

The background features a white central area with abstract, torn-paper-like shapes in shades of green and purple. The purple shape is a large, irregular polygon with a white outline, containing a lighter purple, wavy pattern. The green shapes are layered and semi-transparent, creating a sense of depth and movement.

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

Michaelmas 2011

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FOREWORD

Dear Colleagues,

This year's theme of the Goetheanum is "Anthroposophy – Rosicrucianism of our time". Rudolf Steiner's statements concerning the individuality of Christian Rosenkreutz culminated one hundred years ago. Although he repeatedly spoke on this subject, the lectures given in Neuchâtel on 27 and 28 September 1911 (GA 130) occupy a special place. Steiner impressively describes the initiation of this individual and its importance for the future.

In December 1911, Steiner attempted to inaugurate a "Foundation for Theosophical Art", whose sublime spiritual guardian is Christian Rosenkreutz (GA 264). On the same day, 15 December, Frau Smits asked about a meaningful art of movement for her daughter Lory. The spiritual birth of eurythmy takes place. In this way, the art of eurythmy is intimately related to the individual Christian Rosenkreutz and with the whole impulse of Rosicrucianism.

Rosicrucians are characterised by the transformation of substances through alchemical processes and work in the world based on inner transformation impulses. They sought to experience the laboratory bench as an altar, and to experience the transformation of the substances sulphur, mercury and salt in connection with the transformation of the soul-forces of thinking, feeling and will. This transformation also forms the basis for our arts. We could also say that *without* the will to change, our arts as artistic impulses newly taken up out of anthroposophy are not able to contribute to the future that which they bear as in themselves as possibilities.

The Section had planned a conference on the theme of the spiritual birth of eurythmy in the context of the "Foundation for Theosophical Art" for mid-December. But since joining the project has met with great interest, instead, the Christmas Conference will be devoted to this subject. This will be an opportunity to focus on and from many different aspects

to enter deeply into the impulses to change of Rudolf Steiner and Christian Rosenkreutz.

The International Eurythmy Conference which took place after Easter, was like a prelude to the coming Christmas Conference. Many things could be reported. The lectures, the reports of the working-groups and the résumés are collected in a booklet through a lot of work by Angelika Jaschke. The booklet can be ordered through our Section and the Medical Section (see announcement). Warm thanks is hereby expressed to Angelika for the fruitful and exemplary cooperation before, during and after the conference! In early June a public Puppetry Conference took place on the theme "fear and courage". Imagination, creativity and diversity of expression were shown in ten performances.

This year's Pentecost Conference at the Goetheanum was dedicated to Rudolf Steiner's *Soul-Calendar* Verses. The conference was organised by the Humanities Section in collaboration with Ursula Zimmermann and Margrethe Solstad. By the large engagement of forty eurythmists and six artistic speakers, it was possible to perform all 52 verses. Against the background of natural disasters in recent times, it was once again very moving experience how appropriate these weekly verses are.

Finally, the meeting of the graduating classes of the eurythmy trainings should be mentioned. Ninety-five young colleagues were able to meet and show part of their work in performances. Reports on the various conferences are included in this *Newsletter*.

May the summer give much strength for the work this autumn!

With warm regards,

Yours,

Margrethe Solstad

TOPICAL FORUM

Eurythmeum Stuttgart
Freie Hochschule Stuttgart
**BA and MA Accreditation
 of the Eurythmy Training**

Tania Mierau (Eurythmeum Stuttgart)

Matthias Jeuken (Freie Hochschule Stuttgart)

With the accreditation of two eurythmy courses, the Eurythmeum Stuttgart and the Free University Stuttgart continue their 10-year successful co-operation in eurythmy training and eurythmy-teacher training. The basic eurythmy programme, and the eurythmy-education programme, up to now integrated in the basic artistic programme, have been converted into two consecutive courses of study: (1) in a four-year bachelor programme “eurythmy with education basic qualification” (BA) with emphasis on basic artistic eurythmy training, and (2) a one-year masters programme “Eurythmy education” (MA). Graduates receive not only the hitherto highly-valued professional training as a eurythmist and eurythmy teacher, but in future also an internationally recognised academic degree.

The review panel of the Accreditation Agency AQAS in its assessment of the programmes emphasised that the programme plans are well suited to a training highly-valued in all aspects to qualify eurythmists and eurythmy teachers. They mentioned in addition the rigour of the curriculum, the good integration of the eurythmical and artistic components and the accompanying studies in education and other subjects. The evaluation report states: “The basic conception and the structure of the courses are valued very positively. Based on a holistic approach, they show a structured and variously networked planning. The teaching of professional and inter-disciplinary knowledge and methodical, systematic communication skills is exemplarily carried out. Concerning curricular implementation of the two programmes, the advisors can suggest no substantial improvement potential.” The report continues: “This corresponds to a large extent the higher education qualifications as formulated. The relationship between more artistic subjects and the intrinsic skills to be acquired, as well as the basic subjects, is balanced, ensuring a good qualification both to practice as a eurythmist and as a eurythmy teacher (...) as well as the supporting knowledge.”

In the new study courses, eurythmy and artistic study will continue to be responsibly conducted by the tutors experienced in the training and as stage-artists of the Eurythmeum Stuttgart, and the general educational, scientific and educational subject are carried by the teaching staff of the Free University Stuttgart. Regarding the latter areas of training, part of the curriculum for students of Eurythmy and Waldorf Education is carried out together, so that the institutional co-operation in some areas of study also concretely reflected in the inter-disciplinary teaching and in the collaboration of students of both institutions. This is possible because of the close proximity of the institutions.

Through the now achieved course-accreditation the Eurythmeum Stuttgart and the Free University see their efforts confirmed to offer high quality courses of study with internationally qualifications. They understand the recognition as a spur to develop further the quality of education in a mutual close contact, but also with the students of both the institutions. In these efforts, the good co-operation with the Section for the Performing Arts at the Goetheanum and the Waldorf Schools Fellowship will continue to play an essential role.

The successful possibility existing for decades for eurythmists from many countries to deepen their art and train as stage eurythmists will remain as a certificate of the Eurythmeum Stuttgart. With this training programme there is still the possibility for suitable graduates of the basic eurythmy training – including other educational institutions – and as an apprentice first as a member of the Fairytale Stage-group Stuttgart, then in the Else Klink Ensemble (the oldest and largest Eurythmy Stage-group and the only professional ensemble in Germany) to acquire a qualification as stage-eurythmist in an actual, professional framework.

More information about the institutions and the training opportunities can be found at:
www.eurythmeumstuttgart.de
www.freie-college-stuttgart.de

The Eurythmeum Stuttgart was founded in 1922. The artistic activities and the eurythmy training were interrupted only by the prohibition during the era of National Socialism. A peculiarity of Stuttgart Eurythmeum is that it is not only a centre for a eurythmy training but also the performing arts with the Fairy-tale Stage-group Stuttgart and the Else Klink Ensemble. The close connection of the eurythmy training with the Else Klink Ensemble (which is assured through the active involvement of the eurythmy tutors), is unique amongst the trainings. This artistic environment offers eurythmy students varied sources for learning eurythmy through the training of artistic perception, opportunities for reflection on professional eurythmical presentations, as well as aesthetic parameters on a high level.

The Free University Stuttgart: At the Stuttgart Seminary for Waldorf Education since 1928, training courses are conducted by Waldorf teachers, interrupted only during the years when Waldorf schools were prohibited during the era of National Socialism. Since 1962 the training is carried out by a full-time faculty, and since 1973 the courses on offer are supplemented by an undergraduate course for class teachers and subject teachers in Waldorf schools. In 1999 state recognition was achieved as a research university by the Baden-Württemberg Ministry of Science, Research and Art.

ARTICLES

The Being of Eurythmy¹*lecture summary**Michael Debus, DE-Stuttgart*

When eurythmy is being discussed, I sometimes hear the voice of Else Klink saying the word “eurythmy”. She had a bright, sometimes almost girlish voice. And when she said something like, “Yes, eurythmy...” – with a slightly lengthened vowel at the end, one had a direct experience, could ‘hear’ that she was not speaking of a subject but of a being she held in great reverence, to whom she had a living, perhaps even religious relationship.

This is connected with the first question:

What does “renewal of the professions through anthroposophy” really mean?

Towards a professional esotericism

Renewal is not the same as “reform”. Waldorf education is not a revised form of education, in the same way that anthroposophic medicine is not just a medicine that uses herbs. New approaches are involved – or in other words a really new beginning, as expressed in the Latin word *initium*, from which initiative and initiation – that is, esotericism – are derived. Basically we can only speak of a renewal of the professions insofar as each individual “wills” this through his own initiative, and insofar as the profession becomes his inner path of schooling. *Renewal of the professions* means: moving toward a *professional esotericism*. Some professions were comprehensively renewed through Rudolf Steiner’s guidance, while in others only the beginnings of this occurred – but it was always a matter of connecting with the esoteric foundations.

“Esoteric” (literally: within, inward) points to the inner nature or “being” of a theme. Behind and within everything, beings are ultimately active. Thus certain beings stand behind the professions. Renewal of a profession as anthroposophy understands it is connected with the desire and capacity of its members to establish a relationship with this being. Once, in a certain situation, Rudolf Steiner said: ‘When this, your movement, revealed itself to me...’² In other words, there was a time when this was not yet the case. And then came the moment of revelation, when the being stood before Rudolf Steiner’s vision. This is comparable to the moment when one looks directly into another person’s eyes: a specific moment, the first beginning – the *initium* – of a relationship.

The origins of eurythmy

We can therefore now ask:

When did Rudolf Steiner for the first time “look into the eyes” of the being of eurythmy?

If we trace the gradual development of eurythmy, this moment can become more tangible. Involved in it, however, is a wider spiritual context which we will now examine.

The sphere of Christ’s reappearance

The day before yesterday Dr. Zimmermann said, in conclusion, that he was sure that eurythmy’s source lies in what

is given with the Representative of Humanity. This means, however, that this source lies immediately in the sphere of His reappearance. From 1910 onwards, Rudolf Steiner began to speak of Christ’s second coming, which could be experienced as early as 1909 as a change in the etheric aura of the earth.³ But much earlier – already from 1905 onward – he speaks of this as a future event intrinsically connected with the sixth cultural epoch: “*It is then that Christianity will really blossom, and heathenism will be united with Christianity.*”³ And from 1908 it becomes clear in his accounts that this future Christ event will involve certain changes in the etheric realm.

Loosening of the etheric body and perception of Christ

In April 1908, Rudolf Steiner speaks for the first time of the fact, derived from insight into the human constitution, that the etheric bodies of human beings are starting to loosen:

*“In fact, today humanity is once again at the point where the etheric bodies of a great number of human individuals are starting to loosen once again... But through the fact that the etheric body is loosening once more, everything that was formerly physical reality will gradually but inevitably become spiritualized.”*⁵

Two days later a quite different indication came: Christ would come again, no longer in the flesh but in the etheric realm: “*The Christ was only physically incarnated once. He will come again, though no longer in the flesh, but only when humanity comes to perceive Him in the etheric corporeality.*”⁶

On the one hand we have a loosening of the human etheric body, and on the other the perception of Christ “in the etheric corporeality”. A subjective aspect drawn from the human constitution, and an objective aspect, here come together. Six weeks later in Hamburg, in lectures on the Gospel of St. John, he elaborated on this further:

*He is there and will come again, not in a physical form but in one enabling those who have by then developed through the power of the Gospel of St. John to see him, really to perceive him, so that they are no longer skeptical when they have the spiritual power to see him. This is the world-historical significance of anthroposophic spiritual science: to prepare humanity and keep its eyes open when the Christ reappears in the sixth cultural epoch, and is active amongst human beings, so that for a large proportion of humanity can be accomplished what is prefigured for us in the marriage at Cana.*⁷

Later he no longer connected Christ’s reappearance with the marriage at Cana but with Pauls’ Damascus experience.

Question without response

The Russian painter Margarita Woloschin, who later collaborated on the artwork for the first Goetheanum, was also present at these lectures on the Gospel of St. John. Rudolf Steiner asked her after the first lecture (on May 18), in which he had spoken about the Logos Mystery:⁸ “Could you dance this?” His question moved her greatly. She reports that Rudolf Steiner “remained standing before me for a while, looking at me as if he was waiting for something. However, I did not ask him.”⁹ One can imagine that this was a moment

when Rudolf Steiner saw the *being of eurythmy* – in direct connection with the theme of Christ's reappearance that forms the background to these lectures, and about which he spoke so clearly in his last lecture (on May 31, see above). The form of the question was unusual, for he never put pressure on people and always waited until he was asked. Might one perhaps, in relation to this question (May 18, 1908), very tentatively have thought in 2008 of *100 years of eurythmy*? But no response was forthcoming initially, and things took a different course. When the time came, eurythmy arose without Margarita Woloschin, who worked instead as painter for the Goetheanum

The reappearance of Christ and eurythmy

We can now trace the two themes further, keeping in mind that they merge into one: the being of eurythmy is connected with the reappearance of Christ. In the few years up to 1911 the theme of Christ's reappearance is deepened and elaborated until finally the decisive conversation took place between Rudolf Steiner and Clara Smits.

What was Rudolf Steiner speaking of during these three years?

He looked back to the Mystery of Golgotha and its effect on human etheric bodies:

*"Since then, therefore, something exists in the human etheric body which does not go hand-in-hand with death...a kind of spirit sphere forms around the earth out of vivified etheric bodies; it is this that Christ calls the Holy Spirit."*¹⁰

How does this spirit sphere arise? Rudolf Steiner's moving reply is as follows: Through the fact that the blood of the Redeemer "etherised" as it flowed into the earth: *"The portion of the blood that flowed from Christ's wounds at Golgotha etherised, and was really taken up by the ether forces of the earth, so that the blood flowing from the wounds became etheric substance."*¹¹

Which etheric substance does this refer to?

What is the etheric realm altogether?

The "fifth" ether and morality

We know of four types of ether: life ether, chemical or sound ether, light ether and warmth ether. They work within the world of the senses and belong to the realm of the (Father) Creation, as this arose through Saturn, Sun and Moon evolution, and the first half of Earth evolution. If we were to see the fact that eurythmy relates to the "etheric in the human being"¹² only in terms of the four ethers, we would not be considering all dimensions of eurythmy. What flowed into the earth at Golgotha and immediately etherised – or in other words became etheric substance – does not simply belong to the realm of the four ether types but is an entirely new etheric substance, a kind of "fifth ether" of quite different properties. However unbelievable it may initially seem, this etheric substance is *moral* in nature. The life forces of the future will always also at the same time be *moral* forces. Esotericists also foresaw this:

*Oriental Mysticism has spoken for many millennia of this point in time...when the earth will be immersed in a moral ether atmosphere. These schools of mysticism already saw that this moral impulse, this moral earth atmosphere, would emanate from the being whom we call Christ.*¹³

If we accept this idea, further questions will follow from it, such as:

What is "moral ether"?

Is a person's recuperative capacity dependent on his morality?

Does morality have anything to do with life force?

We will indeed have to draw increasingly on the "fifth" ether for support when outward nature no longer has sufficient etheric forces for our regeneration. Perhaps someone will tell us of a place where one can recuperate well because strong etheric forces are still active there – and we will accept this news gratefully. But at some point this will certainly change because too many others will also have discovered this place.

What can we do when the etheric forces of nature, which help us recuperate, gradually fade?

We will have to learn to recover by different means. Rudolf Steiner, for instance, never took a holiday.¹⁴ So how did he recuperate? We can have a sense that things will be very different in future when the "moral" or freedom ether can become the prime life source for us, instead of the gradually vanishing natural life forces.

Direct effect of the etheric upon the physical

Subsequently – all within these three to four years – Rudolf Steiner describes the etheric body of the reappearing Christ in a very unusual way:

*Human beings will know, if they do not study such things with clouded senses, that this involves the etheric body that will wander at large within the physical world; they will know, however, that this is the only etheric body that can be active in the physical world in the same way that a physical human body is active.*¹⁵

Isn't the etheric body always active in the physical world?

Certainly the etheric body can work within the physical world but only when incarnated in a physical body. Then it can also move this body, and keep it alive. But it cannot *directly* work upon the physical world. For instance, it cannot directly grow a plant out of dead material but only work through incarnation in a seed. *Direct* activity would be magic, a "magic act", would be direct, spiritual intervention in the physical realm. But this is precisely what Rudolf Steiner describes here in relation to the quality of future etheric forces – initially an unaccustomed and very unusual perspective for the etheric realm!

Two-and-a-half months after describing the new etheric quality in this way, in mid-December 1911 in Berlin, the decisive conversation took place between Clara Smits and Rudolf Steiner regarding her 19-year-old daughter Lory. This was three years after Rudolf Steiner had asked Margarita Woloschin whether she could dance what he had related about the Logos – and received no further question from her about this in response. Now a mother asked him this question in relation to her daughter, who wished to study some form of movement. This was the crucial question. He immediately responded, saying that he had long "been striving for an art of movement based on etheric movement impulses".¹⁶

In the following months a further motif relating to the etheric realm came to the fore. After giving fundamental lectures in Karlsruhe in October 1911 on the resurrection of the *physical body*, the "phantom", scarcely a year later – in his September lectures in Basel on the Gospel of St. Mark – a quite different perspective on the resurrection was added, with a description of the resurrection body as a *concentrat-*

ed etheric body. After death Christ reappears, “no longer in the physical body but in the concentrated etheric body; and concentrated or condensed in such a way that the disciples were able to perceive Him; so that the Christ could walk about and be visible even after the event of Golgotha,”¹⁷

What is meant by a concentrated etheric body?

Was the body of the resurrected Christ only a *physical body* (redeemed phantom) or a (concentrated) *etheric body*?

Parallel to his lectures in Basel, with the quite new idea he proposed there that the resurrection body is a concentrated *etheric body*, Rudolf Steiner gave to Lory Smits, in nearby Bottmingen, the first, fundamental instructions for the new art of movement.

Birth and naming of the being “eurythmy”

Five days before Michaelmas, at the end of the Basel cycle and on the very first day of the lessons he gave in Bottmingen, the being was baptized who had just come to birth but was as yet nameless. To Rudolf Steiner’s question about a name, Marie von Sivers replied “without even a moment’s hesitation”: “Eurythmy”. And without hesitation, likewise, Rudolf Steiner agreed.¹⁸ With the arrival of the name, the being could also be “addressed”. And from then on he no longer spoke as previously about the etheric body but about eurythmy. Now one must trace further the sequence that begins with his elaborations on the etheric and the reappearance of Christ by pursuing his comments on eurythmy.

A little later he also assigns eurythmy its place in the sequence of the arts. In a description of the seven arts he names only six, assigning each of these, in an abstract sense, to a member of the human constitution. Starting from architecture (physical body) through music (assigned to the I), poetry (assigned to the spirit self) he arrives finally at eurythmy.

To which constitutive member could eurythmy be assigned other than to the spiritualised etheric, the life spirit?

*Because in our surroundings, within our spiritual surroundings, the life spirit is included in what we will later absorb, this life spirit could also be implanted at some point in the spirit self. But naturally that must at first be something, still, that can only attain a certain degree of perfection in a very distant future. In seeking to implant the life spirit in the spirit self, you see, the human being must live entirely in an element that is still wholly alien to us today. So in this realm we can at most speak as we speak of the babbling of an infant compared with the later perfection of speech development. We can have an inkling that one day an art in a state of great perfection will arise which in a certain sense extends beyond poetry in the same way that poetry – though of course no superior status is intended here, merely a classification – extends beyond music, and music beyond painting, painting beyond sculpture, sculpture beyond architecture. Of course you sense that I am pointing here to something that we know only today in its very, very first beginnings, which as yet can only be present in its very first, tender shoots: to eurythmy.*¹⁹

Eurythmy incarnated in this process from May 1908 to the moment in September 1912 when it received its name; and then, in December 14, acquired its place amongst the arts. It now had to grow, “go to school” and gradually develop.

Eurythmy and the moral-etheric realm

We have seen that eurythmy is not simply concerned with the “etheric” in general, which is far too vague, but with a very specific etheric quality which – to summarize – is connected with the *fifth ether*, the Christ ether, with the very special quality of this ether substance which is today interwoven with the earth’s aura. The eurythmist draws on this ether aura when he *really* does eurythmy. Eurythmy is an art of movement, but not every art of movement is eurythmy. This leads to the following, very subtle question:

Where does eurythmy begin and where does it end?

The answer is connected with morality and freedom, that is, with the quality of these special ether forces that relate to the human being as a whole. We cannot separate the human being from the artist (eurythmist): they are one. And if anthroposophy has the task of preparing humanity for the reappearance of Christ, eurythmy as art has the same task. And when we speak of an etheric body that “can be active in the physical world in the same way that a physical human body is active”, or in other words can be “magically” active, this points at the same time to eurythmy as a “moral art”. Morality exerts a directly transformative effect on the physical body.²⁰ One might in fact say that the reappearing Christ does eurythmy. And if we speak of His “concentrated etheric body”, this is also a description of the reality of eurythmy.

Ahriman and eurythmy

Now I’d like to turn to something that Herr Schieren referred to yesterday as the “side of darkness”. The dark side of eurythmy is Ahriman. Let me quote a few sentences here by Steiner:

*Through the movements of eurythmy we try as it were to draw out what the I can engender as movements within the etheric body – as far as this is already possible today. If you imagine a poem or a piece of music performed in eurythmy, and could abstract from it or think away the physical body, and just look on what the etheric body is doing, then you would have the I in movement within the etheric body.*²¹

The I engenders movements in the etheric body, an occult occurrence. Eurythmy “draws it out”, makes it visible: the esoteric thus becomes exoteric. In this sense eurythmy is also an externalizing or manifesting art.

Just ponder the idea for a moment that every eurythmy movement draws out what the I engenders as movements in the etheric body.

Who is active here?

Does eurythmy engender or manifest something which – in occult terms – is already present?

Is eurythmy a speaking or a listening art?

There are many further questions that might follow here. Rudolf Steiner continues:

*We seek to wrest this eurythmy free of Ahriman; for the fact that Ahriman entered the world led to the etheric body becoming so hardened that human beings could not develop eurythmy as a natural gift. People would quite naturally do eurythmy if Ahriman had not hardened the human etheric body to such a degree that the nature of eurythmy cannot come to expression.*²²

Eurythmy must be wrested from Ahriman, otherwise he takes it over, occupies it – and then Ahriman does “eurythmy”. This is a very sensitive point.

Ahriman's activity in the world leads to a hardening of the human etheric body – and here we must distinguish clearly between “concentration of the etheric body” and “hardening of the etheric body”. When one really does eurythmy, one is working with the concentrated or densified etheric body. But when Ahriman collaborates in “eurythmy”, one is working instead with the hardened etheric body. The human etheric body has already become so hardened through Ahriman's activity in the world that we can no longer develop eurythmy as a *natural* gesture.

Nature and naturalness in eurythmy

What is a “natural” gesture? If you know Steiner's Mystery plays you may immediately recall Maria, whose naturalness is characterized by Benedictus as something sublime. This is not however the naturalness of nature, with which we are endowed at the beginning of life, but an acquired naturalness:

*“As the ripe fruit of many lives, the soul who shows such harmony embarks on earth existence. And her childlikeness is blossom, and not the root of her essential being.”*²³

Only the mature and experienced person can in this way regain “naturalness”.

Eurythmy thus aims to be something natural without being drawn directly from nature. If what we do is solely “natural”, Ahriman is involved in it too. In acquired naturalness, however, he is overcome. Eurythmy is the acquired naturalness of movement.

There is only one place in us where in a certain sense the etheric body can still naturally perform eurythmy: the larynx and lungs. There the etheric body is not yet hardened and still also does eurythmy today. Everything has to pass through this “needle's eye”:

*The etheric body which is really prompted to live in eurythmy movements when we sing and also speak, is prevented by the body's heaviness – that is, by Ahriman – from actually carrying out these movements, and can only bring them to expression through one part of the body alone: it can only place them into lung and larynx by pressing the air through them. And thus speech and singing come about.”*²⁴

The eurythmist, however, also draws what is “natural” out of the rest of his being. The wonderful thing is that the *whole human being* can then do eurythmy, not just the etheric body of larynx and lung. This is connected with the capacity of the *new etheric* to work directly on the physical as *concentrated etheric body* “that can be active in the physical world in the same way that a physical human body is active.”

²⁵ The eurythmist works with this etheric body that is not merely incarnated as a natural given, but instead seeks to be “drawn out”.²⁶

The fact that human etheric bodies are loosening today also plays a role here – for if these loosened etheric bodies do not find orientation, this leads to chaos.

“Remedy” to counter the seduction of adversary powers

Rudolf Steiner very pointedly characterizes the effects of Lucifer and Ahriman on us as our standing at the verge of an abyss:

*“The first abyss is the lie, the degeneration of humanity through Ahriman. The second is self-seeking or selfishness, the degeneration of humanity through Lucifer.”*²⁷

That humanity has not – so far – been swallowed up by this

abyss is connected with the fact that “*the spirits who help humanity progress have taken counteracting remedies.*”²⁸ In relation to Lucifer this *remedy* is pain and suffering, in relation to Ahriman, it is living through and experiencing our karma:

*What remedies have the spiritual beings who wish to sustain the human being in his progressive evolution undertaken to counter this seduction, to counter error and illusion [lie] arising from the sensory realm? They have taken steps to ensure that the human being... is placed in the position of gaining the possibility – once more out of the sensory world – to rise above error and sin; in other words, they have given human beings the capacity to bear their karma, to unfold and enact it. On the one hand the beings who sought to redeem the temptation of luciferic beings brought pain and suffering into the world, and also what is connected with it, death; and on the other, those who sought to repair what flows through the sensory world from error have given the human being the possibility through his karma of resolving all error again, of erasing all evil he has brought about in the world.”*²⁹

The fundamental lie of Ahriman lies in the idea that the material world is the whole of reality. It is not easy to escape this lie. Whenever we are uncertain we seek a solid hold in the physical, material world. This alone is experienced, initially, as reality, where we stand with “both feet on the ground”. Yes – but this “reality” can also be an ahrimanic illusion. “Standing with your feet on the ground” can mean very different things.

The “remedy” against Ahriman is called karma. Because we have karma, we continually come up against the fact that the material world is not the only reality, and not even the decisive one. This experience can occur whenever, as Rudolf Steiner so often reiterates, a “karmic” roof-tile falls on our heads: we suffer the consequences and may think of asking: What is this trying to tell me? What significance does this have in my current biographical circumstances? But if the roof-tile is trying to tell us something and even – but originating where? – has a “meaning”, this can no longer be a purely material event. Then the real cause of its falling lies beyond the material realm subject to laws of natural causation. We have to acknowledge that either the tile fell on my head due to natural laws, and then it was not karma; or that it fell on my head for karmic reasons, that could not have been caused solely by natural laws.

But how does karma work without overriding or annulling natural laws?

Taking the idea of karma seriously therefore has repercussions for our worldview. It opposes ahrimanic inspirations as a “remedy”, for karmic laws derive from the moral world order to which Ahriman has no access. He knows only the physical world order. That is the thrust of the “cardinal question” as Rudolf Steiner puts it (see note 19 above):

*For what has so far led human beings to their present condition has specifically created a situation in which people today cannot understand how moral world order and physical world order are interdependent. Today they cannot properly interpenetrate because the human being is to become a free being. But we must look upon the world's points of intersection in such a way that we find natural order and moral order at one there.”*³⁰

Ahriman's intention: anonymity

Ahriman is aware of the remedy to his power of temptation, and is battling against it. He is battling primarily against the idea of reincarnation and karma.³¹ Over and above this however he is trying to sunder the human being from his karma altogether, by leading him on paths whereby he loses his karma. In today's civilization we can see everywhere how people are being almost systematically sundered from their karma by "anonymization". The anonymous – meaning "nameless" – is always opposed to karma which always only proceeds from tangible *connections between one person and another*.

One need only mention the phrase "facebook" to point to a very efficient system of human relations whose power of attraction rests substantially on "anonymous intimacy". The contradictory nature of this corresponds also to many people's response: the more anonymous "closeness" is, the more intimately yet entirely publicly they may express themselves. Indeed, the term "anonymous intimacy" is a very telling description of Ahriman's realm. Today such phenomena run through all areas of our civilization: Ahriman is trying to sunder the human being from his karma.

Opposed to this is what is increasingly becoming reality since the 20th century out of the sphere of the new etheric forces, and which Rudolf Steiner describes so succinctly:

*"Christ becomes the Lord of Karma for human beings. This means that the ordering of karmic matters will in future occur through Christ."*³²

This brings with it a profound transformation of karmic order, which we can only briefly indicate here.

Christ and Ahriman in the etheric sphere

*"But Christ will be there; through His great sacrifice He will live in the same sphere in which Ahriman also lives."*³³ This will primarily be the sphere of the etheric, where Christ and Ahriman directly encounter each other. The reappearance of Christ in the etheric opposes Ahriman,³⁴ whose prime realm of activity lies in the etheric body.³⁵ And this realm in which Christ and Ahriman encounter each other, is at the same time the realm of eurythmy. The battle of Ahriman against Christ who reappears in the etheric will of course be reflected also in the battle for eurythmy. The prime question today is how this encounter will play out.

In pre-Christian times, humanity was dominated by Lucifer: people increasingly became individual beings, separated out, each a being for himself. In the pre-Christian period this must be balanced by people finding their way to each other again. Thus the decisive task of the post-Christian era can be called "brotherliness". Christ brings brotherliness.³⁶

Ahriman also appropriates this. He likewise wishes to bring people together, and as such stands in a polar relationship to Lucifer. But he wishes to bring them together in a way that "functions well". This is why ahrimanic social impulses always give rise to organizations that run smoothly. The aim of his activity is really to create a "social machine" in which each person is just a cog with a specific function. If everything is properly thought through, and contracts are precisely formulated, without loopholes, the whole thing will work. This gives rise to a kind of movement that is really not movement at all, since the machine always remains the same. Paradoxically, one can speak here of "static move-

ment". Ahriman creates the illusion that everything is running with increasing speed: surfing the internet, data transfer, real-time communication, flights to other continents. But in reality everything is static.

Tasks for eurythmy

What has been said here about Ahriman leads us directly to the task of eurythmy in our time. In *karma*, the "spirits who help humanity progress" have given "counteracting remedies" against Ahriman. In *eurythmy*, a remedy is offered that people today must themselves introduce into humanity's evolution. This involves a path

from Ahriman's "static movement" into real movement
from the hardened etheric body into work within the concentrated etheric body

from the "magic" of technology into the etheric body's direct influence on the physical

This can give us a picture of the being of "Eurythmy".

Imagine a group of people who are doing eurythmy together – "really" doing so in the sense indicated here. This is a process in which each personally and individually meets every other. Doing eurythmy means keeping an etheric (not external) "eye-contact" with the other person. One cannot move eurythmically without always keeping the other etherically "in view". This is the opposite of "anonymous". Eurythmy is one of the most important antidotes to anonymity. Just imagine that airports not only had chapels where, thank God, one can find some calm, but also eurythmy rooms where passengers could do eurythmy for ten minutes to once again liberate themselves from anonymity. "Airport eurythmy" – a great future task of social eurythmy.

Then the "moving relationship": people in a group of people doing eurythmy have a tangible relationship with one another and are at the same time in continual movement. Experiencing oneself in such a group one can feel this organism to be the opposite of the "functioning" social machine. In eurythmy nothing must ever only function, but must pass through living movement. Nevertheless, movement also needs form. How does this arise? Ideally, the form would arise entirely out of the movement itself, just as the vortex does in moving, flowing water. As those involved moved, form would become apparent to them. But because we are initially so intellectually oriented, we start with form (drawn on the board) and find our way from there into movement. For modern people this is a necessary compromise. But the path, really, is ultimately to just configure movement. Only configured movement is meaningful, and every eurythmy movement finds its meaning in a eurythmy form.

Karma and eurythmy form

So we can regard people as moving eurythmically. It is then not hard to perceive that we are gazing into the workshop of karma. Karma is really nothing other than the "eurythmy form" of destiny. From supersensible worlds the gaze falls upon people who are moving karmically, who have relationships, who meet and part again – moving in "eurythmy forms". The picture can arise that eurythmy forms are created by those "threads" which "*karma spins in world becoming*".³⁷

And the reverse is also true. Every eurythmy form creates karma – not externally, by changing karma, but in a very different way: by bringing karma into *movement*. People who

have grown karmically “rigidified”, without a “way out”, who can no longer either move forward or backward, gradually come back into movement. Karma is not “difficult” or “easy” – those are just conventional terms. Karma is actually movement, and everything is good as long as we are in motion. Here there is no other “good” or “evil”.

Eurythmy is visible speech and music. And I’d like to add that *eurythmy is visible karma*. This is not far-fetched, for Rudolf Steiner said the same thing about the forms of the first Goetheanum: “*And amongst everything else that has already been accentuated, was the fact that this Goetheanum, this Goetheanum building and the way in which more and more anthroposophy would have been practiced within it, was an education in karmic vision.*”³⁸ And we hear from Tatiana Kisseleff that the eurythmy forms have the same spiritual origins as the forms of the Goetheanum building:

*Rudolf Steiner points to the fact that the eurythmy forms arose parallel to what he experienced in creating the forms of the Goetheanum building – and thus there was complete harmony between them. He said that they both arose through the same type of artistic impulse. It is probable that eurythmy could not have been discovered without the work on the building. Prior to the idea for the Goetheanum, it was only present in its tentative beginnings.*³⁹

Thus we are here fully concerned with overcoming ahri-
manic intentions:

Ahriman wishes to sunder people from their karma; the eurythmist elaborates karma anew with human beings in the forms of eurythmic movement.

Ahriman wishes to make people anonymous; the eurythmist speaks the “name”, allows the individuality to manifest through interpersonal relationships and the way in which people stay in “etheric view” of each other while doing eurythmy together.

Summary

Eurythmy movements work directly out of the etheric on the physical body. Not all movements here derive from the incarnated etheric body. As well as the natural movements which the eurythmist performs, additional etheric forces come from the *etheric body that works directly upon the physical*, as Rudolf Steiner described this in his accounts of the reappearance of Christ.

The fact that the movements of the loosened etheric body are led into purposeful movement means that we are *preserved from the chaos* that is surfacing everywhere today.

The resulting influx of forces helps us not to lose our karma to Ahriman, but to gain access to new, karma-forming forces. *Eurythmy is visible karma*.

Eurythmy means a stimulus and strengthening of forces which Rudolf Steiner calls “*future forces in the etheric body*”. The human being is thereby connected with his future, with all the forces from which Jupiter will one day arise.

And finally, the last and perhaps most decisive point: eurythmy is a *moral art*, for it draws on moral etheric forces, *the fifth ether*. And this addresses and challenges the whole character and disposition of the eurythmist. The eurythmist can *only be a eurythmist with his whole being*. Either he is a eurythmist or he lives in the illusion of being able to *practice* eurythmy, possibly “partially” amongst other things. Real eurythmy is a moral art and a bastion against Ahriman in our time.

- 1) This essay is based on a lecture, “The Concept of Art in Social Eurythmy”, given on April 28, 2011 during the eurythmy profession conference at the Goetheanum.
- 2) GA 344, September 6, 1922
- 3) GA 175, February 6, 1917
- 4) GA 92, December 3, 1905
- 5) GA 102, April 13, 1908
- 6) GA 265, April 15, 1908, p. 405
- 7) GA 103, May 31, 1908
- 8) GA 103, May 18, 1908
- 9) Margarita Woloschin, *Die grüne Schlange*, Stuttgart 1954, p. 2000
- 10) GA 112, July 6, 1909
- 11) GA 148, February 10, 1914
- 12) “*Because this art of eurythmy relates to the etheric in the human being, it had to arise at a time when today’s spiritual science is being sought.*” (GA 277, December 26, 1923, address at a eurythmy performance)
- 13) GA 130, October 1, 1911
- 14) With one possible exception, in the early summer of 1911, when he stayed for some time in Portorose (now Slovenia); but there too he was working, for example on his idea for the “1912/1913 Calendar” (with “Soul Calendar”).
- 15) GA 130, October 1, 1911
- 16) GA 277a, p. 8
- 17) GA 139, September 21, 1912
- 18) As reported by Lory Maier-Smits in GA 277a, p. 44
- 19) GA 275, 29.12.1914
- 20) In this lies the core truth of the honoring of religious relics. Rudolf Steiner referred to understanding of this fact as the *cardinal question* for modern human beings: “*The cardinal question for the human being’s world view [is] initially: How is morality, the moral world order, connected with the physical world order?*” (GA 202, December 18, 1920)
- 21) GA 161, January 9, 1915
- 22) Ibid
- 23) *The Portal of Initiation*, Scene Three
- 24) GA 161, January 9 1915
- 25) GA 130, October 1, 1911
- 26) “*We try as it were to draw out what the I can engender as movements within the etheric body – as far as this is already possible today.*” (GA 161, January 9, 1915).
- 27) GA 194, December 15, 1919
- 28) GA 197, March 22, 1909
- 29) Ibid
- 30) GA 198, March 28, 1920
- 31) One example is the discussion between Ahriman and Maria in the second Mystery play, *The Soul’s Probation*, scene 11.
- 32) GA 131, October 14, 1911
- 33) GA 26, October 26, 1924
- 34) “*Ahriman, on the other hand, influences our etheric body and everything connected with disruption of our judgment can be traced back to him: both the involuntary nature of making a wrong judgment, and also the intentional telling of a lie. If we succumb to falsehood, Ahriman is at work in our etheric body.*” (GA 125, November 26, 1910).
- 35) The realm of activity of Lucifer lies more in the astral.

- 36) "He is a follower of Christ who loves what is around him in brotherliness. If therefore we refer to the children of Lucifer in older times, the Christ principle is what can now cause us to say that Christ is the first-born amongst many brothers. And the brotherly relationship to Christ, the sense of being drawn not to a father but to a brother, whom we love as the first among brothers yet still as a brother, is the primary relationship to Christ." (GA 113, August 31, 1909)
- 37) *The Portal of Initiation*, Scene 3
- 38) GA 236, April 27, 1924
- 39) Report by Tatiana Kisseleff in GA 277a, p. 108

How do we Dance Eurythmy?

Sabine Deimann, DE–Alfter

The eternal question "What is eurythmy?" begs of me for the 100th Year of our art a definition of its *essential quality of movement*. So I summarise once more what in my eyes are the essential features of this actually "particular" style of eurythmical movement. This is certainly no full description, neither well organised nor complete, but at least a template for what will hopefully become an intense, certainly controversial discussion. So far the following considerations:

HOW rather than WHAT

With the statement: eurythmy is "visible speech" and "visible singing", we describe first the content, the *what* of eurythmy. And since this does not yet explain it, at this point comes the further more or less considered explanation. More important, however, it seems to me is the question of *how* are the specific ways of moving in eurythmy. We can also move eurythmically without music and speech – silent eurythmy exists, with silent form-compositions. I do not necessarily see familiar sounds and musical gestures to be able to recognise the movement as "eurythmical".

During the past ten years we got to see various bold or outlandish "avant-garde" eurythmy-experiments – which I repeatedly experience as important and awakening impulses. With this arose mainly the question: "Is that – still – eurythmy?" I find this question not only justified, but necessary. If we ourselves have no consensual criteria for specific eurythmical movement, how can we expect to be recognised from "outside" as an autonomous, special art of movement?

Eurythmy and Dance

I have not found it easy to answer whether eurythmy is dance. The stand I took for years, that "Eurythmy is *not* dancing", was still dominated by the deeply inherited tradition and Rudolf Steiner's repeated utterances sharply defining mime and dance in his introductions to eurythmy performance. Gradually I came over inwardly to call eurythmy dancing. Even the contrary statement "Eurythmy is dance" can be found in many of Steiner's utterances. I began to give public classes with children in educational "dance". I wanted to enter into dialogue with dancers, to be perceived. In this phase, it was sobering to me that no dancer whom I met knew eurythmy; in the basic works on the dance, eurythmy,

if mentioned at all, is only historically marginal.

But ultimately this question isn't whether it is dance or not dance, but about definition and differentiation. As an art of movement that works with the body, movement and rhythm, eurythmy, it is true, belongs to the dance, but differs from other known forms of stage dance – it is clearly *different!* In this respect it is only logical that in the history of dance it has played hitherto no role; insignificant, indeed, it seems to be invisible.

(*Tanzlexikon* [Dance Encyclopedia]. Schott-Verlag, p. 151, states succinctly in an extremely brief note: "Eurythmy has little in common with the dance as such.") So we have to ask:

What kind of art is eurythmy?

How can we aptly and accessibly describe eurythmy movement in its "otherness", for example, for a dance textbook? What is the essence of eurythmical movement? Can the essential thing, the essence of eurythmical movement be laid hold of and verbally expressed? Can we answer the question and come to a consensus?

It doesn't mean we need an artistic statement that would fix a further development. Rather it should be a statement of our own position. If we go with eurythmy into other areas, it is especially important that we try to become clear what is substantially "different" about its movement. "If you want to arrive somewhere else, it is good to know your own borders."

Our "artistic means" are "movement, feeling, and character". A dancer works with movement and muscle tension – but hardly ever with the quality of a "veil-periphery". This special working with the surrounding space, which Steiner called "feeling", is an essential feature of eurythmy. But also movement and character, and muscle tension, too, are of a fundamentally different style from dancing. Do we not find ourselves with eurythmy in a completely different attitude than when dancing or otherwise in daily movement? It is precisely this different attitude that needs defining.

The most succinct statement by Rudolf Steiner that I have seen on the characteristic style of eurythmical movement can be found in the report of the faculty meeting in the Eurythmeum, Stuttgart, on 30 April 1924 (Eurythmy: Its Birth and Development. 141):

[T]hrough eurythmy to a great extent the movements of the etheric body actually appear instead of the physical body, so that the laws of the physical cease, and the etheric body affects the physical world directly on the physical plane. It works otherwise behind the physical plane... The physical body steps into the background, is only carried along; the etheric body moves in such a way that it is in the physical world... If the physical body is carried up with it, then it goes beyond the physical laws.

But how do we do this, to get beyond the physical laws? And how can we explain to others about our "*eurythmical technique*" so that they can understand and follow?

Here is my attempt:

Eurythmy – visible speech and visible singing.

A description of its special characteristics and its specific movement technique

Eurythmy, an art of movement developed from 1911 by Rudolf Steiner makes particular demands on the viewing habits of a dance-interested audience. The whole gestalt of

the eurythmy-dancer becomes here an organ of expression for musical sound and the spoken word – it “speaks” and “sings” directly through the movement. It soon becomes clear to the viewer that this is not dancing in the usual manner.

Speech and music as human expression of soul and spirit are directly related to breathing, rhythm and movement. When listening to speech and music everyone resonates inwardly. We are placed into a finely differentiated, inner sympathetic movement that is involuntary and externally hardly noticeable. Eurythmy searches out these internal – invisible – movements. Eurythmy provides an opportunity to train in perceiving these living, movements of soul and spirit, and to make the body permeable and supple for its adequate expression. Speech sounds (consonants, vowels) as well as the musical elements (notes, intervals, and so on), are expressed in movement according to their specific character, forming a kind of compendium of basic eurythmical movement. This lends itself to implement the inner movements of speech and music in expressive choreography in a differentiated and at the same time artistically highly changeable, individual manner. The special thing is less in the forms of movement themselves than in the way and quality of their execution.

The human gestalt as an “instrument” for soul and spirit

In eurythmy, the body becomes a permeable instrument for ensouled expression. It is not a concern of aesthetics or physical virtuosity; the viewer’s attention should not be directed at the body itself as a projection surface. Rather, the movements seem to become detached from the body to inform the periphery, bringing it into sympathetic movement. Because the main concern with eurythmy is to *feel* the movements as authentic and expressive, and to correct them through inner perception, mirrors are not used in eurythmical-dance training.

“I”-presence in the body – widening into the periphery

In eurythmy a special form of ego-presence in the body is schooled, allowing the eurythmical dancer in movement apparently to rise above physical laws. Completely from within, the body is felt, filled from head to toe, between front and back, left and right. This is not a contracted, inward directed, concentrated “I”-presence through body tension, but one that fills the body as perceiving from within and expanding outwards. In this attitude a particular contact is made to the surrounding space. As such an “expanded human being”, the eurythmical dancer links to the surrounding air, present yet “permeable” within and at the same time as if spread out into the surrounding space. Heaviness and lightness in the body can thus be brought into a complete balance. You can feel connected to internal buoyancy and vitality. The boundaries of the body are translucent, appearing as if repealed.

Spatial art of movement

The eurythmy-movement communicates in a special way with the surrounding space. It appears as if drawn together around the gestalt or extended, darkened or lit up. The visible performing space becomes transformed, achieving a new dimension; through the movement inner realms of experience are opened. This special contact to the sur-

rounding space is perhaps the most obvious characteristic quality of eurythmical dance.

Tangible air/ sculpture in movement

Here the air is the medium, moved in many ways and “sculpted”, sometimes light and translucent, sometimes more dense in resistance, like water. Relationships to other than physical forces are created through inner activity.

Frontal movement

Due to the special inner connection to the surrounding space, the eurythmical dancer develops a kind of all-round consciousness and can confidently move from her/his own centre into the various directions of space, without turning into the direction as we do in everyday life. That means s/he remains on the stage mostly facing the audience, and at the same time can move freely in any direction. In this way, the different directions of movement of the dancer receive very different qualities and expression. Especially the backspace behind the eurythmical dancer expands, taking on a special significance. This can open up a space for the unconscious, invisible and supersensory.

Upper body the centre of movement

The eurythmical centre of movement is mainly from the upper area of the body, especially the chest centre and the shoulder girdle, from the place where the centre of the personality is experienced. Independent movements of the lower body arising from the hips or pelvis do not occur. So, for example, a realm of the instinctive sensual, ecstatic and erotic level is not employed in eurythmy. Eurythmy is rather appropriate to express a sublimated, disembodied sensuality. The legs, integrated into the overall expression of the body, are thus expressively included into the respective context of heaviness and lightness. The legs may well reinforce each expression of movement through the expressive quality of stepping and “eloquent” foot positions. From the legs, however, there are no isolated, purely physically expressive movements; complicated footwork and jumps are rare. The dancer’s floor-work, too, is mostly not pursued in eurythmy.

Dominance of the arm movements

Instead, the ensouled expression in movement is conveyed as a whole through the middle area of the body, especially the arms and hands. With the arms, the upright human being intentionally reaches towards heaven and the earth. Directly from the heart, the human centre, the arms and hands convey tidings of the soul, “speaking” and “singing” expressing inner experience. Steiner spoke of eurythmy as an expressionistic art of the dance. Like wings, the arms seem to carry the eurythmical dancer; reaching far out, they move the periphery.

Correspondence between centre and periphery

In eurythmy, gravity is not overcome by momentum, strength and body tension. The appearance of weightlessness is achieved here by the “I”-presence in the body and at the same time the feeling of expansion into the space. An internally active dialogue, always taking place simultaneously between inside and outside, between the centre and periphery, a working with the “counter-stream”, keeps the movement in a kind of balance between weight and lightness.

Each eurythmical movement is preceded by an intensive movement intention, which in the imagination anticipates the respective movement. This inner anticipation is like a vortex with a kind of centrifugal effect. The arms and the whole figure can be seen as if lifted or moved from the outside. The feet follow the process starting from the mid-body point of departure for movement, which may involve a movement characteristic of eurythmy, whereby an impression can arise of sliding or “floating”.

Movement in the time-continuum

Eurythmical movement appears in space, experienced and formed above all in its time-sequence. The training consists neither of the possibilities of physical movement of the human form in space, nor of interest here are the spatially contoured or purely optical (static) effective positions and postures. Instead, eurythmical movement is characterised by flowing transitions from one movement to another. These create ever-diverse, lively exchange between contraction and expansion, between inside and outside, expansion and contraction. Even concise, tension-laden movements remain in a continuous process of coming into being and dissolving again, in the *living* breathing element.

Flow of movement/ breathing movement

The result is a portrayal of flowing movement and translucent gestures. The gestalt appears to live in the air, breathed through, pulsing through. Breathing, flowing, fluent, one can experience the characteristic style of eurythmical movement.

Choreography as sculpture in movement

Eurythmical choreography is accordingly rich in forms. They seem to weave in an elemental manner through the performing space. Pointed like flames, round and wave-like, airily swinging or again in straight, radiant, clearly structured, they are moved as traces in space, becoming visible as sculpture in movement. They do not primarily create spatially interesting aspects, but allow the viewer to become immersed in a fluid, living process of fashioning, in a continuing process-based occurrence that in its variety is not always apparent enough for the viewer.

Veil periphery

Since the eye of the viewer should be less directed to the body of the eurythmical dancer, but more to the surrounding context of his movements, body contours as a rule are not emphasised through tightly fitting stage attire. Instead, the long flowing garments and veils, enveloping the figures, hitherto customary in this art, can support the process of movement, making it more strongly visible.

Light-eurythmy and colour-eurythmy

Stage lighting plays an important role in eurythmy, which plunges the movement-events in the performing space into changing colours, continuously transforming and dissolving the physical space. Due to the strongly coloured light, ever-new spaces are created. Likewise, the costumes through their clear colours support the artistic creation. In addition, most of the movements themselves are also imbued with the expression of “colour”, based on an expression or impression of soul of the qualities of colour. A very varied characteristic style of movement comes about.

Moved spaces between

Physical body-contact in eurythmy does not usually take place. However, it generates between the dancers a kind of communication of energy, since the space between them is actively filled, animated and shaped. In this way intensification, resolution, discord, concord and a mutual stream of movement are expressed rather on a level of energies.

Similarly, musical rests, linguistic pauses and acoustic gaps are made visible as intense movements of the soul through what is called “breaths”, or swinging-over movements in space, by moving the *inaudible*. Through this special means of various anticipations and transitions in movement, what is inaudible, invisible experience of soul and spirit become manifest. Through eurythmical movement transcendence is achieved. New spaces are opened up.

Conclusion

As a contemporary art of the dance, eurythmy attempts to supersede the body. Through eurythmical movement permanent transcendence is achieved. New spaces are opened up.

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Rudolf Steiner on the Music-Eurythmy Lecture-Course

Report from the Nachrichtenblatt of 2 March 1924, arranged to show a sentence rhythm: (7+12+7)

Para 1

1. (26) Now in the Section for Speech and Music, of which Frau Marie Steiner is the director, it was felt intrinsically necessary to arrange a course on music-eurythmy.
2. (25) The practicing artists and eurythmy teachers living in Dornach, and those living elsewhere who were able, took part, in addition the Council Members of the Anthroposophical Society and some personalities interested in music and eurythmy.

Para 2

3. (24) So far as is possible in a corresponding manner, the content will be reported in a suitable way.
4. (23) Here in only a few sentences the aims and intentions should be reported.
5. (22) In the art of eurythmy, speech-eurythmy has been developed to a certain extent.
6. (21) We are our own most severe critics, and realize that whatever we manage to achieve in this realm is merely a beginning.
7. (20) But what has begun must be developed further.

Para 3

8. (19) Less progress has been made so far with music-eurythmy, “visible singing”, than with speech-eurythmy, “visible word”.
9. (18) So that the beginning which we have achieved can be continued in the right way, the stage at which music-eurythmy is now practised had to be taken a step further.
10. (17) This was the purpose of the lecture-course.

11. (16) Consequently the nature of the musical element had to be indicated, too.
12. (15) For in eurythmy, music is made visible, and we have to feel where music has its true source in the human being if its fundamental essence is to be made visible.

Para 4

13. (14) Music-eurythmy makes visible that which is invisible, but lives audibly, in music.
14. (13) It is just here that we are in the gravest danger of becoming unmusical.
15. (12) I hope I have demonstrated in the lectures that when music flows over into movement, the urge arises to reject all that is unmusical in music and to make visible only “pure music”.
16. (11) Those who hold the view that music ceases when the audible is carried over into visible movement will certainly have reservations about music-eurythmy as such.
17. (10) This view, however, is not in the deepest sense an *artistic one*,
18. (9) for someone who inwardly experiences art must take delight in *every* extension of artistic sources and their forms.
19. (8) It is a fact that music, like all true art, springs forth from man’s innermost being.
20. (7) His life can reveal this in the most varying ways.
21. (6) What wants to *sing* in the human being wants to be presented in forms of movement too, and only those possibilities of movement that lie in man’s organism are called forth in speech-eurythmy and music-eurythmy.
22. (5) It is the human being himself who reveals *his* essence here.
23. (4) The human form is only truly understood as arrested movement, and only the movement of the human being reveals the *meaning* of his form.
24. (3) It may be said: Someone who disputes the justification of music- and speech-eurythmy refuses to allow the human being to appear in his complete *totality*.
25. (2) Materialism does not permit the spirit to appear in human understanding, and the rejection of eurythmy as an art that can justifiably stand on a par with the other arts no doubt has its origin in a similar conviction.

Para 5

26. (1) It is to be hoped that the eurythmists have received some inspiration from this course, and thus some contribution has been made towards the further development of our art of eurythmy.

“Ourselves our most severest critics...” Remarks on Rudolf Steiner’s report on Eurythmy as Visible Singing

Alan Stott, Stourbridge-U.K.

Reports can be read simply for information. Yet an artistic analysis may reveal a rhythm at work suggesting where the writer intended his emphases. If they coincide with an initial reading, we may conclude that our reading is adequate.

If, on the other hand, other aspects appear highlighted, this can lead to a deeper appreciation of the writer’s meaning. This is my experience with Rudolf Steiner’s writings.

Yet, with the reports on the eurythmy lecture-cycles, it is *through* the information that Steiner brings his deeper teaching, without theosophical terminology – not even the word “etheric” appears. The *how* gives an author the opportunity to teach at a deeper level than the *what*, and this also leaves the reader free. By his own account, Steiner knew what he was doing. For “good style”, Steiner [1] advocates the chiasmic form: first and last sentences relate, as do the second and penultimate, and so on.

Only when he [the essay-writer] comes to the middle of his essay can he allow himself to concentrate on one sentence alone. If an author has a true feeling for style in prose, he will have the whole essay before him as he writes.

We are dealing here with a Report that is available in two versions. With the *complete* Report (GA 260a, pp. 165-67), on the work arising out of the School of Spiritual Science, 39 sentences divide exactly into three groups of 13 sentences (from now on abbreviated: S. and Ss.). Ss. 14-39 – that is, exactly the second and third thirds – appear separately in *Eurythmie: Offenbarung der sprechende Seele* (GA 277) and *Eurythmy as Visible Singing* (GA 278). [2] This division follows the content. Sentences 1-13 refer to the work of the Medical Section (medical lecture-courses; a projected medical book; the inauguration of the First Class); the other two thirds refer to the lecture-course *Eurythmy as Visible Singing*, arising out of the Performing Arts Section. The impulses of healing and of art appear together.

The central sentence of the *complete* report (39 sentences) is S. 20: “But what has begun must be developed further.” The report tells of what was begun, and hopes for further developments. In the chiasmic form, Ss. 12 and 28 correspond. Both speak of “hope” for development in a specific direction of renewal.

Shorter version

We turn now to the *shorter* version, taking it as a unity. Here the central sentences (26 Ss. = 7 + 12 + 7) are Ss. 13 & 14:

Music-eurythmy makes visible that which is invisible, but lives audibly, in music. It is just here that we are in the gravest danger of becoming unmusical.

“Greatest danger... unmusical...” – can anyone express himself more drastically?

Initially, those who do not themselves practice music-making might think that eurythmy shows “what you hear”. But why on earth? What would be creative with such a procedure? A “one-for-one” spelling has nothing to do with music-making or with doing eurythmy, though it naturally belongs to the very first stage of recognising the notes. Making visible “that which is invisible, but lives audibly, in music” reaches deeper into the real musical process, originating in inner listening. In eurythmy, as *proactive listening*, [3] you perceive the process taken as a whole. The above-quoted central sentences present the dual aspect of the shorter report – inaugurating a new art to reveal “what is” is a creative deed that also brings a crucially therapeutic, corrective influence. In clearly stating the “aims and attitude” (S. 4, relating to S. 23, mentioning the “meaning of the human form”) of the lecture-course, Steiner also answers the chief objection to the possibility of making “the musical element”

(S. 16), the “spirit” (S. 25), visible to human recognition. This objection he finally names as “originating in materialism”.

It is highly interesting how Steiner introduces the essence of music-eurythmy, and again how he answers the main objection. His positive answer even deepens appreciation of eurythmy, without diminishing the misfortune of those who as yet fail to do so. A critical attitude is not only admitted; it is even claimed, “we ourselves are our strictest critics” (S. 6). The first half of the exposition speaks of the possibility of eurythmy, pointing to the “essence of the musical element” (S. 11); it concludes that the “true source” has to be felt “in human nature” (S. 12). Self-knowledge of the artist is demanded; it is the only real knowledge. In 1904, Steiner [4] wrote: “The part of the soul in which this [permanent] truth lives will be called consciousness-soul.” Upon this basis all future spiritual development depends.

Second half

The second half of Steiner’s Report mentions the dismissal of “everything unmusical” in eurythmy (S. 15, corresponding to S. 12). Let us focus on this thought. In the lecture-course *naturalism* in music (for example, illustration in musical sounds; Wagner’s “continuous melody” that leads to film music, also easy-listening and background music as such) is drastically dismissed – in the context of music therapy – at the end of lecture 4, at the exact halfway point of the whole lecture-course:

When we let someone do music-eurythmy because nature in him is too strong, it is as though we said to the natural process in the organ, “Out you go!” – for these movements are solely human and have nothing of nature about them.

In earth-evolution, the halfway point occurred with the Mystery of Golgotha. Its contemporary presence informs every turning-point, every transformation on the path of human development.

The second half of the Report mentions and tackles the denial that the musical element can be conveyed “into visible movement and form” (S. 16, corresponding to S. 11). In the lecture-course, *abstraction* – through the phenomenon of the atonal concept – is met and answered with the creation of eurythmy, of movement and form carried out by actual human beings. Certainly, the contemporary composer J.M. Hauer is sympathetically introduced in lecture 5; not so the atonal concept which is abstract, not incarnate (for Hauer “a-tonal” meant “not sounding”, not as defined today “music lacking a keynote”). A structural triad of *Eurythmy as Visible Singing* is revealed. “The musical element” is to manifest despite and beyond naturalism and abstraction – echoing the gestures of Steiner’s wooden statue, known as “The Group”. In the lecture-course, between Wagner and Hauer as artistic tendencies, Mozart is mentioned – with a musical example – in connection with the motif-breath (*Schwung*) and bar line (Am. bar) as manifesting “the spiritual element in music”. (In the speech-eurythmy lecture-course, three philosopher personalities are mentioned: Hegel, Kant, and between them, Goethe.)

From a study of the form, emphasis is thrown on the fact that we are “our own strictest critics” in striving to attain to eurythmy. In artistic creation it is clear we either succeed or we don’t. After all, an audience is there to experience art. The verbs of second half of the Report – after the objection of the impossibility of “*carrying over*” the aural into visual forms –

depict active manifestation: e.g. “*flow out* from the most inner human region” (S. 19), “*reveal*” (Ss. 20, 22, 23), “*allow* the complete, total human being *to appear*” (S. 24).

In the twelve central sentences (Ss. 8-19) of the shorter report, it is possible to sense a progression from Aries to Pisces, of human development in a nutshell. The central sentences appear at the transition from Virgo to Libra. In the course of the year, this corresponds to Michaelmas, the inner reflection of Easter. I cross an inner threshold from outer to inner at the Autumn equinox; in the Northern Hemisphere nature supports this individual yet shared experience. It is certainly most “*revealing*” how Steiner navigates through the objection (Ss. 14-19) by keeping to the *artistic* aim, never giving way. Thereby he lifts the discussion from a theoretical refutation to an existential demonstration.

Answering a widespread objection

The opinion that all this is rather a harmless waste of time is rife – despite Steiner’s advice to essay-writers quoted at the beginning. Surely, sensitive people suggest, an artist *feels* what is right; “kissing the muse” bypasses the busy intellect – frequently the word “male” also appears here. Moreover, like Goethe, Steiner was certainly an artist; he did not work with schemes. As I meet such opinions frequently, a further word appears necessary, whereby the best demonstration would be actual creative lives. Consequently, I mention some of the world’s leading personalities.

The issue concerns structure. Agreed, artists do not create according to schemes. Yet their struggle to reveal “what is” does involve organising their material. “Either-or” thinking still pops up, making a false dichotomy of feeling *versus* thinking. Thinking, however, presupposes deep feeling, as Steiner also points out. [5]

For the mind of initiates, the case is “not-only-but-also”; they cannot function but as integrated personalities. Isn’t that “the knowing doer” mentioned in the central sentence in chapter 1 of *The Philosophy of Freedom*? To keep whole; to this artists – ourselves included – aspire. For the artist there is no “theory” separate from practice.

Creative artists unite instinct and thinking. [6] True musical compositions, Steiner [7] maintained, picture the process of the events of existence long before the conscious life of initiation is experienced. I read here that you cannot compose in the true sense of the word without *some* foretaste of initiation. Karl Koenig, [8] for example, took such statements as justification for suggesting the great composers – he names seven – are indeed leading initiate-teachers. Their creative protest against the increasing materialism of recent centuries resulted at the same time in an inestimable boon for humankind. Endurance under adversity, they show, is the real form of courage.

Try to improve the score of a master and you will find s/he has invariably got it right. Rough drafts may exist, which but goes to show how carefully the final versions are prepared. The same could also be said of writers’ manuscripts and autograph copies. Whether male or female, artists are scrupulous in their art. Steiner’s *Anthroposophical Calendar of the Soul* and the “Twelve Moods” are artistic examples that go far beyond the “schemes” that can be found in them. These works were not created out of instinct alone, but out of an exact artistic feeling, the product of a marriage of thinking and will.

In the original Author's Preface to *The Philosophy of Freedom*, Steiner declares, "All real philosophers have been artists in the realm of concepts" (emphases original). My articles were intended to reveal the artistic form, *not* to support the erroneous opinion that Steiner's philosophical work is "only" intellectual and thus dated! The author himself claims *The Philosophy of Freedom* would outlast his other works. Why? Because the way is thereby opened for "intuitive thinking", that is, from observing *our* own activity in down-to-earth examples – aided by the 7-sentence rhythm – to develop an exact thinking-as-perceiving, an "exact clairvoyance" (*Concise Oxford English Dictionary*: "exceptional insight"). Steiner recognises Goethe with his "*anschauende Urteilskraft*—perceptive power of thinking-judgement" or "perceptive judicial faculty"—as a forerunner, and he made explicit his artistic method (GA 2). Eurythmical art is precisely intuitive thinking made visible. [9]

The first initiate of the scientific age could not help being himself, that is, be subject to reality itself – which is an artistic, divine creation. The highest art, Steiner claims, unites science, art and religion in the new mysteries. Recent researches into Bach's instrumental cycles, Shakespeare's Sonnet-sequence and Lewis Carroll's "Alice"-books have demonstrated the point in detail. [10] Christoph Peter's exemplary work "The Language of Music in Mozart's 'The Magic Flute'" (E.T. forthcoming) is another milestone for practising artists. R.H. Benson on the Psalms should also be mentioned. Appreciation of artistic achievement is not diminished but further enhanced when *in* the existing structures further "hidden" structures and relationships are revealed. The deeper, permanent spiritual level without doubt expresses the consciousness-soul, also known as "the spiritual soul". The expression of the sentient soul and intellectual soul – artistic content and form as a unity – is here assumed. What is important is to recognise the comprehensive vision, the concept of the *whole*. Here the life's work of the literary critic Northrop Frye is to be whole-heartedly recommended.

The eurythmist Elena Zuccoli [11] suggests the eight lectures of *Eurythmy as Visible Singing* correspond to degrees of the scale; she sees implications "for the music-eurythmy lessons in the training". The lecture-courses themselves demonstrate that art unites empirical and cosmic levels into a third creation. What of Steiner's achievement is revealed here – his very principles – can inspire us to overcome what the Report mentions as "materialism", both the naturalistic and abstract versions. Steiner's principles can deepen all we undertake, from the immediate tasks of structuring artistic programmes, to fulfilling all paperwork demands, including down-to-earth lesson-plans.

Why did Steiner and other artists expend so much effort? Because they passionately believed in the future! They knew the open secret, because educational, would come to light at the right time – and *only* if they took extra pains. Near the beginning of the age of the consciousness-soul they worked their utmost for new practical levels of artistic creation. This hidden level is what raises complete technical mastery to great art. That the consciousness-soul has to be consciously developed is at the same time *the* open secret – we are to find God in the very nuts and bolts of our art. But the message in all this – encapsulated in Steiner's report in the *News-sheet* of 2 March 1924 on *Eurythmy as Visible Singing* – seems

abundantly clear: I will lose my natural talents, unless I learn to practise the secret of death in life. [12] The report by Rudolf Steiner is no theory, shows no erudition, but the lifestyle of a great teacher of humanity is revealed.

By one pervading spirit
Of tones and numbers all things are controlled,
As sages taught, where faith was found to merit
Initiation in that mystery old.

William Wordsworth
(from 'In the Power of Sound'; 1828, pub. 1835)

My articles can be downloaded from my website:
<www.alansnotes.co.uk>

1. R. Steiner. Speech and Drama. Lecture 3. 7 Dec. 1924. GA 272. RSP: London 1960.
2. The report is reproduced incomplete in *Eurythmy as Visible Singing*, GA 278, but fully in *Eurythmie: Die Offenbarung der sprechende Seele*. GA 277. Dornach 1972.
3. R. Steiner. 25 Aug. 1919. Practical Advice for Teachers. GA 294. Anthroposophic Press: New York 2000. 57.
4. R. Steiner. Theosophy. I, 4. GA 9. RSP London 1970. Anthroposophic Press: New York 1971. 25.
5. R. Steiner. The Philosophy of Freedom. Author's Addition to Chapter 8. GA 4.
6. R. Steiner. Lecture, Munich, 15 & 17 Feb. 1918; Dornach 12 Sept. 1920. GA 217 (no E.T.).
7. R. Steiner. Art as seen in the Light of Mystery Wisdom. Dornach 30 Dec. 1914. GA 275. RSP: London 1985. 56.
8. M. Seyfert-Landgraf. 'Ludwig van Beethoven' Part 2. *Anthroposophical Quarterly*. Vol. 16, no. 2, Summer 1971. Photocopies from: <rsh-library@anth.org.uk>.
9. R. Steiner: Introduction. 23 Dec. 1923. GA 277a. 129f. Here intuitive thinking is further differentiated into three stages of spiritual consciousness: "Imagination", "Inspiration", and "Intuition".
10. Alastair Fowler. *Triumphal Forms: Structural patterns in Elizabethan poetry*. CUP: Cambridge 1970. 183–197. Hank Wittemore. *The Monument*. Meadow Geese Press: Marshfield Hills. Massachusetts. 2008. Visit <www.ShakespearesMonument.com>. Hertha Kluge-Kahn. *Johann Sebastian Bach: Die verschlüsselten theologischen Aussagen in seinem Spätwerk*. Mösel: Wolfenbüttel u. Zürich. 1985 (E.T. in MS). On the solo violin works, visit <www.helga-thoene.de>. John Docherty. *The Literary Products of the Lewis Carroll–George MacDonald Friendship*. Edwin Mellen Press: Lampeter 1997. On the Psalter: R.H. Benson. *The War-Songs of the Prince of Peace*. 2 vols. John Murray: London 1901. Northrop Frye: *Anatomy of Criticism* (1957); *The Great Code* (1982); *Words with Power* (1990).
11. Elena Zuccoli. *Ton- und Lauteurythmie*. Verlag Walter Keller: Dornach 1997. 39 (no E.T.).
12. R. Steiner. The Gospel of St John. Lecture 12. Hamburg May 31 1908. GA 103. Anthroposophic Press. New York 1962. 174f. At the beginning, the seed-thought of initiation and catharsis is expressed in the organism of seven in "The Philosophy of Freedom" and in pianists – reading a score is clearly meant; the keyboard, picturing the 7 and the 12, offers the method. Pianist = representative musician; keyboard = the tonal system.

Musical Sound as a Social Being

Johannes Greiner - Dornach

The age of discovering social life

Perhaps in the future the final third of the 20th century will one day be called “the age of discovering social life”. People of that time made astonishing advances in developing a social sense. New values have been found and formulated: team spirit, the ability to work in a team, social commitment, skills of co-operation became important themes of modern life. The growing awareness of responsibility in relation to our beautiful planet is evident. Many psychological models have been developed, which can more or less successfully help people to live in mutual good relations. Compassion for those who suffer on the earth moves many. New terms, such as empathy were formed and are now expanding our thinking about interpersonal encounters. Non-violent communication interests more and more people. The desperate desire for social interaction is evident in high phone bills and the growth of “Facebook” and similar online forums.

This does not mean that everyone has suddenly become social – on the contrary! When a new skill appears in humanity, it faces hard testing. Today socially sensitive people face those still stuck in old pyramidal thinking where you elbow your way up.

This time, which has brought a hitherto unprecedented social awareness, seems to me to be particularly suited to lay hold of the essence of the musical element. Do we not in music deal with the spaces between the audible notes, the intervals? In this context, I would like to focus on the nature of musical sound.

The smallest “building block” of music is not the sound, but the interval.

Out of any kind of audible sound, what makes it musical? That it is part of a musical context! It must participate in a musical event. It can only do this by entering into a relationship with other musical sounds. That relationship is called an “interval”. The smallest musical context is the interval, *i.e.*, the relationship between two notes. From this perspective a musical melody is not formed by joining the sounds, but by a succession of *intervals*. The notes are there, so that there may be intervals. If a “normal” sound is to become musical, part of a musical context, it means that it must at least allow for the emergence of an interval.

Only a clear position allows a clear relationship between two notes

For this it must have a certain quality: its pitch should be fairly clearly determined. If it isn't, then it is not possible for a clear space, an interval, to arise. No clear intervals can arise between noises, sound occurrences without clear musical pitch. Consequently, at the beginning of his “Theory of Music”, [1] Goethe demands that what is “musically audible” is on the one hand to be differentiated from “noise and sound” and on the other hand from “language”. For a note to enter into an intervallic relationship with other sounds, its position regarding pitch has to be clear. This does not mean it has to be rigid. In particular with stringed instru-

ments, a livingly held position can be attractive – what is called vibrato. An individual, isolated musical note cannot exist. The “in between” has to be able to act in order that the audible can become a musical sound. The “in-between” is the essence of the interval. The interval makes “normal” sounds into musical sounds. Through its effect “normal” sounds become part of a musical context; it throws its light on them. Consequently, the interval can be taken as a primal element of music; it can change a sound occurrence into a musical event.

An isolated sound dies

That which is entitled to give the tone/ note the adjective “musical” comes about in the “social” realm of music, the mutual relationships of the notes. The musical tone can only as a “social” being. Isolated from other sounds it loses its musical brilliance and becomes a “normal” sound, a noise. (2)

A researcher once stood facing the following problem: In India he met a musician with to him a hitherto unknown instrument. Because he wanted to shed light on the scale, the order of the notes of this instrument, he bade the player to play for him the playable notes one after the other. The Indian player could not imagine playing single notes on their own, so he constantly supplied him with ornamentation, that is, he added to the “lonely” note other, different notes. To play a single note made no sense to him; it seemed to speak the unreasonable or impossible. The researcher could only reach his goal by himself successively depressing the desired finger of the player Curt Sachs puts it: “For the naive player a note detached from its melodic context, has no more significance than a single hair pulled out of the fur of an animal.”

Heaven, hell and the interval in modern music

The difference between heaven and hell may be presented by an old legend, as follows: In both places there is food, but the spoon with which one eats have very long handles, longer than the arms of the users. This makes it impossible to lead the spoon to your own mouth. The people in heaven know how to help themselves: they feed each other. The people in hell are too selfish; they only want to feed themselves. This they cannot do. Consequently, under the same conditions, you starve in hell and eat in heaven.

This image is wonderfully applicable for the notes. Because the tones are mutually interdependent, “feed” each other, they receive their musical life. Notes remaining isolated, suffer a dearth/ lack of this “food”, they are not dressed in the musical clothes.

In music there lives an image of heaven as it is described in the legend, because it is based on the relationships of the intervals between the notes.

This image of the heavens that music contains is not for everyone so self-evident as it was for the above-mentioned Indian musician. One can say in a sense that in the 20th century, especially during World War II, hell was on earth. Music could not pass this hell unharmed. After that War, the interval as a primal element of music came into question. This happened in a most radical way by the representatives of what is called serial music (Boulez, Stockhausen, Nono and others). Following A. Webern, up to whom the smallest recognised musical relationship was the interval, they gave the isolated note a place. In different ways, the intervals as

messengers of a better world attacked. In the commentary on the occasion of the première (1959) of his work "Apparitions" György Ligeti (1923-2006) wrote: "... with the generalisation of serial technique a levelling in harmony came about: the character of each interval became ever more indifferent. Two possibilities arose to cope with this situation. Either to return to compose with specific intervals, or to drive the already progressive blunting to its ultimate consequences, and to subjugate the interval character to a complete destruction". [5] The deliberate destruction of the intervals is spoken about here. There is hardly a law or a guideline regarding the world of beauty, of art, which has not been pulled down or at least questioned at the latest during the 20th century, or at least brought into question. This includes the status of the interval, which has been taken for granted for millennia.

The person experiencing must not be forgotten

Now back to the initial question: Is it enough that at least two notes are needed to a musical context to arise, thus allowing the "normal" sounds to become musical? To show what is still missing here, I want to start from an example, as it were from a special case of the interval. The prime, the repetition of the "same" sound, holds a special place amongst the various intervals. When it occurs as a "spatial" or harmonic interval, that is between two simultaneously sounding tones, then, if the tones are not very strongly differentiated in the timbre, it is hardly experienced as an interval. The sounds merge into one sound. When it occurs as a "time" or melodic interval, that is, between successively sounding tones, they must of course be considered as an interval. However, it can often adjust something odd here: the interval-experience recedes in favour of a rhythmic experience. This happens especially when the same sound is heard not just twice but several times. An example is the timpani. In contrast to the drum, timpani can be pitched. That is, they have a more or less clearly recognisable pitch. Do we really experience the prime between each beat, or only rhythm? The prime seems to be an interval for which humans have still to strive.

It becomes clear that intervals as musical experiences are not simply provided. *The intervals result from human experience.* Consequently, it is also possible that an appropriately trained or prepared person can hear musical sounds where a less trained person hears only non-musical resonance. Here is the boundary between musical sound and the non-musical resonating event, that is, one that is not outwardly fixable but that depends on individual experience. What makes the difference lies in human experience of the interval.

The important thing cannot be heard with your ears

The interval does not sound; the two enclosing notes do. The interval remains spared. It is experienced as an intermediate space, as the ratio of sounds to each other. The interval can be compared to reading "between the lines" or "between the letters". It is all about feeling something not physically manifest, but only indicated, certainly controlled by the two enclosing notes but not manifest in sensory reality. Seen from the standpoint of the physical world, the interval is a "recess", a "cavity", yet with the distinct outlines of the non-recessed but realised tones. The audible sounds are the

corner-posts of the intervals. The intervals, though not physically real, determine the whole reality of the inner experience of music.

In a Greek temple you have to walk between the columns in order to reach its interior; to penetrate into the world of music you have to pass through the space between the notes.

An interval, strictly regarded, not perceived by the outer ear. We hear the tones/ notes. The "in-between" is experienced in soul; it does not sound outwardly. It depends on the human being experiencing it. It is not enough, that, to become musical, notes are simply increased in number. *There is no musical sound without people experiencing it!*

In his book *Lebendige Tonwelt* ["The Living world of music"], Hermann Pfrogner opens the chapter analysing musical sound with the words:

Musical sound cannot be abstracted from the person who produces it. It has no existence without him. Nature does not create musical sound but only the human being who releases it into the world. It follows that it cannot be regarded in its musical characteristics without the human being. We have to begin with him in order to follow the trail of musical sound. That which is designated independent of humans is not musical sound.

The music is a true reflection of the heavens

To return to the image of heaven in the ancient legend with those long spoons. People remain selfish in Hell. No relationships are formed; there is so to speak no interval between them. Consequently, they lack food. The socially sensitive people live in heaven. They not only live for themselves, but also for the interests of their fellow man. Multifarious relationships arise between them. The spaces between them are filled – in music we call this the interval. The intervals are the gestures through which the individuals are mutually fed. This image of the heavens is at the same time an image of music. There is a description by Rudolf Steiner of the spiritual world (the heavens), which in the same way as the legend in its simple manner, sketches a picture of a world in which the spaces are crucial.

Picture a limited space filled with physical bodies of the most varied kinds. Then think these bodies away and in their place conceive cavities in space, taking their forms. The intervening spaces, on the other hand, which were previously empty, must be thought of as filled with the most varied forms, relating in manifold ways with the physical bodies spoken of above. This is somewhat like the appearance presented by the lowest region of the archetypal world. In it, the things and beings that become embodied in the physical world are present as spatial cavities. And in the intervening spaces the moving activity of the archetypes – and of the spiritual music – plays out its course. At the time of physical embodiment the spatial cavities become as it were filled with physical matter. If anyone were to look into space with both physical and spiritual eyes, he would see the physical bodies, and in between the moving activity of the creative archetypes.

What is to be made of it?

Music, then, is truly a reflection of a higher world. It is understandable, that music can in its way raise a person. It can make him a better person because it allows him con-

stantly to experience the essence of a higher world. It is a world where the beings illuminate each other. It is a world in which social spaces are perceived as the true reality. It is a world in which the individual lives in the knowledge that it owes its existence to the other individuals and its relationship to them.

On the other hand, one can be all the more shaken by the abuse to which music in the last 80 years is subjected. When music is being abused, something heavenly is thrown into the dirt. This is diabolical. Today we live in a world that contains both the heavenly and diabolical.

But not through the world will the music become a reflection of the heavens or an enslaved angel who must serve the devils, but by the people. For he produces it and has to be responsible for it. Yet a hopeful awareness is growing for the heavenly power of music along with an awareness of the social impulse ...

R E P O R T S

International Conference for Eurythmists Easter 2011

Johannes Starke, CH-Zürich

From 25th – 29th April 2011 a working conference took place at the Goetheanum on Rudolf Steiner's concept of art in the four professional areas of eurythmy: as a stage art, in the art of education, as a social art and as an art of therapy. Real meetings in all these fields could be experienced specially during the working groups, which followed the motto of the day, led by a tutor of one of the professional areas, where an active inner orientation was demanded.

The opening was given by Roland Halfen. For the respective day Dr Heinz Zimmermann, Prof. Dr Jost Schieren, Michael Debus and Prof. Dr med. Peter Selg, spoke on the designated theme, inspiring a growing interest. These are to be published in the Section *Newsletter*. They were followed by demonstrations from the Else Klink Ensemble Stuttgart (Volker Frankfurt); then ex-eurythmy students of Alanus Kunsthochschule appeared to illustrate the talk by Prof. Stefan Hasler; followed for eurythmy in the social context (Annemarie Ehrlich & Andrea Heidekorn), and examples out of Eurythmy Therapy (Angelika Jaschke). How different these four realms are was clearly shown, especially with the therapy exercises, which could be "performed" before such an audience.

On the evenings further guests joined the conference participants, so that the otherwise half-filled hall was mostly filled. On the first day, the Goetheanum Eurythmy Stage-Group and the Eurythmeum Stuttgart gave their final performance of "Lamentate" by Avo Pärt, which had been originally rehearsed for an extensive eurythmy tour directed jointly by Carina Schmid and Benedikt. Zweifel.

"Lighter items from various countries" was on offer on the second, very pleasant evening (responsible Bettina Grube) with soloists and ensembles from Sidney, West Midlands UK,

- [1] Goethe. 'Theory of Tone [A Schematic Fragment]' in Goethe, *Scientific Studies*. Ed. & tr. Douglas Miller. Suhrkamp Pub., New York 1988. 299-302.
- [2] That at least two notes have to be present for something musical to arise is not clearly expressed by speaking of "musical sound", singular. In actual fact we can only speak of it in the plural. For conventional reasons, though, we will speak in the singular form of the relationships of musical sounds.
- [3] A.H. Fox Strangways. *The Music of Hindostan*. Oxford. 1914. 32.
- [4] C. Sachs. *Die Musik der Alten Welt*. Berlin. 1968. 62.
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Alfter, Dornach, Paris, Cape-Town, Italy and Stuttgart. Unfortunately we missed from the party the leaders of humour Hans-Peter Strumm (Dornach) and Angelika Storch (Nuremberg), who could have given the whole thing some more spice. [Apparently the delightful French item, also the "absurd" piece and finally the subtle satire by Rupert Brooke all failed to move this reviewer, oh well.... Tr. note]

On the evening of the education day, the Goetheanum Stage-Group, together with over 60 very engaged pupils of the Rudolf Steiner Schule Birseck (responsible Gioia Falk, Barbara Derbridge and Elisabeth Viersen) a fairy-tale from Siberia "The Lord of the Winds", which was reported in the previous issue.

"Performance Projects, Social Eurythmy" was offered for the Thursday evening. A group consisting of amateurs and some professionals presented moving pictures, musical and eurythmical sequences, speech and singing in the project "Born Again", which the Winter Workshop Alfter with Andrea Heidekorn in collaboration with the Rheinland Province Museum in Bonn. They had rehearsed for their Baroque-exhibition "Living eurythmy as an artistic and therapeutic process in the context of rest and movement – contraction and expansion – 'I' and world". It was shown to great applause by the adult course of Michaela Treffzer from Lörrach. The contemporary dance performance presented at the end of the evening with the elements of dance, image, sound and spatial installation soon led to a great irritation amongst the audience, so that people left. Alongside some extreme opinions most people thought it makes no sense to discuss it. "Eurythmy in the context of the modern dance-scene" was not the theme of the conference and belonged to a different venue.

On the last evening we bade farewell to Carina Schmid after almost 12 years leading the Goetheanum Eurythmy Stage-Group with the final large production "...in apocalyptic times", in which eurythmy, speech chorus, singing, instrumental ensemble, and partly also stage-lighting as an

autonomous art-form came to the fore and sometimes came into dialogue. The audience expressed its great gratitude to this artist with a tremendous applause.

The early afternoons were richly filled with reports on research work, for which a half-hour was rather brief if you wanted to go to another event. They stimulated a tremendous interest and along with many additional free initiatives surely offer enough material for a whole conference.

The afternoon courses were devoted to a theme out of the professional realms or to fundamental work. In the following issue I will report on what Frau Dr. med. Sabine Sebastian from Pforzheim, also a trained eurythmist and eurythmy therapist, gave on the spiritual-scientific foundations of eurythmy. I took part in this further eurythmy-therapy course where the lecturer presented number relationships with the apparently symmetrical "L". In the actually differing lengths of the sides numerical relationship occur corresponding to the musical intervals, as discovered by Dr Gudrun Merker, and reported in *Auftakt June 2007 Nr.2/07*.

Source: *Auftakt*

Workshop towards the future after 100 years of eurythmy

A brochure (English or German) commemorating the International Conference for Eurythmists: eurythmy as a stage art – in the art of education – as a social art – as an art of healing, from 25 – 29 April 2011 in Dornach.

Included with the lectures (the accounts revised by the lecturers) and the intentions of the demonstrations are overviews of the conference, its themes and concepts are described, reports by participants of the 4 groups held during the mornings and the afternoon courses (on-going deepening work). In addition are descriptions and contact details to the 27 reports on research work, reviews of the 5 evening performances as well as an overview of the finances and a summary of the feedback questionnaires.

Edited by Angelika Jaschke; c. 80 pages. Estimated 5 euros, incl. p&p.

Order (for both the English translation or German original – state which!) through the Medizinische Sektion and the Sektion für Redende und Musizierende Künste.
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Some effects of Eurythmy Lessons and their Pre-requisites

Elisabeth Göbel

Two occasions stimulated this article. The first are the great philosophical discussions and literary contributions in "our" newspapers and journals on the occasion of the Bologna conference 1911, and the centenary of Rudolf Steiner's lecture delivered there. The second is a book on Waldorf education in the kindergarten that has just appeared, worth the attention of eurythmists.

In his lecture Steiner is concerned with the problem of the "I", when for the first time to the academic public he presents a path of schooling to experience the "I" body-free. This could not be taken up at that time; he was consciously working for future times, especially our own. Eurythmists are not in the first instance philosophically concerned with this theme, nevertheless it is a problem in our daily professional practice.

Eurythmists can carry out in a different manner the path towards "I"-experience, or ego-experience as described in Bologna in 1911 (GA 35, Germ. ed. 111). In the lecture a first step is indicated, that you identify with symbols – this you have indeed to practice in carrying out choreographic forms. With the next step, the symbol is to be eliminated. "Through this exercise an intensification of the soul independent of the body is achieved; into this inner life the content of the spiritual world now flows" (p. 153). In eurythmical activity this happens by being completely involved in the process. As an example, Steiner takes for inner soul-exercise "thinking the archetypal plant".

Taking Goethe's poem on the metamorphosis of the plant with Steiner's eurythmy-forms and practising it for weeks, all conceptual elements gradually disappear; you experience how forces beyond the body can effectively stream in as activities. Alongside this, as if in a wakening-dreaming, an experience of the ego occurs, as if out of the periphery directing the body and allowing it to move according to etheric laws. You feel the whole poem in yourself as a tableau. The "archetypal plant" begins to be experienced – if one can express it in this manner. At the same time in a peculiar way one senses a feeling of one's own centre.

Steiner now gives yet other symbols as an exercise, e.g., the staff of Mercury with its moving spirals, and the Cassinian curve with its transformation from the ellipse to the lemniscate, and so on. These forms, too, we assimilate, experiencing them as spiritual forces in carrying them out, fashioning and strengthening them during the night. Experiences such as feeling that the unity of inner and outer warmth, but also our inner light in our pillar of light in the "I", are "not of this world"; one can also say, body-free. Steiner wanted to bring to his audience, a possibility to imagine the "I" in a body-free identity. We today feel it as a certainty. All this and yet more allows us "to deepen the mood of soul regarding the observation of depth, splendour and inner dignity of every human existence and of world-existence" (p. 165). With this we may find we well agree.

Through this we appreciate a tremendous means with eurythmy in education, to stimulate in our pupils together with the senses of speech and thinking, the sense of "I" as an "idea", or (hopefully) as "beloved authority" if we are able selflessly to offer ourselves. And since as human beings through movement of the whole gestalt we are fully involved in this, which in imitating or in the mood involves the pupil, the effect – depending on the presence – is especially strong. (The whole gestalt is the physical sensory organ of the sense of the "I"). To wake up to this responsibility seems to me important, especially in the media-world of today, where everything is aiming to extinguish the ego, trying to affect autonomous thinking and good speaking. The upper senses are thus allowed to fall into decay. In perceiving the adult as a centred being, the child can also find his own centre. The more what is individual in children appears in the earthly

realm, the more consciously and individually they learn to deal with it.

Already in pre-birth, the soul lives in world-thoughts, in the world-logos and the music of the spheres (GA 283, 2 Dec. 1922). The soul oscillates between the spirit-beings belonging to it and it “chooses” its future parents – an ego-perception without a physical basis. After birth, before the young human being has to deal with the earth’s gravity, when still being carried, Steiner describes it in connection with the Class Lessons, as “nearly completely sense organ, eye, and ear. Children perceive everything appearing in their surroundings so truly, as if the whole body were a sense organ”. The task then is to learn to perceive without the earth’s gravity and to open sensitively to the essential nature of our surroundings.

When we think in the meditation for eurythmists “I seek within myself ...”, we mutually meet on this level too as total human being becoming an organ of sense. That is, in the pre-consciousness of a human soul a feeling of being occurs. Thinking, speech and the ego/“I” of the soul’s fellow human beings work on the soul like an echo of its pre-birth existence. We could call it, in the spirit-consciousness or super-consciousness. A consciousness of the periphery increasingly develops with its wonderful stage of imagination, in which what is happening is perceived in an atmospheric mood until much later as an adult the consciousness of objects is available out of which the ego has painstakingly to wrestle its independence out of its bodily experience – if it has a mind.

On its way down humanity passes through four great phases of development (GA 26, Leading Thought 112). The growing human being recapitulates this through each incarnation. The following three phases enable the child to imitate: (i) life in essential being as spirit-consciousness, (ii) the phase of revelation as super-consciousness, and (iii) the phase of effectiveness as a consciousness of the periphery – as I term them. The strength of imitation makes it possible to enter the earthly world; it can be perceived as a dream-like perception as a budding of the three higher senses which can then be developed on this basis. A working out of these thoughts right into practical abilities you can find in my book *“Eurythmie im ersten Jahrsiebt, ein Lebenselixier für unsere Zeit“* (Stuttgart, 2005). Here with the help of the Bologna lecture – regarded as so existentially central for our times – we can realise how, through the inner path sketched there, we can become aware of the task which eurythmy poses also for later age-groups with regard to the “I” and the development of the sense of the ego.

Now to the second occasion for this article. With the new book, published by Verlag Freies Geistesleben, Stuttgart, *“Waldorfkindergarten heute“*, ed. by Peter Lang and Marie-Luise Compagni, we have a multi-faceted and basic introduction for parents and guardians, well worth reading. It would have been nice had the authors included eurythmy in the same accessible manner as for painting, singing, modelling and rhythmical movement. The question arises what eurythmists could do in order that the deep-reaching power of eurythmy, also as a preventive counter-balance to the computer world and the TV, can reach the everyday consciousness of educators. I am thinking of child-studies in faculty meetings, and also during parents’ evenings where the eurythmist is able to speak professionally and afresh, so

that the parents can see that their child is recognised and loved. This does widely happen but could be intensified. A way of speaking adequate for the profession is practised in various trainings. Concerning collaboration which is also a question of time, a different system of remuneration would be useful, not based on “payment” for every half-hour. With the emergency situation of the problems there should at least be an aim. Reading the book showed me how much I still have to achieve.

Special attention should be given to the Ellersiek rhythmic movements which today play a great role in Waldorf kindergartens, described in this book, building on descriptions of Wilma Ellersiek. Sentences are mentioned that could derive from Steiner in connection with eurythmy, spoken by him in a somewhat different form 60 years earlier. Here certainly a difference should have been attempted and some of the differences pointed out. My advice would be to call a conference on these two arts of movement, how far they mutually complement, yet also how far they could irritate the children’s organism. It would be good to invite a doctor, for example Frau Dr Claudia McKeen, who also works in the Ki-Ga-Seminary in Stuttgart and is very connected to eurythmy.

Since eurythmy in the pre-school years is so especially predestined to call to children’s experience echoes of prenatal existence, to let them feel their origin as a strengthening for their path in life, and as a total human being in experiencing the movements, to meet in all the sensory experiences essential elements in the forming strength of the sounds, – those forces out of which they stem –, we want to do everything that lies within our possibilities. Eurythmy gives to the souls of men that a trust in the spiritual realm can be found on earth.

As much as we strive, in the sense of Steiner’s lecture 100 years ago in Bologna, on the meditative and eurythmical path, to feel as centred human beings the “I” in the spiritual periphery, we can hope to be mediators in this decisive situation of our time.

Music Eurythmy study with Gia van den Akker 14th & 15 May 2011

Jeanine Ritter, NL-Rotterdam

For the first time I had the opportunity to attend a music-eurythmy weekend with Gia van den Akker. In recent years, the Dutch Association of Eurythmists have annually organised this weekend, in which the whole of Rudolf Steiner’s “Eurythmy as Visible Singing” is worked through. Each year, two lectures form the focus; this time it was lectures 5 and 6. We were thirteen eurythmists from Holland and Belgium. My report is not comprehensive but records what impressed me the most.

On Saturday, after we have repeated some things from last year, we worked on choral eurythmy (lecture 5). Gia built it up as follows: We moved various motifs of Mozart’s Fantasy in D minor, firstly as soloists. Then we formed groups of three (as sketched in the lecture). We moved the motifs one by one; the first carried the first motif to the second person, and so on. After practicing the gestures of each motif, we

added them. Now it became very exciting! We practiced Steiner's indications regarding the development of motifs: the first eurythmist moves his motive in gesture and form in the direction of the second. While the second moves his motif, the first in standing repeating his motif gestures that had already been heard. This was new for us all, very surprising and impressive. This impression was reinforced when three carried out their motifs at the same time. So the past was experienced in the present. To see especially the metamorphosis of a soloistic into a choral presentation was very strong, first without the repetition of the past gestures and then with them. It increasingly became a tableau; ever more musical, less physical! We questioned, for example, what do you do when the second motif is much shorter than the first? Do it faster, or abbreviate?

In lecture 5, there follows a variation with the chord. For the triad, we tried out the line-up. Three people take positions, slightly offset, the one taking up the prime behind, the one taking the third a little to the left (for the audience, on the right) in front of him, and the fifth in front in the middle. Then a dissonant chord of four notes! The fourth person moves in a curve from right to left around the standing persons. Those standing carry out the discord jump. We used this in the final cadence of the work by Mozart, which ended swiftly with major chords, a discord and again a major chord. This alternation of formed rest and movement was incredible!

On Sunday, we focussed on lecture 6. I was mostly struck by the presentation of the organ-point. It was satisfying watching the others, that the person expressing the bass pedal-point found himself in the centre with those expressing the melody moving round him. We had an example "Song of the Fisherman" by Gubaildulina.

Of course we did not have the time to work on both lectures in detail. I was sorry to have missed the first study weekends. When we came out of the hall, someone saw us, and said, "You all seem full of light, happy and refreshed!" Gia, many thanks for this!

Anticipate and release...

Working with Margarete Proskauer 1980-92

Beate Lukas, DE-Nuremberg

On the occasion of the 100 birthday of Margarete Proskauer-Unger on 22 August 2011, I would like to relate a few "pearls" that I find in my notebooks on the work in Nuremberg. Her numerous students during her decades of teaching will doubtless recall their experiences; others may find stimuli.

A characteristic of the work with Margarete Proskauer was that little would be "explained". To learn by doing was the first commandment. And to remain always in movement – even in what we call "standing". That could mean: eurythmists had always to try everything, not observe.

Don't repeat what you know; in every moment do it afresh! Produce the conditions in order to repeat the experience. Move new things straight away – sense the unknown, allow

it to affect you, be in the element. – The unexpected brings us mostly into movement! This pre-movement, the "anticipation" was an element often demanded. And likewise the "release", the giving over of the movement – a calming.

Allow the movement to glide in the air... "The surrounding air touches us!"

Another thing: Consciousness has to be directed; experience is come first! Then, enter directly into the musical/tone gestures! "The right way is not more difficult than the diversion!"

It has to sound – and meet what sounds out of the periphery. Form the tones quickly, at the point of departure (= at the vortex of the angle). Sound with the inner strength of the bones (the muscles dampen it). And again: Anticipate and release on to the air.

Frau Proskauer loved and cared very much for the "Schwünge – breaths", she devoted much time and practice to them: The "motif-breath", a pause for breath with in-breathing and out-breathing – over the bridge of the air, which gently carries like an "airy-soul".

The "breath" is a threefold movement:

1. receiving the movement,
2. carrying it through the periphery,
3. letting it go and bringing in the outer.

"The musical element has always to do with the outer-inner relationship!"

The "rest-breath" – an element of rhythm "animates purely through movement". You have time – in contrast to the motif-breath! For this she gave the tip: When you have no time, then avail yourself of some!

Movement in the rests should be free – and yet rhythmic: fly in the air, with wings!

On the theme of musical forms: It is always streaming movement, penetration, change in flowing lines. "The musical sound/tone is embedded in the flowing element." The forms come about out of the air. But, always rounded (no "lines in the air"! – feel this with the collar-bone and follow it in movement. In music the straight line is mostly irksome; you have to have a special reason to use it. A "technical" tip: to become aligned as the American and English traffic sign: "yield/ give way".

Waved forms [double-curves, "S"] were her particular concern: Moving on the surface, connected to the depths, relationship of the plane. It is not an experience of space but what the waves do is expand and form themselves afresh. Waves are always unending movement.

Entering and leaving the stage: An ensouling of the performing space when you enter – when you leave, the stage should retain something of what has taken place. And so she meant it quite concretely when she said: in music-eurythmy the soul is outside [in the performing space]. Those who saw Frau Proskauer in her later years could see with their own eyes this soul in the periphery!

These, then, are some of the "pearls" out of the work in music eurythmy. Short remarks and observations were often thrown in, which could certainly be supplemented by others.

For speech eurythmy I would only like to mention one – although essential – motive:

Frau Proskauer repeatedly pointed out that in German the emphasised prefix fashions the word. This means for us a kind of alliterative grip at the beginning of word. This laying-

hold with the will of the structure of words produces a plastic, actual “visible speech”. How many sounds you actually fashion depends on your ability – and a collaboration with the artistic speaker – for much is possible when rhythm, grasp of the syllables and differentiation are mastered. “Visible speech” means really speaking, with everything that belongs to it. The key is presence of mind!

An unforgettable journey with Marie Savitsch

Written for ANTROPOS, Journal for Anthroposophy, Stockholm, Sweden 1989

Eva-Lotta Enqvist-Virke † (from the German of Irmgard Ruf)

Marie Savitsch, artistic director of one of the stage-groups at the Goetheanum in Dornach, often came to Sweden, in order to work with the Swedish eurythmists. She brought eurythmical impulses to the Nordic anthroposophical summer conferences and became a “guardian” to the Eurythmy School Stockholm, founded and led by Gertrud Klingborg. She visited Sweden a few times, also accompanied by the Dornach Stage-Group, with splendid performances and eurythmy demonstrations.

My memory of her – I was still attending school – was of a fantastic lady, queenly in her appearance. She passed her childhood and youth in the milieu of the Russian court in St Petersburg, and a mood of education, of authority, strength and elegance was always connected with her. Each time she came to Stockholm, she was the guest in my parent’s house. As a child, I showed her with great respect, and despite her humoristic manner – her black eyes often glinted mischievously – I always greeted her with quiet trepidation.

Many years later befell what I have to tell here. I had just finished my eurythmy training with Lea van der Pals. After spending the Christmas holidays in Stockholm, I was to return to Dornach to take part in Goethe’s *Faust* under Marie Savitsch’s direction, as scheduled for the summer 1970. As every year in January, Marie Savitsch was leading further training weeks with the eurythmists in Järna.

Then Irmgard, eurythmist in Mikaelgården, rang me to ask whether I could accompany Marie Savitsch on her return to Dornach. At first I was not thrilled about the task, because I had to travel a few days earlier than I had intended. Well, I nevertheless agreed.

Already at the Stockholm Central Station, where we were to get the overnight train to Helsingborg, I noticed that Madame was anything but happy to have a “nanny” with her! Irmgard only asked me to help Madame the next morning in Lübeck to transfer from the sleeping car to the saloon-car. I got the request as a joke only to look after her in the event of a disaster, for example, in the event of an earthquake or the like. Madame went first class, I was in second.

The next morning, about seven clock, I looked out of the window to see where we were. The train had stopped, and I assumed that we had reached Rödby (the Danish ferry station for the crossing to Germany). But we were only in Helsingborg, namely in Sweden, because the train was frozen to the track! After several jerky attempts we finally started and

reached the ferry for Denmark. Although late, the conductor assured us we would not miss our connections.

The train sped through Denmark and then in Rödby on to the ferry to Puttgarden (Germany). Once there, the train could not leave the ferry; it was again frozen. Tracks and platforms were buried under deep drifts of snow. Now we had to gather up our bags, leave the ferry and on foot tramp through the snow to another train a little distance away, waiting for us. In this situation, the emergency clause came into force; I could and should help Madame. Leaning on the arm of the conductor, she walked through the snow-storm, an upright figure, dragging her royal blue mohair scarf behind her ...

In the new train there was no more talk of first and second class; we were happy to sit in a heated coach – with light –, not every coach had this comfort. We waited for the engine that should arrive at any moment, as we were told. Unfortunately there was a shunting engine on the track between us and the locomotive meant for us, but it would soon be sorted out, promised the conductor.

So there we sat, Marie Savitsch and me, in a compartment of a train at Fehmarn, together with a Danish couple who wanted to attend a funeral, and some Norwegians on the way to do some skiing in Switzerland. They tried if possible to proceed by bus or taxi, but it was nevertheless impossible: banks of metre-high snow blocked the streets. There was also a German architect in our compartment, who worked in an architects’ office in Stockholm with a friend of my father. Madame expressed interest the whole time, joining in the conversation and observing the different people. The funeral guests had already drunk all the beer they had with them on the return journey to the ferry. We were on our way again to Denmark. On the ferry we got something to eat. Having arrived at Rödby, the funeral guests gave up and returned home. The rest of us sat in our train, and we received the information that we would take another route to Germany via Jutland. Suddenly the train started up, some passengers were still outside looking for warm sausages and potato-purée and coffee.

Several people helped me to make the journey bearable for Madame. Since she was a vegetarian, she naturally did not get any hot sausage, but potato-purée and coffee sufficed.

Gradually we arrived at the ferry in Nyborg-Korsör. Here too there was a big crowd and you could hardly find anything to eat, but fortunately in a corner I found a chair for her and bought a cup of coffee. Madame was moreover the whole time interested in everything, and through her charm gained the sympathy of the fellow-travellers.

At the German border in Flensburg we were compelled again to leave our train, and to cross the border on foot. Snow flurried in the air, the night was dark and cold, at the passport and border control only a few bulbs shone. The people stood tired and silent in a long queue. The architect and I on each side took Madame by the arm and simply walked past the queue to a new train, where the first class was already over full. Despite the general anarchy some people gave up their seat to us, but it was not simple. Madame said, it must have been like this during the War, and that she was grateful to have experienced it. She told us that her sister was at the Russian border when the train carrying Lenin passed by. The mood of our journey must have caused her to remember that occasion.

The train literally bored its way through the snowdrifts, and in the morning we were in Hamburg, twenty-four hours delayed! After a substantial breakfast we continued to Basel and Dornach, where people had tried to find our trail after receiving the news that our train no longer existed.

When we parted dead tired upon arrival, Marie Savitsch warmly thanked me and said she was so happy to have experienced the journey and that probably the reason was that we two had got to know each other.

I was fortunate for four years to work under her leadership, receiving many small as well as great educational tasks. It was a hard schooling in the eurythmy stage-group to work under the direction of this great personality. She had a totally artistic overview. When we had a question, she helped us, but left us free to work on our own in soli and group forms, in the certainty that we would succeed, and that in the end it would be as she would wish.

Through her love for eurythmy, through her abilities, her enthusiasm and her seriousness, she schooled us to protect this new art-form as a part of ourselves. My respect for her can find no words, I can only say: Thank you, Marie Savitsch!

From a letter of Margarete Kempter to Wilfried Hammacher, after the première of a work by Albert Steffen

Margarete Kempter on 30 July 1973

Rudolf Steiner gave exact indications for eurythmical movements in [ancient] Egyptian style.

When I was part of the troupe, we presented some things from the “Book of the Dead” in the Carpenters’ Workshop. The [fingers of the] hands had to be tightly drawn together, pointed, the thumb touching the little finger, no bending at all at the wrist so that a straight line runs from the elbow to the finger-tips. The speech-sounds fashioned close to the chest, not reaching lower than the middle zone. This renders the characteristic style of Egyptian movement and is very effective.

With (texts by) Steffen, I am told, with one poem you had to walk with the feet sideways, the head also to the side. What appears important for me is that a clear difference is visible between the first dancer, who has to present the crazy, tempting side of the decline of [ancient] Egypt and Miriam’s final dance, who called upon by Moses to become the noble, strict priestess of the Israelites, is to raise and accompany them.

Under the Southern Cross

Susan Gould, Australien

Last year in Melbourne, Aurora Australis Anthroposophical College of the Arts celebrates twenty-one years of life, of meeting the needs of Australians for eurythmy, sculpture, painting and anthroposophy.

The college is the only one in Australia to offer professional training in eurythmy. This course grew out of the orientation year training which was offered to help people reorient their lives through the arts and anthroposophy.

Artistic Director of the college is Birgith Lugosi, who emigrated to Australia from Germany in 1985. She felt that her task was to work in a country where eurythmy was relatively unknown and relatively un-nurtured. She worked at first at Warranwood, the oldest Steiner School in Australia, as a specialist teacher of painting, sculpture and eurythmy and as trainer of Steiner student teachers. When she began, there were 3 or 4 student teachers; currently there are 140 teachers in training at Warranwood (70 full-time, 70 part-time). Birgith also worked as a curative eurythmist at the Melbourne Therapy Centre.

After nearly five years at Warranwood, Birgith established Aurora Australis in Kew, an inner-Melbourne suburb. Since then dozens of eurythmists have graduated from the training course. At present she has eight students, five of whom will graduate this year.

“I met anthroposophy, when I was 21, in Geneva,” said Birgith. “I discovered later that my great-grandmother, Mathilde von Bendtsen, was a theosophist, in Linz. I was born in Gmunden, in Oberoesterreich. I am sure that, growing up beside the Traunsee, I was strongly influenced by the landscape, the legends and the poetry and the beauty of the lake and the mountains. I think it prepared me in some way for eurythmy.”

Birgith’s family moved to Mannheim, in Germany, when she was still small. But during every school holiday she returned to Gmunden to stay with her grandmother.

After working as an art restoration specialist in painting and sculpture, and for some years with Lufhansa, Birgith did her eurythmy training at the Munich Academy of Eurythmy with Friedhelm and Ursula Gillert.. Soon after graduating she migrated to Australia. Her sister Evelyn Lang, a trained Steiner teacher and curative educator moved to Australia some years later. A third sister, Angelika Schmucker, is a trained Steiner kindergarten teacher and established the Mannheimer Maerchenhaus. Birgith also founded “The House of Fairy Tales” in Melbourne.

In the past three years Birgith has helped to introduce eurythmy to China. She has toured with the Aurora Australis stage group and has performed, taught and demonstrated eurythmy in a number of cities. She has close contact with the Steiner School in Guang-zhou, where her sister Evelyn established a teacher training course. The school has invited Emil Lee, one of her stage group, to become the eurythmy teacher at the school, and he started to work there in April 2011. “This is very exciting for all of us,” says Birgith, “but the question of funding such work is very difficult. We trust that financial support will be forthcoming from somewhere.”

Eurythmy is firmly established in Australia. And a celebration for the first 21 years of Aurora Australis has taken place in Melbourne on Friday 1 October, to coincide with the Michael Festival and the end of the Eurythmy Section National Conference. Greetings from “Down-Under”.

Meeting of new eurythmy graduates

27 – 30 June 2011, at the Goetheanum

Johannes Starke, CH-Zurich

Two months after the international Eurythmy Conference, eurythmists stream, one might almost say storm again from around the world to the Goetheanum. Still full of their big graduation performances at the conclusion of their trainings, and perhaps also in the midst of a tour, here unfortunately only a small section of the complete programmes could be shown. This time 18 schools from eight language areas: eight German, four English, Italian, Hungarian, French, Afrikaans, Russian and Israeli took part. Among the total of 90 graduates other countries were represented – for example, the student from Vienna, who as an experienced teacher has started the first Waldorf School in her native Thailand.

Margrethe Solstad welcomed the new colleagues from all over the world, from the following trainings: Eurythmy Spring Valley; Peredur Eurythmy East Grinstead; Eurythmy Witten-Annen; Eurythmeum Zuccoli, and the Eurythmy School in Rome they mentor; Academy for Eurythmical Art, province Basel; Academy for Eurythmy Budapest; 4-D Eurythmy Hamburg; Im-pulse Eurythmy Austin, Texas; Eurythmy Nuremberg; Eurythmeé Lausanne (solo); Alanus University; Eurythmy West Midlands UK; Training in Eurythmy, Vienna (solo); Eurythmeum Stuttgart; Kairos Eurythmy Training Cape Town; Estonian-Finnish training (solo); Orpheus Eurythmy School Jerusalem.

Each performance of approximately thirty-minutes (solos, seven minutes) in the Grundsteinsaal were warmly received by the audience. Tension back-stage rapidly dissolved. The selected items, performed with great dedication, mostly received thunderous applause. Within the high overall standard of what was offered, differences could be noticed resulting from the special characteristics of a training as well as from the group-configuration that also brought a certain diversity.

This was particularly evident with the weekly verses which were shown on the second afternoon. Almost all the groups performed, following the course of the *Soul-Calendar*. Even the manner of entering the stage could not have been more different: from youthful jest to ceremoniously paced, the latter probably because of the preconception “Steiner-verse” but which then dissolved into movement. The colourful veils (some very extreme!) appeared rarely or were only hinted at in the eurythmical gestures, characteristically to be seen here in the 10th Week “to summer heights”, when the mirror-image forms are carried out in a conversation between the enveloping blue and ever self-strengthening red.

How is the relationship between space and time, in the breathing of the form and the dynamic interplay? In this regard, Week 52 was impressively represented by the Eurythmeum Stuttgart – like harmonious chamber music.

A comparable remark may be allowed how the British speaker, Brenda Ratcliffe spoke two Verses for Spring Valley in German – a struggle with the language in the best sense of the word. She raised every word into awareness; in tasting them she shaped each word according to its special character, so that its inherent quality lights up without losing the flow of the speech – a process worth imitating for eurythmy.

Here it becomes clear what is meant by “doing” eurythmy or oneself becoming it. Precisely this theme was addressed by Hans Paul Fiechter in his pictorial lecture pointing far into the future. As a goal to strive for, the latter is probably true for everyone, which in the performances sometimes shone through only in a seed-form, sometimes however clearly to be experienced. This was particularly strong among the graduates of 4-D Hamburg, which as a recent training was present for the first time here, and the above-mentioned woman from Thailand. Such moments then release a deep relief in the audience. These moments of “being eurythmy” could be experienced even more clearly on the last evening in the Great Hall during the performance of a rich programme by the eurythmy teachers themselves. This meeting of graduates lasted but one short week, yet it felt much longer because we were moved by so many diverse and great experiences.

Eurythmy research-project on the extended tonal system: Orpheus dismembered and the birth of the soul

Johannes Starke, CH-Zurich

A research of several years on the extended tonal system found a certain conclusion as a eurythmy project on 17 June 2011 in the Goetheanum. Bevis Stevens took the new tunings of the Schlesinger scales as a basis to fashion a path right into musical structure. There are intervals which sound calm, sublime, hardened and dissolving, and some that sound somewhere between, as if an intermediate realm. In the introduction, Stevens explained and showed examples on pianos tuned to the Reinold-tempering of 432 Hz, 440 Hz equal tempering, and a tuning he specially developed on the harpsichord to bring the Dionysian Schlesinger melodies into a harmonic-melodic connection with Apollonian moods. The ear had to get accustomed to these diverse sounds not to dismiss them as impure.

The aim of the performance, with singing, music, acting and last but not least eurythmy, in a balanced way alternating and then together, to open a shared artistic space. Compositions as well as English poems by Stevens and Selina Horn were the means of indicating a path of development. As a background they took the figure of Orpheus, the son of Apollo, who, once he returns from the underworld, is dismembered by the Furies. The programme notes say that the theme of dismembering is an important part of Mystery wisdom, appearing everywhere in popular myths. These vividly describe the way the divine in man dismembers his personality in the sensory world and how, in his eternal soul, man wins his individuality.

The attempt to re-tell the ancient story in an authentic modern way was successful in its own way. In simple, very eloquent pictures the whole event takes place in alternation or combination of the various art forms. The participants were Regular Utzinger (singing, harp, lyre), Hristo Kazakov (piano, harpsichord), Christian Ginat (viola), Barbara Haselberg (lyre), Olrik Kleeberg, Katja Pfaehler, Thomas Sutter (eurythmy), Esther Drill (acting), Bevis Stevens (eurythmy)

and director) with the artistic support of Werner Barfod.

During the evening the subtle nuances of the sounds became familiar to the ear and increasingly apt in connection with the poems: Tear down barriers – Emptiness – Song – It occurred – Prayer – As above so below:

Oh Star, you flower of the night

Oh Flower, you growing star.

The audience was led from a slight tension at the beginning towards a release at the end – which even lasted for a while until gratitude was shown through abundant applause. With this beautiful performance Bevis Stevens takes his leave of Dornach to take up work as a teacher in Australia. This performance forms a first stage of the results that have so far been worked out, a further step along a path aiming towards the development of a free tonality.

“touching the light” Eurythmy Performance at the Goetheanum, 24th July 2011

Alan Stott

A “festive eurythmy performance” took place on the main stage of the Goetheanum on 24th July. It was organised by Peter Jackson, on the occasion of this Englishman’s 60th birthday and to mark his retirement as a lighting technician at the Goetheanum. The programme “touching the light” marks an interesting moment of transition. It showed a certain artistic defiance, in the face of personal, institutional and indeed widespread insecurity today, and not only in the arts.

Members of the recently disbanded Goetheanum Stage Group, of the Elsa-Klink Ensemble Stuttgart, and a number of individual artists assembled to celebrate the decades-long service of a dedicated practitioner of what Steiner called “light-eurythmy”. The eurythmists of the two stage-groups were supported by four pianists, four instrumentalists and five speakers. Alongside the group items 15 solo items, several from visiting artists, enriched the programme. Music by Schubert, Chopin, Debussy, Scriabin, Bartok, Schönberg, Pärt, Stockhausen, Schnittke, Bäch and Kancheli wove between texts by Goethe, Steiner, Bachmann, Celan, Hesse, Hilde Domin and Peter Jackson.

The artistic variety of pieces, chosen partly from recent programmes and partly repertoire revived for the occasion, showed perhaps three sides to the situation of eurythmy in Europe. Some interpretations originating from previous decades still live on; a strong impulse to interpret contemporary works; and impulses to engage in pieces that face challenges, both of content as indeed the performers’ stamina, for example Melaine McDonald in “Ostinato” from Bartok’s *Microcosmos*.

Peter Jackson’s genial artistic lighting designs were seen not only in the larger group pieces, for example, Giya Kancheli’s Piano Quartet “In l’Istesso tempo” (Else-Klink Ensemble) but also in his subtle execution of Steiner’s challenging lighting indications for Scriabin’s Prelude op. 51, 2, “Lugubre” (Ulrike Wendt), with its constant changes almost for every bar.

Two eurythmists working in England took part. Haijo Dekker performed Goethe’s “Proemion I”, and with Miriam

Tradowsky Chopin’s *Étude* in Gb, op 25, 9. Maren Stott performed “4 Haukus” by Peter Jackson – the only item in English –, woven between Schönberg’s aphoristic “Six short piano pieces”, op. 19 (composed 100 years ago; the composer died 60 years ago).

During the celebrations afterwards, Werner Barfod paid tribute to Peter Jackson’s deed in bringing together many different eurythmical impulses. We saw little if any of the merely virtuoso or merely controversial. We saw many artistically ripe interpretations in contrasting styles, no doubt often demanding of the audience yet many of whom would also claim as spiritually enriching.

Further Training for Artistic Speakers with Sabine Eberleh

Ina Theißen, AT-Vienna

In collaboration with the Freien Hochschule Stuttgart, the Association for Formative Speech and Acting was invited to a practical seminar on 2 & 3 June 2011.

Arrival

The invitation was met with lively interest; within a very short time we received 21 applications. For the first seminar (Ascension-tide) 16 women and four men gathered in the upper studio of the Seminary for Waldorf Education in Stuttgart: teachers and tutors, speech artists working in Waldorf schools, support teachers in state schools and kindergartens, those working in therapeutic speech from clinics and special needs schools, and speech artists working as speakers, directors and drama teachers for the stage.

As broad as the activities of the participants were with their corresponding expectations for this further training course, all shared a common anticipation for the meeting with their colleagues and professional peers. Many took part in the training as an opportunity to gather new impulses for their own work, which in everyday life and with frequent overloading often proves to be a lonely activity. Sabine Eberleh, who the previous year was awarded a professorship in formative speech, to repeated requests had offered to introduce stimuli on method and exercises she has developed during her long association with students (formative speech/ drama, eurythmy, Waldorf education) out of formative speech.

Syllables and the essence of speech sounds

As fundamental to the teaching of formative speech to novices and amateurs, Sabine Eberleh described the path through concrete, immediate experience. In this case, archetypes and laws were not the point of departure, but explicit examples and fun exercises, which initially give a more general feeling for the effects and essential nature of the speech sounds.

After a short warm-up, combining with expression in gesture, we examined the effect of sounds with a “sound shower”. Here some of the participants sat with closed eyes in the middle and allowed themselves to be “spoken to” by the participants of the outer circle. The strength of the sounds was

audible and could be experienced; you could feel the quality of movement, the plasticity and characteristic force almost physically perceptible. This for many was a new and sometimes even surprising experience.

In addition, Sabine Eberleh presented possible material for demonstration and exercises that led to qualitative differentiation of vowels and consonants. The differences between the vowels could be experienced, for example, using the spoken children's song "Three Chinese with the double bass". Consonants were illustrated with various consonantal short stories, and then could be differentiated into the different sounds: plosives, labials, vibratory and breath sounds (for example, in speaking of, "*Ach forsche rasch ...*" and "*Drück die Dinge*" without vowels). The movement and sculptural form of the consonants became very clear. Again the separation of speaking and listening proved the most impressive method.

The four elements as effective forces in speech

With questions concerning the imagination and movement, Sabine Eberleh led the participants through a series of exercises in which the body through movement in space in which could be experienced the "solid/earthy", "rhythmic/watery", "fleeting/airy" and "radiant/fiery". These conditions were then once again inwardly recollected in sitting. The contemplation of the four elements and their creative power in the human being, their impact on the way you control the body, the breathing and the gaze, was directed through open questions.

The characteristics of these four were apparent again in the various consonantal groups (compressing plosives, flowing labials more manoeuvrable vibratory sounds and breath sounds targeted). These qualities could also be used for forming the syllables. We practiced with some children's verses four ways of employing syllables (falling/ arriving, oscillating/ carving out, easily changeable/ grasping, impulsive).

Speech chorus

The work was completed with a shared speaking in chorus. For shared practice, Sabine Eberleh suggested as a comprehensive aspect of the work the "*Enjambement*" (jump between the lines) and its differentiated treatment in speech.

After our repeated attempts of us speech artists during this further training to step into the shoes of someone meeting formative speech for the first time to enter afresh into the effects of speaking, the competent experts could now engage. What a joy to dive into the sound of the speech choirs, to experience the strength and the differentiation of the professional speech artists! To discover clear nuances in the use of *enjambements* with three poems from the period after 1945. We tried ourselves out with Ingeborg Bachmann's "*Alle Tage*", Durs Grünbeins "*Belebter Bach*" and "*Einmal, da hörte ich ihn ...*" by Paul Celan.

Conclusion

In reflecting on the two further-training days in Stuttgart, the vitality of the co-operation was stressed – a playful and listening approach was brought by the presented exercises and methods themselves. At the request of the participants and with the consent of Sabine Eberleh, the Association for

Speech Artists decided to offer again soon a further training for speech artists with her. The wish was expressed concretely for next time to focus on the shared activity of the speech chorus. Alongside work on the themes of voice-training, placing the voice and the position/ register of the speaking voice, a further focus, a topic that specially concerned the ladies involved in education and teacher training. To carry further the insights and suggestions gained in Stuttgart, twenty-one artistic speakers made their way home on 3rd June to Hamburg, Berlin and Bremen, in Bavaria, Lower Saxony and North Rhine-Westphalia, to Austria and Switzerland.

Ways of developing violin playing Old roots – new shoots?

Magnus Schlichtig

Around the turn of the 19th/20th centuries there was a crisis in violin-playing shown in the fact that international greats, as for example A. Jan Kubelik and others lost their exceptional abilities of virtuosity. A further aspect of the crisis is shown in the diminished ability to use a pure gut E-string. At this time the well-known violin teacher and thinker Siegfried Eberhardt, with the legendary violinist Franz von Vecsey spoke about violin-playing. They were both agreed that a move towards a more conscious violin-playing was in demand.

In various ways, Eberhardt pointed out the working together of body, soul and spirit in different details to do with the violin. In all sorts of ways the Goethean perception of the violinist Eberhardt parallels the School for Uncovering the Voice. The task of the diaphragm in violin-playing is described by Eberhardt like a reflection of the descriptions of Valborg Svärdström-Werbeck. Both these Michaelic impulses are based on the sounding after of sensory impression in the etheric. This Goethean way of perceiving leads to the differentiation of rhythm and beat: beat = regular; rhythm = irregular

When the living rhythmic element is taken up in different individual ways, it can take much longer to achieve a rounded manner of playing than in the usual view that "rhythm = beat". Working with the experienced, individual rhythmic accents demands much time. The violin academy in Artraum follows a policy geared to this contemporary community-training for ensemble and orchestral playing.

Pure gut strings, used on violins, encourage and demand a decisive working with the forces of the seasons, or the day and the night, with the elements of fire, water, air and earth, planets and fixed stars.

The discussion between Eberhardt and Vecsey shows that the virtuosi who arose out of the manner of playing of the 19th century were but half conscious (a dream consciousness) of this study. At that time discussions on this theme were branded by many as a mysticism.

The introduction of the metal E-string extensively freed up from the necessity of working with the elements, and led to increased power in professional playing, especially with a

view to perfection and the spread of virtuoso abilities, which in the 19th century only a few could achieve. Whether, and how far, this advance is an illusion – as S. Eberhardt thought – is an open question.

Those interested in the possibilities of a future-orientated metamorphosis of the 19th-century manner of violin playing will find more information from the violin academy, the Geigenakademie in Artraum, a violin school based on experience, which also offers a course of study (colleagues, pupils, students, sponsors and administrators are sought, as well as venues for affiliated schools).

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Hans Erik Deckert, Music's sacred character

Paul Claudel

Today when nothing is “sacred” any more, can we say that music is sacred? Nobody can indeed enforce a specific attitude to music. We can remain impartial, we can whenever we like “bathe” in sounds, we can engage ourselves bodily, we can let our thoughts wander, we can analyse the music, we can experience music as a message from a higher world, or we can degrade music as an uncommitted background to our daily life. Nothing can hinder us in our choice of music and how we use it. At all times music had an objective and a subjective side. But till about 1700 the subjective side was more or less indivisibly united to the objective reality of musical experience. Hugo von St Victor (c. 1096-1141) characterises music in its triune revelation as *musica mundana* (cosmic music with the planetary movements and the rhythms of time), as *musica humana* (music in man's inner being with the life processes of the body and the moral forces of the soul), and as *musica Instrumentalis* (music produced by our instruments). The message of music here is its divine origin, an echo of the cosmic, spheric music and a path of catharsis to cleanse the soul and sanctify the human being.

For Bach music praises God (*Soli Deo Gloria* – To God alone the glory). When we hear Bach's music we can divine the cosmic, spheric harmonies. Goethe writes in 1827 to Carl Friedrich Zelter about Bach's music: “It felt for me as if the eternal harmony is conversing with itself, as it might have happened in God's bosom shortly before the creation of the world. Thus it also moved in my inner being, as though I did not possess or need either ears, least of all eyes, or any other senses.” Here Bach's music is experienced as a paradisaical condition. Still today 300 years later Bach's music lives everywhere in the world as undiminished testimony to the spiritual dimension of music.

The development of music since Bach is characterised as a secularisation. The subjective dimension takes the upper hand. But Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms and innumerable other masters never lose the connection to the higher hierarchies of music. In Bruckner's

symphonies we are again overcome by the ungraspable intensity of the eternal musical message.

The 20th century signifies for music the shaking of all the foundations hitherto existing. Should we raise ourselves to music or should it come down to us? Does it concern spiritual activity or uncommitted consuming of musical products in our favourite criteria of taste? What for example do the “classic” composers of the 20th century reveal to us – Debussy, Ravel, Schönberg, Bartok, Stravinsky, Webern, Honegger, Hindemith, Shostakovich and Britten? What was the cause of the unprecedented riot amongst the audience in March 1913 in Vienna (concert with works by Schönberg and Webern) or in May of the same year in Paris (premiere of Stravinsky's “The Rite of Spring”)? What is our attitude to the phenomenon of electronic music? What perspectives open up through the worldwide spreading of pop music that draws millions of youngsters into its spell and distances itself more or less from “classical” music? Pop/rock music nowadays in an almost dictatorial attitude demands to exist on the same level as “classical” music. Here we have to ask, is music in its being objective in the sense that it can raise us to divine the cosmic, spheric music, or does music also possess destructive forces of unknown measure? Do we perceive the existence of a *counter music* that wants to destroy everything it meets? Does music in the last resort express an all-embracing longing towards its divine origin?

The destiny of music has been put into our hands for a while now. For at least half a century we no longer live in the supportive envelope of the inspired traditions where the spiritual reality of music is experienced as something given. Today we are completely alone, each one of us. Music sounds more or less day and night. It sounds mainly out of loudspeakers. We ourselves decide how far music is “sacred” or not.

But if we accept that each human being contains at least one little spark of music in him/herself, then we also it is possible to become aware of musical processes in ourselves. Music as the messenger of a higher world can only be experienced through our own efforts, through working on the most varied musical phenomena – these “divine sparks” in themselves cannot simply be laid hold of in the experience of the human being. When we listen with the heart we can experience the lawfulness of music. We can experience how out of a sounding complexity unity can arise and how the human being is touched by this unity. Quite individually we can assimilate what the Danish writer Johannes Hohlenberg (1881-1960) has said about the musical process:

“Music lives only in the moment of its creation. It has constantly to be recreated; it is unrepeatable. Music lives in time and loses its life when it falls out of time. It expresses what in the human soul moves in the specific moment; the more complete it expresses this the more alive it is.”

Can music be an impulse for the future of everything human? Can the ideals “truth, beauty and goodness” be experienced through that which we experience musically? Here lies music's possibility to become once again a sanctuary.

In an ancient Chinese legend, it is said that once upon a time when the Kingdom had become disorderly and war, revolution and starvation reigned, the Emperor invited the wise Li-Bu-Ve, demanding of him to bring order into his realm. What did Ei-Bu-Ve do? He brought order into the musical notes. And when the notes were arranged in an

order, order was brought into human souls. And with the order of human souls, order came into the Kingdom. This legend is truly a message for our time.

In Arthur Honegger's and Paul Claudel's masterpiece "La Danse des Morts" (The Dance of Death), in a 10-bar ostinato that sounds thirteen times in a growing crescendo, we are reminded of our connection to a higher world:

Souviens toi hom - me que tu es es.prit et la chair est plus que le vête.ment
Denke doch, Mensch, dass du vom Geist bist, und dein Fleisch mehr wert als wie dein Gewand.

et l'esprit est plus que la chair et l'œil est plus que le vi - sage — et
Denn der Geist ist mehr als das Fleisch, und mehr das Aug. als dein Ant - litz, und

l'a.mour est plus que la mort
die Lie - be mehr wie der Tod.

"Remember, O Man, that you are of the spirit. And your flesh is worth more than your garment.

For the spirit is worth more than the flesh, and the eye more than your countenance, and love more than death."

Composers' Symposium, Alanus Hochschule

Alan Stott

Why music? Surrounded by apparently overwhelming social problems today, dare we even allow ourselves to indulge in artistic pursuits? Art lovers and students at Alanus Hochschule, Alfter, near Bonn, attending the 8th annual one-day Composers' Symposium on April 1st, met a living answer in Nigel Osborne, Reid Professor of Music at Edinburgh University. Interviewed by Michael Kurz, Prof. Osborne spoke of his early impressions; his youthful travels eastwards as part of the hippy generation, gathering musical experience, learning several languages; his early national success as a composer; his decision to work with traumatised children in conflict-torn zones, and the demonstrable benefits – even to producing with these children operas of regenerative and healing power.

Introducing his own compositions, Prof. Osborne gained the ears of his audience with moving renditions of ethnic songs, accompanying himself on a guitar. We heard how the different modes, melodies and intervals of folk-music still lie at the heart of creative 20th and 21st century art. The 4th-year eurythmy students of Alanus with Victor Moser (piano) gave the world-premiere of "Pianomakam: Midnight-midday" for piano, an extensive, strongly contrasted piece, dramatically choreographed by Stefan Hasler. Other pieces were commissions for the Cambridge Music Conference (www.cambridgemusicconference.org/history.html) and

the Grail Conference, international meetings on themes of renewal, organised since 2002 by Elizabeth Carmack (Vancouver): eurythmist Maren Stott (Stourbridge) and virtuoso cellist Robert Davey (Birmingham) gave the European premiere of "Gramsci: the Grail and Medical Anthropology" for solo cello, with an early composition "Adagio for Vedran Smailovic". Davey drew attention to some unassuming

beauties. Oboist Jinny Shaw (Manchester) introduced the folk-tunes and modes at the heart of "Transformations", a series of 7 characteristic pieces for oboe d'amore, dedicated to female deities – Isis, Layla, Lakshmi, Koré, Lilith, the Banshee, Sophia – "a real addition to the oboe repertoire". The eurythmist made these evocative, virtuoso pieces accessible through her spirited interpretation, changing style each time before our eyes.

The interview, demonstrations and concert with eurythmy left the audience deeply moved with palpable examples of artistic dedication and collaboration. We may well believe Prof. Osborne, who as a Cultural Representative on the World Economic Forum, Davos, Switzerland, reported that his intelligent colleagues "see culture as the only option" for a renewed world.

Fear and Courage

Eva Pfaehler-Baur

A characteristic of our time is fear. It lames the will. How can puppetry contribute to overcome fear and transform it? This was the central question of this year's puppetry conference from 2–5 June, where around 110 participants met at the Goetheanum from Russia, Italy, Sweden, Austria, Germany and Switzerland. Michaela Glöckler illumined the theme already in her first lecture. She spoke amongst other things of the great influence of electronic technology which corrupts the inner human will activity, making people tired and etherically weak. "Good" pictures on the other hand can give children helpful orientation on their path of life when the ideas behind them is transformed to ideals.

We met each morning to deepen the work out of the educational and artistic perspectives of an anthropology or study-of-man. To our great joy there was also a working

group in Italian led by our Italian puppeteer friends. In the afternoon workshops we pulled up our sleeves and besides questions of how to found theatres, how to fashion and install them, we also worked practically on puppets and small stage-groups.

Performances of hand-puppets, marionettes, object-theatre and a colour shadow-theatre from Italy showed in a fresh way the many possibilities of puppetry. During the evenings we met to discuss and enter into a lively exchange.

These meetings wonderfully enriched the conference, I think for everybody. We went home full of new ideas and stimuli.

We would love to hear of other puppeteers who, like us, are at the beginning or already fully engaged in their work. Those interested please contact srmk@goetheanum.ch. In January active puppeteers meet to work together. The theme is still to be announced. We look forward to a good collaboration!

OBITUARY

Monika Liebers

7 July 1940 Berlin – 7 January 2011, Kassel

Gerlinde Siewert, Christa Schreiber

Monika Liebers worked for almost thirty years as a eurythmy therapist at the Waldorf School Kassel. She took up her tasks full of strength and humour. From the experiences of suffering in her childhood and youth, she had a fine feeling for the needs of the children entrusted to her. Because not enough time was available she often worked during the



breaks with the upper-school pupils. Intensive anthroposophical study formed the basis of her work.

In artistic work with the eurythmists of Kassel she appeared in the roles, for example, the Old Man with the Lamp in Goethe's Fairy-tale, and to the special delight of the children she could be seen on stage as Rumpelstiltskin; unforgettable too in the C-major Prelude by J.S. Bach.

Monika Liebers was born on 7 July 1940 on a Sunday in East Berlin. She grew up with an older sister and a younger brother. Her father was a locksmith, a true worker, as Rudolf Steiner described him. Throughout his life he was full of interests, a seeker, deeply impressed by everything beautiful and a moral example. Her mother came from a big family in Upper Silesia.

Both parents found their way to the health-food movement, and opened a health-food shop, which was a modest under-

taking. Through their customers they met anthroposophy and The Christian Community. The children attended religion lessons and the Sunday service and were also confirmed. Monika's first memory was of bombing raids and of the Russians marching in. The sight of burning houses, screaming and dying people, and on top of this her mother's fear was etched deeply into her. Through the stream of refugees from the East, life became increasingly more difficult.

In her memoirs she wrote later: "I marvel that a child could survive such things, and how later experiences afterwards gently cover everything so that I could lead my life relatively happily."

Only when she was 55 years old did the terrors of her childhood revisit her. At a firework display, she was suddenly seized with panic, ran away and clearly experienced herself from outside. Only afterwards she recognised the deeply underlying trauma.

In 1949 the Waldorf School in West Berlin was opened. Although the parents could not afford the school fees, Monika and her brother were enrolled. From the third to the twelfth class she travelled daily for an hour through Berlin, from the Soviet to the American sector. "For a long time I was a crosser of the border", she said later.

School was joy. She got on in every subject, especially in eurythmy and music. Her very musical talents were fostered, and during the course of the years she learnt to play five different instruments, including the flute, violin and piano.

Life in the class, nevertheless, was a social trial for her. The West-Berlin children were much better off than she was. She was shown well-intended compassion and second-hand clothes were passed on. Both of these things deeply wounded the child.

After Class 12, Monika Liebers began her eurythmy training with Helene Reisinger. The summer holidays of 1961 she spent with the Reisingers in West Berlin.

On 13 August the Wall was built, bringing a great conflict. Should she return, interrupt her training or remain in the West? She decided for the latter. With the Reisinger's help and an extremely frugal way of life she managed.

In 1962 she began her first job as eurythmy teacher in the Waldorf School Rendsburg. She remained there for nine years. As soon as she received her first earnings, she thanked the Berlin Waldorf School with a small regular contribution. Similarly for years she supported her parents and her young brother in the Eastern zone.

1971 she had to take a pause because of knee injury. She decided to take the eurhythm therapy training in Dornach and began 1972 as a eurhythm therapist in Kassel. Monika Liebers remained single and in private life often formed links to families with small children. She played with them, told or read stories and staged puppet-shows.

During the holidays she travelled widely alone, initially to the South, later to Romania and the Balkans. This was often adventurous and even dangerous. During her schooling Monika Liebers took piano lessons. She practised at school since she did not own her own instrument.

After becoming a pensioner, she took up organ lessons. In various protestant churches she could practise and was soon asked to play for services, especially in prisons. The latter was especially important for her. She was concerned with the ecological movement, too, and what the individual can do for the environment.

In autumn 2009 cancer was discovered. After the operation in December she refused chemo- and radiation therapy. She did not want to damage the body that had been enlivened and ensouled through eurhythm for almost her whole life. She completely trusted anthroposophical medicine. Before this she had begun her memoirs: "Monika – that means, the lonely one, and so it is" – but now she experienced that many people stood by her. She learnt to receive help and even to ask for it.

On the occasion of her seventieth birthday in the summer of 2010 she thanked all the people whom since the onset of her illness she had met, with a joyful festival in the school. Her health at that time was fortunately good.

From autumn of that year her condition worsened. In December she decided to turn again to The Christian Community and asked for the last rites. It gave her deep peace, to link again to what have formed her childhood.

During the days of Christmas she was able to be with friends, a married couple, she enjoyed the singing and music-making of their grandchildren. During these days she

could bid farewell to her sister and near friends. She spent the last four days in the nursing home of The Christian Community. In full consciousness she crossed the threshold on 7 January 2011.

One of her pieces in eurhythm she performed years before was a Sonnet by Albrecht Haushofer. It may conclude this obituary.

Der Freund

*Du Toter, denkst, du des Gefährten auch?
Heut war mir wieder zwischen Traum und Wachen
als hört ich dein vertrautes, tiefes Lachen,
als fühlt ich an der Wange deinen Hauch -*

*Du hast so viel geschaut, gespürt, geahnt,
hast früh mit früher Wandlung dich verbündet,
hast mir noch dunkle Mühsal streng verkündet –
ist nun auch mir der Weg zum Strom gebahnt?*

*Ich bin bereit zu bleiben und zu gehen.
Es leben nicht mehr viele, die mich halten...
der Toten sind die tieferen Gewalten...*

*Ich fühle dich im Boot als Fergen stehen,
ich fühle deine Hand sich grüßend heben –
Du schweigst... soll ich dir folgen? Soll ich leben?*

[The Friend. Oh dead friend, do you also think of your companion? Today between dreaming and waking, I thought I heard your dear laughter, as if I felt on my cheek your breath – You have seen, felt and divined so much, early on connected to transformation, announcing to me difficult work – is the path to the stream now prepared for me too? I am prepared to stay or to go; not many hold me in life any more... those who have died are deeper powers... I feel you in the ship standing as the steersman, I feel you raise your hand in greeting – you are silent... shall I follow you? Shall I live?]

EVENTS OF THE SECTION

EURYTHMY

2012

Monday, 2 – Tuesday, 3 January: Eurythmy course with Dorothea Mier

For eurythmists and students in their final year.

Wednesday, 4 January – Friday, 6 January: Meeting of tutors in the eurythmy trainings.

Friday, 6 – Saturday, 7 January 2012: Conference of those responsible for the eurythmy trainings.

25–28 June: Meeting of graduates of the eurythmy trainings.

Friday, 29 June: Working day for tutors in the eurythmy trainings.

Saturday, 30 June: Conference of those responsible for the eurythmy trainings.

7–11 July: public Eurythmy Conference.

2013

Wednesday, 2 – Thursday, 3 January: Eurythmy course with Dorothea Mier

For eurythmists and students in their final year

Friday, 4 – Sunday, 6 January: Meeting of tutors in the eurythmy trainings.

Sunday, 6 – Monday, 7 January: Conference for those responsible for the eurythmy trainings.

Monday, 24 – Thursday, 27 June: Meeting of new graduates from the eurythmy trainings.

Friday, 28 June: Work-days for the eurythmy trainers.

Saturday, 29 June: Conference for those responsible for the eurythmy trainings.

Further information from September onwards
srmk@goetheanum.ch

SPEECH

Speech loss and speech gain:

Dealing with the being of the word in childhood and old age

Working days on therapeutic speech practice from 27 to 30 October 2011. For artistic, educational und practicing therapeutic speakers, doctors and therapists

Dear Colleagues and Friends of formative speech!

The Medical Section and the Performing Arts Section warmly invite you to the working days for therapeutic speech practice. We hope that that this conference will express gratitude to the tremendous healing impulse that Rudolf Steiner has given to the world with the discovery and description of the sense for speech and the development of formative speech. How much has to take place so that a child can lay hold of speech! And what happens, also in destiny, if this occurs insufficiently or not at all? And when the ability to speak is lost in old age due to strokes, Parkinson's disease, and dementia: What can formative speech contribute for old age as such, to preserve or regain the ability to speak, proceeding from the fact that humans in their deepest being are created by the WORD? What is the relationship between neurological-physiological processes in the brain and the supersensory human members in relation to gaining speech, losing speech and retaining speech? How do the lower senses affect the development of the higher senses, so that the connection of the senses of speech, movement, thought, life and "I" in children is possible during their development and is retained into old age? This conference approaches these questions from spiritual-scientific and neurological viewpoints. As preparation, we suggested lectures by Rudolf Steiner: *GA 224, Die menschliche Seele in ihrem Zusammenhang mit göttlich-geistigen Individualitäten*, from 6 April 1923 and 2 May 1923 [www.rsarchive.org. "The forming of destiny in sleeping and waking" and "The cosmic word and individual man"].

To make this conference a success

We would welcome artistic contributions for the recitation evening: register with Thomas Teichmann, E-mail: thoteichmann@web.de.

For Remembering those who have died: Trond Solstad: E-mail: trond.solstad@bluewin.ch

For reports from the fields of work: Wolfgang Nefzger: wolfgang.nefzger@yahoo.de

For English-speaking participants the lectures are translated and English-speaking working groups are offered. We look forward to welcoming you and for a lively exchange!

In collaboration with the Performing Arts Section and the Medical Section, with the preparatory group: Margrethe Solstad, Michaela Glöckler MD, Walter Gremlich, Edith Guskowski, Silke Kollwijn, Wolfgang Nefzger, and Trond Solstad.

Registration forms from end of June 2011:
Medizinische Sektion am Goetheanum
Tel. +41-61-706 42 93, Fax +41-61-706 42 91
roland.tuescher@medsektion-goetheanum.ch

MUSIC

8/9 October 2011

Working symposium “Rudolf Steiner and Richard Wagner”
(by invitation)

14–16 October 2011

The Life of Music
Conference on the life’s work of Wilhelm Dörfler for musicians and eurythmists

26 November 2011

The concept of twelve in music – Section day IV
Thoughts on the change of musical experience through the centuries. Presentation, Discussion and Music

9 – 11 March 2012

Musicians’ Conference
The concept of twelve in music (working title)

11 March 2012

Fukushima
Memorial and benefit event
Music, eurythmy and lecture Michael Debus

4/5 May 2012

Meeting of Composers and Musicians VI
Rudolf Steiner – “True and False Paths...” (Torquay 1924)
(by invitation)

3 – 7 August 2012

Singing Conference: “The World of Singing”
In music it is shown worldwide how especially singing can be an increasing positive force, bringing joy to people. This applies for concert experience as well as communal singing, but also essentially for education and singing therapy.
From 3 to 7 August 2012 the Performing Arts Section in collaboration with the Association to Further the School for Uncovering the Voice (Bochum) are organising at the Goetheanum the international Singing Conference “The World of Singing”, for singers, singing students, and all lovers of singing.

With this, 40 years after the death of the great singer and singing teacher Valborg Werbeck-Svärdström, we are attempting to dedicate a conference at the Goetheanum on the importance of singing, as well as present situation of the anthroposophically inspired work in singing – in communal activities, experience in memories and exchanges concerning the variety of international work.

The programme is formed with regard to the international spreading of the singing impulse, whereby the focus is on the research work of the Swedish singer Valborg Werbeck-Svärdström – her book “Uncovering the Voice” has already been translated into 9 languages.

Daily concerts will be given by choirs and ensembles from all over the world as well as soloists from various countries. Lectures and workshops on the professional realms – “the art of singing”, “improvisation in singing”, “singing in education”, and “singing therapy” – will provide a practical glimpse into these realms of work.

In the afternoons the conference choir will rehearse the composition by Valborg Werbeck-Svärdström “Attempt at a light-tone therapy”, which is concerned with the experiences of the human soul in the spiritual world. This will be performed by the participating singers in the final concert with eurythmy and coloured stage-lighting.

Visit www.goetheanum.org/4543.html for a homepage with the updated current conference programme.

PUPPETRY

Puppetry working days: 13 – 15 January 2012 (Section work)

ANNOUNCEMENTS

**Further training course for eurythmists
with Annemarie Bäschlin and Alois Winter***Therapeutic music eurythmy – basic elements*

Led by: Annemarie Bäschlin

11 – 12 February 2012, CH-Aesch, near Dornach

10 – 11 March 2012, CH-Ringoldingen, Berner Oberland

Therapeutic music eurythmy courses

For eurythmy therapists, eurythmy-therapy students, doctors, medical students and music therapists

1 – 4 July 2012 Aesch, near Dornach (CH)

30 July – 3 August 2012 with medical contributions by Eva Streit, MD.

Eurythmy further training course

with Annemarie Bäschlin and Alois Winter

12 – 21 July 2012 Ringoldingen (Berner Oberland)

Information and registration:

Annemarie Bäschlin

Ringoldingen, CH-3762 Erlenbach

Tel. +41 33 681 16 18

Courses with Annemarie Ehrlich*7 – 12 Aug. NL-The Hague, Summer week Moving consciousness – consciousness in movement*

Registration: A. Ehrlich, Dedelstraat 1 1, NL-2596 RA Den Haag, Tel. +31 703 46 36 24

4 – 5 Sept.: UKR-Kiev, Innovation

Registration: Lasha Malashkhia, ma_lashkhi@yahoo.com

11 – 12 Sept.: KR-Kiev, Bordering off – Limiting – Un-limiting

Registration: Lasha Malashkhia, ma_lashkhi@yahoo.com

17 – 18 Sept.: DE-Hamburg, The planets and their processes in life and teaching

Registration: Uta Rebbe, Tel. +49-4172 97 97 96

2 – 3 Oct.: DE-Krefeld, Eurythmy in working life

Registration: Peter Gerlitz, info@petergerlitz.com, Tel. +49 2151 59 50 99

7 – 8 Oct.: UK-London, How can we prepare ourselves so that those who have died can connect with us?

Registration: London College of Eurythmy: Tel. +44-2077234400, Anschluss 208, Lceurythmy@gmail.com

*14 Oct.: UK-Stourbridge, Eurythmy for Teachers**14 – 16 Oct.: UK-Stourbridge, The Rhythms of R. Steiner's Foundation-Stone verse.*

Registration: Tomie Ando, Tel. +44-1384 821 811, tomie.ando@blueyonder.co.uk

21 – 22 Oct.: AT-Wien, The "I": in dialogue – in social life – searching for harmony

Registration: Uta Guist, uta.quist@aon.at

28 – 30 Oct.: CZ-Prague, Music eurythmy

Registration: Hana Giteva; hana.giteva@post.cz

5 – 6 Nov.: AT-Graz, Threefolding

Registration: Trigon: Tel. +43-316 403 251

12 – 13 Nov.: BE-Brugge, Cultural epochs

Registration: Marie Anne Paepe, marie-anne.paepe@telenet.be

6 – 7 & 13 – 14 January 2012, Bern, Community building: risk a step out of the future.

Registration: Heidi Müri, Tel. +41 34 4453976

2 – 4 March 2012, Stuttgart: Planets – Vowels – Tones

Registration: Eurythmeum, Tel. +49 711 236 42 30; info@eurythmeumstuttgart.de

23 – 25 March 2012, Helsinki: Education exercises by R. Steiner for performance

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

*30 – 31 March 2012, Copenhagen Community building: Without stress, fear, or haste – Awareness of the future, of the in-between, and of the time**31 March – 1 April 2012 Copenhagen: Zodiac – small pre-exercises for meditation*

Registration: Elisabeth Halkier-Nielsen, Tel +45 3964 1 108

4 – 5 May 2012, Rome: Leading and being led

Registration: Erica Rizziato, Erica.rizziato@cnr.it

12 – 13 May 2012, Bologna: Zodiac from Arias – Libra

Registration: Monica Galluzo, Tel. 0039 0515 80933

Education Seminars**North German Eurythmy Teacher Eurythmy Training***October 2011**Immediacy in the eurythmical speech gestures.*

Joy and delight in discovery in artistically dealing with the speech-gestures. Exercises and working techniques through poetic examples for a creative working culture from middle school to upper school.

Tutor: Andreas Borrmann (Berlin)

Dates: Friday, 21 Oct. (6:00 pm) to

Sunday, 23 Oct. 2011 (12:00 noon)

Venue: Berlin

Fee: 125 €uros

February 2012

Music eurythmy as a source of health in education

Tutor: Doris Bürgener (Augsburg)

Dates: Friday, 17 Feb. (6:00 pm) till

Monday 20 Feb. 2012 (12:30 pm)

Venue: Augsburg

Fee: 175 €uros

April 2012

Love of detail

The soul of children and young people wants to take hold of the individual body.

Tutor: Helga Daniel (The Hague)

Times: Friday, 27 April (6:00 pm) to

Sunday, 29 April 2012 (12:00 noon)

Venue: Berlin

Fee: 125 €uros

Registration:

Renate Barth, Katteweg 29 c, 14129 Berlin

Tel: 030 803 87 90 Fax: 030 692080059

E-mail: reba@gmx.ch

Courses with Helga Daniel:

17 – 19 February 2012 DE-Borchen, Schloss Hamborn

Gestures for speech sounds during the transition from middle to upper school

Information: Johanna Hoefeler +49 5251 389 381

27 – 29 April 2012 DE-Berlin

Love for detail

The soul of children and young people intends to take hold of the individual body.

Information from Renate Barth;

E-mail: reba@gmx.ch

Rod course

The artistic and therapeutic use of the copper rod

The seven basic rod-exercises as archetypes in simplicity and qualitative differentiation in their metamorphoses for forming, caring for, and tuning the instrument

Friday: 11 Nov. 2011 4.30 – 9.00 pm

Saturday: 12 Nov. 2011 8.30 am – 1.00 pm

Venue: Eurythmeum.CH, Apfelsestr. 9a, CH-4147 Aesch

Led by: Michaela Trefzer

Fee: 80 €uros

This further training is recognised by BVHE Deutschland with 10.5 sessions of 45 mins.

Schweiz/BV/EVS with 8 sessions of 60 mins.

A confirmation of your registration is not given. In case the course is cancelled, you will be informed.

Registration: Michaela Trefzer

St.-Alban-Weg 6a in D-79539 Lörrach

michaela.trefzer@gmx.de

Movement education for the pre-school age

Professional conference for teachers and eurythmists

Thursday, 26 Jan. till Saturday 28 Jan. 2012

Freie Hochschule Mannheim – Academy for Waldorf Education

This conference is for teachers and eurythmists who want to extend their abilities in kindergarten work and deepen the foundations of movement in Waldorf education.

Experienced colleagues report from their work in workshops that enable exchange with others.

This professional conference also includes sessions on anthropology (study of man), allowing further understanding of the forming process in child development.

Dr Armin Husemann, Stuttgart, will contribute with an evening lecture and seminar work.

Akademie für Waldorfpädagogik

Zielstr. 28; DE-68169 Mannheim

veranstaltung@freie-hochschule-mannheim.de

Tel: +49 621 309 48 15

Dr Peter Selg: Rudolf Steiner and eurythmy

Saturday, 8 October, 5:00 till Sunday, 9 October 1:00 pm

School for Eurythmical Art, Berlin

A weekend seminar with four lectures by Dr Peter Selg and demonstrations by the Eurythmy Stage-Group, Berlin, and students of the School for Eurythmical Art.

Schule für Eurythmische Art und Kunst Berlin

Argentinische Allee 23, DE-14163 Berlin

Tel. +49 30-802 63 78

Tel. +49 30-802 63 78

eurythmieschule.berlin@t-online.de

Eurythmy Training Nurmberg

Seminar:

Educational Eurythmy in the lower and middle school

A path through the study-of-man.

The different rhythms in classes 1 to 8.

Tutor: Doris Bürgener

Friday, 2 Oct. 2011, 4.30 to 8.30 pm

Saturday, 22 Oct. 2011, 9.00 to 3.30pm

Performances of the Eurythmy Stage-Group Nürnberg:

Sat. 24 Sept, 7.30 pm, Rudolf Steiner Haus Nürnberg

Performance for Michaelmas conference of the Anthroposophical Society Nürnberg

“Rudolf Steiner and the Spirit of the Age, Michael”

Fri. 7 Oct. Freie Waldorfschule Karlsruhe

Fairy tale, Upper School programme and performance

Sun. 4 Oct., 3.30 pm in Rudolf Steiner Haus Nürnberg

Fairy tale performance, “The Town Musicians of Bremen”

Sat. 29 Oct., 5.00 pm Waldorfschule Neustadt/Weinstr.
Eurythmy performance
Wed. 16 Nov, 7.00 pm in Rudolf Steiner Haus Nürnberg
Eurythmy performance

Contact: Eurythmie-Schule Nürnberg
Heimerichstr. 9, DE-90419 Nürnberg
Tel. und Fax +49 911 33 75 33
info@eurythmieschule-nuernberg.de

Eurythmy tutor sought!

Berufsfachschule für Eurythmie Nürnberg
Qualitatively highly artistic work on the basics with young talented students is the daily challenge for a eurythmy teacher in a eurythmy training.
Collegial responsibility is looked for. Interested? Then please apply to:

Antje Heinrich
Heimerichstr. 9, 90419 Nürnberg
Tel./Fax +49 911 33 75 33
www.eurythmieausbildung-nuernberg.de
info@eurythmieschule-nuernberg.de

“Practise...” – autumn course 2011

with Barbara Mraz and Mikko Jairi

at the Freien Waldorfschule Berlin-Kreuzberg
14–16 October 2011
Fee 90 €uros

This autumn's course “Übe...” is intended especially for all interested eurythmy colleagues, active in education and looking for deepening and refreshment.

The theme will arise out of the summer academy 2011, to be obtained after August from Sabine Brüggemann.

Venue: Freie Waldorfschule Berlin-Kreuzberg; Ritterstrasse 78, DE-10969 Berlin

Further information and registration in writing:
Freie Waldorfschule Berlin-Kreuzberg
z. Hd. von Sabine Brüggemann
Ritterstrasse 78, D-10969 Berlin
sab-brueggemann@versanet.de

Lecture and eurythmy course

with Werner Barfod in Berlin

Friday, 11 November 2011, 8 pm

Lecture: “The beginnings of eurythmy 100 years ago and today...”

Saturday, 12 November, 10 am – 7 pm (with breaks)

Eurythmy-course: “The seven first exercises”

For beginners, advanced and trained eurythmists.

Fee 60 euros, conc. 50 euros incl. refreshments.

Detailed programme upon registration.

Venue: Rudolf Steiner Haus, Bernadottestrasse 90/92, 14195 Berlin

Registration 1 September till 5 November 2011
In the office of Rudolf Steiner House, Berlin
Tel. +49 30 832 59 32
sekretariat@agberlin.de, www.agberlin.de

4.D raum, for eurythmical training and art

Glimpses for the next term:

21 Oct. 2011 Open “friday hour 66” 4:30 – 5:30

28 Oct. 2011 Open “friday hour 67” 4:30 – 5:30

2 Dec. 2011 Open “friday hour 68” 4:30 – 5:30

9 Dec. 2011 Open “friday hour 69”

Presentation AK1c 4:30 – 5:30 pm

17 Dec. 2011 Glimpses into wintertime 2011 7:00 pm

All events in the Rudolf Steiner Haus
Mittelweg 11/12, 20148 Hamburg
Tel. +49 40-41 33 16 44

info@4D-Eurythmie.de, www.4D-Eurythmie.de

Stress management with Vital-Eurythmy

Courses September – December 2011

Pressure of deadlines, overwork, insecurity, helplessness – stress is an acute, chronic problem of our time. It haunts us, hinders our breathing. We choke with work of feel powerless, we no longer come to ourselves. Vital-Eurythmy brings us back into flow, it relaxes and refreshes. It brings back mobility – inner and outer, making us grow, capable of acting and bringing us down to earth. Vital-Eurythmy – consists of mutually-tuned movement-exercise for each day, that give new strength to meet stress and exhaustion. In addition exercises for attentiveness and self-reflection as well as conversations.

Stress management with Vital-Eurythmy – means:

To develop attentiveness

Build up life-energy

To build up an equilibrium between effort and rest, build up instead of burn out.

Interested? Try out Vital-Eurythmy!

Courses in Hamburg

Saturday, 24 September 2011

Saturday, 15 October 2011

Saturday, 5 November 2011

Saturday, 3 December 2011

Each time from 9.30 – 5.00 pm

Venue: Rudolf-Steiner-Haus, Mittelweg 11-13, DE-20148 Hamburg

Fee: 85 euro per person and early-booking rebate with applications received 4 weeks before course commences: 75 euros (upon cancellation, fee returned up to 10 days before course commences. Please bring your own food.

Registration and further info
www.vital-eurythmie.de,

Tel. +49 (0)40 5133428

E-mail info@vital-eurythmie.de

Courses in Berlin

Saturday, 12 November 2011

9.00 am – 5.00 pm

Venue: Freie Waldorfschule Berlin-Kreuzberg,
Ritterstrasse 78, 10969 Berlin*Registration: Britta Poignon**Tel: +49 30-83 22 93 23, b.poignon@t-online.de***Two-year artistic stage course**

From 1 October 2011 to 1 October 2013 Dragan Vuckovic is forming a two-year artistic stage course in music eurythmy and speech eurythmy: work on the basic elements of eurythmy and their use in pieces of music and speech pieces. Music: baroque, classical, romantic & modern. Speech: epic, lyrical, dramatic & modern.

Needed with your application: short CV, two passport photos, doctor's certificate of general health, copy of your eurythmy diploma or recommendation from a trained eurythmist. Registration fee 100 Sw. Fr.

Fee: monthly 280 Sw. Fr.

Audition by individual arrangement. A piece in speech eurythmy and music eurythmy to be shown.

Written application and information:

*Dragan Vuckovic, Jantar-Bühne
Dorneckstrasse 40, CH-4143 Dornach
Tel. +41 61 271 11 77
dragan.vuckovic@jantar-buehne.ch
www.jantar-buehne.ch*

Eurythmy West Midlands Stourbridge-UK

Young eurythmists are invited to develop their artistic eurythmy in helping to set up a YOUNG STAGE GROUP in England. This includes active involvement in finding programmes, rehearsing, directing, lighting design, costuming, and all that belongs to touring.

Rehearsals take place in our eurythmy studio, part of the Arts Centre on the campus of The Glasshouse College (a further education centre for young people with learning difficulties: www.rmet.co.uk) and the Lehr Studio Theatre. A completely new, refurbished theatre is being built (350 seats).

Involvement with the Drama Department and Mask Studio at The Glasshouse College can form part of the programme. Input (directing and teaching) from experienced artists, also from the continent, is envisaged in blocks.

First stage-project: starts October 2011; rehearsal for a full programme Oct.–May; tour May–June 2012 and Sept.–Dec.

Co-ordinator and carrier: Maren Stott (eurythmy) with Geoffrey Norris (speech), Alan Stott (piano) and other artists

All enquiries: Maren Stott, +44-1384 442563

eurythmywm@gmail.com, www.eurythmywm.org.uk

What moves you? – join in!*André Macco*

For more than two years plans have been afoot for the largest international youth project that has hitherto existed. "What moves you?" takes place in Berlin 8th July to 5th August 2012 to celebrate 100 years of the existence of eurythmy, and makes it possible for participants from all over the world to work with each other intensively artistically for four weeks within a unique framework: besides working with Beethoven's Fifth Symphony and a further contemporary work, workshops, courses and various leisure activities. There will be two public performances together with an orchestra in Berlin. Participants are accompanied and looked after by a team of eurythmy-teachers, course leaders, experts and volunteers. Amongst the artistic directors are Sonnhild Gädeke-Mothes, Mikko Jairi, Aurel Mothes, Astrid Thiersch, Reinhard Wedemeier and Ulrike Wendt. André Macco and Johannes Duvé are responsible for the conception and the whole organisation. The planned documentary film is directed by Christian Labhart (who made "Zwischen Himmel und Erde – Anthroposophie heute").

On 1st October 2011 registration begins for interested participants, aged between 17–23 with previous experience of eurythmy (e.g. as Waldorf School pupils). If you know young people who could be interested in this project, please let them know. More details on registration can be found on our homepage: www.whatmovesyou.de. You can also apply as a volunteer (lowest age 18 years). Please note: all applications will be processed in the order of arrival – that is, don't delay! Already now we warmly invite you to our big performances. A journey to Berlin is always worth it – discover the many cultural opportunities in the city and experience two extraordinary eurythmy performances from young people from all over the world! A great birthday celebration for eurythmy! Please note the dates: Friday, 3rd August 2012 and Saturday, 4th August 2012, both 8.00 pm. Tickets available from Spring 2012 – more information on our website.

And if you are still looking for a suitable birthday present (the birthday child is 100 after all), then please send a donation for "what moves you?"

With a donation of only 10 euros a month over 12 months, you will be making a large contribution for our project, and help us to make the planning a reality (orchestral fees, rent of theatres) and through this, last but not least, support the future of eurythmy – the young generation that wants to connect with this art. Many thanks – onwards!

*Contact: André Macco**Burgstr. 19, DE-69121 Heidelberg**Tel. +49 6221 6525893**andre.macco@me.com, www.whatmovesyou.de**Account for donations: Tanz dein Leben e.V., DE-Heidelberg,**Konto/Account: 6001 286 300, BLZ: 430 609 67**GLS Bank Bochum,**IBAN: DE624306 0967 6001 2863 00, BIC: GENODEM1GLS*

Please add purpose/Verwendungszweck: "Spende" or "Patenspende" (12 x € 10 / Sw Fr. 10, Jan.-Dec. 2012)

Fortbildungskurse EVS

Eurythmie Verband Schweiz

Course No. 28: Sat. 19 November 2011

Eurythmical Massage – Enlivening in dialogue with Tanja Baumgartner, Bartenheim–F

In practising eurythmical movements for colour and carrying them out in a differentiated manner, the tools for eurythmical massage are being developed, to become the basis for individual application.

Venue: Eurythmeum CH, Apfelseest. 9a, 4147 Aesch BL

Times: 10:00 am – 12:30 und 2:30 – 6:00 pm

Course No. 29, Sat./Sun., 28/29 January 2012

Vital-Eurythmy

with Christiane Hagemann and Michael Werner, Hamburg

Venue: Eurythmeum CH, Apfelseest. 9a, 4147 Aesch BL

Course No. 30, Thurs 12 – Sat 14 July 2012

Educational summer course with Prosper Nebel: “Elements – Temperaments”

Eurythmical elements and soul-qualities in lesson plans in speech and music in the lower and middle school, including examples out of the summer play by Margrit Lobeck.

Registration for courses Nos. 28, 29 & 30

Rachel Maeder

Mannenberglweg 17; CH-3063 Ittigen;

Tel. +41 31 921 31 55, Fax +41 31 921 99 11

rachel.maeder@hispeed.ch

AKEP Switzerland

Working group for eurythmy in education

Meeting to work / day for further training

Saturday, 4 February 2012, Rudolf Steiner Schule Ittigen/Bern

“The connection of quiet and liveliness / rests and activity in the lesson plan”

Enquiries and registration:

Claire Wyss

Pfeffingerstr. 40; CH-4053 Basel

Tel: +41 61 361 62 61

clairewyss@bluewin.ch

Eurythmy Seminars by Werner Barfod

29 August – 2 September 2011: Academie Den Haag, Course for students on fashioning colours in eurythmy

23–25 September 2011: Forest Row, England, Seminar “colours are the heart-centre of eurythmy” and Section work

1–2 October 2011: Section work in Freiburg

2–3 October 2011: Seminar in Buchenbach on the pillar-motives in the Säulensaal Stuttgart.

7–9 October 2011: Eurythmy-Seminar Munich: “The human being seeking the middle between Lucifer and Ahriman...” Section work and lecture.

14–16 October 2011: The Hague: Conference on R. Steiner’s “Calendar of the Soul” – “Verses of light and verses of crisis”, Demonstration – lecture – performance.

11–13 November 2011: Berlin, lecture and eurythmy course: “The beginnings 100 years ago and today...”.

18–19 November 2011: Überlingen, lecture: “The art of eurythmy out of anthroposophy 100 years ago and the present day”.

Enquiries:

Fax: +41 61 703 19 73

Training Centre for Eurythmy Vienna

14 September, beginning of the training work, Beginning of a new part-time training course.

Theme of the year: *The path of eurythmy in the future*

Wednesday, 19 October, 6.30 pm, Eurythmy performance: Michaelmas

Wednesday, 16 November, 6.30 pm, Eurythmy: Remembering those who have died

Wednesday 14 December, 6.30 pm, Eurythmy performance for Christmastide

Around 15th December: Eurythmy performance by the students, Eurythmy-Ensemble, Festival by the adult courses

100 years of Eurythmy

From Thursday 12 January 2012 – Beginning of the training Middle March: participation at the fair for Professions, Courses of Study and Further Training, Followed by: open day

Wednesday 28 March 6.30 pm Easter-Festival

Adult classes, study, and further training take place alongside the work of the training.

Responsible for forming the programme and the Eurythmy-Ensemble Wien: Adelheid Petri. Further training: Edeltraut Zwiauer.

Bildungsstätte f. Eurythmie Wien, Tilgnerstr. 3/3, AT-1040 Wien

Tel. u. Fax +43-1- 504 83 5, dr.johanneszwiauer@aon.at

La Fabrica

Eurythmy in Piedmont, Italy

Music eurythmy forms by Rudolf Steiner

Fri 24 Feb. 6.00 pm – Sun 26 Feb. 2012 1.00 pm

Working days with Stefan Hasler and Gia van den Akker

The birth of the forms, observation, analysis and working on selected forms, with the original indications and questions concerning style.

Fee 150 €uros/ students 100 €uros

“The witness of the word”

Mon 9 April, 6.00 pm – Thurs 12 April, 2012 12.30 pm.

Eurythmy seminar with Werner Barfod, including a visit to Leonardo da Vinci’s “The Last Supper” in Milan.

Studies on the zodiacal gestures, planetary gestures and speech gestures in connection with Leonardo da Vinci's "The Last Supper"

Fee 200 €uros / students 150 €uros

Overnighting 20-60 €uros in B&B, communal meals in the village will be organised

Contact: *Gia van den Akker*
info@giavandenakker.com
 Tel. +39.0141.791247

Intensive course in eurythmy

Joy, strength and consciousness through movement

Bologna, November 2011 – June 2012

Times: Monday afternoons, Tuesday all day and Wednesday afternoons

Venue: Stella Maris via Morandi 6/A Bologna.

Tutors: Cristina dal Zio, Gia van den Akker, Monica Galluzzo, Enrica dal Zio.

Fee 1850 €uros.

Info: *Cristian dal Zio*, Tel. +39.041722321
euritmia-artemisia@libero.it
Gia van den Akker, Tel. +39.0141791247
info@giavandenakker.com

Eurythmy Spring Valley Professional Workshops

Summer Conference with Michael Leber for Professional Eurythmists

Glimpses at Rudolf Steiner's Indications in Speech Eurythmy

We are very excited that Michael Leber, from the Eurythmeum Stuttgart, will be giving a weekend course at Eurythmy Spring Valley this summer. Out of the tremendous wealth of his experience with Rudolf Steiner's indications, Michael will be bringing his current research on such works as Faust and/or the Mystery Dramas. For those who have never had the opportunity to work with Michael Leber, his workshops are memorable, through the artistic creativity he fosters, the humor he brings to his teaching, and the depth of his knowledge about eurythmy. Join us for this wonderful opportunity to work with and get to know Michael Leber. August 26 - 28, 2011, Friday evening through mid-day Sunday, at the School of Eurythmy. \$200.

Professional Course with Annemarie Baeschlin

We are very happy that Annemarie Baeschlin will be returning to Eurythmy Spring Valley this fall for a second visit to share her research and insights about eurythmy. What a joy it was to work with her last October, as she brought us into the world of color through her unique way of working! In the upcoming course Annemarie will give an introduction to the Hygienic Tone Eurythmy exercises developed by Lea van der Pals and work further into the world of color, presenting out of her deep, rich life's work with these two themes.

Eurythmy Spring Valley Training Program Options

Full-time Training - Opening a first year class 2011

In September, 2011, we will open a first-year class will open with all of the students gathering to 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 anthroposophy, biodynamic gardening, poetics and others to support their first steps.

Post-Graduate Fifth-Year Course

We are pleased to announce the offering of a post-graduate course in the coming year 2011/2012, beginning in September 2011. For diploma-ed eurythmists who wish to experience another culture, language or approach to the art, this course broadens and augments the eurythmist's artistic work. The faculty of the program will include Barbara Schneider-Serio, Christina Beck, Dorothea Mier, Annelies Davidson and Natasha Moss. Students will focus on independent solo and group work with guidance from the faculty. Classes will explore different stylistic aspects of speech and tone eurythmy, including a focus on the English indications for eurythmy. The course will culminate in a performance in late March 2012. This course can also be taken per semester. The cost for the course will be prorated, based on the length of study. The full year's tuition is \$4,400. We hope you will join us! For information/application: (845) 352-5020 ext. 13, or by email at info@eurythmy.org. Financial Aid Application Deadline: June 30th.

Project Performance!

We are very excited to offer a program at Eurythmy Spring Valley called "Project Performance!" For years we have seen the need to offer a post-graduate course that takes an in-depth look at eurythmy as a performing art, exploring elements such as lighting, costume, make-up, publicity, and other essential tools for performing eurythmy. This fall we will offer such a program in the form of a four and a half week intensive, with participants working on group pieces in speech and tone eurythmy and polishing prepared tone and speech solos. A daily class on stagecraft will round out the course. The intensive will culminate with a showing of the work. Apply soon if you are interested in helping us inaugurate this exciting new program, as there will be limited spaces available. A reduced fee is available for participants in the Post-Graduate Course. October 31 – December 2, 2011 at the School of Eurythmy. Course fee: \$1500. Additional information on this exciting new program is available through our Registrar. Registration deadline is July 15th. Information/Application: (845) 352-5020 ext. 13, or by email at info@eurythmy.org.

Eurythmy Spring Valley
 260 Hungry Hollow Road, Chestnut Ridge, NY 10977 USA
 Tel. +1 845 352 5020 x13, Fax +1 845 352 5071
info@eurythmy.org

PUBLICATIONS & BOOK REVIEWS

Werner Barfod:
The Challenge of Eurythmy
in the 21st Century

Benedikta Schradi

In his new book Werner Barfod deals again with some of the main topics of his work, further intensified and from an overview demanded by our time. What had appeared in a series of articles in different areas of cultural life, is now available in a revised and expanded version, based on the author's experience built up over five decades as a professional tutor, seminar leader, stage artist and director.

"The new century is asking for a eurythmy that takes on with open eyes the crossing of the threshold to the spiritual world.

Werner Barfod's concern is threefold: the cultivation of questions of a eurythmy training appropriate for coming generations; the further development of dramatic eurythmy, only initially applied by R. Steiner, for creating scenes depicting both sides of the threshold of the sensory world; and the fostering of a synesthetic awareness both for the individual elements of eurythmy as well as for their overview conditioned by factors in the organisation of the supersensory human members.

The index assigns several chapters to each of the three main parts. Like a golden background to everything, knowledge illuminates the dual nature of man as an "I" in and between centre and periphery.

The first part *Eurythmy Training and Schooling* identifies training needs and phenomena on the eurythmical pathway of training in a highly concentrated form. It clearly shows what responsibility the tutors carry, who, through eurythmy itself, follow "a compressed biographical development". We hold in our hands not a textbook in the sense of a curriculum, but rather pointers to the conditions that we can acquire in order to meet the necessities of this art of the threshold. These conditions have fundamentally changed in 100 years of eurythmy.

Since this reviewer has for many years been active in the eurythmy training, I would like warmly to recommend this book to my colleagues, almost rather to follow up to lessons than to prepare lessons. For us the always surprising or strange experiences in the daily course of events are here named and clearly explained on the basis of anthropology, or study-of-man. Carried through the night, the knowledge gained may become a vehicle for the next teaching situation.

The second part reports on *Studies and Events in the Period 1990-2010*.

The beginnings of eurythmy within the Mystery Plays in Munich is briefly outlined, the designs for scenes from Goethe's *Faust* during World War I, up to the planned course "on dramatic eurythmy" in 1920, but which never took place. Werner Barfod writes on Lothar Linde, his fatherly friend and strict teacher in the subject of drama, and later on of his continuing research as head of the Academy in The Hague.

These accounts are recommended for eurythmists active in the realm of stage art as stimuli or as specific guidance to acquire a dramatic "technique".

More extensive than the first two parts together is the third part of the book:

On synesthetic eurythmy gestures. "Today the awakening to synesthesia, is a demand of the times, which is why in Rudolf Steiner it appears so fundamental for eurythmy," Barfod writes, reminiscent of a pioneer of this path of practice, W. Kandinsky and his work "On the Spiritual in Art". Evidence of the importance of colour experience characterises the remarks: "The colour-gestures synesthetically pervade all eurythmy experience, which becomes the central source of fashioning."

Other such sources are:

the sounds of speech
 the soul-gestures in the zones
 the gestures for speech and dialogue
 the zodiacal and planetary gestures.

Examples are given for working with these sources, for a creative way in examining linguistic and musical works according to certain foci – according to moods and principles of form, amongst others things –, in order to find out from the work itself the form relating to its spirit.

In a receptive manner, a work of visual art – in this case, Leonardo's "The Last Supper" – can be read with a trained eurythmical perception as coagulated spiritual and creative movement: "... to go the path created by the gods in the counter direction to reach the source of the word."

The final chapter deals with the I A O-exercise as the key to Rudolf Steiner's creations, in light of what has been previously described:

the words of "The Foundation Stone";
 the sculptural-group "The Representative of Humanity";
 the sketch for a stage-curtain for eurythmy performances;
 the First Goetheanum; and other creations.

Just as his path of research for ever more precise methods, recorded in the previous six books and numerous articles, led to deepened insights, may the reader of the book reviewed here be stimulated to renew or for the first time become acquainted with Werner Barfod's earlier publications. These, partly in collaboration with colleagues, all concentrate on an area of eurythmy in a detailed manner.

The German editions are published by Verlag am Goetheanum:

Die drei Urphänomene eurythmischen Bewegens, 1992

Ich denke die Rede, 1993

Tierkreisgesten und Menschenwesen, 1998

I A O and the Eurythmy Meditations, Mercury Press: Spring Valley, New York 2001

Planetengebärden und Menschenwesen, 2009

Verlag am Goetheanum

ISBN 978-3-7235-1414-6

www.VamG.ch

M I S C E L L A N E O U S

Supplement to RB 54

Supplement to the report in the previous issue, "The development of the eurythmy training in Dornach" (Ute Medebach), RB 54e, p. 22. "Frau Schreckenbach kindly points out that the very first beginnings of a eurythmy training lay in the hands of Tatiana Kisseleff. The school was officially founded at the beginning of 1924 in Dornach. Only after some years did Isabella de Jaager take it over and continue." *Margrethe Solstad.*

Dress indications by Rudolf Steiner

Ursula Bloss, CH-Reinach

Photos exist of the costumes suggested by Rudolf Steiner – mostly of the originals, which were made at that time by the performing eurythmist. These photos have been "waiting" now for almost twelve years to be printed as working and study material. The publishers Verlag am Goetheanum would take on this task, but up to now there is no financing. About 8.000 Sw. Fr. (= £ 6,460, \$10,425) would be needed. We are talking about 150 photos of costumes from Morgenstern's humoresques to the garments for Steiner's Mystery Dramas.

Please make donations directly to:

*Christiane Haid, Verlag am Goetheanum:
Tel. +41 61 706 42 03; haid@vamg.ch*

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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Margrethe Solstad (Editor)
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