenly clar-

ity; it begins to grow, condenses, and in impenetrable massiveness, the whole world at last stands again before me."¹⁹ The human being rediscovers the world when he arrives in the soul-situation that calls up the semitone.

The turning-point of time brought to experience a change of direction

Music of the Middle Ages is based on what are called the ecclesiastical modes, which likewise contain seven notes. That the step between antiquity and the Middle Ages is not expressed by a change in the number of notes could be initially astonishing. The change has to do with another realm, much mightier than some change in the structure or number of notes could be: *In the time before Christ, music was experienced ascending, i.e., the scale began above and in its structure was felt to descend. This was reversed in the first centuries AD; the scale was felt to ascend from below.* The whole melodic feeling has to change. Placing itself alongside the minor and the modes, modern major, the most confident and most radiant scale that we have, worked completely differently on the Greeks of antiquity. Plato called this key [C – C] – which *then* was called the Lydian mode and, as already stated, was felt to descend from above – "soft" and "slack". Because of its softness and inclination to inspire idleness, it should be avoided in a healthy republic.²⁰

Concerning such a change of direction in children's experience, I could find no study. Twice I myself have experienced a child (one of pre-school age, the other at the end of 1st Grade/Class) who, upon request, played a scale for the first time. Quite naturally, they played from above, descending. I was astonished, since for me a scale begins below in order to ascend. Of course, these two cases could be exceptions. Yet, if a correspondence between child-development and humankind's development does in fact exist, then everything to do with children's experience appears in another light.²¹ Nevertheless, it can be said that the influence of the direction of experience is greater with seven-note melodies than with five-note or even three-note melodies. With the latter, the spherical, the self-enclosed, predominates in this respect of the direction.

The modern age brings the major and the minor

With the beginning of modern times, at the Renaissance (from c. AD 1430), the siblings *major and minor* appeared. At the latest with classicism (from c. AD 1750) they replaced the ecclesiastical modes.

Major, with its seven notes, differentiates itself from the previous modes not in the number of notes, but through a different structure, another sequence of whole-tones and semitone steps, and other things – the leading-note [7th degree], producing a strong experience of the octave; significance of the third degree, *etc.*

Minor does not consist of seven notes like its lighter brother, the major; minor is a nine-note entity (D. de la Motte, Harmonielehre). The differentiation into three kinds of minor can be seen as an attempt to place the much more complex minor opposite to the clear major.²²

Of the nine notes forming the fund of notes for minor, only seven appear closely connected, the other two remain hidden. *The fund of notes and the number of notes do not coincide, as they do with the major.* With regard to the momentary phenomenon that minor is similar to major –

both appear to consist of seven notes –, the minor adds two notes in reserve, which it uses when necessary. (The Lydian mode of the Middle Ages [F–F; at that time the Greek names became confused], moreover, also adds an alternative note [Bb] appearing now as the eighth when the interval of a tritone over the final is to be avoided.)

That the minor has more notes at its disposal than the major suggests that it is more recent than its jovial sibling. From the Baroque age we can find relatively many pieces in minor, unlike classical times. Only nine of Beethoven's 32 Piano Sonatas are in the minor key. Even more extreme circumstances are to be found with Mozart. Nevertheless, the works of the classical masters in the minor mode are absolutely on the highest level, as though they only seldom turned to the minor, but then with full power (*e.g.*, Mozart, Symphony no. 40 in G-minor, Piano Concertos in D-minor and C-minor; Beethoven, Symphony no. 9 in D-minor, the “Pathétique”, “Moonlight”, “The Tempest”, and “Appassionata” Sonatas, Sonata no. 32, op. 111, *etc.*). The actual age where minor reigns is that of romanticism, within which, for example, Schubert himself can lend to the major a glimpse of the minor. Without doubt there exists a difference between the minor we find with Beethoven and the Romantics, and the Baroque minor. Whoever loves Beethoven's movements in the minor can easily say that a “real” minor first appeared with Beethoven, at the most with Mozart, whereas the major already lives in the Baroque age. Without wanting to confirm such an exclusive view, one can probably agree that in the course of development the minor key shows its flowering after that of the major.

What age corresponds to the respective key? Major appeared first in modern times. When in child development can one establish a sudden jump, comparable to the transition from the Middle Ages to the Renaissance? Such a moment of awakening does exist. It is what is called “crossing the Rubicon” around the 9th year. The obvious delight in pieces in the major, already long before this age, speaks against a fixed allocation of the major to the following period. One thinks of the Trouvères, Troubadours and Minnesingers who already long before the Renaissance prepared for modern times such a characteristically central position of the third degree. It appears to me difficult exactly to allocate the major, not least because you can hear many children's songs functioning classically as well as modally. Who would decide how children really experience melody?

In this respect, minor is clearer than major. Pieces in the minor with modal accompaniment can still be relegated prior to the “major phase”. But as soon as the leading-note, which is actually borrowed from the major, is added and so to speak illuminates the minor mood, it then belongs to a later phase of development – puberty. The soul-life is now suddenly stronger. The first sighs of “*Weltschmerz*—romantic discontent”, are felt. A deep insecurity is lived through. Sentimentality for the first time becomes possible. There are pupils of this age who on principle want to play pieces only in minor keys. Sheet-music collections like “*Toll in Moll*” cash in here. I still recall how as a youth, looking through a volume of Chopin's Mazurkas, from the beginning only letting those in minor catch my eye.

The major mood from now on, of course, always remains alongside the minor. Precisely the contrast between both constitutes music of the classical and romantic age.

*Zwischen Weinen und Lachen
schwingt die Schaukel des Lebens.
Zwischen Weinen und Lachen
fliegt in ihr der Mensch.* (Chr. Morgenstern)²³

[“The swing-boat of life alternates between weeping and laughing. Between weeping and laughing the human being swings/flies in it.”]

With the appearance of the major mood, humanity began to awaken to the *third* degree. This is shown as far as instrumental tuning. Hitherto people had tried above all to keep the fifths pure, and accepted without much ado the tempering of the third. With the stronger use of the major mood the need for pure thirds became apparent. During the Middle Ages only the prime, fifth and octave were experienced as perfect concords. The third was avoided in cadences for the sake of “empty” fifths and octaves. Thirds were felt at the threshold of modern times as increasingly essential. From an imperfect concord, the third simply became a “beautiful” interval.

When Rudolf Steiner speaks of an awakening of an understanding of the context of the third in the 9th year, this means that children musically live through that which humanity experienced in the transition from the Middle Ages to modern times:

One does children a great kindness if one confronts them with major and minor musical moods as well as an appreciation for the whole third-complex sometime after the age of nine when children ask important questions of us. One of the most significant questions concerns the urge for living together with the major and the minor third. This is something that appears between the ages of nine and ten and that should be specifically cultivated. As far as it is possible within present-day limits of music, it is also necessary to try to promote appreciation of the octave at around the age of twelve.²⁴

I wondered for a long time why Rudolf Steiner wanted to suggest the *experience of the octave* just in the twelfth year. My subsequent observations are that the most sensitive experiences of the minor can be experienced then by young people. A possible explanation is the following. The minor mode always tends to a strong fixation with one's own inner world, to the subjective, the feeling-sorry-for-oneself, to delight in one's own “soul-soup”. Against such subjectivism Steiner sets the experience of the spiritual intervals, of the intervals that can be experienced as expression of the higher “I”. He would like to root an impulse into the most subjective inner experience. The human being at this age can hardly take it up, but it shows it is related to his own higher “I” creating out of an objective spirituality. In a certain sense, one can say that the octave can save us from ourselves. When we threaten to sink into our own emotional nature, when our ship of the soul, so to speak, is blown hither and thither on the astral sea, the divine “I” in us is the only capable steersman. It stands in the same relationship to our ego as the higher octave does to the lower note.

What developed after major and minor?

A characteristic of our age is that people want to keep young and avoid getting old. People want to remain forever

teenagers and not get beyond major and minor. History, however, did get beyond romanticism; music especially since World War II even became “old as the hills” (serial music) [because cerebral? *Tr. note.*] and only in the '70s began to enter a rejuvenating process (W. Rihm, A. Pärt, P. Glass, and others). It is conceivable that between the mass-movement of wanting to remain young and e-music today, the connection has been snapped.

How did things proceed in relation to the growing number of notes?

At the beginning of the C20th, Josef Matthias Hauer (1919 with “Nomos”, op. 19) and after him Arnold Schönberg (1921 with “Praeludium” from the Suite, op. 25) came to twelve-note/tone music (dodecaphony), wanting to disconnect the seven-note arrangement from the *twelve notes*. An endpoint seemed to have been reached, for the tonal system seemed limited to twelve notes. But things did proceed further. During the course of the C20th composers increasingly took up the intervals smaller than the semitone (*microtones*) and which hitherto could be found in lands beyond Europe, or in such that had retained a certain native originality (e.g., Moravian and Hungarian folk-music, Alphorn music in the Alps). In his “Sketch for a new Esthetic” (1907) Busoni called for a third-tone and a sixth-tone music. “The third-tone already for a while has been knocking on the door, and we still miss its request...”²⁵ Already in 1907 R. Stein wrote quarter-tone music (“Two Concert Pieces” for cello and piano, op. 26). In 1912 Nikolaj Kulbin wrote an article introducing quarter-tones, published in the almanac “*Der blaue Reiter*—The Blue Rider”. Ivan Wyschnegradsky was able to hear beyond the quarter-tone and sixth-tone to twelfth-tones, to the boundaries of possible human perception.²⁶ The great pioneer of quarter-tone and sixth-tone music was undoubtedly Alois Hába. Following him come Karel Hába, Rudolf Kubin, Karel Reiner and Miroslav Ponc.²⁷ Since the '80s of last century microtones have become quite “the fashion”. Famous composers, who at this time used these tiny intervals, include J. Cage, L. Nono, G. Ligeti, K. Penderecki and K.H. Stockhausen.

In a completely different manner from these composers are the works of Heiner Ruland²⁸ and other anthroposophically-orientated composers²⁹ who remain with the seven-note scale, which they modify with quarter-tones. In this way they reach back to scales from ancient Greece, which, after their discoverer, are called the “Schlesinger-scales”. Their motive is not to add notes but to explore other arrangements of seven notes. That is, in regard to the number of notes, these composers remain within the stage of seven notes.

With the reduction of the interval between notes up to quarter-tones, a boundary is reached. Any further addition of notes carries the danger of leading into [the category of] noise. The concept of number of notes reaches its end.

Time	Number of notes	Age of the human being
20 th century	Attempts with 12 notes and microtones	
Modern times (from AD 1413)	7 notes (major) at the latest from the Barock age with its climax in classicism; and 9 notes (minor) from Classicism with its climax in Romanticism. The polarity of major and minor develops. This polarity is shown most strongly in the third .	From the 9 th year (major); from the 12 th year (minor)
Middle Ages	7 notes The ecclesiastical modes.	
The turning-point of time	The number of notes remains the same, but the direction of experience changes. Between AD 33 and 300 a descending becomes an ascending experience.	7 years old
Beginning of thinking [philosophy] – Greece (from 700 BC)	7 notes Here the semitone appears convincingly.	
Main cultures – Egypt, Mesopotamia, China (from 3300 BC)	5 notes Sequentially arranged fifths , the upper notes displaced an octave lower, form a pentatonic scale within the range of an octave.	Infants
Prehistoric	Increase of the number of notes from 1 – 4	

Is really only pentatonic meant with “moods of the fifth”? And, where does the fourth fit in?

To return to the question posed at the outset. When Steiner spoke of “moods of the fifth”, did he really mean only the pentatonic? Of course, the semitone-free pentatonic is an especially strong expression of the open, breathing, wondering feeling of the fifth. But we have also noted that, humanly seen, there are other levels between the pentatonic and the major/minor that rest on the mood of the third. As a first stage there is the seven-note system of the Greeks. Then the direction of experience changes, and the same scales are experienced differently. In their observations on music, the Greeks always proceed from the fourth. From them we have taken over the idea of the tetrachord (groups of four notes within the range of a fourth).

The fourth between the mood of the fifth and the mood of the third

The fourth stands between fifth and third, not only spatially but also as regards our experience. The fifth is quite super-personal; one could also say “beyond the personal”. The third is absolutely inward. Not for nothing does “third” rhyme with “heart” in German (*Terz, Herz*). With the third we hear into the human being, into his/her inner, personal world, even the all-too-personal... The fourth is not so objective as the fifth. For this it is too astringent and too held. The fourth, so to speak, always has its muscles tensed; it is aware of itself. Yet it is not aware of its inwardness as the third is, which has quite lost the outer world and rocks itself in an inner soul-space. With the transition from the consciousness of fifths to that of the third, it speaks for itself that the story of humanity, as well as the individual path of the self-developing human being, has to pass through the realm of the fourth. Consequently, there are specific important steps between the so-to-speak “pure” music of the fifth of the pentatonic and the music of the third of the major/minor system.

The fourth as midwife of polyphony

The role of the fourth linking fifth and third can also be seen expressed in musical development. All music was homophonic until the C9th. What only existed were bourdon accompaniments and instrumental voices decorating the song-line. Consequently, all music of the age of the fifth was homophonic! We can hardly imagine music of the age of the third as other than of several voices. Even with a [single-voice movement] from a Bach Suite [*e.g.*, for violin, or cello], harmony is suggested and consequently polyphony. When we look at the birth of polyphony in the Middle Ages, the fourth takes on a decisive role. The first form indicative of polyphony was doubling at the fifth – what is called fifth organum. The fifth is sufficient unto itself; it never urges for a differentiated polyphony. Only when one of the two voices is doubled at the octave, thus linking a complementary interval of a fourth, does this demand a differentiated polyphony – because of its astringent character the fourth is not suitable for a starting and finishing. The voices no longer simply run parallel; they began (for the sake of example) in unison, one voice remained until the upper voice formed with it a fourth, then moved on to form a fifth, till the voices found themselves once again in unison. Thus the “proud” fourth became the midwife of polyphony and preparer of the inwardness of [the age of] the third.

The music of the Greeks and of the Middle Ages held in the mood of the fourth had seven notes! It differed from the later music of the third, especially since the two semitones did not lie exactly beneath the octave degree; consequently this goal was not so much “illuminated”. Thereby the experience still remained fifth-like and spherical, and was not aligned so strongly to the goal as was the later major experience. The experience of the octave was largely missing, so that in moving through the sequence of notes within one octave, the eighth note was not experienced as octave of the first note. The scale was open, so to speak, not closed in lasting and surveyable circles.

When looking at these things, it is however somewhat more complicated if one really wants to meet the children in an educational context. It will not do simply to follow a rule of thumb, “Pentatonic till Class/Grade 3, then major and minor, and at 12 years old experience of the octave”. We have inwardly to live into children in order not to follow external dogmas but to meet the development of children with the right impulses. Especially the transition from experience of the fifth to experience of the third demands much more research.

With the educational accompaniment of children, we ought never to forget that children exchange step by step the world out of which they come for the world into which they are living. The spiritual world out of which children come is indeed, for instance, not poorer or of less value than the world of adults. As adults we are to help them to find their orientation in our world. Yet *we* can learn much from the children about the world that we have lost long ago but which we are to find again in a new manner.

1. Rudolf Steiner. Lecture, Stuttgart 7 March 1923. *The Inner Nature of Music...* GA 283. Anthroposophic Press, Spring Valley, New York, 1983. P. 57f. (tr. slightly edited).
2. Hedwig Walwei-Wiegelmann (Ed.): *Goethes Gedanken über Musik*. Frankfurt am Main 1985. P. 214.

3. With a certain justification one can object to this definition, for the experience of recognising the note an octave higher as the same as the fundamental note was first formed towards the end of the Middle Ages. It is not unproblematic in every case to want to use a definition that presupposes the experience of the identity of the octave. (Without taking account of the identity of the octave, our normal tonal system – for example, for pianists – contains not 12 but 88 notes, corresponding to the 88 keys on the keyboard. For the music theorist this, of course, is absurd. It could, however, possibly fit to the experience of a musician of earlier ages.)
4. Curt Sachs. *Vergleichende Musikwissenschaft*. P. 6.
5. K.H. Wörner. *Geschichte der Musik*. Göttingen 1993.
6. Children not yet able to play the recorder, who yet make sounds with it, often sing into the instrument. The differences of pitch then depend on the manner of blowing, not on the ordering of the drilled holes. It is not to be dismissed that such was the manner of blowing in the Stone Age. This is, then, no indication that the fund of notes was restricted to a single note.
7. H. Pfrogner. *Lebendige Tonwelt*. München-Wien 1976.
8. A good characterisation of this period of life is given by H. Moog, *Das Musikerleben des vorschulpflichtigen Kindes*.
9. It was long thought that the Sumerian culture preceded the Egyptian, that is, it began earlier. The recent written signs found in Egypt, dated to c. 3300 B.C. (that is, are older than similar finds originating in Sumeria) challenge this supposition (see *e.g.*, *Geoepoche*, April 2000). With general culture, the musical life of Egypt could have taken the step to pentatonic earlier than was hitherto assumed.
10. See: A. Schering. *Tabellen zur Musikgeschichte*. Wiesbaden 1962; and H. Pfrogner. *Lebendige Tonwelt*. München/Wien 1976.
11. Werner Danckert. *Tonreich und Symbolzahl in Hochkulturen und in der Primitivenwelt*. Bonn 1966. P. 15.
12. “Semitone-pentatonic retains the sanctified five notes, but replaces the minor third with a major third. With the division of the octave into tetrachords, semitones result, rendering a more focussed spatial awareness than with the earlier ‘consonance’-five-note scale” (Werner Danckert. *Tonreich und Symbolzahl in Hochkulturen und in der Primitivenwelt*. P. 181).
13. H.W. Parke & D.E.W. Wormell. *The Delphic Oracle*, Oxford 1956.
14. K. Kerényi. *Mythologie der Griechen Band 1*. München 1966.
15. *dtv Atlas der Musik Band 1*. München/Kassel 1994. P. 171.
16. The tuning of the Greek lyre is debated. It is unclear whether the number of strings and the number of notes is to be regarded as the same. According to C. Sachs, all lyres, even those of late antiquity with 13 strings, were pentatonic, *i.e.*, there were five notes, which returned at different pitches. The two extra notes necessary for heptatonic music were produced through frets, shortening the length of the vibrating part of the strings (C. Sachs, “Die griechische Instrumentalnotenschrift”, in *Zeitschrift für Musikwissenschaft* 1924). If this were the case, then it is astonishing that the seven-note system appeared at the same time as the extension of the num-

- ber of strings on the lyre! With the assumption that the number of strings and the number of notes correspond, means that, in Greek terminology, “string” and “note/tone” were synonymous.
17. I explain the popularity of “Chopsticks”, amongst other things (easily playable, reflecting sequences, *etc.*), as stemming from the reversion of this process. The ditty begins pentatonically, standing in the self-enclosed world out of which children come. Then, with the interval of tension $b - f'$ there follows, so to speak, a peeping “over the garden wall into the adult world”. With this tritone and the double semitone-tension formed with the notes $a\#$ and $f\#'$ that stand at the end of the “adventure”, one stands – if only temporally and thereby perhaps all the more full of charm – in the world of the “grown ups” characterised by the functional or formal. With “Chopsticks” children can practice experiencing the transition from five notes to seven. This insight into the value of such experience can help the teacher to overcome a universal allergy against “Chopsticks”.
 18. See J. Handschin, *Der Toncharakter*, Basel 1948.
 19. Richard Wagner. *Tagebuchblätter und Briefe an M. Wesendonck*. 1853-1871, Berlin, no date.
 20. Plato. *The Republic*. Book 3.
 21. This can be brought home to us with the children’s song “*Alle meine Entchen—All my ducks*”. For us [adults] the melody begins with a strong ascending impulse, in order then to sway between the fifth and sixth degrees and finally to return to the beginning. The sinking back appears slower than the ascent. We are, so to speak, in ourselves with the beginning and ending note [the prime]. With the intervening notes we go out of ourselves. However, for a feeling geared from above downwards, it appears differently. Here the beginning is not the deep note [prime], but the realm of the fifth and sixth degrees. The melody, that is, does not proceed from the beginning point. It starts in the distance in order to approach the fifth degree, which marks the actual standpoint. A child experiencing in this way would, as it were, gather to itself the ducks seen in the distance, then rock them between the fifth and sixth degrees, finally allow them to return, whereby the gathering-to-oneself at the outset goes quicker than allowing the return to take place. This is a completely different gesture of experience!
 22. D. de la Motte regards this radically. “The division made by [continental] music theory of the minor into three kinds of scales is nonsense. But since they are generally taught, one should know about them without making use of them... There never was, for example, a composition in harmonic minor. Minor does not exist as a scale, but as a fund of nine notes (major: seven notes) that is available for every composition in the minor.” [Cf. R. Steiner, picking up from Goethe, takes minor as the polar opposite of major. The reflected scale, including the flattened second degree, appears a few times in the Notebook to GA 278. That is, the reflected scale of C major, or more accurately the basic scale, is, descending C, Bb, Ab, G, F, Eb, Db, C. *Tr. note.*]
 23. Christian Morgenstern. *Gedichte*. München 1959. P. 24.
 24. R. Steiner. *The Inner Nature of Music...* GA 283. Spring Valley 1983. P. 58.
 25. Ferruccio Busoni. *Sketch for a new Esthetic in Music*. Triest 1907. ET 1911.
 26. See: *Musik-Konzepte* 32/33 A. Skrjabin und die Skrjabisten. München 1983.
 27. See: Alois Hába: *Mein Weg zur Viertel- und Sechsteltonmusik*. Düsseldorf 1971.
 28. Heiner Ruland. *Expanding Tonal Awareness*. Rudolf Steiner Press. London 1992.
 29. For example, Johann Sonnleitner, Oskar Peter, Heinz Bähler and Gotthard Killian.

I A O Metamorphoses and Rudolf Steiner’s Foundation-Stone Verse

Werner Barfod, CH-Dornach

1. Experiences in fashioning the sequence of metamorphoses of I A O

1. The primal exercise on the gestalt: I A O

The “I/ego” comes as though breathed towards the human upright gestalt. In the I (“*ee*”) in front of the gestalt between the front part of the foot, the sternum and the forehead, I find my hold/anchor and orientation through the whole course of the exercise. In the leaning backwards in the experience of the A (“*ah*”), the hold lies in the I (“*ee*”) which goes backwards with the gestalt; the place to which I relate for the A (“*ah*”) lies in the backspace, the origin of being. In the leaning forwards, the hold also lies in the I (“*ee*”), the point of the head lies before the point in the foot; the experience of O (“*oh*”) arises in the front-space through holding the axis of the I (“*ee*”) throughout; the soul-space of the world opens to be experienced. In this exercise, the soul and the “I” come from outside, breathing through the gestalt.

2. I A O with jump:

The soul now lays hold of the upright gestalt: the I (“*ee*”) lives in the gestalt becoming upright, in the lifting of the head, in the awakening perceiving. In the A-jump, the will lays hold of the legs, the gestalt is lifted in an open standing, above a being-bound to the earth. Thirdly, with the arms in the middle the O-gesture connects the feeling soul with the surroundings. The human being experiences his/her upright gestalt as the instrument for the active triad of soul-forces.

3. I A O in expressing the soul-world:

Out of the feeling source of movement, the I (“*ee*”) connects upwards joyfully and lightly with the light, [and below] to the earth tired and sad. The A opens up perceivingly in the middle zone, and in the soul perceptions are connected to the understanding. The O lays hold below, to the world in front, creatively active in the will. Here movement in space comes about, in a straight line in thinking, rounded in the will; in the feelings both qualities weave together. The soul enters into relationship with the surrounding world.

4. I A O in differentiating time:

With the threefold soul-expression to the world, time too is qualitatively expressed. With the I in the right-left, com-

pletely on the level of my feeling source of movement, I experience myself feeling in the present moment. With the A touching down to the earth with bended knees, I connect myself to the past, raising up recollection. With the O, I turn via my gestalt to the heights, meeting the future. Through the relationship of the soul to the world, time is differentiated with the members of the soul. An inner soul-process takes place.

5. *The human being in the course of history with IA O:*

From his feeling of the Divine as the One and the Creator, the human being experiences I eh Q v A as the Inexpressible. His human "I" is a drop in the ocean, I – connected as creature with his Creator, O – astonished in a prayerful devotion, A: *third* cultural epoch. Then the event of humankind enters: "I am the Alpha and the Omega, thus speaks the Lord our God, he that is and was and is to come, the Almighty: A IO": *fourth* cultural epoch of humankind.

Next, the human being on his own ground enters the stage of the consciousness-soul. The individual human being is responsible for himself and the world: I A O. The I A O becomes meditation, which connects the human being with his higher being.

6. *IA O connected to the soul of the world*

The human being connects his soul-forces of the IA O with the powers of the World-Soul: "Es denkt – it thinks" – the World-Thinking; "Sie fühlt – it feels" – the (she) World-Soul; "Er will – it (he) wills" – the World-Will. The sounds I A O, connected to the human soul, change their zones in objective form and experience the soul-forces as formed from the periphery.

The World-Soul feels: I in the middle, receiving the widths at one with itself, in harmony with itself.

The World-Thinking thinks: A upwards receiving the Truth in harmony with itself.

The World-Will wills: O downwards, receiving Goodness in harmony with itself.

7. *IA O as expression of the Trinity and the Hierarchies*

The human being as the being of the word connects itself with the cosmic creative powers. The feelings sound between middle and periphery in harmony with the gods in the I in the middle and the widths, in the middle zone. The will of the limbs connects with the divine-creative Will working out of the periphery in the A, receiving in the lower zone. Thinking works from the periphery from above into human beings as the power of light of the Spirit in the O, in the upper zone.

With the seventh step of IA O-metamorphoses the circle is closed. Beginning with the breathing of the soul and spirit towards the human gestalt, and ending with the IA O out of the human soul sounding together with the gods (see also: Werner Barfod. IA O and the Eurythmy Meditations. Mercury Press. Spring Valley, New York 2001).

II The harmony of the seven IA O metamorphoses with the structure of the Foundation-Stone Verse by Rudolf Steiner

The first verse beginning each time with an address to the human soul, consists each time of twelve lines structured in three parts. The structure of the three verses is the same, fol-

lowing qualitatively the stages 1–6 of the IA O-metamorphoses.

The second verse as cosmic part consists each time seven lines. In structure, the cosmic part in all the verses is the same, corresponding to the seventh IA O-metamorphosis. During its course it speaks out of the furthest periphery of the divine activity through the Trinity and the Hierarchies, through the Rosicrucian verse to the elemental spirits, at the end calling on the human being.

1 st stage:	With the call: "Menschenseele! – Soul of Man!" the seed of the primal IA O is addressed. The human "I" experiences itself as approaching out of the periphery towards the bodily gestalt, laying hold of the three soul-forces.		
2 nd stage	"Thou livest in the limbs, which bear thee through the realm of space, into the ocean of the spirit;"	"Thou livest in the beat of heart and lung, which leads thee through the rhythm of time, into the feeling of your own soul-being: I becomes I in the middle	"Thou livest in the resting head, which from the depths of eternity reveals to thee world-thoughts:" O becomes A below
3 rd stage	The soul differentiating itself into its members: the will – the feelings – thinking, appears in the 2nd IA O-stage through the bodily gestalt and is connected to the world-periphery in the 3rd IA O-stage.		
4 th stage	"Practise spirit-remembrance in depths of soul" A – below	"Practise spirit-mindfulness in the balance of the soul" I – middle	"Practise spirit-beholding in stillness of thought" O – above
5 th stage	With the call to "practise" the 4th stage the IA O-metamorphosis takes effect, which now qualitatively inwardly calls on the sources of time of the soul-forces: 1. in the <i>Rückschau</i> -exercise, 2. meditation, 3. the stages of higher knowledge. This is clearly expressed in the text.		
	In the further course, the human "I" is woven with the Father-God, the Son-God, and the Spirit-God:		
	"Where in the wielding World-Creator-Being thine own 'I' comes into being within the 'I' of God;" A – below	Where the surging World-Creator-Deeds unite thine own 'I' with the 'I' of the world;" I – middle	"Where the god's eternal aims bestow World-Being's-Light on thine own 'I' for free will;" O – above
6 th stage	What is characterised in the sequence of time through the cultural epochs, is reflected in the JehOVA of the 3rd cultural epoch of humankind, connected with the quality of the Father-God; in the 4 th cultural epoch in "I am the beginning and the end": α I ω. In our present time, the 5 th post-Atlantean cultural epoch, we arrive with the Spirit-God to the IA O of the influence of the Trinity in the present time.		
	With the final two lines of each first part, the soul and "I" are connected with that which holds sway purely objectively in the periphery through the objective "Es– it": the World-Will, the World-Feeling, and the World-Thought are woven with the human soul:		
	"And thou will truly live Within the cosmic being of man." O below, in receiving goodness "And thou will truly feel In human soul-creating." I in the middle, in balance "And thou will truly think In human spirit-depths." A upwards, receiving the periphery		
	In each IA O-stage, the stage of being of IA O is metamorphosed, the soul and "I/ego" are allowed to incarnate step by step till the 3rd stage. In the 4 th stage an inner threshold is crossed, which, as in expanding concentric spheres, then lays hold of the periphery ever more strongly. Each stage demands a new level of being-laid-hold-of by the will, which among other things is expressed in ever-new zones and relationships of the vowels of the human soul to the periphery.		
7 th stage	In the second part of each cosmic verse, we arrive once again at the 7 th stage of the IA O-meditation differentiated in itself between the Trinity and the Hierarchies. "For the Father-Spirit in the Heights holds sway A ↓		

In depths of the world creating Being:”

“For the Christ-Will holds sway in the encircling round I ↔
In the rhythms of the world blessing souls:”

“For the Spirit’s World-Thoughts hold sway O ↑
In the world-being craving light:”

The Father-God works in the heights as Being, yet makes His creative power apparent in the depths; the A begins in the upper zone and is led powerfully downwards.

The Christ-Will is at work in the periphery; the I in the middle zone freely breathing between the periphery and centre, allows the Christ-Power to appear selflessly and rhythmically in human beings.

The Spirit-God holds sway in the World-Thinking full of light, appearing in the upper zone in the O, breathing light.

“Spirits of Strength,
Let there ring out from the heights, A ↓
What in the depths is echoed.”

“Spirits of Light,
Let there be fired from the East, I ↔
What in the West is formed.”

“Spirits of Soul,
Let there be asked from the depths”, O ↑
What in the heights is answered.”

The First Hierarchy, the Spirits of Strength, are the active revealers of the Father-God, with A above they lay hold of the substance of Being and fashion it, allowing this to appear in the depths as the echo in the A. It is the same gesture from the periphery above downwards into the depths; essential Being can appear in the creation, the world of finished work.

The Second Hierarchy, the Spirits of Light, lay hold and work firing from the East, manifesting and forming in the West the powers of Christ. In the selfless I, open for the periphery, it streams through the middle once again into the periphery in the middle zone.

The third Hierarchy, the Spirits of Soul, create up from the depths the light that can be active in the heights. In the O open to the periphery there streams with the request the light of thoughts that can appear actively in the upper zone.

This part always closes with the Rosicrucian Verse:
speaking:
Out of the Godhead mankind comes to being. A below
In Christ death becomes life I in the periphery
In the Spirit’s world-thoughts the soul awakens. O above

The Father-God is expressed eurythmically below in the open A as the creative power.

The Son-God is expressed eurythmically in the middle in the I as conqueror of death.

The Spirit-God is expressed eurythmically above in the O as awakened force of soul.

There follows the words to the elemental spirits in all four directions of the compass:
The elemental beings hear it in East, West, North, South,
and the call to the people:
May human beings hear it!

IAO runs through the whole Foundation Stone in eurythmy:
In the entrances, IAO appears through the individuals one after the other, forming a whole.

In the *prelude* the middle figure moves in counter-movement to the five moving in the periphery IAO.

The first part is fundamentally carried out in eurythmy in the lower zone, the second part in the middle zone, the third in the upper zone.

In the *postlude* IAO becomes AMI. As in the prelude, this

becomes counter movement in the series of sounds and zones carried out in eurythmy between the middle figure and the five in the periphery.

The exit allows once again IAO to appear as a whole in the group. First, I and A in the periphery, after the middle figure has stepped forwards, mastering everything in the I. Finally, the eurythmist in front concludes the whole event with a full circle with IAO.

III IAO and the primal-Christmas in memory of the event of Golgotha

The fourth part of the Foundation Stone is, as the primal Christmas, the recollection of the event of Golgotha.

There are two clear parts. The first verse takes up the event at the turning point of time; the second verse plunges directly into the present and becomes a prayer. The first verse is fashioned in descriptive meditative speech-form, moves from the past form into the present verbal form. The second verse in the present tense is in the subjunctive mood; through the request it becomes a prayer.

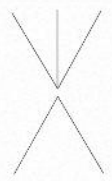
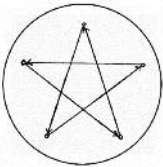
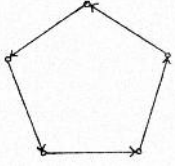
Rudolf Steiner fashioned the fourth part completely differently, also with six eurythmists, who appear three from the left and three from the right, standing as a prelude carrying out the initials CR of Christian Rosenkreuz in eurythmy with the respective zodiacal gestures and then carrying out the text in eurythmy. First the three in the back carry out in eurythmy the historical fact, then the three in front move – Shepherds and Kings – and also the second verse, while the three behind stand doing eurythmy.

7th stage: IAO emerges without a break as accompaniment to the text. The fivefold light, Divine-Light, is portrayed in its working. It is combined with the soul-and-ego-like trinity IAO.

All in standing together accompany with IAO in different zones.

1 st verse	I	At the turning point of time	
I – III movement	A	The Spirit-Light of the world entered	
	O	Into the stream of earthly being;	
	I	Darkness of night Had held its sway;	
	A	Day radiant light	
	O	Shone within human souls;	
	IV – VI movement	I	Light,
A		That warms The simple Shepherds’ hearts;	
O		Light, That enlightens The wise heads of Kings.	
2 nd verse		I	O Light Divine, O Sun of Christ
		A	Warm thou Our hearts;
		O	Enlighten thou Our heads;
	I	That good may become, What we From our hearts would found,	
A	What we From our heads Direct with single purpose.		

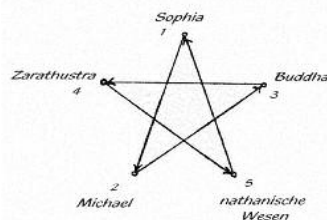
The text of the “turning-point of time” arranged with A I O:
1st verse five-rays – 2nd verse middle motive – pentagon.

	A	Five-rays linear recollection	5 motif 1st verse	At the turning point of time.... the wise heads of Kings Truth
	I	surface-like present	5 motif 2 nd verse	Light Divine, Sun of Christ Love
	O	cloud-like present future subjunctive		Warm thou our hearts... ... would found with single purpose Goodness

The awakening in the “I”, a taking-hold of the point of rest and the periphery at the same time, is demanded in the turning-point of time. In the first verse A – linked to recollection and yet through the zones, corresponding to the motives. The middle motive completely in the present small and quick, laid hold out of the I (“ee”). Then the 5th motive in the pentagon out of the mood of praying.

The fivefold light in an explanatory arrangement

- 1 world – spirit-light
- 2 day-radiant light
- 3 light that warms
- 4 light that enlightens
- 5 divine light



[5. Nathan-being]
from: Zeylmans van Emmichoven.
The Foundation-Stone

R. Steiner’s intimate recognition of Christ is here once more made accessible in a fivefold light. Here, through R. Steiner, the Rosicrucian path from within outwards with a further internalising penetrates the other way from outside inwards and again outwards.

The Eurythmical Discussion between the Stage and the Auditorium

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Introduction

For whom is the art of eurythmy created – for the practitioners: the performers, or the audience? The easy answer is “For everybody, of course!” Everyone in their own way is to

discover eurythmy in themselves. Is this only a nice thought, or can we find different aspects to follow up? Put more exactly, did Rudolf Steiner develop the basic elements and the “standard forms” [= Steiner’s choreographic creations] for the eurythmists on the stage or for the audience? What lives between the two groups? Once again, the quick answer is – there are (i) exercises, from which to learn, and (ii) creations for performing. A closer inspection opens up ever-new aspects that are discussed in what follows.

There are many stage-groups who perform eurythmy – professional stage-groups, students, amateurs and groups of children – they will all be called “performers” here. People practice for a long period, study, and train until the question arises: What makes the performers of eurythmy able to show something artistic, something new and objective? How does eurythmy school people so that what is shown is not only “interesting”, but gives substance, nourishment to the audience, because the performer “only” wants to convey something which speaks “through” him/her? In order to approach this question, we need as a basis to concern ourselves with the human gestalt that offers itself as an instrument; and there has to be a dialogue with the space. Consequently this article will contain a lengthy introduction.

A preparation

A hundred years ago eurythmy in unborn existence began to make its approach, pressing towards its birth. At that time it was still called *dance*. In October 1909 Rudolf Steiner described it as the experience of an “astral Imagination”, of an “Imaginative insight”. In the lecture “The Being of the Arts”, we hear how the art of the dance stems from higher spheres, out of the creation of the Spirits of Movement, read out of the heavenly dances of the planets. On earth it should also become a spiritual dancing. If the art of the dance would turn towards other higher spirits, then only one dance would be possible as it has hitherto been carried out, the one which “stems from wild passions”.

Today, 100 years on, this new art is termed what is called “our eurythmy”;² many questions and much research follow the direction which would get to know and integrate the dance in all its previous forms and those of today, and even want to mix it with eurythmy. It has become an important question for the eurythmy scene: How is eurythmy connected to the dance, and what can we learn from it?

After so many years, should we not ask, What is the difference between eurythmy and the dance? Why did Rudolf Steiner so sharply separate the still unborn eurythmy from the dance of his day? And why did he speak so repeatedly before eurythmy performances, that the dance is something quite different, something different from what the audience was presently to see?

The link to Goethe

In order to express the special concern of eurythmy, Steiner turns to Goethe – one should perhaps have to say the inner path of Goetheanism. But – as he does in all realms of the life-work of Goethe – he leads his insights towards a new dimension. Goethe writes, “Those to whom Nature reveals her open secrets, they will feel the deepest longing for her worthiest interpreter – art”. Rudolf Steiner, re-expressing it and with it justifying eurythmy, says, “Those to whom the [archetypal] human being itself, in his form and movement

begins to reveal his secrets, will feel the deepest longing to reveal and make visible to the eye that which lies inwardly of the possibilities of movement, of eurythmical possibilities".³ Simply expressed, the open secret of nature is art. The revealed secret of the gestalt is eurythmy.

In the first instance, do we not have to look at the human gestalt? It is the form-giving power, an organism of power that holds together bodily matter into the physical form.

Following the changed Goethe-quotation, this time cited from a different context, Steiner adds the following, "this [the gestalt] does not use an outer tool but uses the human being itself as its most noble tool".⁴

How does the gestalt become a tool?

Seen purely outwardly, the still gestalt appears symmetrical. A dominance of one side or the other of the arms, hands, feet and eyes only becomes apparent in movement. From the dominance where one side is stronger, more active, we can proceed further into the realm of the soul. Here we find many true pictures (*Wahrbilder*) and idioms that quite naturally express the inner differences of the sides of the gestalt.

The left side is not only the one on which the heart is situated but it is called the "heart side", the seat of warmth of heart. The left side contains and protects. Infants are mostly carried on the left side, as is also depicted in many pictures of the Madonna. The right is more decisive and connected to the world. The right side protects the left when the two arms come together. Here it seems quite natural that the right hand lies over the left, so to speak forming the outer protection over the left hand lying nearer to the heart.⁴

When in balance the human being feels he is resting in himself; he should be aware that he always has to bring this condition out of himself. "And what we are as human beings, we are through the fact that at every moment we have to produce balance ourselves between above and below, before and behind, left and right", as Steiner puts it in answering questions. There is however not only rest in balance; there is also no inner progress without asymmetry, which always *wants* to be taken hold of by new ways of expression.

Steiner is speaking here on the meaning of asymmetry, which he expresses in his wooden sculpture. A living seeing, which wants to rise to Imagination "comes about so to speak by continuously arranging things asymmetrically. Consequently, it was necessary to show the middle figure, the Representative of Man, strongly asymmetrically, how he rises to the spirit."⁵

In Goethe's "Fairytale", the brazen King says to the awakened Youth, "The sword in the left, the right hand free". Receiving and giving are seen in the gestures of the figure of Christ painted by Leonardo in his "Last Supper".

When our arms and hands meet – it may be an everyday gesture, folding your arms, holding something, *etc.* – in a turning inwards, folding your hands or rubbing them together palm to palm, *etc.*, or in eurythmical gestures as the Gemini-gesture, the minor chord, gesture of devotion, the speech-sound *E* ("a"), and others, then one seeks a self-strengthening, concentration, a closing oneself off. Mostly the right side leads, giving outer form. But in the mutual play of the two sides, the aim is always a balance in the middle.

We can also become clear how our "I"-imagination, an "I"-centring come about through a harmonising of our two sides. This is expressed through the gesture that we "can attack the

left side with the right".⁶ By using the word "*angreifen* – attack", Steiner emphasises that we are dealing with a process of becoming conscious, in which the "I" can feel itself. In an esoteric lesson, Steiner describes the speech-sound *E* ("a") together with other vowels and their gestures: "Crossing = *E* – right hand over the left, as well as the right foot over the left, as the nerve of sight cross in the head."⁷ But these gestures should not be carried out; they are to arise out of inner activity. The vowel-gestures were given to Lory Smits only half a year before; now there follows the meditative internalising where, without physical movement, the ether-body is led out of a conscious power to carry out speech-gestures. We experience quite differently the spreading out of arms and hands. In contrast to seeking inner balance in the gesture of the "I"-imagination, we seek outer balance in the widths of the gesture. The outspread arms in the middle region lead to world-geometry, expressing in small the great world-cross. In this position, how are we able to feel the outwardly invisible but inwardly experienced differences of the sides?

Geography and gymnastics of the soul and spirit

In the geography of the earth, we orientate ourselves according to the cross east – west – north – south. Although it is a cross thought out by man, it becomes concrete in our daily use of language – on the compass card, or also when we speak of the West Wind, of the lands of the East, the North Sea, the Wild West, or of the Southerners. We live as though we carried an actual map of the world in ourselves.

How does the human being stand with his own gestalt-geography to this world-cross? We in Middle Europe feel the North and South in ourselves as on the map of the earth – north above, south below.

We also colloquially call going north "up" ["up to Edinburgh; down to London"]. This may seem to arise from reading the map, but it is based in human beings through our uprightiness. Here the "cool" head is above; it needs calmness and overview. The warmth of the South is present in the human system of digestion and the limbs. And how is he related to the east and the west? When we look towards the north with outstretched arms, then the right arm points towards the east and the left towards the west, that is, the opposite of the inner orientation.

We feel our left side as bright and light. This in us is the East, in the direction in which the sun rises, referred to in the expression "*Ex Oriente lux* – Light from the East".

In order that the right arm points towards the sunset, feels at one with the Western cultures which penetrate earthly conditions, one has consequently to turn around bringing the arms into the counter-direction.

In 1906, Steiner called this inner moving activity "gymnastics of the soul and spirit", "in order to bring thinking into a disciplined course".⁸ Even if in the accounts on the gestalt and world geometry are only concerned with a relatively simple and partial area, Steiner's imaginative words can nevertheless point further:

Those people, who on a path of energetic, logical thinking, want to approach further studies (of anthroposophical content) would do well to submit their spirit to a *soul and spirit gymnastics*, which these books (the basic books "Truth and Science" and "The Philosophy of Freedom") demand. This gives them the basis upon which Rosicrucian activity is built....

Thirteen years later eurythmy was introduced into education. Steiner called it “ensouled and spirit-filled gymnastics.”⁹ For eurythmy in education, this means not simply “ensouled and spirit-filled movement”, although of course, even in the first place, it is this too. “*Turnen* – gymnastics” in this connection is more a turning, a turning round, a rhythmical activity (*Turnus* – regular cycle), an orienteering in the world (*Tour* – tour, trip).

In order to realise the imagination of a turning orientation, let us proceed from a geographical point – from the Goetheanum. Looking down on the building, like a bird or parachute jumper, we can ascribe the head to the north side, the legs to the south entrance, the left arm to the West Entrance and the right to the Carpenter’s workshop. The extended arms do not completely correlate with the building’s ground-plan, neither with the directions of space. So that the human left, the brighter side faces the East, to the stage, and the active, the right side to the entrance area towards the West where the people stream in and out, up and down, we have to turn ourselves in the air on to our back. We no longer see the building, only feel it livingly present in our backs.

So it is, too, with the great direction in the world. The human being has to turn around. Every glance at a map demands the same. We can’t indeed read it with our backs, mainly ignoring our own cross. In the Goetheanum, we could lie on the ground in the Auditorium, looking at the ceiling, extending the arms in the East-West direction in harmony with the building. But then we realise that we cannot work like this in it. And, we can’t do it in this way to see what is happening on stage. A further turning, a real gymnastics, is necessary. We get up, come into the Auditorium as audience from the west, turning our attention towards the stage, on which the event of movement takes place. The performers out of the east bring something to the audience in the west. The outer harmonising of the human being with the directions of space from east – west – north – south demand a continuous gymnastics of the soul and spirit. And what does the space do with the human being? In the turned direction of one’s gaze, one is taken up into symmetry already with the entrance above in the west. In both Goetheanum buildings a strong north–south geometry prevails with the middle axis west–east. It runs from the sunrise to the sunset, from the spring to the autumn equinox, so to speak, turning towards the one who enters. He/she then is led through this axis to an experience of the middle, and can feel surrounded by a space addressing balance and the inner space in the human being.

An ancient building principle is expressed here. In order that the human being can go from west to east on the middle axis into the temple, the church, into the sanctuary, the entrance is in the west, opposite to the most inner place, the altar. Thus a specific path is always planned; a path is to be trod. This does not follow the axis of the earth; the human being has already conquered it through his uprightness. The path out of the world to receive something higher follows the circumference of the earth towards the sun.

When did humanity begin to build in this direction? Most buildings of the Megalithic culture, and later pre-Christian buildings, are directed towards the summer and winter solstice, that is, towards the earth’s axis. New Grange is a well-known example. There the human being was to direct himself in accordance with the heavenly constellations and at

the same time feel his upright stance, emphasising his “I”. Some temples, however, are to be found in the east-west direction, for example, the Temple of the Sun in Peru, the Temple of Solomon; the latter, however, has its entrance in the east and the Holy of Holies in the west).

With Christian churches, cathedrals and chapels, the architectural positioning on the west-east axis became the normal principle of building. (How the human gestalt is pictured in various ways in the plan, see R. Bock, Studie I). From the turning-point of time onwards, the outspread arms is the important thing for sacred buildings. The north-south axis through the human uprightness now needs less emphasis. The human chest-formation can be understood out of the starry world of the zodiacal line, out of the cosmic periphery surrounding the earth:

We relate the head to the pole of the cosmos, whereas in the human chest-formation we find everything that happens in the repeating equatorial line, all that which in the sun’s course during the year or the day happens in the most varying manner... here we need all that which as it were streams around the earth in the equatorial region.¹⁰

Cosmic sculpting has been at work on the human being, as the sculptor forms his work of art out of the universe. Eurythmists turn around this process of creating. “And when the human being creates something with a cosmic character, as is the case with eurythmy, then out of the human being a kind of universe is born, at least at first in pictures.” Two Poles complement each other – “in sculpture and in eurythmy that is to be freshly created”.

“For the Christ will holds sway in the surrounding world/periphery.”¹² These words from the middle verse of the “Foundation Stone” can be a help for aligning ourselves eurythmically, to which we now turn.

The right-left of the human gestalt in association with the spatial directions [of the compass] in eurythmy

We should repeatedly ask the question, Why did Steiner give so many exact indications for differentiated right- and left-movements? In no other art of movement does this differentiation play a role. Dancers and gymnasts can freely move out of their own intentions between right and left. Why on the other hand are there laws in eurythmy, which one should study and adhere to, even if it goes against the feeling of left-handed people? We can probably assume that in these indications Steiner has in mind the significance of the points of the compass]. What is to be seen on the left would consequently have to do with sunrise, brightness, lightness and in general with Lucifer. What happens on the right bears the mark of density, darkness, sunset and also Ahriman.

Yet, for whom? For the performers or the audience? The words and forms of the “Foundation Stone” can teach us a great deal. When the elemental beings in the four directions of space listen, the performers turn with “East” towards the right, with “West” to the left, with “North” forwards and with “South” below backwards. Through these indications, strictly carried out in the productions, the audience takes up the directions in such a way that their gestalt and constitution is fashioned. It is, then, the performers who have to turn inwardly and outwardly for the audience. They give something of the feeling for their own body, offering themselves into the performance. It could be expressed like this: The

performers strive to become transparent for something higher in such a way, with all their presence of the “I”, that the little self no longer plays a rôle.

“Blessing the soul” is eurythmy. The “world rhythms” hold sway through the “Christ-will” in the encircling round”.

The “Twelve Moods” are constructed according to the same blueprint: The audience sees the course of the sun through the day and the year starting on the left rising at the Easter point at the spring equinox, on the right descending into the dark time of the year at the autumn equinox at Michaelmas. Many eurythmists ask, Why did Rudolf Steiner reverse the circle? He undoubtedly wished many people to see this presentation, which is not only meant as a study for eurythmists, but far rather to be effective from the stage. The audience are to experience in real terms a cosmic gift. The “Macrocosmic Dance”, the “Dance of the Planets”, moves on the circle with the direction of the sun. Likewise, the form of the eurythmical “Mercury seal”, “Behold yourself – behold the world” and the forms of the periphery for “The Dream-song of Olaf Åsteson” move in the direction of the course of the sun. The “Cosmic Measure” takes the path from left to right in the circles and in the great overall movement, in that it progresses from the cosmos towards the earth. The forms for the I U A and for “We seek for one another” move it is true the direction of the sun, but do not belong in this category since they are group-forms based on a centre, purely exercise forms which as it were exclude an audience.

The T I A O A I T measure is special; its form is not only reflected on the middle axis, which emphasises the “I”, but also the horizontal line. This mirroring includes the horizontal line of eternity, thus completing the structure of the cross. The fact that Steiner drew all the forms from the viewpoint of the audience should gain more significance for us from the above-described point of view.

The major mood sounds bright, is formed on the right, that is, to the left side of the audience; so too the dominant in cadences. On the right the audience receives the minor and the subdominant. These are world-directions streaming into the performer, and have to be digested by the audience.

The search for the soul and the raying in of the spirit in the exercise “We seek for the soul...”, is carried out in the form winding in from the right to the left. Consequently, it is right for practising eurythmists – and really given only to them, neither for the audience nor for children. This attitude is strengthened so that all practitioners turn towards the centre of the circle. This supports the character of the inward feeling in the centring that is expressed through the two in-winding spirals.

Quite different from the cosmic forms is the right–left emphasis with all the soul-gestures – the positions of the head, arms and feet. Here the performer presents his/her left side, e.g., with “I feel myself” (head); question (arms); yes, calming of the feelings, weakness (foot). Then: No, courage (foot), communication (arms), amongst others emphasise the right. All these are personal means of expression; if the performer would have to turn them around for the sake of the audience, he would have to deny the feeling for the gesture. It is up to the audience to deal with these more personally tinged gestures in the right manner with inner mobility.

Within the onlooker, a light waking-up process takes place. All these positions and soul-gestures are experienced

as something held, even if they appear ever so briefly. Like a personal reinforcement, an affirmation of the presented content, these gestures show the conscious presence of the performer in what he/she is performing. One becomes attentive. If these moments of forming – which at the same time are interruptions but also transitions of the flow of movement – are omitted, then the audience fall into a light dreaming. Children feel this as boredom and they say so.

Where do we still find eurythmical elements emphasising the sides? Of the seven planetary gestures four are asymmetrical. The gesture for the Sun is nevertheless comprehensive, embracing all the directions out of the middle – even if the direction behind and down is not easily expressed. Venus and Mercury emphasise one-sidedly left and right respectively; the gesture for Venus contains a balance in the resting and receiving arm. The gesture for Jupiter is still on the left with the moved gesture on the right. The key for these emphases is to be found in the realm of the soul, which relates once more to the performer.

In summarising, we can say that they are forms drawn out of the cosmos, out of the geometry of the heavens, which are conceived in the first place and which then stream forth into eurythmy. The forms of expression of speech are predominantly fashioned through the human being. However, there is more that needs illuminating.

The human cross and the “embracing” [gesture]

Wo du auch wandelst im Raum, es knüpft dein Zenith

und Nadir

An den Himmel dich an, dich an die Achse der Welt.

Wie du auch handelst in dir, es berühre den Himmel der

Wille,

Durch die Achse der Welt gehe die Richtung der Tat!

(Friedrich Schiller)

[Wherever you walk in the world, your zenith and nadir connects you to the sky and the axis of the world. However you act out of yourself, the will touches the heavens, the direction of the deed goes through the axis of the world.]

Schiller finds wonderful words for the deed consciously carried out and its relationship to the uprightness, which, through the axis of the world, touches the sky and leads to the earth. A completely inner path is mentioned, for, Schiller says, you walk in the world (*Raum*, “space”), and you act *out of yourself*. In the “Foundation Stone”, words sounding from the world of the Father-God are heard, “Let there ring out from the heights what in the depths is echoed”.

Yet we ourselves have to keep this height and depth, this upright, for it is taken from us when we are unconscious or in death. We can call the upright the “freedom stance”. It is the pre-requisite for the “movement of freedom” in stretching out the arms, the east-west direction which embraces the earth.

Steiner called this direction of the widths and breadths “*meine Umfassende* – that which I embrace” in contrast to the forwards-backwards direction “*meine Wirkende* – that which I effect” and the above-down direction “*meine Aufrichtende* – that which I bring into the upright”. The directions arise as “*meine* – mine” from the centre of man; they are to be found again in the world.¹³

Consequently, when we think of “*meine Umfassende*”, we

feel the forces of the heart, without which we cannot really embrace. “*Und im Herzen sind wir froh* – warm is my heart”, as it says in the therapeutic I A O-exercise, which is carried out with children. Here the world is embraced out of the warm heart with the O.

The arms are free in the movement; they are even called “organs of freedom”. Like the arms on a pair of scales they are also the external organs of balance led by the will.

Once again, the middle verse of the “Foundation Stone” indicates a connection of “Practice spirit-beholding in the balance of the soul”...to “the Christ will in the surrounding world in the rhythms of the world, blessing the soul”...

Ecce Homo

Weniger die Hoffnung auf ihn

*das ist der Mensch
einarmig
immer*

*Nur der gekreuzigte
beide Arme
weit offen
der Hier-Bin-Ich (Hilde Domin)*

[*Ecce Homo* (Behold the man)/ less the hope for him/ this is the human being/ one-armed/ always/ Only the crucified/ both arms/ wide open/ this one here-I-am]

Is spreading out the arms in the horizontal also an embracing? Can we say for the first position for the exercise “I think speech” that it is embracing? As it becomes clear with the following positions, they are cosmic thoughts, cosmic words which are to be expressed. One does not think about (*nachdenken*) it but prepares (*vordenken*). The words “I think speech” it is true are enclosed by a surrounding square, a construction; here in the first position the future is prepared. This future is expressed in the second position, and then with the third position is poured into the earthly proportions of the pentagram with the Golden Mean. But it leads us in transformed positions towards the higher self. The archetypal pictures, which in carrying out the exercise are standing in the background, indicate the path from west to east (for the practitioner) on the direction of that which I embrace (the *Umfassende*), where the seeker finds the spirit.

In music we have in the notes F and G the middle level of the extended arms. In the oldest of traditional tonal systems, from China, 3rd millennium BC, the basic note G is relegated to the first month in spring, in connection with the zodiac. The translation of these Luh – as all the notes are called – is “the great unification”; it means “that all things begin to sprout and to become rounded *krümmen*”. The later Chinese tonal system takes the note F as primary; it means “yellow bell” and signifies “that everything multiplies in the depths”. We learn also from a Chinese legend how the F can be heard vibrating in one sound out of nature, with the roar of the river, the song of the Phoenix-bird, the sound of the bamboo flute, and human recitative when freed from every passion.¹⁴

In our time, too, great artists have expressed in words this experience of the laws of nature oscillating with the laws of music.

Musik

*Aus welchem Instrument
tönt ihr Takt
an unser Ohr*

*Musik sind wir
ihre Stimme
schwingt in uns.*

*Hör die Erde tönen
im Atemwort (Rose Ausländer)*

[Music/ Out of whatever instrument/ its measure/ sounds on to our ear/ We are music/ its voice vibrates in us./ Listen to the earth sounding/ in the word of [its] breathing]

In his notes on music, the pianist and musician Edwin Fischer, writes, “The same laws ruling in a fugue by Bach, in the vibrations of a chord, in the growth of plants, in the course of the universe are hidden in us, revealed to our feelings”.

So, from earlier and more recent times we have an inner orientation or support, justifying us to allow the notes G and F as primal musical tones to sound with our extended arms in the embracing cosmic line of the equinox. The note/tone C links heaven and earth through the upright human figure. As the musical help to incarnation, it only became the standard after the pentatonic and Gregorian ages.

Like a testament, Rudolf Steiner spoke in England in one of his last lecture-cycles on the very wide context of music, which surely is also relevant for eurythmy. “The Christ-Impulse can be found in the musical element... The musical element... is capable of placing before the world this Christ-Impulse in music, in formed, ensouled and spiritually permeated sounds. If music allows itself to be inspired by anthroposophical spiritual science, it will find the way in the purely artistic realm to solve with feeling the riddle of how to bring to life symphonically in sound what lives as the Christ-Impulse in the universe and the earth.”¹⁶ For this, Steiner gives a path of practice with a sequence of intervals.

“The universe and the earth – “*das Kosmisch-Tellurische*” – expresses itself in eurythmy on the axis heaven–earth, invisible space–visible world, that is, from behind to the front. As performers we are to become transparent for what streams out of the cosmic world “behind” us. Musical sounds are to be heard in the widths, the embracing [level], transmitted [from between the shoulder-blades] through the collar-bone that can reach to the etheric periphery. The form of the cross is never relinquished.

What is going on between performers and audience in the realm of balance of the horizontal? We are led to a preview in feeling to human language, of what the Chinese legends tell of the note F sounding in speech when the human being is free from all desire. How the human being speaks in harmony with Nature is, since the primal beginning, created out of the human being.

Sculpture in motion in speech

The spoken word appears *on* the human being, the musical sound appears through the human being.¹⁷

Does this apparently simple formulation by Steiner help us to follow up the theme of giving – or also of the translator

– in speech-eurythmy? Something is to be expressed *on* the human being, on the performer which out of the abundance of speech he/she wants to bring to the audience. We can also formulate the question like this: How can the performer clothe him/herself, to put on the sounds and words, that they become visible for others *on* the human being?

The speaker has to bring his speech organs into movement with the breath. Formed speech addresses the ear, the understanding and especially the experience. Eurythmists, too, work in their way with the air. In this case it is the air of the environment, not the air in their own lungs.

What role the element of air plays in music eurythmy, is easily traced and recognised. Movement is given over to the air that then carries the movement, and vibrations from all directions are taken up and manifested. Everything goes *through* the human being, who becomes “transparent”.

It is different in speech eurythmy; here the will has to take hold. The air is formed with every speech-sound in a special manner, as the speech apparatus is also doing. The practised audience can observe the difference in the movements of the veil. Initially the veil for the eurythmist is supportive, in order first to feel the surrounding air. Gradually with practice it increasingly becomes a tool that raises the movement more strongly for the audience into an objective speaking.

In music eurythmy the veil gives width, colour and a unifying element in group-forms, which is splendid to behold. For speech is the sculpting of the air in as many possibilities as correspond to every single speech sound. What, for example, would T be without the mighty red veil? It would be more a gesticulation or even a symbol instead a gesture. And how does the yellow veil make the R light up and move on with its rolling and laying hold even in every smallest R-movement – e.g., with R in “ripple”.

The “mobile sculpture” of speech eurythmy needs the play between the human being and the periphery. We possess the eurythmy-figures for the sounds of speech, but not for the musical sounds and the intervals. Eurythmists, too, can of course so move without the veil that they manage the veil-structure in form and colour; they have gradually learnt to fashion the etheric element. Nevertheless, for the audience this remains perceptible only in the future.

To conclude, let us look once again at the fashioning of space, this time in relation to tension and release. As an example, a simple word in its inner significance will lead us into the directions of space. Imagine quite concretely how a performer on stage walks backwards, away from the audience. (A retreat is not meant, which refers more to the performer when he goes back into himself, when he retreats from an object). A moving backwards, which technically has to be practised for a long time, when the back space receives its own special significance, expands the space for the audience consequently intensifies the tension between stage and auditorium, one could also say between above and below. The figure on stage and its gesture has to appear bigger, in the sense of more significant. Let’s take the primal sound A (“ah”), the devoted offering of the self above and behind. Then something can light up on the performer – he seeks himself in the divine. In order to intensify this spiritual, devoted gesture, the A is followed by the H. Only now he shows the world that he comes from the heights, that his “I” is still embedded in the spirit by letting the A stream forwards to the audience. This mighty event is taken in and rounded off with the M in a breathing dialogue.

What is given as content? There came about the ancient Indian word for “I” (*Ich*) and human being: AHAM. The audience is drawn into the realms behind and before, the above and the below. If the experience of “I”, or ego, of today is expressed, then the I (“*ee*”) moves towards the audience, saying “I am here, I present myself to you all. But the path goes back again into the spirit; backwards we seek connection differently from the A (“ah”); it is the breath of the CH. The sound A with its greenish-bluish veil stems from there, the CH with its green-blue veil frees the way again for the upwards-striving of the “I” (the *Ich*).

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A new study on the birth of Eurythmy Therapy

Felix Wilde †

The recently published “*Vom Werden Der Heil-Eurythmie* [The early history of eurythmy therapy]”, by Lasse Wenner-schou, in connection with the life of Ilse Rolofs and Trude Thetter, is a thoroughly revised and supplemented version of

“*Erinnerungen aus der Entstehungszeit der Heileurythmie* [Recollections on the early history of eurythmy therapy]”, which appeared in 1972 in the series of writings from the eurythmy-therapy training in Stuttgart. In both we meet a Johannine motive in the gesture of Uriel, as he “glides with wing-like arms into our world as the historical conscience”.

Starting from the threefold will, which lies as the basis of eurythmy, Lasse Wenerschou points to the situation under which eurythmy therapy came at that time in field of tension between the Medical and the Performing Arts Sections, so that in 1930 Marie Steiner set up a training in eurythmy therapy led by Elisabeth Baumann in the Eurythmy School in Stuttgart.

In the same venue six year earlier Rudolf Steiner said, “...The third is eurythmy therapy, that can only take place in connection with a doctor and doesn’t come into question here”. That this was not considered by Marie Steiner became one of the reasons for the difficulties and hindrances to integrate our therapeutic profession in the manner it deserves into the medical world.

Through many years of contemplation, it became inwardly certain for me that Rudolf Steiner said something about this through his friend Graf Polzer at the Annual General Meeting in 1935. “It seems meanwhile almost as if a hidden, probably an unconscious anger is conceivable against Rudolf Steiner’s last years, the victim of which is in particular Frau Dr Wegman.”

Whoever has the task to bring down to earth the architectural archetype of eurythmy, which Rudolf Steiner left us in the form of a sketch for a eurythmy building in 1923, has to wrestle through the first primitive steps of learning to read the occult writing. With regard to Lasse Wenerschou’s concern that the tutors in eurythmy therapy see their responsibility to open up the tradition to that which wants to become, two aspects will be mentioned here.

The *first* concerns the building-sketch itself, which Rudolf Steiner fashioned out of a crossing of the zodiacal signs Fishes and Twins. According to his entries in Kisselieff’s workbook this means: penetrate karma, the impulses of deeds with the ability of judgement. This demands that we look to Marie Steiner to whom we owe so much for the unfolding of eurythmy in such a way that we recognise where and how in certain decisions after Rudolf Steiner’s death she was not yet able to free herself from the “power which binds all beings” [Goethe].

Let us attempt to concentrate. Eurythmy like a bird of destiny flew into the anthroposophical movement. But how? The occasion was a therapeutic question of Clara Smits, after Rudolf Steiner answered her question of a profession for her daughter Lory: “Couldn’t one through specific rhythmical movements work therapeutically via the etheric body into physical body?”

Three days before his death Rudolf Steiner corrected the proofs for the book he was writing with Ita Wegman, chapter 18. “Within the realm of our therapy, what we call eurythmy therapy plays a special rôle. It came out of anthroposophy through Dr Rudolf Steiner *in the first instance* as a new art. If the movement-gestures of art and of educational eurythmy are modified so that they flow out of the ill human being in the same way as the *other* gestures of the healthy human being, then eurythmy therapy arises, ... which one can address as a beneficial member of our therapeutic manner of thinking presented here.”

For Lasse Wenerschou’s question on the reason of a separate path of training for eurythmy therapy, the guidelines Steiner gave to Erna van Deventer are relevant. “The prerequisite for the profession of eurythmy therapy is that you first know and can do artistic eurythmy. ... Only when we know ourselves as a being that mirrors macrocosm and microcosm in our own body, can we penetrate from the periphery of eurythmy to the centre of its healing side.”

This ultimately is also the reason why it is so difficult to realise Steiner’s intention that eurythmy therapy should actually be practised by medical doctors themselves.

In a letter to the members, Christmas 1942, Marie Steiner appealed to the decision to overcome the self and to make peace. Just eighteen days before leaving the physical plane, Ita Wegman thanked her for the great words pointing to the future, with the words, “No longer does anything stand in our way for future shared work for Rudolf Steiner”.

To perceive in the words of those who have died that which wants to reconcile, that which in the time between 1973 and 1978 was clearly revealed in the realm of eurythmy therapy, carries with it the responsibility for the trainer, to open the tradition for what wants to become. For Lasse Wenerschou’s question – whether not for each of the three elements of will a training path has to be established from its foundations –, as far as I can see, only applies to eurythmy therapy. For this the trainer has to bring with him/her an ability in artistic eurythmy far beyond the present-day level of the training. It is certainly high time that the entry requirements for the eurythmy therapy training rest again on a two-year basis of eurythmical training, with the result that all three paths of training could be completed in the same period of time.

The *second* aspect in deciphering the occult writing is connected to the fact that, in the sketch for a eurythmy-building, Rudolf Steiner has also sketched into the midst of sketch the countenance Caspar Hauser in the clutches of the Fenris wolf. As far as I know, the eurythmists are the only professional group requested by him to search out the karmic antecedents that led them to eurythmy. Those, then, who have not yet concerned themselves with the destiny of Caspar Hauser, may be efficient eurythmists, but still have to see what is actually meant by the threefold will of eurythmy. For this the awakening power of karmic vision is missing, upon which the matter depends.

Stimulated by the writings of Karl Heyer, I have been concerned as a eurythmist for 46 years with Caspar Hauser, wrestling with the question why Rudolf Steiner speaks so sparingly and with such an inexplicable reticence about him. Finally, I found the solution to the riddle in Werner Greub’s “*Wolfram von Eschenbach und die Wirklichkeit des Grals* [Wolfram von Eschenbach and the reality of the Grail]”. If we are aware of what direct context Rudolf Steiner himself stands to the destiny of Kaspar Hauser, then we can become aware in what way and how the battle against the sloth of the heart continues – also in our own groups.

“In this afternoon session I would like to indicate the first seeds of eurythmy therapy.” Never before or after did Rudolf Steiner open a series of lectures in this manner. But it points to the fact that eurythmy therapy could only be inaugurated under the presupposition that eurythmists and doctors collaborate creatively to awaken these seeds to life.

How this happened with Ilse Rolofs and Trude Thetter as two individualities from the pioneer time of eurythmy ther-

apy Lasse Wenerschou's study shows us in an impressive way in his study, also through the truly representative photo on the title-page.

May it contribute, that we realise the principle of the vowels, that in eurythmy therapy begins with self-assertion, in that we do not seek for recognition from those people from whom we cannot expect the appropriate knowledge, but in that we completely build on the possible aim of our therapeutic successes.

"This can only be improved, that through a common will of a greater number of people such a medical realm is really wrestled for, which makes it possible that spiritual principles can penetrate into medicine" Rudolf Steiner (GA 168, Germ. Ed. p. 202).

The study by Lasse Wenerschou, published privately, is best ordered by phoning, tel.: 040 / 8 702 806.

REPORTS

Eurythmeum Zuccoli & Akademie für Eurythmische Kunst Baselland

A Step towards the Future!

Ulla Hess, Ingrid Everwijn & Frauke Grahl (CH-Aesch/Dornach)

On the 100th birthday of eurythmy, two of the oldest eurythmy trainings will join paths from September 2011. It will be a new founding with a new name and new impulses in teaching. Already from October 2010 a first-year will begin in a joint new training impulse: *Health-giving and therapeutic bases of eurythmy*.

During recent years the varied work with the quite different students for different countries intensified our questions of what eurythmy can achieve and how as a "health-giving art" it can find a place in our difficult times. For what will the current eurythmy students be responsible later in their working life, and what competences are important today?

For many years we at the Eurythmeum Zuccoli received a yearly block of "hygienic", or health-giving eurythmy led by Frau Margrit Hitsch (Bern). Our students appreciated these blocks very much, and for us teachers these lessons were a real gift. They helped an understanding of Steiner's basic exercises, making them accessible for our time. From October 2010 every two weeks Margrit Hitsch will teach health-giving and therapeutic bases of eurythmy in our training in Dornach. The students of all the training years can gain a basic competence in this direction of eurythmy. To support the study-of-man for eurythmy, we asked the Leader of the Medical Section Dr Michaela Glöckler, with Margrit Hitsch, to hold seminars on various medical themes. To our great joy she agreed; full of anticipation we look forward to the new academic year.

We would also like to report on another impulse which has been building up now for several years. This is the extension of our training in Italy. We have been responsible for the *training class in Rome*. Since 2004 the Eurythmeum Zuccoli in Dornach has collaborated with the "Associazione Artistica Romana Amici dell' Euritmia" in Rome. What began with an artistic production developed via an intensive course into a part-time eurythmy training. In October 2007 the Collegium of Eurythmeum Zuccoli (at that time Ulla Hess, Frauke Grahl and Ursula Heusser) founded the training in Rome with an intensive working week. Eight students had already taken part over a whole year in an intensive course led by Ulla Hess according to training criteria. With the founding of the Training Class, Rome, in October 2007, nine more students joined in order to begin their training.

Seventeen students studied in Rome for the first time. Responsibility was carried by the above-mentioned experienced colleagues in Dornach. Since autumn 2009 Ursula Heusser took on other tasks and left the Eurythmeum Zuccoli. Once a month we travel to Rome, to lay the foundations of eurythmical elements, to deepen and practice them. The students in Rome practise on two afternoons and develop what has been given with Marina Censori, supported by Annamaria Tripodi. Maria Lucia Carones pursues intensive work on the Italian language. In Sandra Schneider-Pedrini

(living in Basel) we have found a great support in all the questions of translation, an important task since many of the basic books are not yet translated into Italian. Two to three times a year all Roman students travel to Dornach in order to work for one week with us, or, as on 25 June 2010 for the first time, to show their end-of-year work.

The work in Rome follows the training-curriculum of the Eurythmeum Zuccoli Dornach. Yet a part-time training does demand more focussed work and considerably more autonomous practice from the students. What the results of such a training will be shown in the near future. Already in June 2011 the first course will graduate in Rome. After now four years training activity in Rome, it is clear how fructifying an exchange beyond borders can be and how natural the eurythmical language of gesture can be seen as an international language.

Im-pulse eurythmy, International Eurythmy Studies

Andrea Weder

Im-pulse.eurythmy, International Eurythmy Studies begins a third year in Autumn 2010. The nine students, four from the USA and five from Brazil, will be full of joy and anticipation, meeting in Dornach as every year of their three-year training, ready for the last leg.

All the students (aged between 21 and 26) are ex-Waldorf-School pupils, that is, they have breathed in eurythmy from kindergarten to upper school, and in particular taken part in supplementary, extra-curricula eurythmy projects. After the 12th Class/Grade they took part either in Sao Paulo with Terra Nova with Marilia Barreto, or also with the Summer Eurythmy Academy carried by Austin Eurythmy Ensemble. The former was an intensive project to rehearse for several months and to prepare a tour in Brazil and Europe, whereas the latter took place over a period of 4 years every summer holiday (of the academic year) during a month of intensive eurythmical work with concluding performances in Austin, Aspen, Sao Paulo, Dornach and Cape Town.

In this group of talented and enthusiastic young people from North and South Americas, there gradually awoke the wish to study eurythmy. Their years of experience and occupation with eurythmy enflamed a deep interest and openness to focus nearer on this art. Studying eurythmy became for them a serious undertaking. Soon the question was aired where the possibility existed of organising a course that would meet the specific needs of these young people.

In helpful, supporting talks with our Section leaders (Werner Barfod and Margrethe Solstad) and in the intensive discussion with the faculty of various eurythmy schools in Europe and the Americas, we aired and discussed from many sides the question, Is such a training possible, necessary, and feasible, and how should it be planned?

An initiative was born and the following months were

filled with serious planning. Working out the curriculum took place with the help of experienced eurythmy tutors. The necessary bases of organisation and finance were studied and planned. Margrethe Solstad actively supports the initiative with loving interest since she became Section leader and Ingrid Everwyn is prepared to stand at the side as mentor. We were also in discussion with interested students on their ideas for the training. Then on 23 August 2008 the course began with nine students.

How is the training fashioned?

It is a peripatetic training legally founded and organised from its base in Austin, USA. The first half of each year takes place in Dornach/ Aesch hosted by the Akademie für Eurythmische Kunst, the second half in America. During the first year we were two months in Austin and a two months in Sao Paulo. Unfortunately due to financial reasons were unable for financial reasons to Brazil during the second and third years, but guest tutors will teach in Austin. To allow the training to travel from Europe to the Americas, rests on the one hand on the wish to stay in Dornach near the cradle of eurythmy and other centres of eurythmical activity, and on the other hand to stay in contact to one's own culture and language. A very competent group of guest teachers teach the students with much enthusiasm. At the heart of our concern was the idea of offering variety in teaching. Markus and Andrea Weder are the ones constantly accompanying the project, overseeing it and holding it together.

Beside the intensive study of the eurythmy curriculum, the study of subsidiary subject is an important part of the training, in anthroposophy, study of man, metric and poetics, music theory, singing, speech formation, painting, modelling,..... Also as an important part of the training a practical method of teaching eurythmy in Steiner/Waldorf schools with extra annual teaching practice in various schools.

Now a word on the character of the group of im-pulse students who have already successfully completed their second year with much input and inner connection. These young people express a true urge to experience and to learn the eurythmical elements in their depth and comprehensive truth. Their connection is authentic, full of soul and spirit, enabling them to find ever more trust in their own steps of development, to approach ever nearer their wish to become eurythmists.

The graduation performance takes place on 17/18 June 2011 in Austin U.S.A. and on 25 June 2011 in the Akademie für Eurythmische Kunst in Aesch. The students hope to take their programme on tour during August/ September 2011 in Europe and Brazil.

For more information, please visit www.impulse-eurythmy.org and www.austineurythmy.org

A Finnish study-week Easter visit at Riikka Ojanperä

Ulrike Wendt, DE-Stuttgart

Between Raitila, the small *mökki*, an overnight possibility for 4 – 6 persons, and the house Riikka Ojanperä, lies a walk of a few hundred metres along a little Finnish lane in rural west Finland. Nature is not “special” yet full of rich experiences – the triangular ice-crystals on the puddles in the morning, thick dew-drops on the tips of the needles of the fir trees forming wonderful patterns. The juniper berries picked fresh from the bushes and chewed – an explosion of taste. The gurgling of the little brook to be heard a few metres in advance, which during the days of thawing grows to a roar. Red granite. Snow, which changes from a blinding white into a brown mush – gum-boots are demanded! A tender mist on Easter morning, an extensive blue during the evening twilight. The redness of the birch trees – enchanting Finnish nature makes you feel good, in between the white trunks of the aspens in infinite tenderness. Pine trees and fir trees guarantee the continuity of greenness; as on each occasion I am deeply moved by Finnish nature. There is no exciting rock formation or anything spectacular, but a sense of primal creation and clarity, and always something *more* surrounding it...

And then I leave the pre-Easter April-morning coldness, through the backdoor into the study! For four days I immerse myself in the life-work of Riikka Ojanperä – Finnish eurythmy, the language of the Kalevala, and the bequest of Friedel Thomas and Ilona Schubert, two of the first eurythmists of the early days at the Goetheanum.

For at least two years, the phenomena of the Finnish language have me in their power. What a wonderful strength and forming quality lives in this language which is so special! It is not easy to penetrate, and even more difficult to learn – I am quite proud if I am able to follow a few sentences of a conversation, but to speak it myself – oh dear! By the time I have finished thinking a sentence, have found the words, added adequate endings, the moment of a meaningful contribution in a conversation has mostly passed long ago. But I can read a little, silently and also out loud – if no Finn is listening, and hears the mistakes in the vowels.... And I can get enthusiastic about the splendid sound and the pictorial fashioning of the words and sentences. The Kalevala – what a speech cosmos! Word-pictures – strange yet immediately effective. To move this old Finnish language in eurythmy – as we tried in our project “Kalevala2009” – produced all sorts of experiences and countless questions. I wanted to trace these experiences and find out why I find the whole thing so fascinating.

I became acquainted with Riikka during our Kalevala performance in Turku – she sat in the foyer and seemed somehow familiar to me. We conversed shortly; she told me she is collecting for a book the indications for Finnish eurythmy, and indeed everything Steiner has mentioned with regard to Finland. Next morning she sent an e-mail thanking us for the performance, a gesture that impressed me and which opened up the possibility for further contact. We entered into electronic conversation. One day, perhaps because my many questions were tiresome to answer in writing, she invited me to visit her.

Alongside the unendingly warm and loving hospitality of Riikka and Johannes, I have learnt very much – about the Atlantean primal language, traces of which have survived in Finnish; of the principles of the Kalevala, which are pictures of this primal speech-singing. It soon became clear to me that the trochee lying as the basis of the Kalevala is nothing of the kind. We are dealing rather with a relationship of breathing to pulse (4:1), on which the free rhythms of the Kalevala sound.

The threefold nature of the Finnish vowel-nature concerned me for quite a while. Work on this formed a part of our studies for “Kalevala2009”; for me it became a wonderful picture of the threefold soul-forces; the vowels behind (AOU) and those in front (ÄÖY) never mix but are connected through the free vowels E and I. Through this strict division of the soul-vowel members of speech, the Finns today too find it hard to speak foreign words, such as “Olympia”, which rather becomes “Olumpia”. Is it not impressive that these old principles of speech are still so deeply at work?

At Riikka’s I experienced many things about the consonants. The Finnish sounds Ko-Pe-Te live quite concretely in the physical speech organisation – clearly to be felt in speaking them – exactly between the German consonants G-K, B-P and D-T. With the double consonants a kind of holding and tension lies in the soul, something so to speak taking place between the sounds. A change of placement that is loosely linked with these three sounds functions as a kind of etheric balance in Finnish word-structure. The Archer stands as an inspirer behind the Finnish language; “NG” can be taken as a primal sound.

The fascinating speech-formative-force of Finnish today is still at work, felt in all these manifestations of change and flexibility ensuring that the Finns use very few Anglicisms in their language. They rather fashion new words. Instead of a “computer” they have a “tietokone”, instead of a “mobile/cell phone” and even the German “handy”, they have a “kännykkä”.

I could report much more on the experiences with the adequate eurythmical gestures for the phenomena of language I mention. Whoever has witnessed Riikka’s demonstration of the “shooting power” of Ko-Pe-Te will never forget it!

In the Villa Untola treasures are guarded and given away to everyone who comes and asks. Tremendously revealing aspects on music eurythmy and the planetary gestures can be experienced there, which can enrich anyone eurythmically active – even if perhaps not so enthusiastic as I am for the Finnish language.

Why did I travel already in April to Sauvo, at a time in which nature in Finland is still quite wintery? It’s quite simple – later in the year Riikka Ojanperä has no time to give courses since she is busy with Johannes Linden in agriculture. The couple have built over the years a small bio-dynamic farm, which they still run. In case it is not known, Riikka became 80 years old in April, and Johannes is not much younger. It is hard to grasp what these two people achieve there, what enthusiasm, what deep trust in anthropology and the principles given by “Dr Steiner” gives them the courage and the strength to engage still so intensively in active life.

There are people who support the couple and also support Riikka on the above-mentioned book. I met some of them

during our study week. But a group of people have to be found who will care for the continuing work of this couple. Untola could become a small cultural centre – where else in Finland is there a eurythmy stage built exactly according to the measurements of the First Goetheanum? With raked seating? And a charming veranda, which not invites people to study but also to relax? Where else is found this unique combination of art with bio-dynamic agriculture? Johannes’ potatoes and carrots taste fantastic. What enormous work it must have been to prepare the ground! What is needed now is a small Association worthily to carry the bequest of this couple. Furthermore, people are necessary who actively and with financial help will bring about such an Association. It would be an enormous loss if this incredible life’s work would simply disappear. What help I can muster from Germany I will gladly attempt. But much more urgent are people from the country of this language, which is fostered in Untola with so much love. I wish from my heart that Riikka and Johannes find these people!

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Review of the 7th Composers Symposium with Xiayong Chen

Julia Heinzelmänn

For the seventh time a Composers Symposium for contemporary music took place at the Alanus College. This year the focus was the composer Xiaoyong Chen and his music. A new work “Eurythmical Fragments for violin and piano” commissioned by Alanus College was introduced and received its first performance.

Chen was born in 1955 in Peking into a culturally interested and socially-minded family. His childhood was strongly influenced by the cultural revolution. After Mao’s death and the reopening of the Universities, he began in 1980 to study violin and composition at the Music College in Peking. Chen longed for the world outside China. In 1985 he undertook the long train journey to Hamburg in order to pursue composition studies with György Ligeti, who had invited him. Ligeti laid much emphasis on personal artistic expression with his pupils, supporting them in every way. The composer spent his first thirty years in a field of tension of party political music for the masses, the remains of traditional Chinese music, influences from European classicism, and finally initial contacts with contemporary Western music. His musical thinking is formed in connection to his Chinese roots – also of a great inner mobility, adaptability and receptivity – with the open but clear diction of Ligeti’s school. As a composer he follows amongst other things two principles. To work out with minimal means maximal results of many possibilities of tone-colours and articulation is one characteristic. Another is transfer the experiences with tone-colours and changes of classical tonal production through

electronic compositions on to acoustic music, that is, to achieve these sounds acoustically. For each new composition he searches for the appropriate technique in order to write it down and make it audible. The reasons for a composition for him are always different. A third aspect makes Chen's compositions especially interesting for eurythmy. He composes at least as intensively with what sounds after, the imagined sound beforehand and the inaudible between, as he does with the audible sounds.

The occasion and developmental process for his new work was very unusual. Mr Chen received a commission from Alanus. At the same time five students of the diploma-course of the eurythmy department of Alanus decided to work in eurythmy towards the first public performance. Never in his life had Mr Chen seen eurythmy. The students so far only knew of his works fleetingly. Interest, openness and the readiness to dare something new was there on both sides. The diploma-course received the compositions in the beginning of January. The commission asking for a few minutes had grown into a longer cycle of c. 25 minutes long – a considerable length for a choreographic movement. Each piece has its own poetry and its own picture – pictures existing in everyday life and arising out of it. "Swinging drops of water" is the title of one piece. If you listen to the music you hear the water, the water-drops. Mr Chen causes the pictures in his music to sound in many-faceted imaginative ways, always different, always new. The compositions were explored in improvisation and later choreographed by Stefan Hasler. On 19 March 2010 the students who had worked intensively with his work, met Mr Chen. On that day Chen heard his composition for the first time, and saw eurythmy on stage for the first time. A day of working together on his compositions ensued. On 20th March his work was heard and seen in eurythmy by the public. Afterward Mr Chen said, "I am very happy with what I have seen here today! Eurythmy goes very well with it. It is a gift for my music".

For the students the work with the music was very intensive and demanding. "It is unbelievably enriching to get to know the composer personally, to hear what he has to say about his music and how he has written it. For me the meeting with Mr Chen links me even deeper with his music. Suddenly for me it was no longer abstract, but full of poetry, real and alive", one student reported.

The diploma-course of Alanus College tour this summer with this commissioned work. Chen's work was framed by a work based on the oriental fairy-tale "Snakes and Precious Stones" by Elsa Sophie von Kamphoevener.

The powerful effect of improvisation in music-making

Verena Zacher Züsli, CH-Zürich

The Musicians Conference, held from 5 to 7 March, was attended by about 60 musicians. It opened with a splendid concert by the Kairos Lyre Ensemble with Christian Giersch. The four lyres sounded out of the four corners of the room, clothing the audience with their sound. After a Quodlibet by

Bach, where they could show their maturity in playing together, pieces were heard which tested their sure ensemble-playing, pieces which were played half-notated (by Giersch), half-improvised. The notated music was so inter-nalised that it was as if newly created; the improvised ensemble-playing was so intently aware of what was wanting to become that it sounded as if composed. Ensemble was achieved, taking the audience into this intensified attention.

In his lecture Christian Giersch asked, How free is free music-making? As an organ player he knew the tradition of improvisation and its dangers – we are very quickly caught in our sense of movement and habits of listening. Our musical culture, the instrument, the tonal system all make their impressions, so that in the improvisation our coming to terms with what has come to pass becomes audible. By involving our listening "I", we contribute to its development. The "winding down the thread" only lets us experience what has become. In the imagination we are to develop *attention*; the rhythmic system is all about being *uninhibited* and the human being of movement demands *transparency*. To link past and future we need openness in the present moment. On the new bass lyre of Horst Nieder, Christian Giersch with Dagmar Fischer improvised a "Song of the Earth", witnessing to this open presence of mind. Dagmar Fischer's self-smithied instruments gave an illuminating contrast to the round sound of the large lyre. Wolfgang Wünsch quoted a definition of improvisation, which was valid right into the 20th century: the tension between the objective given and the subjective experienced. Where is the objective given today? We are to leave behind us things that have been given (cadenzas, functions) and develop a feeling for tone-colour, and soundscapes. Reinhild Brass mentioned the catastrophic noise of our environment and advised the attempt to protect our hearing. She has developed audio-pedagogy. With her we experienced the three stages of a developing listening: out of movement (with quiet feet) the mood of the fifth is perceived as protective surrounding. With the third inner space is developed; with it children turn to the outer world. Then, thirdly, a balance between inner and outer – the octave. Gunhild von Kries let us hear three different approaches: a conscious knocking, the movement of a string instrument produces *stillness* after the sound. With long notes you could hear whether the player had moved in *time*. She advised to lay hold of the intervals so that you are astonished by the second note. Experienced soundscape begins to breathe. For Knut Rennert there are four realms of listening: in the north the arrangement of twelve notes, in the South Dionysos (Chaos), in the West noise and in the East tranquillity. He advised not to leave noise and chaos outside us, but to include them, to redeem them. With him, on parts of machines and everyday things, we attempted to produce sounds and rhythms, not to give up our own rhythm and to bear it. We noticed after a while that out of the chaos something was beginning to come to life, even producing a stillness – rough things often point to something fine, storms purify.

On Saturday evening there were three concerts of improvisation: I. "Sound-scapes" with the string quartet Heiligenberg and metallic instruments by Christoph Hutter. The seven string instruments build out of planetary woods were heard earlier. On this occasion not only were pieces played but also improvisations, partly connected to the sound of

smithied tubes which to a successful contrast. It was particularly exciting when the wires that were arranged like rays of the sun over the stage were bowed by hand. In contrast to the very differentiated formed stringed instruments, these sounded as if connected to eternity. 2. “Metamorphoses” with the Trio “Klangblüte” played from the balcony. The Täh-tivirta, the string psaltery, similar instruments in the planetary woods carved by hand, produced very gentle sounds, to which the flute moved with feeling and the metallic instruments gave resistance. 3. The Ensemble “Steinlicht” produced in the stairway with singing, metallic and stone instruments, clarinets, flutes, violins, lyre and string psaltery a great variety of sounds. The ensemble was especially good and contributions of the instruments brought a colourful variety.

On Sunday Thomas Reuter (piano) and Andreas Gränerich (saxophone) introduced the plenum-improvisation, with a short concert concluding the conference. Here too two experts, mutually attuned, who explore and taste the possibilities of their instruments. The idea to improvise “islands” with the participants was genial. Out of the plasma (duo) there arise four “islands” made up from four instruments, which can be awash with the primal waters arise. The second piece “Movements” consisted of six movements; three solos answered by a group. One felt noticeably good when ever and again there came some singing to the mixture of instruments.

In the discussion the variety of possibilities shown us was welcomed and appreciated. Many questions arose: What is art? What are the forces at work? When am I a musician and when a therapist? What is arbitrary, what is conscious activity? Fortunately we did not receive finished answers, but we did experience that making a move to meet each other brings joy and is freeing. We were nourished by the forces of fashioning in our own activity. And so we express warm thanks to the organisers and look forward to a continuation of this theme.

Visiting the Old Master at the Foot of the Mountain (Pie-monte)

Vincent Harry, NL-The Hague

At the beginning of April all the eurythmy colleagues of the Rudolf Steiner College, Rotterdam, NL, attended a further training course at “*la fabbrica* – the factory”, in Piemonte, Italy. This was a course on “The Last Supper” by Leonardo da Vinci with Werner Barfod. Werner Barfod was the reason why I studied eurythmy. It was a flashback in time. I had not seen the Old Master for 12 years.

At Easter we flew to Pisa (over Milan would have been quicker). From Pisa to Alessandria the train journey was splendid, lasting four and a half hours, leading past the flowery Riviera and the marble sites near Carara. The towns became progressively smaller and more picturesque. In Alessandria our host, Gia van den Akker, was awaiting us. We glided royally over the hills from village to village in her vintage car, a Citroen DS Break.

Time rolled back. Then we stood before a great gateway and entered the Azienda, a pearl of a wine-maker's estate with a view of the vineyard and the village on the hill. It is a

marvellous place, where we always felt good after lots of intensive eurythmy sessions.

We studied the gestures for the zodiac and the planets in connection with the gestures of the twelve Apostles in “The Last Supper”. The work is a statement of non-verbal communication. It speaks to people of all religions, languages and cultures.

The old master – Werner Barfod – came straight from Dornach, where he had performed an important role in eurythmy in the new production of Steiner's mystery dramas. At 73 years old he moves with such suppleness, inspiring us to view Leonardo's work through perception of the sense of movement, the sense of balance and the sense of taste.

After three full days of movement we went to Milan to admire the work of art. We had the great fortune to see prior to this the last, unfinished Piéta of the other great master Michelangelo. Movement in stone, hammer for hammer carved out drama, breathtakingly beautiful!

Then we stood in the queue to see Leonardo's work. It was a little absurd to have to go through two barriers and then to be allowed exactly 15 minutes. But it became a feast. Impressed and involved, we sat on this table ourselves, receiving nourishment. The Apostles, cleaned up and life-sized, speaking through their gestures. The upper bodies of the Apostles take up only a small strip of the whole work, which fills the whole wall. It is mainly constructed of planes and lines. A confusing beauty.

Inspired and fulfilled, we returned home, and back into our time. A strange experience; we colleagues work and know each other for five or more years, yet we got to know ourselves afresh, each other and our subject.

It was a splendid week which seems a long time ago, but it created an oasis of peace in my heart to which I often like to return. Thanks to everyone who made it possible!

Passing remarks to “Lyre and Eurythmy 2009”

12 Dec. 2009 at the Goetheanum, Dornach

Martin Tobiassen

To be a participant means a great deal for me.

As a musician I was hitherto not interested to play for eurythmy. I know too many colleagues who have suffered under the working conditions of accompanying eurythmy. The [situation] of saying nothing but giving everything, although in musical insight, creativity and inspiration they are far higher than the dominating eurythmist. I don't need to explain further (it is really not always like this!). I have myself been deeply moved by this art (*the experience*: Else Klink, 1981(?) in the city theatre, Kassel, dancing a solo encore without speech or music). Nevertheless despite all inclinations, I am deeply uncertain whether with beautiful, good music and speech it is really necessary to add movements, which even acoustically we have to hear, which often appear as only attempts, seldom as adequate and autonomous. And – here I even trust I can make a judgement – despite all the contemporary production efforts, they still serve up a whole

load of stereotypes, which through their predictability put to a hard test my serious “assumptions for experience” and openness. When I read in the brochure for “Symphony-Eurythmy 3” such an unfortunate statement in print as (I quote S. Lin, p. 4): “Eurythmy allows music to be freed from the purely temporal [level]”... *etc.*, I have to gather all my positivity in order to make myself go next time to a eurythmy programme. And then I should accompany eurythmy?

In working with Nicola Anasch, to which I hesitatingly agreed (we are colleagues teaching in Witten-Annen, and I was always for inter-disciplinary activities), I learnt quite a different attitude, that is, of entering on an equal footing into the phenomena of music and movement. She brought a piece with her (it was “4 Fragen – 4 Questions” for alto lyre solo by Siegfried Thiele). I don’t grudge practice time, learning afresh music that I played many years ago and started to love even more. Dorothea Mier, who was visiting at the time, brought new, fruitful observations and stimuli also for the musical interpretation. When Michael Kurtz invited us, I agreed straight away to travel to Dornach for this actually impossible date during Advent.

There I expected – it was supposed to be a “*Research project Eurythmy and the Lyre*” – a kind of seminar-like work, where you could mutually experience and help each other and then finally perform what you have arrived at. Instead of this there was a strict plan of lighting and stage rehearsals, no meeting of participating groups. If there hadn’t been the work with Werner Barfod, who took our “4 Questions” with warm interest and could give us important approaches to the piece in two intensive rehearsals/ classes/ audition-trials – what should I call it? – was able to give us further essential approaches to this piece (which could already be seen during the evening performance) – essential aspects to “questioning gestures”. If this work had not been there, I would have regretted my participation and would have felt I had incurred unnecessary expenses. However, in this way the subtitle “research” was justified. Many grateful thanks!

But nevertheless, I missed a collaboration with the other performing musicians and eurythmists, even if it was said in a soothing way such a collaboration took place in previous meetings. I would have enjoyed being there myself, and am a little sad that these conferences come to an end. Well, Nicola and I continue together. In the meantime we approach Kurtag’s “Herdecke Eurythmy”.

At the open performance on Saturday, the following performed: Nicola Anasch, Heesook Oh, Annette Strumm, Hans Peter Strumm, Genevieve Recht, Bevis Stevens, Nina Stevens, Thomas Sutter, Corina Walkmeister (all eurythmy) and Wolfgang Friebe, Barbara Hasselberg, Gwenola Hemlin, Claudia Rordorf, Martin Tobiassen (all lyre), Heesook Oh, Barbara Stuten (speech). The programme was – as to be expected – very mixed and fragile. Most of the lyre pieces were short and not primarily concert pieces. This interestingly also applies to most of the transcriptions. (*Perhaps amongst other things this situation allowed Gabriela Jüngel in “Das Goetheanum” to write that the lyre is “not a classical concert instrument”? I would like to ask her to write down her definition of “classical concert instrument”;¹ I would be most interested! To be exact, the lyre came 150 years too late and can never alter the fact...*). These short pieces performed with great differences of style and qualities, led naturally to a programme which has to be regarded as such positively. In addi-

tion the very flat and wide Foundation-Stone Hall has its own problems of contact and of acoustics, which is more apparent with the lyre than with instruments whose sound is more directed. As a player, I feel the need to produce the notes more contoured and with an edge than the case should be; it is difficult to judge the aural impressions of the audience. When the audience listens in a reserved attitude as they should be, the effect doubles back. But with this performance, this was not the case as far as I could judge.

Another observation, which I already know but which in this context was again surprising: the difference of sound between different lyres and of course different players. There are worlds of difference between the musical offerings as well as the eurythmy contributions – perhaps small worlds for outsiders, but worlds indeed.

After playing, I went into the auditorium and saw the second part of the programme and saw eurythmy as I had always imagined and wished for. Two people on stage, who in moving together *always* feelingly know what the other one does, who move in such a way that you cannot but look at the space between which they continually create as if it were plastic material – as if they saw themselves from outside.

They were Annette and Hans Peter Strumm performing in eurythmy “*Verloren ins weite Blau*” by J.M. Hauer. When I told Hans Peter Strumm afterwards of my experience – expecting that it may be unconsciously and because of a long collaboration it “simply” came about like that –, he said, “Well, we have worked hard on this for a long time”. So. It is possible! And perhaps no accident that it happened in this “lyre programme”?

When we musicians stood around together after the evening programme, the eurythmists had suddenly disappeared, as if swallowed up by the darkness of the Goetheanum side-rooms, below and the backrooms. I looked into the corridors and changing rooms – nothing. I returned to the stage – and there they all stood, as though it is the most obvious thing in the world, doing a couple of forms and taking their leave. When I asked “my” eurythmist what that was, she said, “Well, don’t you know that after performances we always finish together?” No, I’m a musician. We only stand around stupidly and utter pleasantries.

Well, why didn’t they say a word? We could play for them “b-c-e” or “TAO” or whatever they want; we are also present, aren’t we? And another request in this direction – on the programme the eurythmists were always mentioned with the pieces. The musicians, however, were only “*summa summarum*” lumped together on the printed programme, although with almost every piece there were different combinations of players. Sure, nothing intentional, but one does feel not quite taken seriously, and the audience can’t work out who’s who. One should invest a little extra work in this.

In conclusion, there are still many areas to research, discover and develop between (lyre) musicians and eurythmists – I am for it and I am involved. But – I have to express a “warning for the inquisitive”. If now a few months later I play by myself “4 Fragen”, I feel something is missing. Even though when playing I only occasionally looked at the eurythmy (I have to pay attention to what my fingers are doing), both have grown together. When I noticed this, I was a little shocked. That cannot be, that I as “mere musician” experience a hole! I will watch this...!

1. E-mail martin.tobiassen@googlemail.com, also thoughts from others on this question or this article are welcome!

Courage and Solidarity – Eurythmy

Report on the 2nd Symposium on Eurythmy in Social Contexts, at Alanus Hochschule

Ephraim Krause, DE-Alfter

“Here are people who really want to do something – and who do it.” That’s how the participants at the second Symposium for Eurythmy in Social Contexts in May at Alanus Hochschule (8-10 May) were described by Jost Wagner, sociologist of the Association for Trainings, Research and Professional Development, Munich. He will accompany these Alanus participants on their next steps towards becoming professional eurythmists in social contexts. The purpose of this meeting, organised once more by Andrea Heidekorn, was to connect, to make more concrete the professional outlines and to find ways for a stronger public presence.



Why did I study eurythmy “years ago”? What were my motives? And what has become of it today? A comparison, a glance on the stability or power of change of these most inner motives offered material for very personal exchanges in small groups. What hindrances did I experience in realising my motives, and how do I deal with them? Small performance projects arose out of working with these questions, stimulated by Elisabeth Rieger, Berlin, within each group, which on the evening of the first day of the Symposium were gathered and performed in a spontaneous show. Those partly seriously-moving and partly humorously-scurrilous eurythmy choreographies were connected, accompanied and framed by genially improvised cello music, made up and played by Sue Schlotte, from Bonn. The potential of one’s own artistic potency, the widths and limits of trust in one’s known and unknown courage, being prepared to change and to communicate, were all clearly to be experienced in the social as well as the artistically visible processes. The evening was an intensive experience for participants and audience, during the performance as well as in the ensuing

led discussion. A participant related, “To work with eurythmy in social contexts means, to think completely differently. The spark has reached me!”

On the basis of these strongly binding experiences, the second day of the symposium was devoted to making concrete imminent decisions for work:

In groups, the eurythmists verbalised in short spontaneous answers to the question: Why do I still work and with great effort in this profession? What is eurythmy for me at the moment? Whence do I take the courage to work ever and again with new unknown groups and settings? The discussion was very alive and deeply moving. Following this, concrete networking intentions were arranged in themes, decided and set in motion. Internal tasks were discussed, such as the organisation and execution of workshop meetings for the professional, methodical and personal eurythmical work and to create an info-centre which should be useful at the same time for eurythmists, for job centres, for potential employers, as well as partners who work in the same field with other artists and situations.

The initiative “Eurythmy Caravan” could become great publicity. On the occasion of the [first] 100 years jubilee 2011 and 2012 it is planned to stage large and small monthly eurythmy events throughout Germany and places all over the

world where eurythmy has not yet been. Professional eurythmists, amateurs and spontaneous participants can take part. It is all about meeting, creating and change through eurythmy. A preparatory group will prepare, accompany and document the project.

This symposium was a workshop, a field of work. This was very positive. We went more into the depths, got to know each other better! I am very grateful that Alfter is a place where it was possible that everyone could meet. In this way, Annemarie Ehrlich, the great pioneer of eurythmy in the workplace, summed it up.

Very refreshed, encouraged and enlivened, the social eurythmists parted after two days of working together, in order to become active again in the individual struggle. Every-

one was full of joy, looking forward to the third symposium next year, entitled “I am”, the theme of the central human aspect of eurythmical work cutting through every cultural border.

New Developments at the Eurythmy School Nuremberg

Ingrid Beger

At the *Eurythmieschule Nürnberg* great changes have taken place. Angelika Storch, who founded the training 33 years ago, took her leave of the collegium at the end of the last school year. She now devotes herself, amongst other things, to a new training initiative in the Czech Republic, mentored from the Eurythmy School, Nuremberg.

Nicole Hofmann takes her maternity leave from June 2010.

Ralf Prahse, who in his Sabbatical year has taught in our training, returns to work in Steiner/Waldorf Schools.

Now a new team to lead the destiny of the School is taking shape around Antje Heinrich, who apart from her successful teaching and performing activities has for years taken on



the task of leading the School. Our young colleague Maïke Weitzel has arrived from Dornach. From Kassel comes Katharina Gleser, who brings a long experience in teaching.

Our common impulse is, through the basic elements – the sources of eurythmy –, to deepen and use them in art, to enable young people to develop capacities and abilities for their profession as eurythmists.

Angelika Storch writes: With greatest joy and trust in the future, I warmly welcome the new colleagues to the Eurythmy School and to Nuremberg. An artistic and strong team has been formed again, a collegium that will work further in the spirit of the words of Novalis* from “unity into free variety”. And so to all the colleagues, co-workers and students, I say:

“I wish you all luck!”

* “Novalis” is formed from novále = new arrangement.

Sound Circle Eurythmy (Boulder, USA) Training to begin in September

David-Michael and Glenda Monasch, US

We are very pleased to announce that we will open the newest professional eurythmy training in the US this September, here in Boulder, CO. Our vision is to train eurythmists who are capable of acting in, and responsive to, the needs of the world around, to bring the water of eurythmy to any ‘plant’; whether into the classroom, the workplace, to individuals on their own path of growth, and/or to situations where eurythmy has yet to have reached.

We will lead the training with the support of highly experienced visiting eurythmists from Europe and the US, as well as adjunct faculty from the Rocky Mountain region and beyond. As of the date of this writing (August 2010), we have interviewed and accepted 15 students, and are still in the process of interviewing several more applicants. We have received applications from around the country, as well as from overseas, (UK, Bulgaria, Germany, Japan and Iceland – but we are unable to accept these students, since we are not

yet approved for granting immigration student visas).

We are especially honored that Dorothea Mier will join us for the Festive Opening of our training, leading *The Birth of Eurythmy* weekend workshop Sept 17-19, in which she will explore the earliest beginnings of eurythmy with Lory Smits and Rudolf Steiner. The timing of this weekend is auspicious for several reasons: these three days were right in the middle of that first eurythmic working time in 1911, and Sept 19 is Lory Smits death day. Then, on Monday September 20, the trainees will continue their work with Dorothea, to deepen and expand on the Weekend’s work. That day is the anniversary of the laying of the Foundation Stone of the First Goetheanum.

The students who are coming together to form our inaugural circle are a mature and inspiring group who will test us, and push us to the utmost to unfold the potential and power of eurythmy to meet the needs of the time. From our remarkable interviews with these dynamic women (no men yet!) we feel immensely grateful and privileged they have chosen to come work with us, and we are all too aware of the huge responsibility we bear toward each and every one of them.

We are working with our dynamic and courageous Board to create a viable and flexible social-economic form, based on Rudolf Steiner’s threefold social principles, whereby the students can be supported through their four-year training, and they in turn work to support the others in the circle. As a fundamental principle we recognize that education belongs to the cultural-spiritual sphere and should not be constrained by economics or legalities. We are striving to create a form, which will allow any student, who is committed to eurythmy and has been accepted into the SCE training, to attend, regardless of financial limitations. We also recognize the difficulty of this task, but also of the necessity to strive toward it at this particular moment of human evolution.

This truly collaborative approach, which will include teachers and students working ego-to-ego in an adult learning community, has been greeted with great enthusiasm by the students themselves, and by many supporters around the world. It includes our broader local community; friends known and unknown across the USA, our far-flung Advisory Council, and people around the world, who are lending support in various ways.

As such, we are calling on all who are searching for a bold initiative with which to connect their energy and resources to contact us with offers of help and support, in whatever forms that may be. In these times of great social distress and financial uncertainty, we hope our modest efforts will find the echo they need to move into the future with certainly, trust, strength, and humor.

We invite your questions, concerns, suggestions, and support at info.soundcircleeurythmy.org or by post to Sound Circle Eurythmy; PO Box 11285; Boulder, CO 80301, USA. If you haven’t already done so, please visit Sound Circle Eurythmy on our Facebook page and at www.soundcircleeurythmy.org. And please be sure to view the little video posted there, which has received a very positive response from around the world!

O B I T U A R I E S

Käte Schmidt*(13 June 1920 – 17 February 2010, Dresden)**Katharina Sonntag, CH-Basel-Riehen*

I would like to write here something in memory of Käte Schmidt. Even if I know very little of her personal life, she remains in my recollections as a quiet and lively person.

Käte Schmidt belonged to the first eurythmy training consisting of 10 people in the then East German Republic. The training was led by Angela Locher and Gerda Lehn. Käte Schmidt is the first of this group to return to the spiritual world.

During our training Käte Schmidt showed courage and equanimity and a good judgement when problems arose. For these reasons and also because she became the pioneer for eurythmy during the Communist regime in Weimar, the town of Goethe and Schiller, she deserves recognition and appreciation.

Here quiet working in eurythmy and anthroposophical working groups was filled with joy, endeavour and radiance.

She possessed a beautiful, deep humour, which always made me happy when we met. I still hear her words, "Don't get discouraged, Katharina, you can't do everything at once". She belongs to the few people who are able to judge the limits of their strength, so that she came across fully convincingly in her eurythmy work with children and adults in Weimar. This was my personal experience since I was able to experience her adult classes a few times. In this way, a memory of her personality which shines like a coloured, friendly, picture will always remain with me.

EVENTS OF THE SECTION

EURYTHMY

International Conference for Eurythmists

Monday, 25 April to Friday 29 April 2011

Rudolf Steiner's Concept of the Art in the four realms:
Stage – Education – Social Contexts – Therapy

Volker Frankfurt (Eurythmeum Stuttgart)

In 2011/12 we celebrate the birth of eurythmy 100 years ago. For the future, the question of a review is just as important as the question, "Where is eurythmy going?" This question directs us to Rudolf Steiner's concept of art that is to occupy us in this conference for eurythmists in the four realms of the profession.

Between those working in eurythmy and those enjoying it as audience, the previous contexts can be turned inside out, when eurythmists demand the audience become pro-active with them. This demands an intensification of one's ability to perceive in dealing with artistic methods.

The new relationship between artistic creating and artistic enjoyment is connected to a musical attitude of soul, which will form a necessary basis for artistic creating in the future (See: "Art as seen in the Light of Mystery Wisdom". GA 275). It might be quite easy to lay hold of the general thought of the new principle of art, yet it is exciting to ask, "How is this to become fruitful for all the branches of eurythmy?"

Stefan Hasler, Alanus Hochschule für Kunst und Gesellschaft, Alfter

Art and the appreciation of art form a central element of Steiner's anthroposophical spiritual science. With the Theosophical Congress of 1907 in Munich, his artistic impulse manifested as a complete work of art embracing music, speech, sculpture, painting and architecture. Later eurythmy was added as a form of art linking them all.

Beyond these named arts, Steiner conceived the concept of art in a wider sense. The art of education, the art of healing and the art of social living are concepts pointing towards an artistic form of consciousness transforming and renewing, that is, bringing concrete transformative forces into the various realms of human activity.

This conference takes up these basic artistic impulses of anthroposophy as it is expressed in an exemplary fashion in eurythmy. We shall enquire how this impulse can be realised in a contemporary manner in the realms of therapy, education and social forms, and in the stage-art of eurythmy.

Conference plan

This Conference is conceived as a working-conference of all four realms of the profession. Each day begins with a short lecture, followed by a demonstration out of research. Four persons are responsible for each of the 30 working-groups in the mornings. With a single group, they work with the same eurythmical element on R. Steiner's concept of the art, working with the participants on aspects relating to their branch of the profession. With the presentations and reports on the research work, you will gain insights into the work of many colleagues, which includes MA theses. An exhibition for this is also planned.

The afternoon working-groups are continuing courses in all four professional realms with one course-leader per group. In the first and last evenings there will be big eurythmy performances of the Goetheanum Eurythmy Stage-Group. They begin with Arvo Pärt, "Lamentate" in collaboration with the Eurythmeum Stuttgart; to conclude the conference "... in the Apocalyptic Age", artistic director Carina Schmid. The second evening, dedicated to humour, is formed from contributions from several colleagues. For the theme-days on Education and Social Contexts, further performance-projects are under negotiation.

This Conference embraces several Sections, which is clearest in the realm of eurythmy therapy, for which the Medical Section is co-responsible. Eurythmy in Education and in Social Contexts also collaborate via the collaboration of the Sections for Education and Social Science. This International Conference for Eurythmists 2011 is organised through the initiative of the Section for Eurythmy, Speech and Music.

The concern will be that we meet in the four professional realms of eurythmy through doing, perceiving and getting to know each other.

The preparatory group warmly welcomes you,
Margrethe Solstad, Ursula Zimmermann, Angelika Jaschke, Helga Daniel, Bettina Grube, Stefan Hasler, Marcel Sorge

* Please find in this edition a prospectus with a registration form.

SPEECH

The Medical Section at the Goetheanum in collaboration with the Section for Eurythmy, Speech and Music

Working-days on Therapeutic Speech-Practice

from 21–24 Oct. 2010

for speech artists, doctors and therapists
Movement of the speech-sounds and the human being of movement – focussing on rheumatism

Through the archetypal gestures for the speech-sounds in the human being of movement, at work in the listening and speaking, we find our way towards therapeutic activity. How can therapeutic speech-practice become a remedy for the ill human being of movement (rheumatism)? This conference has developed over some years towards a forum of the following professional realms: early speech remedy, education, curative education and social therapy, clinics and freelance practice.

There will be a translator for English-speaking people.

The programme in German and English can be obtained from June 2010 from:

Medizinische Sektion am Goetheanum, Postfach, CH- 4143 Dornach 1, Tel. +41-61-706 42 93; Fax +41-61-706 42 91; roland.tuescher@medsektion-goetheanum.ch

Those responsible:

Medical Section at the Goetheanum: Michaela Glöckler
Section for Eurythmy, Speech and Music: Margrethe Solstad
Preparatory group: Dietrich von Bonin, Walter Gremlich, and Edith Guskowski, Silke Kollwijn, Wolfgang Nefzger, and Trond Solstad

MUSIC

Concert series on the Zodiac

with Felicia Birkenmeier "Conclusion"

November
CH-Dornach, Hügelweg 33

Section day III

13 November, CH-Goetheanum

Fashioning of time and the effects of the musical intervals
Margrethe Solstad

2011

Musicians' Conference

11–13 March, CH-Goetheanum

The Intervals – Musical and eurythmical

PUPPETRY

Working meeting Puppetry

15 – 16 January 2011

Fear and Courage

International Puppetry-Days

2 – 5 June 2011

The polarity of fear and courage is present in the breathing of our life; they are at work in our perceiving and our soul-experiences; they are expressed in our life-styles.

We let this very eloquent theme come to expression in the choice of pieces for performance and for our further considerations for fashioning this conference. With presentations, discussions and working groups, we intend in all sorts of ways to concern ourselves with educational, therapeutic and stage-artistic questions. We shall work practically in workshops.

Performing groups from Germany, Austria, Italy and Switzerland will show a wealth of puppetry, large theatre and small stage!

See also: www.goetheanum.org/2531.html

ANNOUNCEMENTS

The following events take place under the responsibility of the 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

Further training courses with Annemarie Bäschlin 2011

Music eurythmy therapy:
for eurythmy therapists, eurythmy-therapy students, doctors, music therapists:

2–6 July

Venue: CH-Aesch

Led by Annemarie Bäschlin

25–29 July, or 1–5 August

Venue: CH Berner Oberland

Led by Annemarie Bäschlin,

Medical contributions: Dr Eva Streit

Eurythmy further training with Annemarie Bäschlin and Alois Winter

14–23 July, venue: CH-Berner Oberland

Elemental beings; Philia Astrid Luna; basic elements of music eurythmy, led by A. Bäschlin,

Apollonian forms; head- and foot-positions, led by A. Winter.

Speech formation, led by A. Winter.

A. Bäschlin, Ringoldingen CH-3762 Erlenbach
Tel. +41 33 681 16 18

Course with Annemarie Ehrlich 2010/2011

2–3 Oct., DE-Krefeld: *Eurythmy in businesses*

Registration: Peter Gerlitz, +49-(0)2151-59 50 99, info@petergerlitz.com

9–10 Oct., GB-Stourbridge. *Can we get inspiration by working together?*

Registration: Tomie Ando, +44-(0)1384 82 18 11, tomie.ando@blueyonder.co.uk

15–17 Oct., GB-London: *The Rhythms of the Foundation Stone by Rudolf Steiner*

Registration: London College of Eurythmy, +44-(0)207 724 14 10, dseurythmy@yahoo.com

23–24 Oct., AT-Wien: *Planets, Tones, Vowels*

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

29–31 Oct., CZ-Prag: *Breaking through barriers*

Registration: hana.giteva@post.cz

5–6 Nov., AT-Graz: *Planets, Tones, Vowels*

Registration: Trigon, +43-(0)316-40 32 51

13–14 Nov., BE-Brugge: *Planets, Vowels, Tones II*

Registration: marie.anne.paepe@telenet.be

2011

8–9 Jan. Bern: *Time as bridge-builder*

Registration: Heidi Müri, Tel. +41 34 445 39 76

15–16 Jan. Bern: *Time as bridge-builder*

Registration: Heidi Müri, Tel. +41 34 445 39 76

18–20 March, Stuttgart: *Building community – dare to take a step out of the future*

Registration: Ulrike Wendt, +49 711 236 42 30

info@eurvthmeumstuttRart.de

1–2 April, Järna: *Living movement – The human balance between day and night, rest and rush, conscious and unconscious*

Registration: Katharina Karlson, Tel. +46 8 551 53 061, +46 70 931 43 91

9–10 April, Helsinki: *The seven life-processes in organisations, schools and in life*

Registration: Riitta Niskanen, rite.niskanen@arianne.net

15–16 April, Copenhagen: *How can we create a community?*

16–17 April, Copenhagen: *Can we give lessons out of methods, what, how, why*

Registration: Elisabeth Halkier-Nielsen, +45 3964 1108

6–7 May, Bologna

Registration: Monika Galluzzo, Tel. +39 05 158 09 33

Eurythmy Teacher BA

Practical qualification for schools

The Eurythmy Teacher BA is offered during the academic year 2010–11 as a practical in-training qualification. This joint project supported by the Bund (the Steiner-Waldorf Schools Fellowship in Germany) is a joint undertaking of the Eurythmie Academie The Hague, the Institut Witten/Annen and the North German Eurythmy-Teacher Training. It is a one-year, schools-supported training with a state-recognised BA finals. Individual modules can be attended as a guest. An internal certificate is provided. The seminars take place in The Hague in German.

Crash-course (incl. “emergency suitcase” for classes/grades 1–12): 30 August – 10 September 2010

Lower school: 13 – 24 September 2010

Middle school: 10 – 21 January 2011
 Upper school: 24 January – 4 February 2011
 Finals and exam week: 16 – 27 May 2011

Information: Renate Barth
 Katteweg 29 c, DE-14129 Berlin
 Tel. +49-30-803 87 90
 Fax +49-30-692 08 00 59
 reba@gmx.ch

ZwischenRaum e.V.

DE-Weimar

Events 2010 / 2011

Educational weekend-seminar with Donat Südhof (Mannheim);

Study-of-Man and Eurythmy in the Middle School (class/grade 5 – 8)

What is the effect of individual exercises and how can I rightly use them in the middle school?

Dates: *Friday, 24 Sept. (6:00 pm) to Sunday 26 Sept. 2010 (1:00 pm)*

Venue: Freie Waldorfschule Weimar

Fee: € 85, incl. coffee / tea / snack

Concession for Association members: € 65; membership for one year: € 20.

Long-weekend educational seminar with Doris Bürgener (Augsburg);

Change – Renew – Refresh

Rhythms, Apollonian forms and rod-exercises in eurythmy lessons

Dates: *Friday, 29 Oct. (6:00 pm) till Monday (All Saints), 1 Nov. 2010 (12:30 pm)*

Venue: Freie Waldorfschule Weimar

Fee: € 100, incl. coffee / tea / snack

Concession for Assn. members: € 80; membership for one year: € 20.

Public eurythmy-weekend seminar with Annemarie Ehrlich (NL-The Hague);

Mistakes as the source to develop

Have the courage to make “mistakes” – and discover the possibilities to develop through it!

Dates: *Friday, 27 May (7:00 pm) till Sunday, 29 May 2011 (1:00 pm)*

Venue: Freie Waldorfschule Weimar

Fee: € 85, incl. coffee / tea / snack

Concession for Assn. members: € 65; membership for one year: € 20.

All courses offer the chance to appreciate the wonderful cultural city of Weimar before the beginning on Friday or after the end on Sunday. The course venue lies but a short distance from the historical centre of town with the Goethe-House on the Frauenplan, Schiller-House and Anna-Amalia-Library. With sufficient numbers a tour could be organised. Attendance to several courses would suggest becoming a member of the Association *ZwischenRaum e.V.* You then

receive especially favourable conditions (see above), and in addition support the anthroposophical cultural work in the region Weimar – Jena – Erfurt.

Registration / enquiries:

ZwischenRaum e.V. DE-Weimar
 Herrn Hans Arden
 Am Weinberg 42
 DE-99425 Weimar-Taubach
 Tel./Fax +49 36453 74811
 zwischenraum@online.de

«TRACCE» (“Trails”)

“TRACCE” is a solo-eurythmy programme.

“TRACCE” comes from “traccia”, meaning “footsteps”, “trail”.

Life is like a journey through a landscape full of trails. We find trails of the past and the future. The “now” – a world of no longer and not yet.

Who is the leader of the journey? Is it myself? Is it my expectations and hopes, my fears and frustrations?

With trails we are always dealing with something seen and something unseen. There are human trails, trails of pain, trails of hope, trails of time, divine trails, word trails. Every eurythmy form is essentially a trail of inner movement.

The fairy-tale “Hansel and Gretel” [bros. Grimm] becomes a red thread in this eurythmy programme. It is an individual and universal story.

Music: “Storie da chissa dove” for vibraphone and cello by Simone Fontanelli (1961, Italy); “Spins and spells” for solo cello by Kaya Saariaho (1952); and newly composed music.

Texts: Sarah Kane, Christa Wolf, ETTY HILLESUM.

Concept and eurythmy: Gia van den Akker

Advice/ feed-back: Hans Fors

Vibraphone: Michael Kiedaisch

Cello: Mario De Secondi

Voice: N.N.

Lighting: Peter Jackson

Costumes: Helene Schaap

(This programme forms part of my MA, Alanus/Alfter, for stage eurythmy. After working for 23 years full-time in ensembles & projects and in the training, it is a gift to be able to do this MA, *i.e.*, to take the time to reflect, to form questions, to document my work and to discuss with colleagues the questions of this stage-art in anno 2010. One of the written tasks was to describe your own artistic path and to analyse it. For me to move on the border between past and future was very opportune; out of it came the theme for my talk “25 years of stage eurythmy” and likewise the theme of my final module.)

Further information, enquiries:

Gia van den Akker
 Tel. +39-0141-74 71 13
 oder +39-0141-79 12 47
 acre777@zonnet.nl,
 www.giavandenakker.nl

Further training courses EVS – Association of Eurythmists, Switzerland

Course No. 27; Sat. 13 Nov. – Sun. 14 Nov. 2010

The four elements and the four kinds of ether as the basis of music eurythmy

with Benedikt Zweifel, Stuttgart

Proceeding from Steiner's notebook entry to lecture 3 of "Eurythmy as Visible Singing", where he links the elements and the ethers, we attempt to live into these qualities of movement in the scale with various pieces of music and the warmth meditation by Rudolf Steiner.

Venue: Akademie für eurythmische Kunst, Apfelseestr. 9a; CH-4147 Aesch

Registration:
Rachel Maeder

Mannenbergweg 17; CH-3063 Ittigen
Tel. +41 31 921 31 55; Fax +41 31 921 99 11
rachel.maeder@hispeed.ch

Eurythmy Courses with Werner Barfod October to Christmas 2010

8–9 Oct. 2010, DE-Überlingen on Lake Constance

"Fulfilled time and the strength of being-present between the 'I'-and-the-soul and the world – states of being of the 'I' and relationships of the soul to the world in R. Steiner's 'Soul-Calendar'."

Lecture: "Abilities and activities of the 'I' in the Soul"

11–15 Oct. 2010, Eurythmie-Academie, NL-The Hague
Work with the students

29–31 Oct. 2010 DE-Studienhaus Rüspe

Seminar for eurythmists and advanced amateurs
"Art in the 21st – to be able to breath with the 'I' and the soul"

12–13 Nov. 2010, DE-Berlin

"Our language of thinking has to become again a language of the will – that is, to learn to be able to hold oneself with the soul and 'I' in the periphery"

Eurythmy course with Werner Barfod at the Goetheanum

"Working studies on dramatic fashioning in eurythmy: Basics – Dialogue – Spirit-being"

18 Oct. till 29 Nov. 2010, Goetheanum

Mondays 7:30 – 9:00 pm, course in seven parts

Fee: 60 Sw. Fr.; register by 11 Oct. 2010

Written applications to Werner Barfod
Effringerweg 1, CH-4143 Dornach

Eurythmy Stage-Group Nuremberg

Sat. 25 Sept.

Performance for the Michaelmas-Conference of the Anthroposophical Society in Germany
"The European folk-souls and the human 'I'"

24–26 Sept. 2010 8.15 pm

"Languages – angelic working"

Venue: Rudolf Steiner House, hall

Tues. 28 Sept. 8.00 pm

Michaelmas-Imagination

Venue: Rudolf Steiner Haus, Saal

Fri. 15 Oct. 11.00 am

The Town Musicians of Bremen [Bros. Grimm]

For the 30-years of the Steiner-Waldorf School Wernstein

Venue: Waldorfschule Wernstein

So. 24.10.

The Town Musicians of Bremen [Bros. Grimm]

Venue: Eurythmiestudio Köngen

Wed. 17 Nov. 7.00 pm

Performance by the new collegium of the eurythmy school and the Eurythmy Stage-Group Nuremberg

Venue: Rudolf Steiner House, hall

Sat. 12 Feb. 7.30 pm

The Foundation-Stone verse in eurythmy

Contribution to the First Class conference of the Anthroposophical Society

Venue: Rudolf Steiner House, hall

Sun. 27 Feb. 11.30 am

Light eurythmy matinée

Venue: Rudolf Steiner House, hall

Events of the Eurythmy School Nuremberg

Mon. 31 Jan. to Fri. 4 Feb. 2011

Colour eurythmy with Annemarie Bäschlin

Venue: Eurythmieschule Nürnberg, Heimerichstr. 9, DE-90419 Nürnberg

Fri. 17 Dec. 4.30 and 7.30 pm

End of term show

Rudolf Steiner House, members room

Sat. 26 March. 7.30 pm

Finals of the 4th year students: "Solo work"

Venue: Rudolf Steiner House, hall

Fri. 8 May 4.30 and 7.30 pm

End of term show

Rudolf Steiner House, members room

Sat. 28 May 7.30 pm

Finals of the 4th year students: "Group work"

Venue: Rudolf Steiner House, hall

Eurythmie-Schule Nürnberg
Heimerichstr. 9, DE-90419 Nürnberg
Tel./Fax +49-(0)911-33 75 33
info@eurythmieschule-nuernberg.de

Training Centre for Eurythmy, Vienna

Beginning again mid-September: the 1st year of a part-time eurythmy training course; evening classes; study groups. Research work by eurythmists takes place alongside the training courses; likewise further training and work on the basic elements of music-eurythmy.

The Stage-Ensemble is co-responsible for the five seasonal performances

(registration: Adelheid Petri).

Theme: Air-soul-process – light-soul-process preparation for 2011, beginning with a performance on 13 October 2010 during the season of Michaelmas.

Friday, 29 October: Performance on the destiny picture of Chopin.

Wednesday, 17 November: Performance in memory of those who have died.

After the Christmas end-of-term, preparations for the events of Eurythmy in Vienna, in February 2011:

Open day, demonstration on awakenings in music after 1879 and the new inspiration.

Public eurythmy performance.

*Bildungsstätte für Eurythmie Wien
Tilgnerstr.3/3, AT-1040 Wien
Tel./Fax +43 1 504 83 52
dr.johannes.zwiauwer@aon.at*

Eurythmy Spring Valley Professional Workshop

Professional Course with Annemarie Bäschlin and Dorothea Mier
For many years we have wanted to offer a joint conference with Annemarie Bäschlin and Dorothea Mier, two of our most distinguished eurythmy colleagues. We are pleased to announce that this will now take place on Columbus Day weekend, 2010, in Spring Valley, NY. Mark your calendars and join us for this rare opportunity to work with Annemarie in her first course in North America, and in collaboration with Dorothea Mier. Travel scholarship support is available due to a grant by EANA.

October 8 – 11, 2010, School of Eurythmy, Chestnut Ridge, NY.

Eurythmy Spring Valley Training Program Options

Full-time Training – Opening a first-year class 2010

In September, 2010, our new first-year class will open with – so far – ten students from around the world who will share this new journey. The semester curriculum will begin with the basic elements of speech eurythmy and an invigorating rods block, surrounded by introductory courses in anthropology, bio-dynamic gardening, poetics and others to support their first steps.

Post-graduate Course 2010 – 2011

Eurythmy Spring Valley is opening its upcoming 4th/5th year program to interested students. The course will focus on styles, Steiner forms for English poems, review the elements of tone-eurythmy and speech-eurythmy, indepen-

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BOOKS REVIEWS

**New publication in Marie Steiner Verlag
"Das Atem-Jahr"**

['The breathing year'], an ever-continuing speech calendar

DAS ATEM-JAHR, an ever-continuing anthroposophical speech-calendar, constructed according to Rudolf Steiner's 12-colour circle, with an introduction, 12 coloured pictures, 12 sound-pictures, meditative words and the "Twelve Moods" by Rudolf Steiner, with 52 selected poems and 25 selected speech exercises. Format 280 x 420 mm, 56 pages, 34 euros + p & p. direct from the publisher. ISBN 987-3-9808022-7-7

On the occasion of Rudolf Steiner's 150th birthday, the bicentenary of Goethe's "Theory of Colour", the centenary of anthroposophical method and art, 33 years of speech formation, and 10 years of Marie Steiner Verlag, a limited edition of "Das Atem-Jahr" an ever-continuing speech calendar in pictures, words and exercises for everyone who feels connected to the "House of the Word", especially speech artists and eurythmists, teachers, doctors and therapists (for art-therapy practices and staff rooms of Steiner-Waldorf schools), as well as students, patients and friends.

MARIE STEINER VERLAG
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75378 Bad Liebenzell
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Erika Beltle

**Was die Sprache versteckt hält – vom
Zauber ihrer Kunstmittel**

[What is hidden in language – the magic of its artistic methods]. Verlag Urachhaus 2007

Johannes Greiner, CH-

Many people will know Erika Beltle as a blessedly gifted artist of language. Thirteen volumes of poems have so far been published. How the poetess thinks about language and its artistic forming, she uncovers in the essays written between 1965 and 2006, which are now collected in this volume.

Proceeding from a thorough analysis of the crisis into which artistic use of language in the 20th century, she attempts to take up Rudolf Steiner's stimuli for the various arts and especially for language and to apply them in a contemporary manner.

The essential results of her analysis is that language in the last century fell under the sole rulership of the intellect. This, however, has a killing effect on art because what raises speech into artistic speech is not the thought-content but the form, the manner in which the methods of speech are dealt. "During a time when the intellect wants to rule

beyond the realms which by rights belongs to it (for example, science and technology), it comes to the fore ever more in art, where it has a deadly effect" (p. 10).

The artistic means through which language can be lifted into art are not those which are close to the intellect, for example, rhythm and rhyme are closer to musical feeling than the head. (See the chapters "The rhythmical-musical element in poetry", "The musical element – an artistic element of the future", "Rhythm – the stepchild of contemporary poetry: and "Rhyme".) Even an employment of pictures draws language away from the intellect, which always wants to make everything clear and graspable. A picture is always more than its conceptual interpretation! It can always be interpreted on different levels and ways (see the chapter, "Picture and abstraction" and "Pictorial elements and estranged word-connections"). The mastery of such artistic methods distinguishes a poet from a writer who writes down his thoughts.

Besides this, the book also contains deep thoughts on the question whether the art should reproduce and show people the bad things in the world. Linking to the painterly tradition which show that the Archangel Michael does not look at the Dragon while overcoming him, Erika Beltle leads towards a vision of art as a helper in the darkness of our present time, not to lose oneself on to the forces pulling downwards but to keep one's gaze towards the ideals of the spiritual world ("The gaze on to the Dragon").

In everything which Erika Beltle writes, she is most deeply linked to Rudolf Steiner's impulses and at the same time absolutely authentic. One can read on every page, and feel her great understanding of the subject in relation to the formulation of language and the employment of its styles, and at the same time experience her struggle for a contemporary language of art.

For whom is this book written? For those who are interested in poetry, teachers, actors, speech artists and especially those who carry in their hearts the spiritual re-enlivening of language, as begun by Rudolf Steiner. In this book there are in this sense many suggestions.

**Die Toneurythmieformen
von Rudolf Steiner**

*['Steiner's eurythmy-forms for music eurythmy']
Stefan Hasler, Felix Lindenmaier & Margrethe Solstad*

Gia van den Akker

In chapter 1, *Documentation and fundamental questions*, the text leads in a lively way into the historical development of the eurythmy forms. Even if you have already read the memoirs of the early eurythmists, you enter in and are amazed how these forms came into being – how alive in the presence of the eurythmist in a mood of inwardness and warmth! Through the photos we can see the persons for whom Steiner created the forms. The photos show a differ-

ent age but the contents are timeless. Then the text leads into the essential process of the creation and of the background of the study-of-man. The authors employ a clear, factual line of thought, using quotations; this focuses on the whole process of making visible the supersensory. R. Steiner said, "In the eurythmical gesture the whole human being becomes a sense-organ". It is very stimulating, to follow the process of coming into being from two points of view. I experienced a strong dialogue between the music and for the person for whom one makes a form. These and other suggestions for practice are valuable examples how one can work creatively and concretely with what has been given.

Chapter 2 contains observations and analyses of the forms. Twelve different forms are analysed. First the musical events of each work are described, the context of its composition is mentioned, and the content of the musical material discussed. The basic gesture of the form is observed; the basic directions are indicated in colour. The account is well constructed, clear and easy on the eye, with small illustrations emphasising parts of the forms with different colours. Then come the divisions with numbers of measures/ bar-lines in connection with the musical phenomena, concluding with a summary. Of the twelve forms, I have taught more or less eleven with students in the eurythmy training in The Hague. It was exciting to compare the interpretation and the divisions with my own. There are many agreements. With the differences, new questions arise; the idea arises at once to organise an initiative to meet and work with this book (already being planned).

In this chapter there are three interpretations of the *Adagio cantabile* from Beethoven's "Pathétique" sonata, op. 13. As with the above-mentioned twelve pieces, it is stimulating to study the various possibilities and especially to try them out. Hasler writes, "The relationship of the archetypal quality of a work to that of the individual interpreters is always full of secrets". Yet if we are used to reflecting and differentiating our perceptions, we can in some way throw light on this. We can feel how each time another musical element and experience lives in the soul and motivates the division of the form. With this form I myself have paid more attention to the changing of the form-elements – that is, when to carry out the loops and when the waves – in relationship to the ensouled stream of time. This part of the book, with the interpretations, is good and clearly laid out; always three forms with various divisions with their bar/measure numbers, in colour, printed side by side.

In chapter 3, *Summary from various viewpoints*, first the out-streaming and in-streaming as the primal gesture of music is discussed in all the elements of music eurythmy, whether in major and minor, or in melodies (rising and falling), in rhythms (waking and falling asleep), *etc.* In the forms, this appears in the most differing movement sequences, and with reference to the musical phenomena it is clear with what emphasis they are to be carried out. This is followed with some examples of forms which are formed more out of beat, rhythm, intervals, harmonic function and phrase formation. In this chapter, I would like to draw attention to the elements of style. There is an attempt to look at the music-eurythmy forms in connection to the style of the respective composition. Forms are described whose phenomena speak a language, which in its gesture corresponds to the characteristics of style. Compositions from Scriabin

were the most modern to which Rudolf Steiner created forms. It is interesting how very expressive diagonal forms appear. These can be moved in an intensified manner only with the element of "the in-between". Here are valuable experiences for work with contemporary compositions.

An hypothesis exists that the forms drawn for a certain eurythmist share certain similarities. These characteristics are described by Christoph Graf, for example, with forms for Ilona Bögel, Marie Savitch and Ermica Mohr-Senf. Graf describes points of view for practising forms in space. He introduces concepts such as aim, focus and vanishing point, which with regard to various intentions make it possible to experience qualitative relationships to the space.

Chapter 4 deals with aspects relating to the forms – stage lighting, the dress, and indications for the movement. There are interviews with Cara Groot and Maria Jenny, and two contributions by Dorothea Mier and Claudia Reisinger. Christian Senfft von Pilsach makes an impressive contribution on stage-lighting, showing how Ehrenfried Pfeifer worked and with what means, and what Rudolf Steiner essentially intended. All the contributions are full of life. In reading, an ever-growing impression is felt (which I often received from further training courses with Elena Zuccoli) how inspired, full of imagination and temperament they worked during those early years. Every form of individual imagination was fostered, total presence of mind was demanded. Whoever was not an artist didn't last, as Maria Jenny recounts. If we would all practice the indications for style by Rudolf Steiner, would we not intuitively receive better ideas for fashioning in eurythmy performances that appear ever the same? For the self-critical stage-eurythmist it is surely freeing to read how Maria Jenny and Elena Zuccoli express themselves on some terribly boring eurythmy performances. The last lines of chapter 4 express a concern of the great eurythmist Claudia Reisinger. It is a shame that these lines coming before the Appendix, written in a generalised-judgmental and pedantic tone, have been left by the authors and editor. In the Appendix there are explanations of some concepts of music theory and two lists of all the music-eurythmy forms. The first orders them chronologically as they were created and with much other information, the second according to the eurythmists who first performed them.

After reading, a question remains for me as a eurythmy tutor. Why is there no chapter on the various form-elements as phenomena – for example, in the chapter "What is the essence of a form", p. 40, the concepts of form, archetype, seal, choreography, *etc.* are used. The individual elements of form – loops, waves, double waves, points and curves – all appear in the examples, but are not studied on their own merits. This would have been interesting in the context of Steiner's indications for creating forms for music eurythmy, for example, the forms for the intervals and for phrases in lecture 8 of "Eurythmy as Visible Singing".

To read and study this book was great fun. I recommend this valuable and beautifully produced work-book, thanking the authors for the work they have put into it.

This *Newsletter* is addressed to all trained eurythmists, all trained speakers/actors and all musicians who are interested in the Section caring for the arts and their sources in anthroposophy. Each author is responsible for his/her contribution. The Editor reserves the right to make possible cuts. The *Newsletter* is published bi-annually.

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