The background features a white, torn-edge paper shape in the center. This white shape is set against a background of overlapping, semi-transparent geometric shapes in shades of red and purple. The overall composition is abstract and layered.

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

Easter 2012

FOREWORD

Dear Colleagues,

What does the future want of us and what do we bring towards it as spiritual impulses? The verse “Stars once spoke to man”, which was given to Marie Steiner for Christmas 90 years ago, is as topical as it was then. The new art of eurythmy was born 100 years ago. Step by step it was developed through the people who were destined to bring to life this, Steiner’s “favourite spiritual child”. Marie Steiner took on the task fully to support this child through her art of speech. Where would eurythmy be without her input?

Many are the basic indications and stimuli of Rudolf Steiner for our arts. It is a great challenge to unlock these bases, in order to make them spiritually real to ourselves. But today we cannot avoid this work. “Spiritually real” means essential. Ultimately, we are dealing with essential meetings in our arts.

This thought is deepened through the various contributions in this issue of the *Newsletter*. It meets us more urgently as a necessity of our time. Warm thanks to all our contributors!

Thanks too, to all those who have taken the initiative that eurythmy can take place in so many places and in various ways to celebrate 100 Years of Eurythmy.

In joyful anticipation of all the events of this year!

With warm greetings,

Yours,

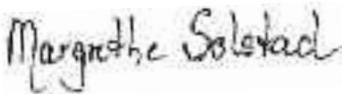
A handwritten signature in dark ink, reading "Margarethe Solstad". The script is cursive and somewhat stylized, with the first letter 'M' being particularly large and prominent.

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TOPICAL FORUM

Does eurythmy have a future?

Theme issue of the Journal *DIE DREI*

Stephan Stockmar

“Even Rudolf Steiner could not know how a formed movement of spiritual language envisioned by him would appear in an actual human body.” – 100 years ago the just 19-year-old Lory Smits from Westfalia, who full of joy for movement and looking for a profession, gave Rudolf Steiner the opportunity to develop eurythmy as an art of movement. With this background *Ute Hallaschka* describes in the March edition of the Journal *DIE DREI*, the biography of the always endangered being of Eurythmy, which expresses itself through the human being in movement. And, vice versa, eurythmy can become a form of expression for the human being.

In this issue, the theme is not concerned with a survey of achievements – despite eurythmy having achieved academic status with the corresponding professorial personnel, it looks rather modest in this respect –, but we are rather concerned with still topical question after 100 years: How will eurythmy develop? Our authors each in their own manner attempt to find a “place” for eurythmy in space and time. Whereas *Hallaschka* follows the deep human yearning to see speech, *Klaus J. Bracker* researches how eurythmy brings space itself into movement and thus metamorphoses it, so that eurythmy raises the performer as well as the audience into the dimension of “counter-space” and through this into the supersensory human realm. *Sibylle Rudolph* is concerned with rooms and their moods in which eurythmy is practised; through this hitherto unacknowledged aspect she glances into the time of its inception. Finally, *Wolfgang Kiltthau* portrays the work of *Tanja Baumgartner*, who “treats” plants with eurythmy and through this achieves direct results in the realm of the living.



It is a happy coincidence, that in this issue the series on the worlds of the twelve senses by *Dietrich Rapp* and *Hans-Christian Zehnter* has arrived at the sense of movement.

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ARTICLES

The year 1911 in Rudolf Steiner's Work and the Preparation for Eurythmy

Johannes Greiner

What marks the year 1911 in Rudolf Steiner's activities? What themes and impulses influence that year 100 years ago, which led to the birth of eurythmy? Broadly summarising, one could express the motto of 1911 “from Michael to Christian Rosenkreutz – and in the middle, Christ as the teacher of humankind as the spirit of the “I” and saviour of the physical body”.

“Occult History”

Special weight has always been given to the choice of theme for the Christmas conferences. Compared to what is

spoken at other times of the year, what is spoken in the days between the 13 Holy Nights connects in a different, deeper manner with the passing and the coming year. The lectures of Christmas season 1910/11 carry the title “Occult History” (GA 126). Here Steiner shows how historic impulses are carried by certain personalities in such a way that they connect in subsequent incarnations to the earlier work. Through the background of reincarnation, history was made understandable as never before.

Whoever is familiar with the destiny-laden karma-lectures of 1924 will notice in “Occult History” that many of the personalities already appear who are described in the karma-lectures. The Christmas lecture-cycle appears like a seed for the great tree of the karma-lectures. Looking back from the karma-lectures of 1924, the motif is revealed that belongs to the choice of the personalities mentioned. Those human

beings are discussed who realise the impulse of the Archangel Michael in history. The connection to Michael is what connects the most important personalities mentioned in "Occult History". This lecture-cycle, which is much too little acknowledged, is in truth a Michael-cycle, held by Steiner from 28 Dec. 1910 to 1 Jan. 1911. He ended on the first day of 1911.

*"Anthroposophy, a Fragment",
"Occult Physiology" and the Bologna-lecture*

The work on "Anthroposophy – a Fragment" (GA 45) also links the years 1910 and 1912. Steiner has already worked on these essays during 1910, continuing into 1911. In this written work, Steiner attempted to present a doctrine of the senses that rests completely on the "I". For this he was not able to find a form to make it understandable for people of his time; it remains a fragment. Yet it seems that the work on "Anthroposophy – a Fragment" is the source of inspiration out of which a number of activities could flow. From 20–28 March Steiner held the lecture-course "Occult Physiology" (GA 128), in which he explains the human being perceiving through his senses. In this lecture-cycle, we can see a popular presentation of what was attempted in the "Fragment". We can also connect the highly significant lecture on the "I" held in Bologna (in GA 35) with the work on the "Fragment". On the one hand, the "Fragment" leads to a spiritual understanding of the body ("Occult Physiology") and, on the other hand, to a deeper understanding of the "I" (Bologna-lecture). In this way the path of creativity passes from showing the Michaelic impulse in history ("Occult History") to a spiritual penetration of the body ("Occult Physiology") and of the "I" (Bologna-lecture).

"The Spiritual Guidance"

From 4–8 June 1911 Steiner held the lectures on "The Spiritual Guidance of Man and Mankind" (GA 15). The urgent necessity to make available the content of these three lectures in written form moved Steiner to publish for the first time reports of the lectures, which were but little revised. Hitherto he had followed his own rule speak adequately in both oral and written forms. Now for the first time his oral language was to be printed. What is so urgent in these three lectures? They summarise many of the insights hitherto given in anthroposophy by illuminatingly connecting to the presentation of the development of the individual human life and humankind as a whole. Yet a new motif penetrates all three lectures – Christ, who accompanies and educates humanity. His influence is described in the human being's bodily development during the first three years, in each higher striving of humankind, and also as a gently leading force in man's inner being. Alongside this grand sweep, portraying Christ as the Teacher of Humankind, highly provocative descriptions, such as the first published truth of the two Jesus-children, lose their explosive character. Only three lectures, yet they comprehensively contain the most significant secret of the guidance of humankind.

These lectures on "The Spiritual Guidance" stand in a mysterious connection with the lectures of a previous Christmas season. Then the influence of Michael into human history was shown through the description of his human servants; now Christ appears in the descriptions as the inner leader of humankind. We can say, in his descriptions Rudolf Steiner

was led from Michael to Christ. That which in "Occult History" is described more externally and emphasising the development of thinking, is presented in "Spiritual Guidance" out of a completely inner point of view that also includes human corporeality.

The Second Mystery-Drama

In the summer of 1911 the writing, rehearsing and performing of the second mystery drama "The Soul's Probation" (GA 14) took place. The tremendous work of the Mystery Dramas would not have been possible without the strongly carried speech-impulse of Marie Steiner. In the first mystery drama, earlier incarnations were already mentioned, yet in the second mystery drama reincarnation-experiences are presented for the first time with the medieval scenes. With this strong impulse to bring again the truth of reincarnation and karma, to the consciousness of humankind, this second mystery drama is connected to the lecture-cycle "Occult History", which for the first time made history understandable before the background of the reincarnation of great human spirits.

The "Greek lecture-cycle"

Steiner called the first mystery drama a "Rosicrucian Mystery". The second drama he called a sequel to the first drama. Christian Rosenkreutz stands as the godfather in the background of these tremendous creations. Shortly before Michaelmas 1911, Steiner portrays the individuality of Christian Rosenkreutz in Neuchâtel in a strongly moving picture. Before this lies what is called the "Greek lecture-cycle", called "Wonders of the World, Trials of the Soul, Revelations of the Spirit" (GA 129), which Steiner held following the performance of the "Drama of Eleusis" by Eduard Schuré and his own second mystery drama. Here much is described in detail that was only indicated in "The Spiritual Guidance of Man and Humanity". Moreover, he shows that in the mythologies of the ancient Greeks many of the anthroposophical truths were given in pictorial form to humankind. One focus of the lecture which follows the differentiation of the upper and lower gods through the Greeks, is the exact differentiation of the two paths to the gods: either through one's own inner descent in order to find the god mystically, inwardly, or to seek the divine in the appearances of surrounding nature, in the chymical path to the gods. According to my knowledge, such a comprehensive and detailed differentiation of these two paths can only be found in this cycle. Here, too, one can see a preparation for the presentation of Christian Rosenkreutz, since he is the great leader on the chymical path.

Meeting the East

In the second half of September, Steiner speaks on the links between Buddha, the Maitreya-Buddha and Christ (in GA 130). We can receive the impression that these lectures were necessary in order to free his newly given insights on the influence of Christ as Teacher of Humankind from the concepts of the Eastern-oriented theosophists. Whereas for many theosophists Christ was one amongst many teachers, and could be mentioned in the same breath with Zarathustra, Buddha, Lao-Tse, Socrates and Master Morya, Steiner presented the supreme significance of Christ. In the same lectures he presents to the Eastern-fixated theosophists,

their brightest stars, Buddha and the Maitreya-Buddha, even serve Christ's work.

The Inauguration of the Christian-Rosenkreutz Branch

Finally, on 27 and 28 Sept. 1911, on the occasion of inaugurating the Christian-Rosenkreutz branch of the Society in Neuchâtel, Steiner held the tremendous Rosenkreutz-lectures (GA 130). The way in which he speaks is awe-inspiring. Throughout all the addresses there flows a deep intensity. We could receive the impression that Rudolf Steiner had waited long in order to be able to speak on this theme. Through this inauguration of a branch of the Society, he is allowed to do it; he speaks almost in a cultic formulation of his friend and leader of humankind...

Three days later Steiner gives the significant lecture in Basel, "The Etherisation of the Blood" (GA 130). Here is described the etheric-physiological realm in which Christ penetrates the human being. In this lecture we find the most inner description of the etheric Christ as helper of humans in need.

"From Jesus to Christ"

From 4–10 Oct. 1911 Steiner gave in Karlsruhe the lecture-cycle "From Jesus to Christ" (GA 131). With this lecture-cycle the animosity towards Steiner began to grow because he brought to light the nature of the Jesuits, that in it the sign of Ahriman can be recognised. Yet this presentation of the Society of Jesus only contains the coke which of necessity falls off when the light burns brightly. And the light in this lecture-cycle illuminates the secret of resurrection. Steiner mentions for the first time what is called the "phantom". It contains the spiritual form of the physical body, which during the Incarnation is filled with sense-perceptible matter. This spiritual and yet physical – but not material – body, Christ has saved through His death. Here is the secret of resurrection. To differentiate this phantom from the forming activity of the ether-body is not easy. For the ether-body is the sculptor, who sculpts the form of the physical body according to the plan of the phantom. It could be that the fruit of the intensive occupation with the senses ("Fragment"), the 'I' ("Fragment" and the Bologna-lecture) and "Occult Physiology", led Rudolf Steiner to present in his lectures this miracle, difficult to grasp, of the undamaged phantom of Christ and its significance for humankind.

"Inner Realities of Evolution"

Scattered between 31 Oct. and 5 Dec. 1911 Steiner held lectures on the "Inner Realities of Evolution" and "Evolution in the Aspect of Realities" (GA 132). Here he shows that you can only understand something by coming to the essence. Initially there are always beings. These beings express themselves. One can meet these expressions. But whoever does not find his way back to the beings does not arrive at the source. Steiner demonstrates this through the example of cosmic evolution. What is called the Saturn-condition of the earth begins with warmth. Yet the element of warmth is but the outer side of the deed of a being. This deed is sacrifice. When beings are engaged in inner sacrifice to other beings, then warmth appears. Thus behind every manifestation of warmth there stands sacrifice, and behind each sacrifice a being. In the case of the Saturn-condition, what are called the Thrones are sacrificing. Steiner relates the outer evolu-

tion of the earth back to inner deeds and beings. This lecture-cycle expressly shows that whoever does not penetrate to the essence only remains on the outside of existence. Beings are at work in everything; behind everything there stand beings. The primal ground of the world is not dead matter but spiritual being. Out of such an understanding the formulation later arises, in the words of the Foundation-Stone Verse: "Out of the Godhead, humankind comes to being."

The "Foundation"

Shortly before Christmas, Steiner attempted to inaugurate the "Foundation for Theosophical Art", which due to the inability of the people concerned failed. Steiner called this attempt a "call of Christian Rosenkreutz". He wanted to test whether people were rife for a new form of community-building. In this Foundation there were no positions to be occupied, no functional nominations. Steiner appealed to what he saw slumbering in people. Whether and how they become active and form a community, he left to that which lived in the individual human "I". Out of the creative initiative of the individual, a free community was to be formed in which the individual abilities were to complement each other as in an organism. No form should be filled with people, but the people should develop a living form. The attempt failed. Would it still fail today? Or should we try to take it up? Such an attempt would at least be a good counter-weight to rising tendencies in anthroposophical institutions after some failed threefold initiatives to return to the director-principle...

The Threshold to 1912: Out of human knowledge arises world-knowledge

The Christmas lecture-cycle of the winter 1911/12 in "The World of the Senses and the World of the Spirit" (GA 134) leads further the theme of laying hold of the sensory world and of the "I". What in 1911 was shown more on the human being, is brought in this lecture-cycle in an illuminating manner in observing our surrounding world. Out of human knowledge arises cosmic, or world-knowledge.

Preparing the Birth of Eurythmy

During the last weeks of 1911 conversations occurred on the founding through Rudolf Steiner of the new art, eurythmy. In the inauguration of eurythmy in 1912, there culminated much in a practical-artistic manner which had lived in the lectures of 1911.

Eurythmy springs from the world-transforming Rosicrucian impulse, which was evident since the Munich Congress of 1907. Its task is to bring the hardened human bodies into movement again according to the laws of the spirit, thereby leading back to the forces of resurrection. With reference to the lectures "From Jesus to Christ", we could call eurythmy the new "Phantom-art". Doing eurythmy is collaborating with the work of resurrection. The human body is spiritualised through movement. We could also say, "Occult physiology is danced". A new experiencing of the spirit-penetrated body will also lead to a new experience of one's own 'I' through a resistance of this body. The "Bologna-lecture" on point and periphery of the 'I' can become the normal feeling-of-life of the practising eurythmist. Through the path of eurythmy we can experience "the inner realities of language"

and “the inner realities of music”, because through Steiner’s indications to eurythmists speech sounds, intervals, musical sounds and even grammatical structures are beings. For eurythmists the speech-sound “Ah” is a being. Likewise the “fifth” and the “genitive”...

Yet the eurythmical oath is a “soul’s probation”. It is true, consciousness for “the spiritual guidance of man and mankind” grows, but the inner abysses open up so powerfully that the artistic path can no longer be trodden unless linked to a path of schooling. Yet from the beginning eurythmy is penetrated by a healing breath, of an in-breathing and out-breathing. Contraction and expansion, seeking for Apollonian forms and diving in a Dionysian manner into the material, alternate in a healing manner. What is presented in “Wonders of the World, Trials of the Soul, Revelations of the Spirit” as the tremendous polarities of the upper gods and lower gods, of the chymical path and the mystical path, breathe in a healthy manner though all the elements of eurythmy. In struggling together to present eurythmy is several groups of eurythmists probably come close to the aims of the “Foundation for Theosophical Art”.

And what has eurythmy to do with the Archangel Michael? I believe it is the actual Michaelic art. Following a lecture I held in Rütthubelbad in Bern, a pianist new to anthroposophy told me that he simply did not understand Steiner’s texts. Following advice, he joined an adult eurythmy class. After a while doing eurythmy he suddenly understood Steiner’s accounts. This spirit-filled movement transformed his thinking in such a way that he could think Michaelic thoughts. For anthroposophy is indeed in a comprehensive sense Michaelic wisdom. Through eurythmy Michael forms brains so that they can carry the spirit-filled thoughts of anthroposophy. Indeed, the harder the bodies of people are becoming because of the hardening influences of the media, nutrition and technology, the more we need eurythmy in order to carry anthroposophy in our thinking.

What concern speaks through Rudolf Steiner’s lectures on “Eurythmy as Visible Speech” regarding the being and effect of eurythmy?

Is Steiner’s underlying impulse for all eurythmical activity important?

Werner Barfod

“When people see the spirit working beautifully in human movement, then this will contribute to the whole attitude which humanity should take up towards the spirit through anthroposophy” (Rudolf Steiner. GA 279, Lecture 15, concluding summary. ET. p. 164).

The task is to strengthen through eurythmy the attitude of people to the spirit of anthroposophy. In eurythmy, the “I” and soul work through movement in such a way, that the soul-element can be directly perceived in a definite manner.

Preamble

What was the situation in 1924, six years after the First World War? Eurythmists were cut off for four years or more

from the stream of eurythmical development in Dornach. The foundations of eurythmy had developed further, and disputes now arose how this or that should be “correctly” done in eurythmy. New things arose continually during rehearsals, in the eurythmical forms, and so on. This frequently took place in small group with those who happened to be there.

In order to gain clarity and security in the stream of eurythmical work, it seemed to Marie Steiner absolutely necessary that in a summarising lecture-cycle Rudolf Steiner should bring everything to a present level, to what had hitherto been worked on.

Only because of repeated urgent requesting by Marie Steiner did Rudolf Steiner then hold the 15 lectures from 24 June to 12 July 1924, alongside two other lectures during the day and other engagements. He takes up what already existed as eurythmical substance, and at the same time deepening and broadening it with the eurythmists present in a living exchange. Marie Steiner published the lectures in 1927 with a Foreword, out of which the living situation of the times can be surveyed. She also commissions Annemarie Dubach to write “The Basic Elements of Eurythmy”, pub. 1928. Marie Steiner stresses in her Foreword to “Eurythmy as Visible Speech”, that the first eurythmy courses of 1912 and 1915 with Lory Smits and her classmates, along with the “Basic Elements of Eurythmy” through Frau Dubach, belong together with the lectures of 1924. “Eurythmy: Its Birth and Development” through Lory Smits, however, only appeared in 1965. The only written presentation by Rudolf Steiner on the lecture-course “Eurythmy as Visible Speech” is the summary in the *Nachrichtenblatt* [Newsletter] 1924, No. 28. This report in its structure, in all brevity, brings essential things about the substance of eurythmy.

Three quotations from that *Newsletter*, which can clarify the concern of this initiative now follow below:

“A study was made of how the gesture as such reveals soul-experience and spirit-content, and also how this revelation is related to the soul-expression which can be heard in the language of sound.”

“A special value was laid in these lectures upon showing that in the truly formed gestures the aesthetically sensitive human being perceives the soul-element directly and unequivocally... You see from each artist whether or not art is living within himself as a divine world-content. In the immediate artistic present, art in its visible essence has to be made manifest through the actual human being, by the eurythmist.”

Lectures 1–3 concern humans as the etheric being of the word. “I” and soul appear in the gestures for the sounds as the etheric body, just as in speaking an etheric human creation appears.

“The human being is a completed form... [that] has been created out of movement” – doing eurythmy “is a continuation of divine movement, the divine form of the human being” (p. 37).

Then the way is sought to experience the sounds with the help of the adjectives.

“Doing eurythmy is in this sense a forming of movements and gesture, but not gestures that are arbitrary or transient... the gestures of eurythmy are cosmic, meaningful gestures.

They do not derive from anything arbitrary in the human soul.”

Further on, the unfolding human “I” on the earth is described through the essence of the vowels as a whole chapter.

In *lectures 4 to 6* the feeling for the word is brought out of the word-gesture, always out of the whole, out of the being of the word, toward the experience of the consonant-gesture. The logic of speech as a content of feeling in the context of the sounds is made visible. Eurythmy expresses what lies behind speech – here the Apollonian forms are introduced. Further on come the soul-moods in poetry – inner movement as positions are made visible in eurythmy.

Then the sound-gestures is carried in eurythmy towards the soul-gesture, to the zones of the soul. The colour-triad of the sounds and the eurythmy figures are introduced.

Lectures 7 to 9 are concerned with the sculptural fashioning of speech through the four groups of consonants. The transitions with the modified vowels and diphthongs are dealt with as something special. The spiritual element is to be found when one sound moves over into the next. The word as such would imitate what is outside [in the world] and take it into itself; it also wants to place what is expresses into the whole world-order.

Then walking is the next subject, as the outlet of an impulse of will, of felt speech, or felt speech-sounds, in the rhythms and specific forms of speech.

In *lectures 10 to 12* the twelve possibilities of form and the seven possibilities of movement in the human being are taught, and we are finally led back to the relationship to the sounds. As differentiation, the four main forms of the soul-body are described, leading to the complete twelve. Following this, the seven possibilities of movement are described as modes of being of the “I” in the soul. All the gestures are related to the sounds – the consonants and vowels.

The transitions are to be schooled as a faculty of suppleness. Then the moral impulses of the twelve postures and the seven gestures are discussed in various exercises for the artistic, educational, and therapeutic activities with differentiated effect on the soul.

In *lectures 13 to 15* exercises are given for dialogue, Hallelujah, Evoe, and basic exercises in connection with poetry. “Was the poet himself a eurythmist?” (143). Real poems always have eurythmy in them. Further on the structure of grammar, poetic form and verse forms are discussed. The Meditation for Eurythmists constructed on the secrets of the human organisation is given, with that of the practitioner “as though I have awakened out of a cosmic sleep into the heavenly realm of eurythmy” (152f.).

To conclude, the long-awaited sound “w” is gone into with an unbelievable richness and like the first exercise of all, alliteration. The fundamental exercise for eurythmical activity “I thinks speech...” is given as a meditation. In it the eurythmical instrument is tuned in soul and connected to the cosmic periphery. With indications for eurythmical ways of working, the lecture-cycle is rounded off. The process which can lay hold of the soul has to appear linked to the instrument, the gestures are experiences as inevitable. “In a eury-

thmy performance the whole body must have become soul” (162). It is “out of the feelings, out of the soul, that eurythmy must proceed. Eurythmical technique should actually be won out of love for eurythmy” (163).

As a summary of Rudolf Steiner’s concern, we could say: For the audience, through the ensouled gestures of eurythmy, there is to light up directly in their inner being the feeling that they are “more human”. Art as the divine world-content, directly manifest as presence of mind through the eurythmical gestures, is the task and the happening in a contemporary presentation of eurythmy. In his own summary of these lecture, Rudolf Steiner named his concern: “... how the gesture as such is soul-experience revealing spirit-content ...” (27).

Thoughts on “The Night-Side of Eurythmy”

Elisabeth Göbel

Even though some did not attend the International Eurythmy Conference, 25–29 April 2011, we can be grateful for the brochure “Developing the Future – 100 Years of Eurythmy”. Alongside the short reports of the demonstrations and research work, we can read the five tremendous lectures. In following these precious contributions, you go through many inner flowing processes, also contractions or circling movements, but jumps also occurred – and a stumbling. In reading the third lecture on “The Being of Eurythmy” by Michael Debus, after a splendid presentation with new insights, I stumbled suddenly when reading the sentence:

“Now I’d like to turn to something that Herr Schieren referred to yesterday as ‘*Die Nachtseite*’ [in the brochure, probably correctly tr. as “dark side”] of eurythmy. The dark side [*Nachtseite*] of eurythmy is Ahriman.”

Here I caught my breath, for did not Jost Schieren lead our diving into the night-side of our consciousness with the verses “Hymns to the Night” by Novalis? Between both these night-sides are abysses. Or are they related? And if so, how can I understand this? This question caused me to reach for my pen.

Jost Schieren ascribed to education, the training of abilities, the “dayside of our consciousness”. To this he placed a night-side, into which the person growing-up dives at a certain stage, searching for himself. Fortunately, for this entry into these two sides of life, he chose the beginning of the “Hymns to the Night”. The child or the young person (in my words) no longer feels at home in his surroundings, because he feels it as something external and no longer experiences the living spirit. He also feels his body as something external; he feels an imprisonment in his corporeality, separate, lonely, cut off – questioning, who am I? – a night-situation – on the path to finding his “I”. The careful accompaniment by the adult with this necessary process can be supported eurythmically through practising the soul-forces: thinking, the feelings and will. The person growing up can thereby receive a strengthening in order to place something from within against unconsciously felt forces. These are the Luciferic and Ahrimanic powers, that is, the death-forces penetrating his

corporeality. For each human being, the question about the self arises when he feels his destiny approaching. When as a young person he comes through the dangers or the crisis, he realises, according to Jost Schieren, “that his night-side of consciousness, in beholding the eternal values, begins to light up”. The night into which we all go in sleep and which is our true spiritual home, becomes unconsciously lighter for him. (If not, then something would capture him, which Michael Debus in the next lecture calls “*Die Nachtseite der Eurythmie*”). Tested by suffering, the young person can feel a mood, something that is expressed in Goethe’s poem “*An den Mond – To the Moon*”, which testifies to an ennobled sentient soul that is maturing – as a preparation for the birth of the “I”. That in any case would be a wonderful result of our education!

Here I would like to illuminate something, in preparation for the new perspectives, which in his lecture Michael Debus opens for us in relation to the ether-forces. As substance since the Mystery von Golgotha, these penetrate the earth’s atmosphere. It is the sphere in which Novalis leads us in his Hymns, since “his night-side of consciousness, in beholding the eternal values, begins to light up” and which with Novalis leads to a real meeting with Christ in the etheric. That is an event, which Steiner says will be possible for an increasing number of people to experience from the 20th century onwards. Out of this etheric world, according to Michael Debus – nevertheless without citing Novalis – the being of eurythmy takes its forces of fashioning and life. Can we appreciate this? Is this the reason why the people after our courses are so refreshed, even feeling as if new-born? Does not this perspective allow us to venerate, love and enlighten our art even more? Indeed! Once made aware of this, does one not, as a eurythmist, want to add each morning to one’s meditation the passage of the Tuesday rhythm of the Foundation-Stone verse: “Human soul/ Thou livest in the beat of heart and lung./ For the Christ-Will in the encircling round holds sway,/ In the rhythms of time blessing the souls.”

One sees everything now with different eyes: the whole curriculum of eurythmy lessons in Waldorf Schools becomes our preparation for the children for the above-described happenings. When the being with the name “Eurythmy” is experienced in connection to this, then “rhythm” is that which leads us into the etheric weaving and “Eu” – not meant in the aesthetic sense, but as “truth, beauty and goodness”, mentioned by Schieren at the end – sounds together as one in this syllable. Then we can follow the rhythmic element throughout the school year, as Rosemaria Bock in her recent study (see the review in this issue, p. 48) has sketched methodically and with some examples. We experience the breathing and sculptural, living rhythm as the basic element, different for each age-group, which enables the “temple” – Novalis says that the human body is the most beautiful on the earth – to learn to move with spiritual substance, making it sensitive for future impulses. And with the children in the kindergarten we greet the sun and the earth in a new consciousness: “Good morning, dear sun! Good morning, dear earth!” Does not Raphael’s Sistine Madonna behold us there in each room? For the children, we feel within us the words from “Hymns to the Night” [rendered into English prose]:

“Lonely, to the glowing lap of love, the heavenly heart unfolded, turned towards the Father’s sublime countenance,

and resting on the divining, blissful bosom of the loving, caring mother. With divine, strong feeling the prophesying eye of the blossoming child gazed towards the days of the future, towards his beloved, the stages of his sacred origins, unconcerned for the days of his earthly destiny.” And space becomes different!

For Novalis, the event that triggered him to turn towards the “sacred, inexpressible, mysterious night” is also a separation, the separation through the death of Sophie von Kühn. His augmented love for her allows him to feel the darkening forces of death, and to overcome them. He follows her path after death and with the night-consciousness which has begun to shine, is able to reach the world of his true “I”, and with it on into the maternal realm of origins, into the “I”-substance of the world:

“I journey beneath it [the cross], and each pain, once a thorn, become delight. For a time I am lost and rest drunken, your love in my heart.”

And further on we read:

“I feel death’s rejuvenating flood, my blood is transformed into balm. I live through the day with faith and courage and die into the nights in holy fire.”

We feel the poet’s release from the forces of weight and mourning, so that we – going with him through many stages in his Hymn, becoming sensitive through various rhythms, rhymes and sounds, leading to the great visions in the events of Christ’s life – till towards the end we are allowed to experience from him something like a heavenly song:

“Comforted, life moves towards eternal life; widened by inner fire our senses become transfigured. The starry world liquidize into the golden wine of life. Enjoying the stars, we become shining stars. Love is freely given; no more separation. Full life swells like an infinite sea – only one night of bliss, an eternal poem – and the Sun to us all is the countenance of God.”

Dear Reader, you probably know these splendid verses. Yet from the point of view of Michael Debus’ contribution on the Christened ether – if you study the passages he quotes from Steiner’s works which agrees with all this – then these verses can make you tremble. Through them, are we not in the realm of this “night of bliss”, which Debus calls the fifth ether? Then, with Novalis, we would have to call the new, rejuvenating, creative mantle of love of the earth, out of which eurythmy as a being was born, “the night-side of eurythmy”! On the other hand, what Michael Debus calls it, are “the dark counter-forces of eurythmy”. As contemporary people we have to wrestle for the etheric, with which we mean to work, since these counter-forces strive to harden the ether-body. In reading the lecture, we have of course understood him in this way. Yet when Debus refers to Schieren, he can only mean the danger of remaining stuck in the crisis, the wanting-to-stun-oneself with the means of our civilisation, in order to avoid the effort of going through it and the consequences, which implies having to take responsibility as a result, etc... With this, I hope I have answered my question at the beginning, of the deep abyss between the two views of the “night side of eurythmy” and their mutual relationship. And so, Schieren’s lecture inadvertently and in a completely contrary manner than as suggested by Debus, nevertheless in a surprising manner prepared his presentations – with Novalis!

As eurythmists we have also to fashion the counter-forces with the above-described ether-forces, for they have nothing to do with the subject of what is being fashioned. We have Steiner's indications. Nevertheless, it is exciting. I am thinking of Werner Barfod's eurythmical presentation of Ahriman [during the recent production of the Mystery Plays]. With full intensity of his ego-forces, he laid hold of the ego-denying forces so strongly that with the movements of his bone-system as it were managed to repel all casual intimacy, that it seemed we could feel in the etheric environment a shimmering, sulphurous, black intelligence. It is as if the cosmic humour would be happy, and – at the same time we look on. We shall not be able to fashion the power that wants to keep us imprisoned today in a sovereign manner through alignment with what is happening in the current art-scene – to make it clear, or to deal with contemporary issues – if it is to be a forward-looking art, namely eurythmy. We have to ask whether the counter-forces do “eurythmy”, as Debus suggests. As audience we arrive in another environment that makes our bodily feeling opaque for a higher perception.

After Roland Halfen's introductory lecture leading us into art, in which the sensory-real is able to retain a glance of the spiritual, Heinz Zimmermann livingly presents how the human figure with its “temple” as sensory material harbours all the lawfulness of the world in itself. This we can practice and research. “From the sensory into the super-sensory”, a great arch linking the lectures of the eurythmy conference leads to the final lecture on eurythmy therapy, to the “Transformation and new Beginning – the therapeutic impulse”, held by Peter Selg. In practical eurythmical activity it is clear how out of this morally warmed through, Christened etheric realm, after strict self-schooling in devotion to the other human being and their karma, healing can take effect right into his bodily organism – as continuation of the cosmic, starry creative forces. With this “night-side of eurythmy” let us conclude by recalling the prayer-like poem by Christian Morgenstern:

*O Nacht, du Sternenbronnen,
ich bade Leib und Geist
in deinen tausend Sonnen –*

*O Nacht, die mich umfließt
mit Offenbarungswonnen,
ergib mir, was du weißt!*

O Nacht, du tiefer Bronnen ...

[O night, thou fount of stars,
I bathe my body and mind
in your thousand suns –

O night that flows around me
With revelation of delights
Yield to me what you know!

O night, thou deep fount ...]

Why should the eurythmical vowel “I” be mainly carried out to the right side? And how are the vowel-qualities in the Sephirot re-found?

G.D. Gundersen

The work of this year's conference (2009) in Roncegno by Robert Powell arrived at the important question: “Do we come a step further to understand what Christianising the Kabbala is through recognising the eurythmical vowel ‘I’ (ee)?” Here I attempt a written account of why the eurythmical “I” given by Rudolf Steiner is shown to the right, pointing upwards and not towards the left.

Robert Powell's presentation helped us to work at the secrets of the Jewish Kabbala. The two pillars, which are also the two trees of Paradise, in their archetypal symbolism present the construction of heaven, the inner nature of the human being and of the earth, and give the basic structure for many other insights. They were brought into movement through Steiner's drawings. That which appeared first as a “change over” in his drawing of 1904 (in GA 29) – but then appeared as a stimulus to thinking – caused me to look afresh at the “problem” of the eurythmical vowel “I” (ee). The physical heart, which beats on the left side of the chest, is as though moved into the middle through the stretched right arm of the “I”-gesture, on to the line of the rising and falling chakras. From there it can again radiate – freed from the Luciferic influence by which it was moved out of the middle towards the left side. In the eurythmical “I” the left arm points downwards. This left hand lovingly but decidedly grasps its own “underworld”, in order that it too can be redeemed through the “I” which has freed the etheric heart, moving it into the middle.

The connecting lines of the Sephirot of the Tree of Life and the Tree of Knowledge, radiating in all directions straight from the Tipheret, show connectedness, a mutual give and take. And if this Sephirot No. 6 in the middle is intensively realised, then it has a redeeming effect on everything else. It is the sign of recognising Messiah, the sign of the expected redeemer, of the Christ. Nicodemus [John, chapter 3], who was initiated into the Jewish mystery of the Kabbala, especially through this knowledge was able to recognise Christ as “Master”. They conversed “by night” about the spiritual realms, which for most people still slumber in nocturnal ignorance. This conversation embraced precisely the re-birth of the inner being of humans of the future. We arrive there through the gate which is framed by the two Trees of Knowledge and of Life – of the masculine and feminine; of right and life; to the knowledge of Ahriman and Lucifer – and through this knowledge walk as a deed towards the middle, towards the third Tree, towards Christ. Here the new creation of the human being begins through the direct connection of the Father in heaven, through the Son as far as Malcuth, the Earth – and also further to the mother in the land of Schambala.

Steiner introduced new Christian aspects to the traditional Jewish Kabbala, beginning with what is called the “change over” of Sephirots 5 and 6, and of Sephirots 8 and 9. For hermetic astrology this realm is a part of the whole path of knowledge and schooling which Robert Powell introduced. Judith von Halle also leads this Christian impulse of renewal of Rudolf Steiner, as shown, for example, in her book “Vaterunser”.

In Judaism the vowels are the unutterable sounds, expressing the innermost Godhead. These vowels sound out of the middle of the human being, out of his soul. They arise in us, as we can see in eurythmy, out of the collaboration of the right-left in us. The “A” (*ah*) radiates forwards from the spine in the centre into the arms; the “E” (*eh*) brings the arms to a crossing in front of the chest, separating a world behind from that in front; the “O” (*oh*) forms an encompassing frontal gesture, and the “U” (*oo*) arising out of the parallel stretched arms strives towards its origin, which can be sought above or below. And as the middle of the whole sequence the “I” (*ee*) sounds out of its heart-centre – and shows the human duality diagonally. It is at the same time a radiating right above and left below. The human being can also experience this as a “pulling apart” of his two natures; in music in highest tension this can be experienced as discord. In its differentiation it points at the same time towards heaven and into the underworld. Such a tension can only be carried by someone who fills his heart with love, as if dying into it – in order to be able as a new-born being to allow the light-force of the “I” to arise within. Love alone can harmonise this discord by sending vibrations of light and love growing in circular waves, into conscious and unconscious parts of our being – our heaven and our hell. This approach mentioned at the beginning that the heart lying on the left, through the stretched arms, moved in the new Christian etheric middle where the heart chakra blossoms, also gives the strength which can then send the left arm into the lower unconscious zones. We can also call this the Venus-forces, as well as the rising arm is the Mercury aspect of the vowel “I”. The heart-centre radiates like a sun in the vowel “I” and forms the beginning for a new fashioning of the created human being, who out of freedom and love makes the right choice, for Christ.

Laying hold of the vowels afresh out of a Christian understanding of the Kabbala will also bring the consciousness-changing insight of the I [the ego] and its various qualities, as we also know the differentiated members of the soul.

The connection of right and left in the Mercury-form of the Cosmic Measure [in the Twelve Moods? *Tr. note*], shows there that the right arm in continuous changing repetition carries out the Mercury-movement circling above right, whereas the vowel “I” can be carried out preferably with the left arm above, so that the two in the circle-dance formed by the staff of Mercury form together a balanced right and left, so that the middle can arise again out of the change, avoiding a one-sided dominance.

A further aspect, one could say, is presented by the sculpture of the Representative of Humankind. He has raised His left arm, the right is below – though not in an “I”-vowel, but in an intensive spiritually effective gesture which has to do with recognition, holding, and wanting to change and with the future redemption of Lucifer and Ahriman. The difference to the vowel “I” is clearly seen in the gesture of the hands. In “I” they are stretched, but with the Representative of Humankind shows its own intensely expressive force.

The Exercise “I think speech”

Martin-Ingbert Heigl

The first impulses for the birth of eurythmy in the years 1911 and 1912 were imbedded in studies on Rosicrucianism. Margrethe Solstad mentions this in her Foreword to the *Newsletter*, Michaelmas 2011 (RB 55). After the decisive questions was put the new art of movement on 15 December 1911, Rudolf Steiner, on 29 January 1912, directed Lory Smits to prepare the six positions from Agrippa von Nettesheim for the new art that was to be developed. [1] This took place between lectures he held in Kassel on Christian Rosenkretz. [2]

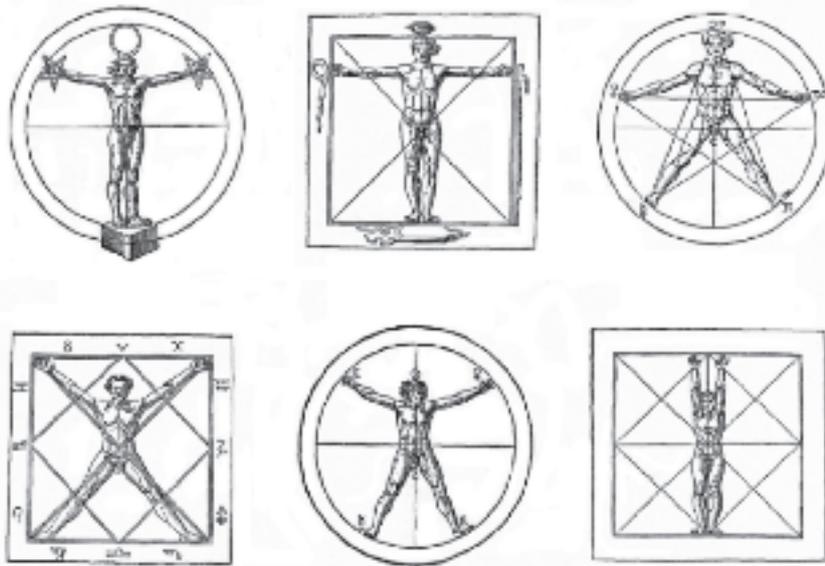
The signature of this exercise spans the development of eurythmy like a tremendous arch. On the one hand, it was to be practiced even *before* there were any indications for any speech-sounds. But then these positions, in a different form and supplemented with words, were taken up again at the end of the speech-eurythmy lecture-course, [3] that is, twelve years after all the other elements of eurythmy had been developed. This exercise, consequently, can be considered as a gateway [4] into the realm of the living forces of language. To this Steiner points, by saying: “If, when teaching eurythmy in adult classes, you begin with this exercise, they will certainly find their way very well into the eurythmical element.” [5]

The positions lead from the horizontal to the vertical, thereby forming a cross. Accordingly, they divide into two triads: the first plays around the horizontal, having to do with man who has come down to the earth; the second triad prepares the spiritual man. This means, during the first three positions the arms are held within the height of the body; in the second half of the exercise the human being grows beyond himself. In the original version (Agrippa), the position which Steiner describes as “I speak” forms the beginning. Here the practitioner stands between circle and cube; with his hands he lays hold of stars. This, then, shows the human being in his perfection, who, standing between heaven and earth, works with the power of the stars.

Agrippa puts the perfected human being at the beginning of the sequence – in his explanations Agrippa points to the archetypal relationships of the geometrical proportions – and then the actual path begins from the horizontal to the vertical in five further positions. It may be assumed that these positions, similar to what Steiner [6] shows for the exercise “light streams upwards – weight bears downwards”, was for a long time already practiced in secret until it was published by Agrippa. Clearly, he deliberately limits himself to the exoteric aspect of pure proportions, leaving all the accompanying signs unmentioned.

Rudolf Steiner, too, hardly speaks about this exercise. But the theme of the human being who takes up a higher spiritual principle in his life can be found in the above-mentioned lectures on Christian Rosenkretz. It is described how a person in mortal danger during a karmic crisis can be rescued by a call from Christian Rosenkretz, whereby he receives a higher, more spiritual life. The two already-mentioned triads may thus stand, firstly, for what is already developed, and secondly, from this the transformed spiritual members. The “I” could be seen as the transforming principle in between.

In 1912 Steiner only says to Lory Smits 1912 that she should “study exactly these six positions and... swiftly and



lightly jump from the one to the next". In "Eurythmy as Visible Speech" (1924), he adds the well-known words and exchanges the first two positions. Each position begins with the word "I", and he emphasises the dichotomy. In the first three positions the motive in each case is "speech", in the second triad the "spirit":

"I think speech – I speak – I have spoken."

Speaking is an "I"-activity, a purely human achievement. At the same time, these words can also indicate the forces that underlie language and the human form as its basis: through these words the LOGOS itself is indicated. Taking hold of the human form and shaping it according to divine proportions, the activities of the soul are made possible: of thinking ("I think speech"), of the will ("I speak" – as an activity), and of the feelings ("I have spoken" – in the resonance feeling arises).

In the placements, these positions take place precisely in the area between the larynx and diaphragm ("below the heart"), where the "breathing-man" and the "speaking-man" live. He stands as it were on the diaphragm, which is why speech contains rhythm and movement; he sounds through the larynx, receiving in articulation his intellectual character.

In the second triad, however, man reaches beyond himself. Now we see the relationship of the "I" to itself, that is, to its spiritual being at the centre:

"I seek for myself in the spirit",

that is, I seek my ego in the spirit, alluding to the Spirit-Self. [7] At the same time, through the word "seek", the still-existing separation from the spirit-world is indicated with the first stage of spiritual knowledge, Imagination.

"I feel myself within myself."

The feelings are directly addressed, corresponding in supersensory knowledge to Inspiration.

"I am on my way to the spirit, to myself."

Through the "I am" identity to the spirit is indicated, corresponding to Intuition.

We may consider Steiner's words as a "translation" from an ancient symbolism into the language of a contemporary consciousness. Yet the way in which he caused the six positions in 1924 to be carried out, shows that he refashions them into a completely new exercise. Here he extends the awareness of six to that of seven, and the jumping from one position to the next now becomes a pathway. One eurythmist places herself in front of each of the six positions. "Try to pace it, step before each one and as you take up each position, feel impelled to express the words that I said through the gesture being made by the eurythmist standing behind you." [8]

The eurythmist passing through the positions, consequently does not carry them out actively, but receives something from behind allowing each respective sphere to shine through him/her, while moving on. This, on the one hand, of course, is an exercise for the eurythmist to school his/her sensitivity for the streaming-in of forces from behind. But whence come these forces? The answer lies already in the form of the activity:

The one walking through corresponds to the Moon, that not only takes up the light of the Sun but also radiates the light of the other planets into the sphere of the Earth. In the sphere of the Moon, the human being forms his etheric body out of the forces of the planets. [9] With the help of the Moon, the ego creates its bodily basis through which it can act. In this sense, the ego itself is the Moon, receiving its substance of light from the Sun, while the planets sound into and modify it. Our "I" as mirror consequently relates to the spiritual "I" as the Moon does to the Sun.

If we take this kind of walking through as a pictorial indication of the underlying spiritual reality of this exercise, we can feel encouraged to understand the path through the positions as one through the planetary spheres. This will be attempted here:

The path leads from the Moon to the Sun. The cross is contained in the Sun; Christ appears in the sunlight. In the words "I think speech", the two basic qualities of the logos, thinking and speaking, balance each other. In thought-filled speech the higher "I" may fully appear.

In the next position the equilibrium shifts towards activity: the "I", completely incarnated in the body, is revealed through the forces of the larynx: "I speak." The activity of speaking on the level of the larynx is connected to Mars. When man speaks, he "lays hold" of starry power.

In the third position the arms sink down and the legs open: the pentagram arises. In the words "I have spoken" something has sunk down into the past. The word is given away, as if to say, "It is finished". In an all-embracing deed of love, the Logos has devoted himself to humankind, in order to release people, freeing them from past guilt. In all this Venus is active. In her heavenly course, she describes the five-pointed star; she is the Star of Love and her bodily region is below the heart – assigned to the sphere of the kidneys. Christ's deed of love occurred on a Friday, the day of Venus.

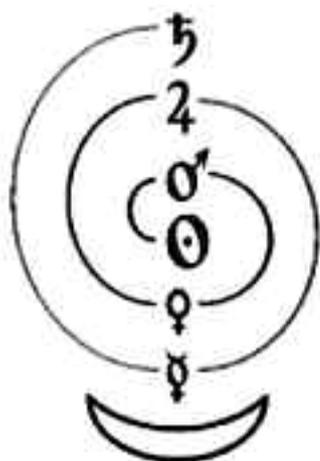
Now a mighty change takes place. With “I seek for myself in the spirit”, the arms reach far beyond the head, the legs open to the same width but towards the earth. A diagonal cross arises. Into this position, the person is, as it were, turned inside out, turned towards the spiritual realm. What was inner is made outer. The words, “I seek for myself (my “I”) in the spirit”, allude directly to the Spirit-Self. Jupiter as the middle of the upper planets can stand for that sphere in which the human being seeks for his Self in the spirit, or makes his home in the spirit.

In the next position, what has been completely experienced outside is brought back again to the human being. The human being is filled to his crown with spiritual substance: “I feel myself within myself”, I feel my “I” in me. At the same time, the word “feel” relates to “fill, fullness”. In this mediating activity, we can experience the essence of Mercury. He brings spirit into the earthly and consequently is called the messenger of the gods. A danger lying here is egotism, arising when the “I” becomes too much a feeling of self, that is, feeling itself too much in the body.

In the final position the arms are completely lifted up and the legs are closed. In the version passed on by Ilona Schubert, the arms first sink downwards and are then lifted up. Earth and heaven are thus connected. “I am on my way to the spirit, to myself”, or “I am on the spirit-path”. The gate, the path, the threshold to the spirit-world are connected with Saturn. Here the whole person is taken hold of and placed on the path, but without losing the earth and the body.

In the first three positions, we can see how Christ as the Being of the Sun connects with the Earth: “I think speech”, acts on the Earth: “I speak” and devotes himself: “I have spoken.”

The second triad can be connected with the resurrection-event, since Christ is risen, revealing Himself to the disciples in the resurrection-body and at the Ascension re-connects earth and heaven.



Saturn I am on my way to
the spirit Spirit-Man
Jupiter I seek for myself in
the spirit Spirit-Self
Mars I speak etheric body
Sun I think speech physical
body
Venus I have spoken astral
body
Mercury I feel myself in the
spirit Spirit-Life
Moon the “I” (ego)

Starting from the Sun in equilibrium, each raising the arms above corresponds to the outer planets beyond the Sun-sphere, a lowering of the arm to the inner planets. The path through the positions thus each time links the sphere of the upper planets with the lower planets. With powerful wing-beats, we move in this exercise through the cosmos, connecting the earthly with the spiritual world.

For this study I am grateful to Sabine Schwung for important suggestions.

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- [1] GA 277a. Eurythmy: Its Birth and Development. ET, Anastasi. Weobley 2002.
- [2] GA 130. Esoteric Christianity.
- [3] GA 279. Eurythmy as Visible Speech. Lecture 15. Dornach 12 July 1924. ET, Anastasi. Weobley 2005.
- [4] An initial article on this exercise, entitled “Das Tor zu den heilenden Kräften” (Der Merkurstab, 1990), I point to the connection to the mentioned lecture. Also available electronically: www.widar.de
- [5] GA 279, ET, p. 160.
- [6] GA 233a, Rosicrucianism and Modern Initiation, Dornach 12 Jan. 1924.
- [7] The ascriptions to the supersensory members can be found in Werner Barfod, Ich denke die Rede... Dornach 1993.
- [8] GA 279, ET, p. 159.
- [9] Cf. the lectures on Ephesus GA 232.

Rudolf Steiner on the lecture-course “Eurythmy as Visible Speech”

Report in the Nachrichtenblatt [Newsletter] 20 July 1924 (Eurythmy as Visible Speech. GA 279. 2005, p. 26f.) numbered according to the sentence-order in the original German, and arranged to show the chiasmic sentence-rhythm (7 x 2) + 6 + (7 x 2)

Paragraph 1

1. [34] From 24th June – 2nd July a course of lectures on speech eurythmy was held at the Goetheanum.
2. [33] Its content was a fresh presentation of much that had already been given on this subject, and at the same time a deepening and extending of what was already known.
3. [32] It was attended by the eurythmical artists, who are practising eurythmy as an art at the Goetheanum and many other places; the eurythmy teachers; the teaching staff of the Stuttgart Eurythmy School founded and directed by Marie Steiner; the eurythmy teachers of the Waldorf School, Stuttgart, and the further training school at the Goetheanum; the eurythmy therapists; and a number of personalities who through their profession as artists or scientists in other spheres are interested eurythmy.

Paragraph 2

4. [31] In eurythmy the essence of the artistic element and its sources can be brought to visibility.
5. [30] This was especially borne in mind during the presentation of this lecture-course
6. [29] Only someone who creatively unfolds a sense for art from an inner calling, an inner enthusiasm, can work as an artist in eurythmy.
7. [28] To manifest those possibilities of form and movement inherent in the human organisation, the soul must be inwardly completely occupied with art.

Paragraph 3

8. [27] This all-embracing character of eurythmy was the foundation for all that was presented.
9. [26] Those who wish to practise eurythmy have to penetrate into the essence of artistic speech.
10. [25] Above all they have to approach the mysteries of the creation of the sounds of speech.
11. [24] Every sound expresses a soul-experience;
12. [23] in the vowel sounds the soul in thinking, feeling and will reveals itself; in the consonantal sounds the soul represents an outer thing or a process.
13. [22] This expression of language remains for the most part quite subconscious in the case of ordinary speech. The eurythmist has to learn to know it quite exactly, for he has to transform what becomes audible in speech into gestures which are at rest or in movement.
14. [21] Accordingly, the inner structure of language was revealed in this lecture-course.
15. [20] The significance of sound in a word, which always underlies the meaning, was made visible.
16. [19] By the gestures of eurythmy themselves, some aspects of the inner laws of language – little recognised at the present time, when speaking expresses a strongly abstract attitude of soul – can be visibly manifested.
17. [18] That is what took place in this lecture-course.
18. [17] It may be hoped it will also have given the necessary guidelines required by eurythmy teachers.

Paragraph 4

19. [16] Eurythmists need to devote themselves to the gesture down to the smallest details, so that their performances really become the natural expression of the life of the soul.
20. [15] The large encompassing gesture can only be fashioned when the smallest detail comes first to consciousness, that it may later become the habitual expression of the soul.

Paragraph 5

21. [14] A study was made of how the gesture as such reveals soul-experience and spirit-content, and also how this revelation is related to the soul-expression which can be heard in the language of sound.
22. [13] From eurythmy one can learn to value artistic technique, and become deeply imbued with how technical study has to put aside everything external and be completely taken hold of by the soul if the truly artistic element is to come to life.
23. [12] People who are active in any sphere of art often speak of how the soul has to work *behind* the technique. The truth is that it is *in* the soul must work.

Paragraph 6

24. [11] A special value was laid in these lectures upon showing that in the truly formed gestures the aesthetically sensitive human being perceives the soul-element directly and unequivocally.
25. [10] Examples were shown which demonstrated how the content of the soul can be seen in particular formed gestures in a self-evident way.

Paragraph 7

26. [9] It was also shown how the whole structure of language, which is revealed in grammar, syntax, rhythm, in poetical figures of speech, in rhyme and verse formation, also finds its corresponding realisation in eurythmy.

Paragraph 8

27. [8] Those who attended this lecture-course were not only led into the knowledge of eurythmy but they were brought to the experience of how all art must be sustained by love and enthusiasm.
28. [7] The eurythmist cannot separate himself from his artistic creation and objectively put it forward for aesthetic enjoyment as can the painter or sculptor, but he remains personally within his performance. You see from each artist whether or not art is living within himself as a divine world-content.
29. [6] In the immediate artistic present, art in its visible essence has to be made manifest through the actual human being, by the eurythmist.
30. [5] This demands a particularly inward and intimate relationship to art.
31. [4] The aim of this lecture-course was to help the participants towards this relationship to art.
32. [3] It intended to show how, when beholding the gestures, the feelings, the perceptive faculties are enkindled in the soul, and how this inner perception leads to the experience of the visible word.
33. [2] Much that can only be partially expressed in the audible word can be completely revealed through the movements of eurythmy.
34. [1] The audible word in recitation and declamation, in connection with the visible word, produces a total expression which can result in the most intensive artistic unity.

“In the technique”*Remarks on Steiner’s Report on Eurythmy as Visible Speech*

Alan Stott – Stourbridge, U.K.

Rudolf Steiner spoke frequently about eurythmy from the most varying points of view. On the other hand, he wrote relatively little about eurythmy. Nevertheless, an early introduction (GA 277a, p. 116f.) exists, also a final written Address (GA 277a, p. 136), and then there are the Reports for the weekly *Newsletter*. These are concerned with the two basic lecture-cycles on eurythmy. From these precious – in no way dry – documents we can learn many things. What follows here can serve as a basis for further research.

The text of the Report on the lecture-cycle *Eurythmy as Visible Speech* (GA 279, p. 26f.) consists of 34 sentences. The chiasmic structure, which Steiner [1] recommends as “good style” for written essays, is clearly present. The basic movement is from without inwards.

The chiasmic form (from the Greek letter *chi*: X) is well known, e.g., in biblical form-criticism. The first and last lines of a poem, or sentences of a prose text, mutually relate, as do the second and penultimate, and so on. The relationship is

more than simply a reflection, for the content of what is written has obviously moved on. Content and form become a unity – in itself one definition of the artistic goal. In the chiasmic form, the sentences or respectively lines, relate around the middle – what follows is influenced by this centre. This overarching form often overrides the division into paragraphs; this, however, does not contradict the chiasmic form, for a deeper rhythm of thinking is followed.

The central sentences (from now on Ss.) 17 & 18 read: “... That is what took place in this lecture-course. It may be hoped it will also have given the necessary guidelines required by eurythmy teachers.”

The self-reflecting chiasmic form reveals depth, that means, a quality of transformation, the metamorphosis of thoughts. This technique even goes into the details, when further chiasmic rhythms appear. Most clear is the 7-sentence rhythm, which I have perceived in all Rudolf Steiner's *written* works, including the texts mentioned at the beginning.

The report on the speech-eurythmy lecture-course (GA 279) can be read as a seven-sentence, differentiated pattern $(7 \times 2) + 6 + (7 \times 2)$ – you can also read it as $(7+1)2 + 2 + (7+1)2$. “Seven and one”, like the musical scale of seven notes plus the octave, is not simply “eight”. In their position within the whole they could appear as apparently as “redundant” sentences (Ss. 8 & 27). Within the scale of sentences can be read respectively as key-note and octave. Because these two analyses are similar, the question appears to be less “either-or”, but rather “not only – but also”. It is a matter of emphasis.

As with sonata form or fugue form, chiasmic form is also no mechanical grid. As with all musical forms, this too is less a recipe more a “way of life”. The concept “musical” is here justified. Steiner links music, catharsis, *The Philosophy of Freedom* and John's gospel with its well-known rhythms of seven. [2]

When pointing out these rhythms, I am usually asked, “How does all this help us?” This question appears to me similar to the frequently asked request to fix in words “What does the music say?” Nevertheless it should be possible to give an answer. There exists a significant amount of helpful accounts by music and literary critics, e.g., the deeper secrets and reasons why Shakespeare wrote his sequence of Sonnets [3] and the esoteric inspiration for Bach's instrumental cycles. [4] This has recently been researched through a painstaking study of the forms in both texts and musical scores, with a considerable amount of specific detail. The researcher is investigating the heart's blood of the respective artist, their Holy of Holies! Yet it is surely time that these illuminating revelations are made today, in the face of what threatens humankind. Our “help comes from the hills”, sings the Psalmist – from the spirit, from the archetypes, inspiration comes to us directly. How does this work?

I think it justified that Steiner and the creative artists mentioned above have at least a level of perception and of artistic creating in common. Steiner's written Reports, with the self-reflecting chiasmic form, appeal to the forces of resurrection. This remark is meant neither for “spiritual effusion” nor for a comfortable “feel-good-factor”, but as a call. What is quite clear about Steiner's Reports – written in normal language and without technical jargon – is their *founded*, down-to-earth nature and the call to further development.

Sentences 3 and 32

We take as an example two sentences whose connection through the chiasmic form could at first sight be doubted. We shall attempt to find the link. The third sentence mentions those present – the practicing eurythmical artists, teachers, therapists and other interested artists and scientists. The actual meaning of the sentence lies less in the nouns, but rather on the activity of *doing* eurythmy and comparable spiritual activities. “Inner calling” is mentioned. In the whole structure S. 3 relates to S. 32. After the central discussion concerning technique, S. 32 speaks about gestures awakened through inner perception and which lead to “experience of the visible word”.

“Visible Word” is an expression used by Augustine (354–430 CE) in his exposition on John's gospel. The expression is also used in Lecture 1 of *Eurythmy as Visible Speech*. Steiner relates the remarkable tradition concerning the logos doctrine. This undoubtedly refers to the meditative, kabbalistic tradition, that God created the world by uttering the Word. In *Sefer Yetzirah: the Book of Creation/ Formation* the constructive principles of the cosmos are the letters of the Hebrew alphabet with the numbers they represent. Steiner relates gematria, the magic of numbers, to the sixth degree of initiation, to the Sun-hero, or Solar-human-being (Lecture, Dornach, 8. Feb. 1924. GA 353).

Augustine [5] is speaking about the Mass/ Communion Service:

“It is when the word is added to the element that the sacrament results as if itself also a kind of visible word... receive the mystery of your self.”

In Lecture 1 Steiner also points to the “lost word” of tradition. It is revealed that this “word” is the whole alphabet when spoken in a particular manner. The “complete human being” (GA 279, ET p. 34) is able to speak his whole nature as an etheric creation.

In this way, I submit, the true connection between sentences 3 & 32 may be found. The people mentioned (sentence 3) are those who, out of “inner calling” and “inner enthusiasm”, reveal this nature. A meditative living with this Report allows us to conclude, that the “expert” (the “knowing doer” – the central sentence of chapter 1 of *The Philosophy of Freedom*), the technician in us (sentence 23 of the Report: “in the technique” – 23, incidentally, is a Rosicrucian number) the ether-body itself – known for centuries, actually millennia – whose continuous stimulating activity, creating, healing and teaching (sentence 3), is the transforming mediator in human life. I have suggested that this transforming “technician” is present in the language of Steiner's Report. In this same Report, the lectures are called “necessary guidelines” for creative eurythmists. These are neither a “body of knowledge” nor artistic recipes, but the initial foundations of what the poet S.T. Coleridge called “the Life of our life”. Would it actually be a loss, if in academic contexts the apparently frequently questioned word “ether-body” is replaced by “technician”, “expert”, “mediator”, “knowing doer”, or with a better expression? In any case, such an attempt to speak with clarity, order and form has to do directly with the concern of concerns, with the consciousness of consciousness.

1. R. Steiner. Speech and Drama (GA 282). Lecture 3. Dornach, 7 Dez. 1924.

2. R. Steiner. *The Gospel of St John* (GA 103). Lecture 12. Hamburg, 31 May 1908.
3. Hank Whittemore. *The Monument*. Meadow Geese Press: Marshfield Hills, Massachusetts. 2008. Hank Whittemore. *Shakespeare's Son and his Sonnets*. Groton MS: Martin and Lawrence Press. 2010.
See <www.ShakespearesMonument.com>
4. On Bach's late instrumental cycles, see Hertha Kluge-Kahn. *Johann Sebastian Bach: Die verschlüsselten theologischen Aussagen in seinem Spätwerk*. Mösel: Wolfenbüttel u. Zürich. 1985. On the solo violin works, see <www.helga-thoene.de>. The Rosicrucian Verse is used by Bach as a structural means. Recent web-sites referring to Thoene's work vary from complete misunderstanding to great astonishment.
5. Augustine. *On John's Gospel*. Trac. 80.3.

The speech-sound "CH" belonging to the Twins

Annemarie Bäschlin

From the generation of older eurythmy colleagues I was asked to report something about the "CH", as belonging to the Twins. In Eduardo Jenaro in his book "Rudolf Steiners eurythmische Lautlehre" (R. St's doctrine of sounds) writes on the "CH": "There is no zodiacal connection for the sound 'CH' given by Steiner. Traditionally the 'CH' is given to the Scales and the Twins."

In his book in various contexts, "according to oral tradition", the "CH" is also only connected to the Scales. The book appeared in 1999. In Dornach, in the first decades, since the birth of eurythmy, the "CH" was only presented in connection to the Twins. Around the 60's one could see here and there in various troupes the "CH" with the Scales. In those days I asked Lea van der Pals, who had experienced the development of eurythmy in the early years. She answered spontaneously, that the "CH" obviously belongs to the Twins, never to the Scales, for the "CH" is a breath-sound, and never belongs in the family of sibilants, where the "C" is at home in the Scales (and S, Sch and Z belong to the Scorpion).

As the following sounds arise together out of the same zodiacal sound, so the "CH" arises together with the "H" out of the Twins: T D, B P, G K, H CH, F V, S Sch Z.

As a "breath sound", Steiner characterises the "H" as a "something wafting towards you" – "like the breath wafts the air towards you" (GA 279). With "CH", as breath sound, Steiner wrote into Tatiana Kisseleff's work-book: "Like fanning the wind towards you."

The question is whether it is at all possible to dedicate one sound to two different zodiacal signs, since each sound is an individual being which can only arise out of one quite specific star-sign.

Later there appeared coloured reproductions of a picture where 12 eurythmy-figures arranged in a circle stand connected to the colours of the zodiac. Here the "CH" stands in the Scales, since for the "C" which belongs to the Scales, Steiner had not created a eurythmy-figure. Since then one can see the "CH" ever more eurythmically presented with the Scales.

The word "Hallelujah" in the public eurythmy performance 1919

in Zürich, Schauspielhaus Pfauen (GA 277a, p. 116)

Lili Reinitzer, Dornach

The presentation was carried out standing in a pentagram (standing in a relaxed pose), beginning with a light, not crossed, positions of the hands, in the middle of the region of the heart.

- H A small sounds – region of the heart
- 7 L opening from within in the form of a funnel from the region of the heart – [growing] till quite large
- E with stretched arms and E [eh]–crossing in front at the wrist*) (hands vertical) – to be carried out strictly with the sentence by Rudolf Steiner "ES NAHT SICH – It approached", not the gesture of reverence
- 3 L laying hold of afresh and with vigour
- U U–gesture at the height of the forehead – striving – longing towards the spirit – sustained for a longish period
- I gesture of "call", with a step backwards to the right
- A position of A [ah]–gesture above in the zone of fulfilment
- H opening in fulfilment and transition – one way in the pentagram with the open H

* cf. the indication of the gesture by Rudolf Steiner for the boy's clairvoyant gaze in the fairytale "The Rock-Spring Wonder".

Mood: Steiner's well-known sentence "I purify myself from everything that hinders me from beholding the Godhead". The Hallelujah is a rejoicing and is timeless. I purify myself with joy. The Hallelujah does not need any dogmatic interpretation.

I received this tradition from Lory Maier–Smits, Annemarie Dubach–Donath and Frau de Jaager (1966). Frau Daffi Niederhäuser (daughter of Frau de Jaager) carried out (1969/70) the Hallelujah with my sister in eurythmy therapy with this version.

*January 2012/Lili Reinitzer
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Results of Eurythmical Research – out of Standing and Wondering

Daniel Marston, Dornach

In the Section *Newsletters*, Easter and Michaelmas 2008 (RB 49 & 49), essential aspects of two almost forgotten indications for eurythmy by Rudolf Steiner were presented, the position of the arms during the pause/rest and the fashioning of the "swinging-over" [breath] in speech eurythmy and music eurythmy. The text was meant as a stimulus for readers' own researches. Meanwhile, further experience or discoveries have been made which I would like here briefly to report, this time on the rest-*position*.

For the pause/rest position, that is, for each situation when the arms are not eurythmically active, the gesture for “lightness” was given in the very first eurythmy-course.



Rudolf Steiner drew:

The daily practice of this, what we call “soul-gesture”, leads to discoveries, for example, to the following (here related to the various levels of our human nature):

Bodily organs: A doctor remarked that with the gesture of “lightness”, the hands are on the same level as the liver, an organ which “hovers” in a quite wonderful manner within the body despite its size and weight, without support from the bodily surroundings.

Etheric: To enter this lightness out of the weight of the

everyday is the most direct and fastest path to “step into” the living element eurythmy – and to remain in it during every pause/rest. When Steiner said, “There is no such thing as a tired eurythmist!” he certainly related amongst other things to this reality.

Astral: Standing in lightness with the fingers *spread* is a helpful means or artistic detail just as ingenious [as any other], to be able to avoid a spreading of the fingers when *not* demanded by the task in hand – something that can be experienced as an expression of vanity.

“I”-level: right into the spiritual, this pause/rest position is an image of what the human middle means and can contain: The upper arms (close to the body) are held strictly, almost in a 90°-angle, whereas the fingers (distant from the body) can be experienced relaxed, almost hovering. To experience these strong contrasts – strict and relaxed – in one and the same gesture and to *produce* it in a living and conscious manner, brings about a very fine, breathing movement resulting in a special expression of beauty. Then we can sense a trinity.

To conclude, a rare photo of Steiner can be seen with different fashioning of the arms/ hands – a *non*-eurythmical but a noble position. And this is linked to the question: Does a photo of Rudolf Steiner exist in which we can see him with arms hanging down?

The Beginnings of Eurythmy

Sibylle Rudolph

A glance at the story of the birth of eurythmy leads into details, through which well known habits in eurythmical practice can be understood afresh. Rudolf Steiner’s eurythmy was born during a time in which many people were searching for spiritual fulfilment. In theatres and other venues artistic presentations were presented with similar artistic means, still used today in eurythmy. Dancers at that time moved not only silently but also to music, and they presented texts. Whole stories were performed, in prose and in rhyming verse. Coloured lights were thrown on to flowing garments and they also danced with veils and coloured lighting. One aspect was to allow solid things and borders to retreat into the background, as for example the borders of the “proscenium arch stage” and that of bodily contours. And the dances, danced outdoors completely without clothing, led to a merging of figure and environment.

As later in eurythmy, expressive dance was performed at the turn of the century not only as art, but was also used in education. In the schools of dancing, children were also encouraged in their social and spiritual development. Isadora Duncan had her classrooms architecturally and aesthetically prepared, in order to support her students in their learning and growth. Similarly, at that time what was called the art-room was architecturally fashioned, in which the early anthroposophists held lectures and musical events contributing for general benefit and education. They too placed works of art in their rooms, painting the walls in colour to increase in their visitors the ability to concentrate.

One habit concerning eurythmy is that it was presented in buildings and not in the open air. Work on eurythmical movement took place in practice rooms and small halls for a hundred years. Where were the first rooms for eurythmy, and how were they prepared to access the spiritual background for eurythmical movement?

Rudolf Steiner, who developed eurythmy at the venues where he happened to be, frequently taught his first pupils in his quarters, not needing to hire halls for the occasions. The furniture was moved to the side to create space. Unfortunately the early eurythmists have not recorded much about the first teaching rooms and only little about their own work-rooms.

In Germany the first classroom for eurythmy was the living-room of the parents of Lory Maier-Smits near Düsseldorf. Here the first children were taught and the first professional eurythmists trained. For this the room was not rebuilt, but for the first eurythmy presentation the walls were decorated with young birch branch and the students wore green dresses. Light green was felt as a suitable colour for eurythmical movement, and still today children, especially of kindergarten age, wear light green dresses for eurythmy lessons.

After this Dornach, Switzerland, became the most important venue where Rudolf Steiner developed eurythmy. Here two of the three practice rooms came about, which Rudolf Steiner co-designed. In the south wing of the First Goetheanum, the roof was built out so that it could be a meeting room, the White Room, which was also used for eurythmy. This room was highly appreciated by Tatiana Kisselff, the eurythmist with whom Steiner developed eurythmy in Dor-

nach, also described in her memoirs. The few surviving photos show a fully-equipped wooden room that must have been so bright that it be labelled “white”. Daylight fell from above into the large hall, giving an ideal lighting to practice eurythmy. The furnishings were shaped in curves, forming a unity with the round dome of the roof.

The second room in Dornach, in whose building-plans Rudolf Steiner had participated from the beginning, is the hall of the *Rudolf Steiner-Halde I*. This building has a chequered construction history, and even while building significant changes were made that have impacted on the hall. Nevertheless, this space is important, as Hermann Ranzenberger records made drawings of the interior architectural designs, and also noted Steiner’s indications. Through his documentation and through the accounts of other eye-witnesses, we know today that in the interior architecture, Steiner found every detail important.

The third conception arose in Stuttgart, Germany. Here Rudolf Steiner wanted a large-scale cultural buildings to be built, to which he gave stimuli with two sketches. The plan show a one-story building in the middle of which a large eurythmy room should be, surrounded on all sides by adjacent rooms. The elevation shows a rising middle part, through which the visitor would immediately see that eurythmy formed the centre of this site. The first phase was built, but in a modified form and without Steiner’s further collaboration.

For about thirty years conferences and meetings have taken place, to discuss the architecture of school buildings and their inner spaces. In this context people also turn to the rooms for eurythmy. These are to be fashioned in the coming new buildings to serve the course of the lessons as best as possible. For the first time practising eurythmy teachers commented also in writing. Through their written experiences documentation on the inner architecture of the early practice-rooms is significantly supplemented.

Up to today, those doing eurythmy prefer architecturally and aesthetically prepared and closed spaces, in order not to be disturbed by outer influences and to be able to enter into movement. The room is sought as a protected space on the way to spiritually fulfilled movements, and frequently retains a mood which can also be experienced in sacred spaces.

See also: Rudolph, Sibylle: Zur Geschichte der Eurythmie. Rudolf Steiner und die frühen Unterrichtsräume. Verlag Tectum 2011.

From mother-tongue to individualised language

Renate Pflästerer

During the fourth year of the part-time training within the Freien Akademie Logoi for speech formation, drama and social art, we are concerned with developing a conscious use of the artistic means of style we have learnt, and the ego-penetration of our own speech.

Recitation and declamation as the overall theme accompany us as the gestures of style for artistic speech, as re-defined and developed by Rudolf Steiner. Style involves the movement of the ego, which always breathes in a specific balance between centre and periphery.

Recitation (Lat. *recitare* = re-telling) relates more to the upper human being, the pictures of memory, and the breathing. The communicating ego is involved in the content; all artistic forces of fashioning flow into the content of the telling, making it colourful and alive. The first Western poet, Homer, does not appear as a personality, but allows the Muse to speak through him. Recitation reaches into the past, throws light on it. but does not allow the pictures to penetrate into the prose of thinking, rather leading them into rhythmic life. Here the Lyre of Apollo resounds in the harmonious forms of the poetry, of the hexameters, the couplets and odes. These strict metrical forms originate our of Mystery knowledge of the Ancient Greece, which in the rhythms of the world experienced the connection of man to the divine beings. Right into the social and therapeutic influence, the diversity of rhythmical fashioning was alive in the folk. During the course of history, these forces are metamorphosed, are also taken up by classical and modern poets and extended (e.g., Hölderlin’s Odes). The ballads open the curtain for dramatic events within recitation. Declamation in recitation appears to me, as with the ancient Yin-Yang-Symbol, as the dark point in the white field, as e.g., direct speech in ballads, fairy-tales and the short-story.

Declamation (Lat. *declamare* = calling out), a call out of the most inner experience, is the form of poetry of the Northern epic, e.g., the Song of Olaf Åsteson, the runes of the Kalevala, the art of stave-rhyme. But also in ancient Greece, the call sounds in the Theatre of Dionysus, in the iambs of the first dramas, satiric verses and war-dances. The impulse of the beating heart full of love, joy, pain, rage and courage does not become an outer deed, but rhythmic, richly sounding soul-speech, revealing its most inward secrets – its questions, its truth, its striving, struggling, searching! On this path, something dark, the will, is lit through in becoming conscious. In expression it becomes clear; it gains form through the creative ego.

What would correspond to the white point in the dark field? I think it is transfigured form, the colouring of the contrasts, the consciously-fashioned basic gesture! Will is music of the future! In declamatory speech, I can learn to clarify my intention and motivation in expression and deed. The gestures, through which the listener can understand, assume that I have penetrated the relationship of centre and periphery in the text. In the innermost middle-point of the heart, the spiritual breathing of the soul lays hold in anticipation ever afresh of the streaming, breathing movement of the gesture. This connects the speaking “I” with the imagined “you” in fashioning the word.

In declamation, the quality of thinking lights up in the will-pole of speech, whereas in the ensouled pictorial world of recitation the warmth of the will awakens the pictures to life. On the path of schooling of speech-formation, our ego-being is awakened to its creative force by learning ever afresh in the balance between the polarities of human nature.

Report on and memories of the Czech composer and anthroposophist Alois Hába

Michael Kurtz

Last year, during the exhibition “Rudolf Steiner and the Art of the Present Time” in DOX, the centre for contemporary art in Prague, Barbora Kristofova Sejakova “Six Moods for Piano”, op. 102, of the Czech composer Alois Hába, which – as a listener said – sounded like strong improvisations, rich in contrasts. Alois Hába, especially with his quarter-tone and sixth-tone works, is an important representative of modern music. In the 20th along with Leoš Janáček and Bohuslav Martinů he ranks with, though he is not as popular as, the most famous composers of his country. Hába’s piano compositions were especially chosen by the Museum Director Jaroslav Anděl, because, for his life’s path and his composing, Rudolf Steiner’s works were influential as spiritual stimuli. As part of the exhibition Alois Hába was represented through his scores and a letter to Marie Steiner and other documents out of the Rudolf Steiner Archives in Dornach. As a reaction to the following article in the weekly newspaper “Das Goetheanum”, which presented some impressions on Hába, I received some letters which showed further facets of the composer’s personality; they are printed here as an appendix. Hába’s intentions and his composing have not been fathomed sufficiently, many things are still slumbering, as with other musician-personalities who have already passed over the threshold.

Quarter-tones, Social Engagement and Spirituality The Czech composer Alois Hába and Anthroposophy

Alois Hába (1893–1973) grew up in the country, in the centre of Walachian folk-music. As a child he already showed an unusual musicality. In his home-village Wisowitz he played in the folk-lore band, learning notation before the alphabet, and he possessed perfect pitch. This music with its nuances of intonation differed from the usual diatonic system, which he experienced from an early age. Later he practised for years in order to imagine and to play and sing notes and intervals exactly as possible in the finely nuanced quarter-tones and sixth-tones – with success. After his studies with Vít zslav Novák in Prague and Franz Schreker in Vienna and Berlin, he built up from 1923 a department for composition, interpretation and theory of quarter-tone and sixth-tones at the Conservatory in Prague, soon gathering an international body of students around him.

As a well-known name in contemporary music, the thirty-three year old is invited to Dornach in August 1926 for the first musicians’ conference by the Section for the Arts of Eurythmy, Speech and Music. He holds a lecture on quarter-tone music and demonstrates by playing a phonographic recording of Slovakian folk-songs. His presentations meet with the researches of Kathleen Schlesinger, the important musicologist and anthroposophist from England, who lectures on the pre-Aristotelian Greek aulos-scales. Nanda Knauer reported that Hába in these days sat at Schlesinger’s feet, and said. “Now I finally know why I am working with new scales”. [1] Besides the musical capacity out of anthroposophy, the lectures and concert contributions, the conference also involved a wide spectrum of modern European

music. Hába meets anthroposophy for the first time and is particularly impressed by the carved wooden statue of “Christ between Lucifer and Ahriman”. On his return to Prague, he becomes a member in the same year of the Anthroposophical Society.

In autumn 1928, for the opening of the second Goetheanum, he is invited to lecture on “The four kinds of etheric formative-forces in music and musical development”. [2] In an original manner he shows lines of development from the early history to the present, relating new researches of comparable music studies.

Anthroposophy meanwhile becomes for him a source of impulses in his life. In 1933 he publishes in *Das Goetheanum* a study of music analysis: “Bases for a new musical fashioning of sound”. Here he relates his composing to Schönberg’s use of the intervals of the second, fourth and seventh in the latter’s twelve-note chromatic system. Then he finds connections to Steiner’s characterisation of the qualities of these intervals, as well as his indications on the experience of the [melody in the] individual note and the sphere of Christ in the musical element. [3] With this Hába touches on essential musical questions; a new, deepened experience of tones and intervals in relation to extending tonality, to which Steiner also indicated.

In Hába’s varied output two compositions directly related to Steiner’s work: the symphonic Fantasy of 1933 composed in the diatonic system “The Path of Life”, op. 46, which became his most performed symphonic work, and his fifth-tone opera “Thy Kingdom come”, op. 50, concerning the question of redundancy. Since his first visit to Dornach in 1926, the 9-metre high Christ-statue became a content of meditation. Shortly after its premiere on 5 March 1934 in Winterthur in Switzerland, he published in *Das Goetheanum* some comments to his work and mentions elements of style for the three areas of the statue. [4] This main symphonic work is not ideological programme-music, but fashioned purely out of the musical element. In the various groups of instruments, woodwind, brass, strings and large percussion section, Hába composes melodies, rhythms and metres, which enter individually, and overlap in layers, always changing; in Hába’s “a-thematic” system there are no repeats but a constant flow of new things. The impression remains of multiple dramatic events which lead through crises, temptations, revolts and quiet phases. [5]

The first idea for his “Path of Life” came to Hába in an extreme situation. In 1931 he heard in Munich an address by Adolf Hitler, which he must have experienced as diabolical. He was staying in this city on the River Isar preparing for the premiere of his socially critical opera “The Mother”, directed by Hermann Scherchen. Scherchen, an important promoter of new music, who had leanings toward anthroposophy, also conducted the world-premiere of the “Symphonic Fantasy” with the town orchestra of Winterthur. [6] In the same concert, attended by the President of the General Anthroposophical Society in Dornach, Albert Steffen, Béla Bartók played the Swiss premiere of his “Second Piano Concerto”. As the third work, Scherchen conducted Paul Hindemith’s “Symphonic Variations”.

In his letter of 4 December, 1933, Hába asked Marie Steiner for permission to dedicate the work “To the memory of Rudolf Steiner”. After seven years of preparation, he now

feels able “to express in an absolute musical form in a time-sequence that which represents the spiritual content of the Christ-statue”. At the same time, on his various travels to congresses in Cairo, Palestine, Moscow and Amsterdam, as well as his visits to the Goetheanum to make his perceptions of these “three effective cosmic-streams [...] livingly present”.[7]

Marie Steiner willingly agreed, for there was mutual respect. When in the early 1930s he hosted the Goetheanum Speech-Chorus, which she directed, at the German Theatre in Prague – it enjoyed at that time generally highest esteem with audiences and critics – Hába speaks with great enthusiasm to a co-worker: “They say I have quarter-tones, but Frau Doktor with her Chorus has eighth-tones, sixteenth-tones and thirty-second tones.”[8] The co-worker – it was Ernst Froböse – asked Hába, whence he took inspiration for his music. He answered: “From the laughter of the village youth.”

The story of the premiere of Hába’s quarter-tone opera conducted by Hermann Scherchen in Munich is traced here, because it too came about through the support of the then 27-year-old composer Fritz Büchtger, an anthroposophist. Hába had tried to organise a performance of his quarter-tone opera in Frankfurt a. M. with the help of Wilhelm Steinberg.[9] Then after a meeting between him and Hermann Scherchen in Lüttich-München, this became the new performance venue. In his obituary on Hermann Scherchen (1966), Fritz Büchtger reported: “In 1931[10] he sent me a telegram in Lüttich: *Could you have the premiere of Hába’s quarter-tone opera ‘The Mother’. Will you?* We wanted it, of course, but actually saw no way to perform it with our weak forces. Scherchen, out of all Europe, found singers who wanted to venture on this difficult material, and he came for six weeks – without fee! – to the rehearsals in Munich. There were some well-known artists amongst them, such as Tinny Debüser, Carl Salomon, Clara Elshorst, Max Meili (Mailie) and several others. We only had to accommodate these singers and cater for their needs, for which we could persuade an idealistically minded hotel-owner. The director of the Prague National Opera, Ferdinand Pujman, took on directing at Scherchen’s wish. Walter Reinhardt in Winterthur paid for the decorations. We acquired the Gärtner Theater for free, the city of Munich made a small contribution (which nevertheless was later annulled by the expenses commission!). And now Scherchen unfolded an activity which for everyone concerned remained unforgettable. In the morning around 7 or 8 o’clock, he began to work with the soloists or the Choir till late into the evening. Around 10 at night the musicians of the Town Opera after their performance of the opera turned up and worked with Scherchen till 1 a.m., six weeks long, daily, without fee. All this was only possible because such a unique personality as Scherchen enchanted everyone. He placed the highest demands on ability and idealism; he could do this, however, because he himself exceeded everyone in performance and idealism. [11]

In the years 1938–42, the still unperformed opera “Thy Kingdom come” clearly showed Hába’s social engagement. The libretto, written by himself, Hába notes, deals with “the crisis caused by unemployment, the elimination of people from active life. Only when people are released from the haste of their daily lives do they have time to think about themselves, their destiny and the meaning of life.” Hába sees

the basic conditions of a harmoniously led earthly life in terms of threefolding, present when freedom in spiritual life, equality in the life of rights, and fraternity in the economic realm are gradually realised in co-existence. “This effort begins to wake up over the whole earth in the twentieth century. The opera ends with a Chorus singing a Pauline text: ‘Christ in us and his Kingdom on earth.’ I was anxious to express this newly awakened impulse through a new language of music and thereby achieve a consistency between the present life-content and its presentation.”[12]

Hába had suffered from the great social problems of his time. He searched for concrete ways to solve them, seeing these in the threefold social order of Rudolf Steiner. When during the Munich Conference of 29 September 1938, the proposed allocation of the young Czechoslovakian Republic became a theme, the composer showed civil courage by placing against it a call for “threefolding” championed by Steiner.[13] After he turned in the second half of the 1930s more strongly to the left avant-garde, his music after the invasion by the National Socialists in 1939, was judged as “degenerate art” and no longer performed. After 1948 Hába is again criticised for some years by the Communist Party doctrine as “cosmopolitan and formalist”.

Looking back on his path through life three years before his death, in the booklet “My way to quarter-tone and sixth-tone music” Hába candidly told of the importance of certain of Steiner’s works for Hába the composer, the seeker of social harmony and the human being. For art, he says, amongst other things: “For me as a creative musician, it is important to realise that a totally free act, as Steiner conceived it, is carried out of your own inspiration and abilities. These qualities precisely characterise artistic creating. This also applies to my work without precedent in the a-thematic style of music and in the quarter-tone and sixth-tone system. This realisation protected me against a misinterpretation of my music, as people sometimes maliciously tried to reduce my music as “formalist” or “degenerate” and disrupt my creative security.”[14]

When the anthroposophical music theorist Hermann Pfrogner met Hába once in Munich, he asked him: “What do you see as the spiritual foundation of the quarter-tones?” And Hába answered by analogy: These are the 24 hours, twelve in the day, and twelve in the night.

Hába was regularly at the Goetheanum, to lectures, conferences, and the great *Faust* performance. After the Second World War, he often took part in the annual musicians’ conference, and in the summer of 1956 even attended a composition course. If much of his music here is still unknown, it was and is appreciated by many. A good year before his death, during the Michaemas Conference of 1972 a whole concert was devoted to his music. The Pandula Quartet with the pianist Luciano Ortis performed a selection of his works in the semitone-system. In a review of the concert, we can read Hába’s comments, “I can just as well write in the diatonic or chromatic, thematic or a-thematic system; that’s not the most important thing in my works”. The reviewer Karl von Baltz, for years the leader of the Section for the Arts of Eurythmy, Speech and Music, posed the question, what then was the most important thing, and the answer was given as follows: “His grandiose strength of form, his wide-awake survey over the over-saturated music, indeed the musicianly and always sparkling flow of his music. Tightly

packed events taking place in a small space. There are bold harmonic shifts, changes of gear, sudden turns, preparing the experts for surprises (surprises and reprises), but for someone hearing the works for the first time, it could appear a self-evident. In the foreground, seemingly easily surveyable contexts, and in the background, however, complicated counterpoint and rhythms. Note a note too many, nowhere too few.”[15] The widow of the author, Carina von Baltz, reported in a letter: “Alois Hába was often a guest in our house. My husband and I have often played his quartets, and he listened very intensively. Once, as we played a minuet, he jumped up, danced to it, and explained *how* he imagined it. He had an irrepressible sense of humour! And a great reverence for Steiner. So open for other opinions.”[16]

The Dornach string quartet, the “Goetheanum Quartet” of the 1980s and later the “Quartet B-A-C-H”, had the Quartets 8 and 14 in their repertoire. Christian Ginat (viola) in both formations, still plays the “Fantasy for Violin”, op. 9a on his viola. Otherwise, the first and second of the “Six Pieces” for piano (op. 6, 1921) have been performed in eurythmy by the Kairos Project Ensemble led by Ursula Zimmermann 2007/08.

And Hába today? Outside the Czech Republic and the group interested in contemporary music, Hába’s path has not yet been met by a proper understanding. We live since the beginning of modern times in a phase of great individualisation, at least in musical language, but more importantly what concerns the spiritual intentions of composing. These are diverse yet are “searching for the lost ethos of music”. Hába, especially through his three socially critical operas, numerous songs and choral music, mostly composed in the diatonic system, and then through his micro-tonality, created a distinctive musical contribution. But are there successors? Hardly, although the question of extended tonality has been a recurring theme of many composers for decades. Finally, Hába is Czech and one of a number of composers out of three generations who each in his own way and in his musical language is searching or has been searching for something like a spiritual basis for his/her music – one could name as examples Jaroslav Krček[17], Svatopluk Havelka, Petr Eben, Ivan Kurz and Jitka Koželuhová.[18] And under certain conditions this has a future.

Personal memories of Alois Hába

Jan Dostal

Born in 1920 in the Czech Republic, Jan Dostal qualified as a conductor at the Prague Conservatorium, working after the War first as a priest of the Christian Community in Prague. After the ban in 1951, he was first a music teacher, then opera conductor, director of a music school, editor of a periodical on music in education and finally Chief Editor of the state music publishing. In 1977 he had to leave for political reasons and worked till his retirement as a music teacher. After the fall of Communism he was Head of the Czech Waldorf Seminary 1996–2001, worked as a lecturer on anthroposophy and also translator (texts include Goethe, Novalis and Steiner).

When I was 13–14 years old, my mother engaged Hába as a private music teacher for me. He came every other Saturday to us, and I remember that he introduced me to the construction of fugues in Bach’s “Well-tempered Clavier”. Under his influence – without concerning myself with the theory of harmony – I composed extremely modern, dissonant little piano pieces, which he then kindly and critically assessed. I loved him exceedingly, and he addressed me with a nickname, which corresponds somewhat to “Little Jack”. He used this nickname all his life, even when I was over 40 years old.

Then came the crash in 1935 in Dornach, when Ita Wegmann and Elisabeth Vreede were excluded from the Executive Council. The various national Societies called General Assemblies in order to submit their comments; in Prague, too. My mother attended and declared that did not agree at all with this exclusion, that it was difficult in the periphery correctly to judge the events in Dornach. Hába came forward and suggested we should exclude my mother from the Society, which then took place. After a few days I was to take a lesson with him. It appeared as though nothing had taken place, but my mother met him at the door and sent him packing. I was unhappy, but nevertheless felt that it was justified. (I then took lessons with the composer K i ka, the later Director of the Prague Conservatorium, who especially taught me theory of harmony.

It was known that Hába enthused about communism. It wasn’t seen as something inconsistent. At that time many artists adhered to communism. People didn’t think of ideology, but were under the impression that the Communist Party was the only one who cared for the poor and unemployed. And the Party did not demand of their members any world-conception convictions. So it was, up to 1948, when the Communist Party seized power. Many young people I knew were members of the Party after the War, because they thought that it was the only Party that wanted to change the world for the better.

That changed after 1948. The Party now demanded that people accept the Marxist ideology. Many of the supporters were appalled. Not so Hába. He made out that he was a convinced Marxist so clearly, that he was accepted as absolutely “reliable”. It helped him to be able ever again to travel to Switzerland, that is, to Dornach. Such journeys were totally unthinkable for normal citizens. In Dornach, Hába of course played the loyal anthroposophist. It should not be overlooked that he tried to introduce to his students at the Conservatorium some things out of anthroposophy, which however was seen by most as a personal tick.

My last meeting with him was in the 1960s, when I was Director of a music school in a small industrial town in South Bohemia. The National Association of Composers at that time wanted to bring contemporary music for the workers in the factories. Missionaries with this task were to visit factories in pairs – always a theoretician and a practising musician – and enthuse the workers for this music. (The whole thing was obviously a stupid idea!)

Such a pair were to bring the good news to the factory workers in our little town. But they explained that because of the noise of the machines the meeting couldn’t take place; so it was moved to the Hall of the Music School, where the workers were invited to hear about the subject. Four turned up! Otherwise, the teachers of the Music School attended, and I did too, of course.

The propaganda group appeared – to my surprise it was Hába and a younger composer with an accordion. Hába gave the lecture. Yet it was not a lecture, but an incredible improvisation, like the speech of a drunkard. No one knew what Hába was talking about. What I remains stick in my memory, was that “it is actually quite the same thing, if you believe in Marx or Jesus, or Steiner (!)”. For me, this was the result of a tragic internal collapse as a result of the continual intention to merge incompatible beliefs. In the end, the audience made fun of the whole thing. Hába seemed quite happy, quacked at me with his “Little Jack” this and “Little Jack” that, but I could not help feeling a desolate sadness.

It dawned on me that Hába obviously never took inner work seriously, that he bypassed thought of any kind; he was only playing the opportunist. And I had to remind myself what a deep and harrowing impression the first Prague performance of “The Way of Life” made on me many years ago. As a musician Hába was certainly extraordinary.

A memory of Carina von Baltz (widow of Karl von Baltz, earlier leader of the Performing Arts Section)

Alois Hába often staying in our house. We played his quarter-tone and six-tone quartets:

1st violin: Carl von Baltz
2nd violin: Carina von Baltz
viola: Fritz Wörsching
cello: Gotthard Köhler.

When he was in Dornach, he came to our rehearsals. One when we played a Minuet, he jumped up, sang and danced, explaining how he wanted it played. He possessed an abundance of humour! And a great reverence for Rudolf Steiner. So open to other points of view.

(Letter 9th July and telephone conversation November 2011)

A memory of the eurythmist Christiane Hübner/Dornach

I experienced Hába once at a music conference. He appeared as a jovial elderly gentleman, certainly not a bloodless intellectual, but rather colourful and energetic. He said in his Bohemian accent, which suited him, “Love life!”

(Christiane Hübner, November 2011)

Report by Rudi Lehms (brother of Ernst Lehms) reported by Heiner Ruland:

The music-theorist and author Hermann Pfrogner met Alois Hába in Munich and asked him: “What do you see as the spiritual basis of quarter-tones?”

Hába: “The 24 hours, 12 of the day and 12 of the night.”

Remarks:

- [1] Reported by Heiner Ruland, autumn 2002.
- [2] In: Die Drei, Monthly Journal for Anthroposophy, Three-folding and Goetheanism, IX. Year, Vol. 4, July 1929, pp. 288-313.
- [3] Lecture 8 March 1923 in Stuttgart (GA 283) and final third of final lecture of the cycle “True and False Paths...” GA 243. [Both published tr. are inaccurate. An accurate tr. appears in Lea van der Pals. The Human Being as Music. Stourbridge 1992. Pp. 71-3].
- [4] Alois Hába. “Der Weg des Lebens”. Symphonic Fantasy

for Orchestra, op. 46. Review of the performance in Winterthur on 5 March 1934, in: Das Goetheanum, 13th Year, No. 9, 4th March 1934, p. 66.

- [5] Pointing to Steiner’s lecture of 30 Dec. 1914 (in: Art as seen in the Light of Mystery Wisdom GA 275), in which he shows how the composer’s experiences of soul and spirit on the path of schooling can be expressed in musical works.
- [6] In the programme of that evening, following Hába’s premiere came Béla Bartók’s 2nd Piano Concerto with the composer as soloist, and Paul Hindemith’s “Philharmonisches Konzert” (the Swiss premiere).
- [7] Unpublished letter of Alois Hába to Marie Steiner, Prague 4 December 1933; with permission of Rudolf Steiner Archives.
- [8] Edwin Froböse – “Musikalisch gelöste Plastik” (Musically freed sculpture), in Beiträge zur Rudolf Steiner Gesamtausgabe No. 10, Dornach 1988, p. 7.
- [9] Vlasta Reittererová-Benetková – The Operas of Alois Hába. A new phenomenon of musical theatre in the 20th, in: Musikgeschichte in Mittel- und Osteuropa. Mitteilungen der internationalen Arbeitsgemeinschaft an der Technischen Universität Chemnitz Heft 3, Chemnitz 1998, pp. 177-97.
- [10] Büchtger is mistaken; it was war in 1930.
- [11] Fritz Büchtger – Nachruf auf Hermann Scherchen (In memory of H.S.) (1966), in: Komponisten in Bayern. Band 18: Fritz Büchtger, Tutzing 1989, p. 52.
- [12] Alois Hába – Mein Weg zur Viertel- und Sechsteltonmusik (My path to quarter-tone and sixth-tone music), Munich 1986, p. 66.
- [13] See: Jörn-Hinrich Volkmann – Alois Hába, der einsame Humanist, (A.H. the lonely humanist) in: Das Goetheanum 1993, Nr. 31/32, p. 329.
- [14] Ibid. P. 83.
- [15] Karl von Baltz – Alois Hába und das Pandulaquartett im Goetheanum, in: Das Goetheanum, 51st year, No. 46. 12th November 1972, p. 370.
- [16] Carina von Baltz, letter of 9th July 2011.
- [17] Jaroslav Krček (b 1939) has, amongst other things, composed an oratorio “Von Steinen zu Brot” (From stones to bread) relating to Steiner’s lectures on the “Fifth Gospel” (GA 148).
- [18] See the interviews of the composer Jitka Koželuhová (b. 1966) “Ist die zeitgenössische Musik tot?” (Is contemporary music dead?) with Petr Eben (1929–2007), Ivan Kurz (b. 1947) and Svatopluk Havelka (1925–2009), in: Die Christengemeinschaft, 2/1999, pp. 135-140.

Thoughts on the Section Days: Music 2012/13 at the Goetheanum

“Between Deepening and Renewal – Composers and Impulses – Seeds for the Future”

Christian Ginat and Michael Kurtz

In pondering together on the many levels of phenomena of contemporary music, we began asking: which composers have been fructified in their creations by anthroposophy and

have attempted to sow seeds of deepening or renewal? Much lies in the music archives at the Goetheanum and at other centres. Without doubt it is not right that much slumbers which should be experienced, raised into consciousness. Even today forgotten names crop up, like Henri Zagwijn and Felix Petyrek, who knew Steiner personally. In autumn 1924 Petyrek discussed music with Rudolf Steiner, who encouraged him to form a group of thoroughly trained musicians:

“I will give you as one of the next lecture-courses a comprehensive anthroposophical basis for the renewal of the art of music. It is time, and for this you should invite people.” Because of Rudolf Steiner’s bad health and early death it did not take place. Doubtless Steiner would have pursued a deepening and renewal of the elements of music, and the subject of training. Yet we can only conjecture what the concrete content of this lecture-course would have been – the major and minor moods, intervals, the [melody in the] single note, extended tonality?

In the transition situation since the beginning of the 20th century, when especially with Schönberg, Scriabin and Ives the human being is placed at the centre as citizen between two worlds, there lives seeds for the future. Yet the question is whether rather a deepening of soul and content is expressed, or for renewal in the technique of composition, which is of course also pressing. The tonal language has gone different ways since those years. There is a more traditional stream of a modified tonality, reaching as far as its border, and at the same time a clear-as-glass Apollonian signature in various dimensions of composing with twelve notes. There is a Dionysian component that, stimulated by folk-music, uses various extensions of the scale.

The first Section Day, dedicated to “Rudolf Steiner’s music-impulse within the modern music” (18 February) also included contributions by Alexander von Zemlinsky (1871–1942) who died, exiled and suffering in America, and Viktor Ullmann (1898–1944).

The subsequent Section Days will investigate this field of tension stage between a deepening content and compositional renewal towards seeds for the future: we now place in the centre the composers: the Dutchman Henri Zagwijn (1878–1954), the Australian Elsie Hamilton (1880–1965), the German, who grew up in Russia, Georg von Albrecht (1891–1976), the Australian Felix Petyrek (1892–1951), also Johann Nepomuk David (1895–1977) and Peter Michael Riehm (1947–2007). Then come the works of living composers such as Heiner Ruland and Siegfried Thiele (both b. 1934), Johann Sonnleitner (b. 1941), Kazuhiko Yoshida (b. 1960), Gotthard Killian (b. 1961) and Bevis Stevens (b. 1968), who attempt new paths.

With all the new ways since the beginning of modern times, one can only say that developments arise out of seeds and grow slowly if they are not only clever constructions but are living music. We want to experience this.

For this project we are grateful to have on board a number of co-workers: Gabriela Doerfler, Michael Donkel, Marcus Gerhardt, Agnes Häring-Greiner, Barbara Hasselberg, Christian Hickel, Michael Kurtz, Johann Sonnleitner, Philia Schaub, Siegfried Thiele, Wim Viersen, Kazuhiko Yoshida and the student Chamber Choir, Dornach, directed by Anneka Lohn.

Meanwhile, we asked authors to write something about these composers.

Lothar Reubke, composer, music teacher, retired priest of The Christian Community, completed a course in composition with Johann Nepomuk David. He records his memories in this account.

“Following the masters” – Johann Nepomuk David as teacher

Lothar Reubke

Philipp Emanuel Bach was supposed to have said: My father wrote only masterworks. We know today that this is true. One can say, Johann Nepomuk David was a last example of a master, not only in his works, but also against the background of achievements in the realm of the art of musical composition in general, when with the end of the Second World War this age came to an end. As a teacher, I experienced him as one who in the field of this special art could awaken an impression how, let’s say, a hierarchical being of the “Thrones” can influence other spiritual beings. “Thrones” are named so, since God can sit in them. The core of the age of the art of musical composition reaches roughly from Palestrina to Bruckner. Music-lovers, or amateurs call works of this age “music”. Certainly there were masters, who achieved great things in preparation for this age, and others who in the 20th century have rung out its close. To experience the work of the masters from the time before or after requires a certain training. Those with the goodwill to understand what is here somewhat aphoristically said, will understand what is meant by saying that David had the age of musical composition sitting in him as in a solidly built throne.

For four years I was able to study with him. I experienced his unique strength, especially in the fact that he met the weaker students (I was one of them) with humour and the strictest high demands. On the other hand, with the highly gifted he behaved in unmoved sobriety. However, if a student took the set tasks lightly, he was biting. Weak characters and superficial types frequently incited him to withering scorn. He was short-sighted. He frequently wore the wrong spectacles or searched to right or left of the keyboard for the one he already had on his nose. So it happened when you arrived late that he only noticed later. Disturbances of this kind made him indignant. Among his students there was also a blind organist. When he entered, David always recognised him straight away – without changing glasses, he went to meet him, calling “Orpheus!” and led him to the student’s piano. The piano of the master stood alongside with its piano stool upon which no one else would sit. Today that might appear to some as arrogant or presumptuous; at that time one accepted such little things. They appeared less as demands of the personality than as characteristics of the sacred subject; the master’s stool was the “throne”, on which music itself sat. While one of the students showed at the piano what he had written, David usually walked between the pianos and a wide blackboard on the wall. When something was not right, he stood there rooted to the spot... “wasn’t there something...” – otherwise little was spoken. Passages on which somebody had worked long and intensively

and struggled, he recognised straight away. Teacher and students worked together on a valuable but still unfinished piece of work, whose becoming and aim and law were to be valued only in the light of the works of the master. This didn't concern matters of taste, style or form, but on the connection to ideas. I can give an example.

In December 1959 Emil Bock died. For the first part of his funeral I wrote a choral piece. I recalled intensely an experience that occurred more than ten years previously, as a boy chorister in the Town Choir of the Frankish Foundations. We sang in the great church of St Mary in Halle / Saale a motet by Joh. Nep. David. (*Ich wollt, daß ich daheim wär*—"I wish I were at home"). Something similar, I thought, would be right for this situation. I chose a text from I Cor. 15 and wrote my choral piece in recollection of my feelings at that time. As usual with such demands everything had to happen quickly. Writing it down, copying, rehearsal and performance took place smoothly. In the ensuing lesson I asked my teacher whether I could show him the piece. He took one of his spectacles between his small and ring fingers, brought the page

closer to his eyes, stood up, passed it to me over the piano, saying: "Play it through." While I played he wandered about as usual. When I was finished, came the surprise. I will never forget that moment. As a stern unquenchable light he shines before me still today. An eternity passed. He stopped, then turning to me, he called out, warm and stringent at the same time: "I can write expressive music for you for hours!"—Then ensued a long lecture on the necessity of becoming so clear and sure of a musical idea till you can fix it like a butterfly with a needle: "Then you can write what you like."

In the ensuing time I began to understand why Johann Nepomuk David belongs to the masters. Whoever wants to call himself and work as an artist, has to get to work to form an organ for the seriousness of the responsibilities this brings. On his 65th birthday there was the usual College celebrations with speeches and wishes for many further years of creative work. David answered with a short final word: "I don't want to live longer than I can teach."

R E P O R T S

Walking old ways afresh

Recollecting the beginnings of music eurythmy on the way to artistic freedom

Theresa Prüssen

WITTEN – To lay hold of the qualities of the basic elements out of experience was the theme of three working-days for eurythmy students and eurythmists led by Dorothea Mier (U.S.A.). She was hosted from 16th–22nd January 2012 at the Institute for Waldorf Education at Witten/ Annen.

Dorothea thought it quite appropriate, on the occasion of the centenary of the birth of eurythmy, to recollect the beginnings and early phases of development with regard to how the elements are practised today. The participants of all differing nationalities found it unbelievably enriching to discover new things in the well-known material. Drawing on the most vary-

ing sources, Dorothea led the 35 or so participants in an exacting manner through the early phases of development of the basic elements of music eurythmy. She used musical examples from works by Mozart, Chopin, Purcell and others, directly relating to personal experience. Several participants come ever again and are always enthused. A rounded, successful further training, which deserves to be continued.

A refreshing Music-Eurythmy Weekend with Dorothea Mier

20–22 January, 2012, in Witten

Heike Blome

Dorothea Mier (U.S.A.) was the guest leader in the planned series of further trainings at Witten/ Annen Eurythmy, at the end of January, 2012. During this weekend, Dorothea Mier led us into the beginnings of music eurythmy. Apparently simple exercises led to a "leaving it open", a "being inquisitive for that which is coming" as far as a complex playing together of the elements. Through her warm-hearted, humorous, relaxed and again penetrating manner, she knew how to lead us into the beginnings of the work in music eurythmy. We received an inkling of what the first eurythmists achieved through years of intensive practising, in order to work out a firm basis for the art. Through Dorothea Mier that time became alive in a wonderful way and, at least to me, gave stimuli to look in the sources for some things in more detail.



Under the surface of the splendid form this weekend took, a continuous, lightly positive mood could be felt, with the question: How can we carry on? Thereby the work passed very quickly, the sessions coming to an end so soon, to our great astonishment. The correct timing did us good, so that I could face the coming week refreshed.

Alongside the good organisation, amongst other things, the students contributed by providing delicious food. This produces the wish for more seminar work in this manner. Thank you!



Eurythmy in Russia

Four-year Training Course in Saint Petersburg

Martin Barkhoff

At Easter 2011, twenty students and four eurythmy tutors began a four-year professional eurythmy training in the once capital of Russia on the East Sea. The first move towards this training came from two students. They spoke repeatedly with eurythmists in St Petersburg about the possibility of a new training. Olga Rozanowa “noticed” that more was behind this request. And then she took up the initiative at the Petersburg airport.

Ruth Barkhoff-Keil, an experienced tutor from the Eurythmeum Zuccoli and teaching at the Schule für Eurythmische Art und Kunst Berlin, during the years 2000-10 worked frequently for longer periods in St Petersburg. Now it was to be for the last time. Before the departure of the plane, Olga said that it was time for a new training and suggested Ruth should lead it. Now Ruth “noticed” something else. In the case that there really were enough students to commit themselves, a part-time course could be offered of four blocks each of four weeks each year, between each strict homework is given, that is be assessed.

This news spread from person to person throughout Russia as far as Siberia. The possible students and trainers met in August in St Petersburg during a conference of the Russian Anthroposophical Society. We saw and got to know each other, and after discussions and trial lessons the venture was decided. The maximum age for students was fixed to 50 years old. It turned out that the participants – and the three men – all hold a job.

Interestingly, *the* two colleagues in St Petersburg who finally joined the training in teaching and organising, had built connections in recent years with intensive connections to two early carriers of Russian eurythmy and have studied and deepened in master-classes their own eurythmy in the Russian language. Elisabeth Reimann-von Sivers and Valentina Rikowa – both today far on into their nineties – had

worked with Kisselev and Savitch in the early days on the Goetheanum-stage. Through their stimuli they were able to fill anew with the “old” life the somewhat rigid idea how to fashion the Russian language.

With these patrons in the background, we opened the training with a short festival at Easter 2011. The Orthodox and the middle European Easter fell this year on the same day. Since then, three blocks of fulfilled study took place, and the students develop. To our great joy, our tutor recommended by the Goetheanum, Shaina Stoehr reported this in her report to Margarethe Solstad. For the eurythmy training the following tutors were responsible: Ruth Barkhoff-Keil (speech), Anja Riska (music), Olga Rozanova and Marina Sewastianik (speech).

The student fee is 800 € a year. This manages to cover approximately two-thirds of the costs. Towards the end of the training this will become less. Consequently we are most grateful for bursaries and hopefully for private helpers who would like to support eurythmy in Russia.

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Fascinating Programme at the Eurythmeum Stuttgart

Volker Frankfurt, Stuttgart

“Water Islands” is the title of the programme performed by Maren Stott (eurythmy), Geoffrey Norris (speaker/actor) and Alan Stott (piano) on 25th October 2011 at the Eurythmeum, Stuttgart.

Eurythmy, speech, music and acting were mysteriously united through the genial collaboration of the artists. The programme formed a living unity, rich in contrasts from the humorous to the deadly earnest. With astonishing ability an artistic enchantment was evoked. There was never a boring moment; on the contrary, our rapt attention was led through all the metamorphoses of the living watery element, without

having to invite the intellect to “explain”. In this way a breathing-space unfolded, in which one was able to enter with interest, yet it left you free, only afterwards inviting reflection.

Especially in times in which the continued development of a living speech and music eurhythm does not appear certain, courage can be drawn from such a refreshing, authentic and original performance created out of artistic means, and stimuli for one’s own searching.

“Water Islands“ – livingly vital, humorous and very entertaining

Nicole Hofmann, Nuremberg, Germany

It is a great delight to see Maren Stott, who changes her body into a finely tuned instrument with which she speaks, sings and plays. She commands all the facets of her profession, from the dramatic to the lyrical, modern and humorous – at all events, full of expression!

The audience could enter completely into the quality of the English language. For this we are grateful to the speech-artist Geoffrey Norris. His ability to allow the language in a living movement to sound very beautifully into the space, so that as audience you don’t at all notice that it is not your mother tongue. The changes from speech to music in the programme flowed with the mood – a refreshing, renewing bath! Alan Stott (piano) played with feeling in the service of the eurhythm. These three wonderful, completely authentic artists are unquestionably worth seeing.



Photo: Norbert Roztocki

“The human being as bridge”

Matthias Mochner

On 28 October and again on 18 November the Eurythmy-Ensemble “Compagnie Phoenix Berlin”, founded in Autumn 2011, gave their first public performances. The performances in the Kreuzberger Waldorf School and in Rudolf-Steiner Haus, Berlin, offered eurhythm at the highest level.

As the hall door opened fifteen minutes before the start, the stage is also already open. No curtain that would have to open the space in which the eurhythm then usually unfolds. From front-left to right-back, a small beam of light falls into blue-grey darkness. In this a figure moves. Infinitely slowly. Rhythmically it strives towards the light, enters into a relationship with it, “answers” in concentrated eurhythm movement of the I-A-O. For those entering the hall, this is a challenging situation requiring presence of mind, because the silent movements of the eurhythmists on stage do not wish to be disturbed by the hubbub of everyday consciousness. While the hall is filling up, the conversations die down. A reciprocal relationship. The last ones to enter, step into an absolute silence, scooped out of the everyday. Susceptibility. While the hall light goes out, the flowing eurhythmical event intensifies, now with three people on stage.

In this initial silence, there unfolds slowly, differentiated, a dramatic imaginative movement-event that can be experienced as a supersensory human soul-situation. Finally, towards the end in the diminishing floods of colour, a single figure, walking in the background of the stage as in an archetypal picture, leads the human being back to himself. A “bridge”, which the human being in practising changing his thinking, freely offers to Michael. The programme notes speak about this, which I only read after the performance. What I see, grips me with growing intensity. Rarely – for example, in Karlsruhe in the ’eighties in a performance of the cultural epochs, through the Eurythmy Stage Group, Hamburg, directed by Carina Schmid – rarely have I experienced eurhythm in such a way as now, activating the finer layers of the human soul. Ever again there were moments in the eurhythmical events, when I could see before my eyes, experiencing our own time – of the spiritual struggle in the arena of one’s own soul –, our own time changed into the future.

The transitions in pure ethereal colours of red, blue and white are staggering. In changing constellations movement-forms appear, fade away after a while into the blue background, in order to make room for others. A seamless weaving, created from the highest concentration. The sounds of the violin (Stefan Adam), of the piano (Michaela Catranis), as well as the spoken word (Catherine Ann Schmid) become visible in the essence in movement. A struggle for cosmic intelligence. Eurhythm is fashioned out of the periphery, the spheric world. Selfless, offering up egohood, describing clear and pure like geometrical figures in the ether, but ensouled and full of heart’s warmth. “The Age of Michael has dawned. Hearts begin to think.” In the eurhythmical work, the strength of the word of the “Michael Letters”, becomes condensed experience out of Rudolf Steiner’s “Leading Thoughts” (1924). The familiarity of those texts – including the Arnheim youth speech – begin to take on new life, changed into eurhythmical gesture. For our consciousness, the “ash” of dead letters remained behind, but now the word

“builds”. Prose in eurythmy; this should happen more often! Unusual, in each case, and – to the astonishment of philosophers in the audience – splendidly achieved. Eurythmy on the basis of a blackboard drawing (7 Dec. 1923). From the audience the highest is required: a diving into the Michaelic event. Speech, music (Schnittke, Bach and Schoenberg), and “silent eurythmy” alternate, sometimes rhythmically. I enter a nurturing breathing of the soul. Carried by the eurythmy. The artistic experience of making it all present is tremendous and still resounds in me for a long time.

The one-hour show of “Company Phoenix Berlin” allowed not for a moment’s doubt what the three previous members of the Dornach Stage-Group intended. The chosen name of the Ensemble, the ancient Phoenix bird, purified and rising anew out of the ashes, points the way. The artists would link to the experiences from years of collaboration with Carina Schmid – and develop these in their own colours. It follows that they positively place the Ensemble in a living spiritual stream. In a special hour, eurythmy in its future-oriented strength lived in its original purity, as it were born again, a hundred years on.

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Von Knorr, who studied modern dance at the Folkwang-Hochschule, Essen, before her eurythmy training, like Fors has concerned herself intensively for years with the history of eurythmy in the context of the history of the times and of the dance. Without illustrating, dramatising or teaching, the duo managed to create a performance true to itself, which the audience follows fascinated and with concentration, partly standing, partly sitting, for 40 minutes.

Clear sequences, simple structures, and last but not least a precise lighting design by Walther Lorenz as well as an organic tension makes “Wortspuren” a performance out of a wholeness in which the magic of the beginnings can be felt.

In all beginnings some magic is contained

Leonore Welzin

Performance “Wortspuren” (Traces of words), homage to the beginnings of eurythmy, by Claudia von Knorr and Hans Fors in Schauraum, Nürtingen, Germany.

Moments of its inception are fascinating. Claudia von Knorr dared to approach a concept which lights up the sources of the creative impulse in the transition from speech to movement, from body to space. Under the title “Wortspuren” a performance collaborating with the Swedish eurythmist Hans Fors (director, co-choreographer) came about, performed several times by von Knorr, who not only adjusts her performance to the venue but tailors it to the situation.

“Speech is a realm to which one does not arrive, yet which one nevertheless searches without ceasing,” according to the French man-of-letters Jean-Louis Giovannoni. From his cycle of poems “Ce lieu que les pierres regardent” (A place from the view of a stone), von Knorr took six motives and subtly wove them with Rudolf Steiner’s exercise “I think speech”. The mantras to Agrippa’s six positions occupy an important place in all the exercises, since they are a key to the vitalising forces to achieve a spirit-body wholeness.

Like the sound of a wooden stick scraping the floor, sometimes scratching, sometimes knocking, and gains its own life as a sound in the space, making itself known, duplicating itself and finally can be recognised as an existence of pre-speech, so out of the stillness of thought, the breathing, the sound, the word, the meaning develops out of the shadow of a contour, a surface, a body, a stance, a movement.

“Light is the first impression that came towards me”

Reflections on the first eurythmy laboratory

Hans Wagenmann

Light is the first impression that comes towards me, when I think about the presentations during the “First Eurythmy Laboratory – Centre Stage for Young Artists”, that took place from 30 September to 2 October 2011 at Alanus-Hochschule/Alfter. The pieces melted into each other like beams of light.

In “*Mono für alle – Mono for everyone*”, see Isabelle Rennhack and Lisza Schulte with two suitcases pulled over their heads, walking towards each other. Although weeks have passed, see in this something done in vain, something which says, let’s be complete movement, something which says, let’s be alone. See in this a beholding that could not be achieved, my inability to behold – a “mono for everyone”. See how their hands put the suitcases on to their heads. No longer see the gesture; see the direction, the almost parallel movement of their upwards-striving hands. Or more exactly, I see myself in it, a moment of light. A moment of light for which the production rightly received the first prize from the audience and second prize from the jury.

Illuminated moments, which also arose through the presence of a jury during this laboratory, and the making public of their movement criteria, and the plea to the audience to comment and to evaluate at the end of the laboratory. These efforts arose out of a tradition inaugurated by Jurriaan

Cooiman at the Eurythmy Conference 2001 in Dornach, and continued at the Solo Festival 2007 at Alanus-Hochschule. There Dieter Bitterli and Walter Pfaff fashioned observations of each performance and their movement conditions and moods. At that time it was not really taken seriously by part of the audience as well as by some performers, until now, the second time that after the first Eurythmy Fair 2002 in Basel once again a jury exists which judges and awards prizes. In this judging and distinguishing, lies the attempt to do justice to the aesthetics of each production. A demand to a certain extent is carried by me as a member of the audience. A thoroughly social and shared event, since in this there also lies that which is in danger, can break and thereby begin to come into movement.

“Silentium”, choreographed by Miranda Markgraf, which received a joint third prize from the jury could be taken as an example for this. At the beginning of the piece, two naked women stand behind gauze curtains and look into the audience. For me this was and is a moment of solidarity. An experience of standing, at least expressed in this form, is movement, a seeking for balance. A balance that has to be repeatedly found. In the same way as my balancing has to form itself between the fact of my looking at these women as well as the fact that I am being looked at by their naked standing and less by themselves, through this becoming for a moment speechless, speechless with regard to my own body. A thoroughly spiritual situation wherein I could become conscious of my own isolation – an offering.

An offering which the Mistral Ensemble presented differently in its production “The laughing mask”, after a novel by Victor Hugo, which shared third place by the jury. In this production it was the group itself, their moving, which appeared as a person, out of which the individual figures of the novel by Victor Hugo arose, disappeared and arose again. A story-telling which was movement, flow, warmth and cold. Here there was story-telling and an understanding which was not so much the concern with the previous productions, a story-telling which from the periphery, its light-processed worked back on the respective eurythmical fashioning. The two speakers were positioned at the edge of the stage, their way of speaking was partly not without its problems, carried by a great soul-pathos. The stage was a place into which one could look.

A different spectacle was the place of the ensemble-production “High Street”, under the final direction of Gia von der Akker, also awarded joint third place by the jury, dedicated to the theme of the street and meetings that take place there. Walking was chosen as the starting point of movement. A further theme of today which like most other themes point into an encouraging direction, that eurythmy with its cultural aesthetic can also begin in such places. To understand these places as communal processes as well as where spiritual themes and scenarios can take their starting points. It showed in an exemplary way, with the not-yet used meetings between what are called Steiner-forms and the phenomena of walking itself, of that which happened through the meeting of the solo-executed Steiner-form and the walking around of the individuals of the group and what they perceived and didn't perceive.

A further spectacle, which became an event was the production of “Little Muck, or the art to be tall despite everything”. The choreography lay in the hands of Bettina Grube

and Rob Barendsma. This production with the eurythmists Danuta Swamy v. Zastrow and Angelus Huber, received thanks to its richness of imagination and professionalism received unanimously the first prize by the jury. See in this production Angelus Huber portraying a dog, and this dog really seemed in the way he did it to present his [Muck's] companion. This was not achieved through a naturalistic style of imitation but through something one could call realism. Something that does not overplay the difference or play over the difference between human and animal figures, but included it with light irony into an inner smiling in its fashioning. In a fine way in some places this production avoided to present the fairytale too naturalistically, spoken by the actress Olivia Kessler. But instead at these places spaces opened up where the eurythmical movement-choreography beyond the spoken word, extending the fairytale. It is to be hoped, that this will be kept in the final version. Different from most of the other productions of this eurythmy laboratory, excepting the work of the Ensemble Mistral, the choreography was supported by various traditions of eurythmical productions. This language of movement and dramaturgy partly leading on the Commedia dell Arte is recognised from earlier projects of Bettina Grube, Rob Barendsma and Ernst Reepmaker.

It is to be hoped that this year's Laboratory is but the beginning of a whole series of coming Laboratories, and that further funding can be found to support such initiatives, that the audience will grow, that it becomes clearer that it is not necessary to be of one opinion, but there will be one light in whose beam the possibility exists to argue openly over eurythmy.

Speech-Formation and Acting at the Goetheanum

Margrethe Solstad

In the summer 2012 the Mystery Dramas will be performed again, and the coming Christmas Conference will also be devoted to these Dramas. Furthermore it is planned that the Mystery Dramas will be performed during the summer of 2013.

The extremely necessary renovation of the stage is long overdue. The fundraising for this project is in progress to make this work possible. As is also known, the preparations for Goethe's *Faust* has already begun.

In Spring 2008 the then director of the stage decided not to continue the School for Speech Formation and Drama at the Goetheanum, as part of Goetheanum Stage-Group, as it was up to then. Individual arrangements were made with the remaining students to finish their studies. Many conversations took place in order to illuminate the further training possibilities.

As reported in the Easter 2011 edition of the *Newsletter*, so far two initiatives through colleague have come to life; *Am Wort* and the *Schauspielschule Basel*. Since then, also several speech choruses have come about and the number of recitation evenings has gladly increased.

We try to support various initiatives for speech and drama

through inviting performances, including these activities in conferences and making rooms available for the work. The Christmas Conference 2011 was fashioned in this manner with a speech-chorus programme for Marie Steiner's death-day, a recitation of Goethe's *"Die Geheimnisse"* and recitation contributions with the lectures.

Many steps are still to be taken. The work of building up a permanent drama ensemble at the Goetheanum will become more a reality through the upcoming work on Goethe's *Faust*. This will include the speech-chorus work necessary for this. For Spring 2013 a conference on Choral speaking is planned.

Marie Steiner's Path to the Wholeness of the Word

Introductory report on the conference "Network Artistic Speech", 28/29 January 2012

Ursula Ostermai

What did Rudolf Steiner and Marie Steiner inaugurate with artistic speech; what task did they imagine it could take up? How can we as artistic speakers work efficiently with eurythmists with the consciousness of our common spiritual sources?

These questions lay as the basis for the Artistic Speech Conference from 28 and 29 January 2012; from there a host of other questions opened up. If we look in a broad sweep from the birth of speech-formation to today, this would begin in 1895 when the 28-year-old Marie von Sivers began her speech-training at the Comédie Française, Paris. After two years, in 1897, she returned to St Petersburg and took lessons for three further years till 1900 in acting and speech.

When questing her teachers for a method for training the breathing, she received a question in return, What sort of method should there be? You learnt to breathe with the speech...

What did she assimilate during the 5-year training? An art of speaking of the 19th century which was over 150 years old, impressed by Idealism of the past and developed to full fruition had now come to an end. It was difficult with this kind of art of to connect to the 20th century.

In a notebook of Dora Gutbrod (1905–89, for 23 years a pupil of Marie Steiner) we can read: "... nothing can happen out of tradition; this would lead to a Luciferic stance, where beauty comes before truth ..."

Marie von Sivers arrived in 1900 in Berlin with this training, and had to experience that this style of speaking was no longer in demand. She took lessons again in order to get to know the methods in vogue, but stopped after one year. During this year she met Rudolf Steiner. After her work of six years with speech, she met through Rudolf Steiner something completely new. For her there began a time of appropriation, illumination and maturing. Of these years we only know that she continued to continue working on speech with Rudolf Steiner: "... to cultivate the art of poetry and recitation together soon became for us the content of our life..." (R. Steiner, *The Story of my Life*). From 1902 to 1910

Marie von Sivers appeared repeatedly in public with recitations until a further intensive artistic work began in the years 1910–13 with the work on Steiner's Mystery Dramas. She became a pupil of R. Steiner, also took up the contents of spiritual science into her speech-work, and pared her judgement through the lively literary life in Berlin, which had already begun to fall into naturalism. After the outbreak of World War I in 1914 she took on the first beginning of eurythmy, rehearsing with the eurythmy-students the forms and tasks given by R. Steiner. Soon began the first attempts of speaking for eurythmy. At that time she said, "Nobody who loves recitation as such would stoop to this!" But she did devote herself to this and developed between 1914 and 1922 a new art of speaking. Unceasingly she practised on herself: "Intercept the movements through speaking". In this way the new art of artistic speech arose. One could say, eurythmy grew out of her speaking, since for seven years she was the only speaker, and artistic speech grew out of the eurythmical moving of forms. An old art was renewed out of a new one that hitherto did not exist. In 1919 the first public eurythmy performance took place. Between 1915 and 1945 the blossoming of this new art took place at the Goetheanum in Dornach, with eurythmy-performances, the Speech Chorus, recitations, and the productions, over 20 the number.

During this time of blossoming Marie Steiner trained an Ensemble – she married Rudolf Steiner in December 1914 – , which for over 20 years of daily speech-work with her achieved the status of master. This group of artists, the first generation, now began to teach the new art and pass on their abilities to the following generation through imitation, without being able to transmit the original forces out of which Marie Steiner drew. Marie Steiner, who died in 1948, lived on with this second generation who, unable to take lessons with her any more, revered and respected her as an authority and example. Many people came and wanted to learn artistic speech-formation and went into the enthusing stream of imitation, which still existed then. Speech became cultivated, idealised, ritualised – and moved ever further from its original source. That which could still be heard as spirit-penetrated, living movement of air with the first pupils of Marie Steiner would soon be only guessed and imagined in the echo of the intoned movements. The forms of the air-movement came to rest and became internalised into intoned sequences of the high and low of the voice, coming very close to singing. This was experienced as a loss.

In the following, the third generation, the attitude of faithfulness and devotion to Marie Steiner and to speech-formation also disappeared. The loss of the spiritual connection soon became in the search for new orientation. Schools arose, connected to existing things, to methods and techniques of acting, elocution, the training of the breathing and the voice – a diversity grew up in the training, in the practice of the profession and in speaking for eurythmy. The anthroposophical public showed in time ever less interest in speech-formation as it had become in the meantime, reacting with non-understanding and dismissal, leaving speech-formation today to do its own thing.

However conscious or unconscious for us the loss of the spiritual sources are, the question arises, how do we get beyond the suffering for this loss? From what exists in the world we can draw nothing sublime or spiritual. Can we find our way back to the forces of the source out of which Marie

Steiner drew speech-formation? Which method can lead us to this?

With one example, I would like to suggest a possible method:

We experience something and form an opinion about it (e.g., from the natural, lively speaking of everyday life, as opposed to the often lifeless speaking when practising speech-formation... the are many examples!).

We attempt to penetrate our experience and opinions with thinking and realisations come to us; we broaden and deepen our realisations through R. Steiner's spiritual-scientific accounts of speech and the links to the study-of-man.

We carry again the new ideas gained from this into our artistic work.

Out of our own spiritual forces of recognition, we can find our way back to the forces out of which speech-formation arose. Rudolf Steiner said: "Illuminate artistic creating with the realisation; carry the realisation to the artistic creating" (GA 281).

"Network Speech Formation"

Beate Krützkamp, Berlin, Tutor at MTSB

On 28 / 29 January 2012 a first Network-meeting took place in Dornach with fifteen speech-artists. The invitation to this conference came out of the initiative of Ursula Ostermai, Kirstin Kaiser and Agnes Zehnter (with the involvement of Marija Ptok and Ruth Andrea).

Three areas were suggested by the preparatory group in the invitation:

What did Rudolf Steiner and Marie Steiner intend with speech formation?

What tasks did they indicate for it?

How can speech-artists and eurhythmists collaborate more efficiently in consciousness of the shared spiritual sources?

On Saturday afternoon Ursula Ostermai gave the opening talk on the birth of speech formation and its further development, in which she pointed out that Marie Steiner trained for seven years in speech from 1895 to 1902, continuing her search for the "new" speech.

Ursula Ostermai ended with a quotation from Rudolf Steiner: "Illuminate artistic creating with knowledge; carry the knowledge towards artistic creating" (GA 281).

How is the search within speech formation today?

The above quotation from Steiner appears to me to give the direction for the future of speech formation. With consciousness and presence of mind to produce a living speech in and on the breath. This new approach for speech-formation can only be found by each person individually. It has to be listened for out of the demands of the times. For speech itself is a living being. We can learn and train ourselves further if on the journey we question ourselves and conduct research sufficiently.

In this way speech-formation cannot be passed on alone through imitation or in learning an habitual tonality. To speak in such a way that we are able to open up the heavens through speech, without being afraid, would be my wish.

In the face of abilities to perceive which grow supersensi-

bly that many people bring with them today, speech is a necessary means to fashion the connection to the sensory world in a real and ego-conscious way.

Are we as speech artists today in the 3rd or 4th generation "ripe" for these new challenges? What contribution can each of us make individually, in order that speech-formation can continue to live? How can we build substance and gather forces in our areas of work?

In the three areas of art, research and basic work, new working-groups and projects will arise.

Aims

Network Speech formation – We want to build a platform where all speech-artists can inform themselves at any time of initiatives, events, research, reports, experiences and much more.

Working meetings – Alongside the Speech-Formation Conference at the Goetheanum, regional meetings can take place where there is more space for the collegial, practical collaboration, research results, further training and/or artistic projects.

Further training and exchange

The suggestion of a world speech-formation conference was made (in two or three years).

For the immediate further work, it was agreed that this would be continued initially with a group formed of the same participants. It was agreed that working groups for a deepening of the basic elements as research would be formed. A following meeting, to which new experiences will be brought, was agreed and shall take place during Autumn 2012.

Initiative-meeting Network Speech-Formation

Sabine Eberleh, Stuttgart

Upon the initiative of Ursula Ostermai, Kirsten Kaiser, Agnes Zehnter, Marija Ptok and Ruth Andrea, *Initiative Netzwerk Sprachgestaltung*, a working-meeting of artistic speakers took place 28 & 29 January 2012 in Dornach, in the House of the Academy for Anthroposophical Education. This not only fulfilled the wish to meet and discuss; the central concern was for a mutual understanding, whether and how we can develop together an initiative to strengthen the impulse of speech-formation. To prepare the meeting the following questions were circulated:

– What did Rudolf Steiner and Marie Steiner intend with speech-formation?

– What task did they imagine it would take up?

– How can we as artistic speakers and eurhythmists work efficiently together with the consciousness of our common spiritual sources?

These questions were not the theme of the weekend, but only underlined the direction of the questioning. The participants were requested to bring their concerns. With fifteen speech-formation colleagues the group was just the right size, on the one hand to be sufficiently colourful, and on the other hand to meet in conversation in a more contrasting

and constructive form. That this took place so effectively rested not only on the fact that Marija Ptok (Berlin), led the meeting, lasting in total 10 hours, chairing professionally not least through her character as a speech artist, but for many years she has been on the road, especially with the subjects of rhetoric and professional communication.

To begin with Ursula Ostermai gave a very moving talk. She initially characterised the trainings which Marie von Sivers attended in Paris und St Petersburg, the traditional art of recitation of the 19th century, still in the stream of a really full maturity but that had come to an end. Marie von Sivers took up these fruits as her own artistic abilities of craftsmanship. A change came through her meeting with the art of Berlin at the turn of the century, but especially through her meeting with Rudolf Steiner and his spiritual concerns. Years of collaboration with Rudolf Steiner followed – also regarding the art of recitation. Ostermai characterised this as a phase of interiorising, and, regarding Marie Steiner-von Sivers' art of recitation, as a phase of recasting. The intensive collaboration with Rudolf Steiner (also on the Mystery Dramas), the spiritual penetration in many realms and the new art of eurhythm, all led Marie Steiner to a renewal of her art of recitation – and to a new creation, which actually was an old art. Ursula Ostermai described the advent of the first Ensemble, the first generation of speech artists and how daily for decades they were Marie Steiner's pupils. The next generation were trained precisely by these pupils of Marie Steiner, completely out of imitation. Ursula Ostermai pointed to the problems of a training resting only on imitation: the new art of speaking grounded on spiritual laws and the movement of the breath, in the following generations could in part often only be received in their tonal/ intervallic formation, to be carried further. Glancing at the practice today, shows that especially in the speech-formation trainings a very great variety is to be found. Ostermai ended her talk by citing from Rudolf Steiner's "Poetry and the Art of Speech" (GA 281, end of lecture 3, Dornach 13 October 1920): "... of bringing knowledge to art and illumining artistic creation through knowledge." This quote contains a challenge, and so there already clearly stood in the room one of the possible attitudes of these days, already at the beginning.

After a round of discussion, in which each of the participants brought their actual concerns, questions and points of view under the two aspects "professional situation" and "speech-formation as such", this was summarised in abbreviated form, visible to everyone. A whole canon of thematic areas opened up. A few examples could be given: questions of the future of speech-formation, ... if no new generation of artistic speakers grows up (training), ... and is hardly any longer to be perceived as an art; the experience of dispersing and the wish to gather forces (collaboration, networks); speaking for eurhythm; the question of the status of speech-formation in the Anthroposophical Society; the question of the necessity of extending competence through learning new things and methods, taking in new contents of related fields; the challenge to speech-formation to work out what it can offer as the answer to the constitution problems today (e.g., the clairvoyance of youth with concurrent life-insufficiency); questions about the profession and vocation; further training; research and exchange; drama as a path of schooling; to see and tackle the social task of speech; develop a common terminology through discussion and explain-

ing concepts; speech-formation and authenticity; penetrating the study-of-man; the question of characteristics of the lonely position of speech-formation (clarification and self-conscious positioning). When someone said: "For me the impulse of speech-formation suffices; I've got enough to do and can be happy with this wonderful profession to the end of my days. That's why I am not here. I am interested whether the speech-formation impulse can enjoy a future beyond our generation. What can I do for it?" – appeared to express exactly that in which everyone could find himself. After this forming of pictures, the themes were bundled together.

What follows are what unfolded as the favourites of the plenum: "Is this profession topical? What does it need? Who needs it? What do we present ourselves?"; "Improving the communication, and networking colleagues"; "Training and further training"; "Speaking for eurhythm and questions concerning forming the collaboration." The theme that clearly spoke to most and subsequently discussed in smaller groups was, "What amount can I afford so that speech-formation can continue to live?" It would be important to assemble these questions under one roof and bring back the preliminary results to the plenum. What has to happen and how, so that, in the context of the question, substance pointing to the future can be fashioned? A method to reach this appears to be, once again to collaborate in lots of ways, whether in artistic deepening, in further training or whether in researching together the spiritual content of speech. It is important that what has been worked on flows back to a larger, inter-regional group of colleagues, following the line: We have still lots to learn/ profit from each other. We then went our ways intending to form working-groups, and to bring the results of these working-groups and our own research back into this group, but also to offer it to other events and work-connections to bring it to discussion. The quest for the spiritual sources for deepening substance, as well as for network and dialogue are perhaps the slogans, amongst which the necessary initiative can be summarised.

May the esteemed reader, speech artists and eurhythmists, wherever they are and irrespective even of this meeting, be encouraged to take up initiative and make it your concern! After 10 hours of intensive and good conversations, the meeting ended with the resolve to meet again in just a year – initially still in the same constellation, but already with the thoughts soon to initiate a forum/ conference, or something similar, for all those who are interested.

A Festival of the Word! Speech on the move!

Thoughts of an artistic speaker on the "speech chorus"

Claudia Abrecht Werner, CH-Münchenstein

I repeatedly turn to the question Rudolf Steiner asks in lecture 1 of his "Speech and Drama" (GA 282): "From where in the human being does speech actually originate?" During the course of the lecture, the answer is given: *The impulse of speaking does not proceed directly from the "I", but from the astral body modified through the "I".*

In lecture 10 of "Speech and Drama", Steiner describes

how drama finds its source in the mystery cults, and how an echo of this can be experienced in the Chorus of dramas by Aeschylus. A speech-chorus formed at that time the “painterly-sculptural, musical word” in a specific, artistically stylised manner. An objectively divine influence of nature in lightning, thunder and clouds could be manifested in formed choral speaking: “For then the divine world stormed through into the presentation.” And out of this experience of the divine in the world through the presentation of the chorus in early Greek drama, there was increasingly developed the personal soul-experience: God is in the human being himself! “The presentation of the gods became a presentation of human beings.”

The question arises, Is speaking in chorus today justified at all, when it is not embedded in a dramatic event – for example, in Goethe’s “Faust”, Schiller’s “Bride of Messina” or in a drama from Antiquity? For doesn’t artistic speaking penetrate right into the differentiated sensory feeling of the individual soul? The consciousness of the artistic speaker should reach right into every single sound!

Rudolf Steiner created for eurythmy great group-forms, for example, for the “Cosmic choruses” of Fercher von Steinwand. A group of eurythmists under the direction of Angela Locher (Dornach) took up the aim to rehearse this. Observing such a process of practice, the question arose in me: What has happened to all the wonderful poems which Marie Steiner rehearsed in her day with the Goetheanum actors in speech chorus? Is it possible to find a group of enthusiastic artistic speakers who under expert direction would dare to dig out and attempt such – and other – “speech chorus treasures”?

The attempt was possible. I was most grateful when Sylvia Baur (Dornach) said she was prepared to lead such a chorus; Margrethe Solstad supported my proposal. For now about half a year between eight and twelve enthusiastic speech-chorus members with Sylvia Baur rehearse once a week poems of differing styles, e.g., by Goethe, Fr. Hebbel, R. Steiner, Chr. Morgenstern. (Although for various conferences at the Goetheanum some performances with the speech-chorus already lie behind us, our aim above all is to deepen and pursue together a continual further-training.)

If the impulse to speak proceeds from the “I”-modified astral body, what happens in speaking in chorus? That is the question I seek repeatedly to sense when practising together. Striving for common expression – and the search for the corresponding style for each poem – is linked to the danger of “individual fragmenting”. Each would like to express his/her personal manner of experiencing. The other danger is “holding yourself back” or even “leaning back”, “swimming along” in the general sound, half-unconscious. To find the middle between both polarities as an intensification to a shared “objective” consciousness is demanding and requires the full, personal attention to form every sound, word and sentence...

When the individual voices find themselves as a unity out of the diversity, when we succeed, in Goethe’s words, “livingly anticipate the future”, then the common stream of the breath can enter through the experience of the “speech gesture”. Then the pleasing “chorus feeling” can arise: together we can grow beyond ourselves!

This harmony, which is more than the sum of all the single voices, needs to be repeatedly struggled for; it is not sim-

ply present – on the contrary, mistakes, unnoticed habits, dreaming away – all this occur frequently in the chorus!

Speech-formation is rather a lonely art. That’s why it is so constructive to be active together in speech, for mutual perception in the artistic realm, to form a “speech-orchestra”, to find oneself in the objective lawfulness of rhythm and the sounds.

“For the Christ-Will in the encircling round holds sway / In the rhythms of the world, blessing the soul...” – this sentence from Steiner’s Foundation-Stone Verse can become an archetype and leading star in our communal struggle for a future choral-speaking carried by the fully conscious forces of the “I”.

Report on a speech-course with Michael Blume

13–27 August 2011, near Passau

Brigitta Beer

Along the River Danube our way led to the Dreiburgensee in the Bavarian Forest. In hindsight this scene appears like a preparation for the course-work. On the one hand the moving, streaming element of water, then the calm lake surrounded by forest and meadow, on whose surface, light waves trembled, moved by the wind. This picture could stimulate us to dive into the flow and movement of speech.

About our hostelry, the owner – the now over-80-year-old Mr Georg Hörtl – said to us: “You will not find a hotel of this quality in the whole Bavarian Forest.”

For our meeting it was perfect; there were enough single rooms available, and especially spaces for the course-work. This took place on the ground floor, somewhat fresh on cool days but all the more pleasant during the heat-wave of the second week. Forest and lake looked in through the windows. We were 20 participants; many knew each other from the previous courses with Michael and Beate Blume. As speciality this time were our “guest participants” – well known personalities in eurythmy circles. The beginning and end of our meeting were especially marked; very individual were the important moments of destiny of each participant, revealed in the introductions and during the concluding social evening. Our guests enriched with their special contributions those of the others. “Biographical scenes” belong here, which enabled us to look back to the artistic work with Else Klink.

The many-layered work of the poems became a large embracing gesture: the theme was the elements, that which changes – the clouds, the seasons and threshold-situations. The latter could be found in poems by C.F. Meyer, still delicately hidden but always lived, suffered and gone through, but then very clearly in the verses by Rudolf Steiner. In a broad arch the opposites – Easter, Michaelmas, St John’s and Christmas – presented themselves in the weekly verses as well as Steiner’s *Wahrspruchworten* (“Truth-Wrought-Words”) as well as the seasonal Imaginations. Mostly in chorus, but with “Olaf Åsteson” more individually, Michael Blume helped us exactly where needed and with much humour, so that the poetry come alive.

In our work with C.F. Meyers poem “Ja” (‘Yes’) was like an overture: good and evil spirits in the round-dance of creation serve the “Lord”. The human being placed into the struggle between good and evil accompanied us as a motive in the work on the contents, which we had to express through our speech. It could be perceived raised in context through the special gift that Michael Blume had prepared for this course. Whereas during previous years, courses took place in surroundings where the atmosphere was penetrated by great poets and thinkers, on to which we could connect our attempts in the work on speech, this year the surroundings were pure elemental nature. At this venue Michael Blume brought Goethe’s *Faust* on five evenings. As soloist, he recited the Prelude outside the Theatre, the Dedication, the Prologue in Heaven, Faust in his study conjuring up the Earth-Spirit, Easter Night – everything arose in living, differentiated, moving drama. The whole poetic work lived, took on form through the complete mastery of the text, recited by heart, allowing the pictures of the performances of *Faust* at the Goetheanum to arise afresh in the audience. It was a “world premiere”, which without scenery and stage – merely through the art of speech – allowed the hidden poetic treasures of this great work to arise in a specially concentrated form. It was also a gift to the genius of the place, the nature environment, and everyone participating as audience, including some hotel guests. Through this, each free day for the participants received its sublime crowning during the evening. The performance incorporated passages from *Faust* I and Act 5 from *Faust* II, presented in authentic fullness and beauty, as already mentioned: complete mastery of the text and its nuances through all the characters: Faust, Mephistopheles, Wagner, the people on the Easter walk, the company in Auerbach’s cellar, Gretchen, Frau Marthe... and on to Philemon and Baucis, Lynceus, the Mighty Fellows, Care, the Lemurs, Devil and Angel at Faust’s Assumption – they all performed!

Full of admiration and eternally grateful, we received this gift. Our common endeavour to lend poetry, speech, movement and life, we received with this experience of *Faust* a perfect crowning, making this course at Dreiburgensee especially rich. What a common striving can mean for the surroundings, we could perceive in our practice-room; this initially empty room gained surprisingly quickly an atmosphere, giving to our work an increasingly friendly framework.

The hotel offered some excursions, leading us during rainy weather one afternoon to the valley of the Ilz, in better weather to the hilly meadow and forest landscape through small villages and hamlets, dominated by Baroque churches to the Great Arber mountain. Here the view led into the distance of the forested mountains and lakes. Wonderful sunshine allowed an excursion by boat on the broad River Inn, beginning in Schärding in Austria to Passau and back; a short excursion to the delightful Baroque town of Schärding was a wonderful holiday experience. Finally, we explored the three-river town of Passau with its narrow alleyways and the tremendous cathedral with its famous organ, the biggest in the world, during a half-hour recital. Through its geographical position at the confluence of the Danube and the Ilz, Passau presents something special. We enjoyed the offer to explore the rivers more thoroughly in a boat.

This report cannot end without mentioning our host, Mr

Georg Höltls. Not only did he make a point of greeting his guests on the first Sunday, he also led our group with enthusiasm through the model “museum village” which he had built, the original farmhouses fully furnished with items which he had collected from the surroundings, inviting us to the museum’s restaurant for lunch, generously offering rooms for our course-activities.

Many warm thanks to all involved, especially Michael and Beate Blume for this course at Dreiburgensee – I almost think the surroundings call out, in C.F. Meyer’s words: “Come, my children, come again!”

Mystery-Drama Ensemble Basel

Sighilt von Heynitz

In the Paracelsus branch of the Anthroposophical Society in Basel with the opening of the Society rooms in the Scala building on the Freien Strasse in the year 2000, a course was formed of people wanting to study the background of speech-formation with Steiner’s Mystery Dramas. About twenty Society members felt they wanted to deepen their studies of the content of the dramas. Over several years we have read all four dramas, studied accompanying lectures drawing on Steiner’s drafts as well as secondary literature. Even after working through twice, interest has remained undiminished to take on these works yet again.

For this reason it seemed meaningful to move on to work at presentation. We decided to take the third drama, “The Guardian of the Threshold”, especially the scenes with the Citizens, which could be played by branch-members together with actors. However, that an impression of a complete performance could come about with all that belongs to it (stage-set, lighting, music, costumes, masks, etc.), I asked actor-colleagues and other professionals whether they could be interested on rehearsing the whole third Mystery Drama. That’s how the Mystery-Drama Ensemble Basel came to perform the “Guardian...” in 2006 in the Scala, Basel. Don Vollen composed the music for this occasion, played by three exceptional musicians. It was a great experience, to be able to work on this drama without any outer demands.

Because this performance was received so positively by everyone, we decided to carry on with the “recollection scenes” from the 2nd, 3rd and 4th Mystery Dramas. Then work on “The Soul’s Awakening” followed, which we also performed at the Scala, Basel, in autumn 2009 and 2010. Some branch-members of the “first hour” could no longer perform for reasons of health or infirmity. Thus the group of players slowly changed. An increasing number of trained actors or trained in speech-courses came; we have meanwhile almost become a “professional” Ensemble. Nevertheless, it remains as before a lively and incomparable collaboration of amateurs and actors. Many of the members who participated earlier are truly irreplaceable; how they took on and played their roles in the first performances remains unforgettable!

We could also take on a drama by Friedrich Hebbel, “Herodes und Marianne”, and gather new experiences – performances in the new year 2011 & 2012.

Looing back on how the Ensemble started, the question crops up, which we often ask ourselves, whether working on staging Steiner's Mystery Dramas only a few kilometres from the Goetheanum has any sense. And we have decided afresh after every performance whether we wanted to carry on, or whether to view the whole thing as concluded.

It is rather special that all the players rehearse and perform without a fee, that according to the income there will be some remunerations, but that the actual work is "gifted" by everyone and that the necessary time has to be squeezed out of a turbulent and demanding daily existence. It is almost a miracle that such a project is possible over such a long period. Just as surprising, unexpected and encouraging is the experience that through the collaboration a strong force came about, with which nobody had "reckoned", could reckon, which is felt as a blessing. A precious and subtle experience.

Despite the costs, which are not small: rent, stage-set, music, costumes, lighting, material, *etc.*, we have received help in the form of donations from foundations and private persons which make the performances possible. For this we are most grateful!

A seven-year rhythm has just finished. We would like to report that at present we rehearse the first Mystery Drama "The Portal of Initiation"; it will be performed on the 22, 23 & 29 September 2012, in the Scala Basel.

Players: Claudia Abrecht, Thomas Ackermann, Claudia Blokland, Esther Bohren, Michael Braun, Hans-Peter Egloff, Patrick Exter, Beatus von Glenck, Angelika Hahn, Johannes Händler, Dirk Heinrich, Peter Hoffmann, Dagmar Knippel, Silke Kollewijn, Ingrid Kronenberg, Friederike Lögters, Matthias Müller, André Reymond, Susanne Sanchez, Ondrej Sofranko, Gabriela Swierczynska. Eurythmy: Elrieke Koopmans, Corinne Stebler, Ursi Suter.

Music and inner paths

Dr Wolfram Graf, Hof/Saale

Following the big music conference at the Goetheanum in summer 2006, a small group of composers met already for the fifth time in April 2011 in Dornach to deepen a special anthroposophical theme with a musical direction. Rudolf Steiner's lecture-cycle "True and false paths..." was the focus of this working-group initiated by Michael Kurtz, which lectures, especially in the closing lecture on 22 August 1924, presents in many regards a special challenge for creative musicians. The ten people of the working-group turned to the constellations of intervals Steiner mentions in connection with the influence of Christ, which they research in a phenomenological manner as well as practical exercises. Alongside basic intellectual work on the previous lectures, deepening vocal exercise were carried out with choir-leader Petra Ziebig. Moreover, basic eurythmy-gestures connected to the main theme were worked on. In previous years, it was possible to work with the eurythmist Imme Atwood and look in an inspiring manner on to the eurythmical gestures and in an extended form at Wagner's Last-Supper motif in his "Par-

sifal". Precisely in this sequence of notes we already find an approach to Steiner's account, which indeed with Wagner are deeply connected with the Grail-mystery. This year, the participants were sensitively led by Astrid Prokofieff more towards the phenomenological aspects of the theme, diving into practical exercises so that a new way and in an extended form made possible a feeling-approach towards Steiner's tremendous verbally expressed sound-sketches. In all the years of meeting, composers were introduced who in a concretely creative way are concerned with Steiner's indications and who show them in their respective pieces.

This year the work culminated in a benefit concert for the Goetheanum on 10 April 2011 entitled "Music and inner paths" in which three generations of anthroposophical composers and their works could be heard. Sergej Prokofieff introduced this with moving words, speaking of the musical building, the First Goetheanum, reaching right into furthest future where each earthly atom (as Steiner expressed it) will be penetrated by the forces of Christ, and through this the Logos of the Word will in, its most sublime manner, be connected with human becoming and being. Through Sergej Prokofieff's explanations it became really clear what a great responsibility creative musicians carry today when they lay hold of the power of the sound-ether and want to work with it. In the ensuing concert-contributions a broad spectrum of different approaches of the anthroposophically inspired compositions could be heard. Songs by Leopold van der Pals and Elsie Hamilton, both of whom worked with Steiner, could be heard on this afternoon, with choral pieces by Jürgen Schriefer, Fritz Gerhard and Christian Ginat, a piano piece by Enar Aquilon as well as a Duo for viola and piano by Jitka Kozeluhova, in addition string quartet movements by Wolfram Graf, Christian Ginat and Heiner Ruland.

Despite the abundance of the varying styles, a surprising unity of the overall impression was perceived, which could certainly be traced back to the serious wrestling with the musical material out of an anthroposophical impulse. The performers who put themselves selflessly into service of the cause were singers Barbara Ehmann and Agnes Häring-Greiner, pianists Botvid Aquilon and Wolfram Graf, the string quartet with Wim Viersen, Anneka Lohn, Christian Ginat and Christian Hickel, also a choir with students of the Eurythmeum Zucconi, and the Eurythmy-Academy Aasch, of the Sculpture School and Sculpture-Therapeutic Training led by Anneka Lohn.

OBITUARY

Heinz Zimmermann (1937 - 2011)

Agnes Zehnter, www.amwort.ch



Heinz Zimmermann – an emperor in conversation, a king of listening, a nobleman in guiding, guiding not only to the sources of anthroposophy, but also to one's own personal impulses. Heinz Zimmermann, as I was allowed to experience, understood how to create a mood in which many people could find themselves – following the thread to the spirit. He was a master in awakening individual initiatives.

A glance at his childhood and early youth results in the following picture. He was born on 23 November 1937 in Basel. His mother accompanied his wish to sing and to pray, his father told him bedside stories and the heavens remained long open for the growing child.

As a small child a fall through the staircase to the ground from the 3rd floor was broken by a pram “standing ready”, so that – as if through a miracle – only his nose was affected. Perhaps a contribution to his often mischievous physiognomy?

Also, we are told that as a schoolboy in Basel, standing on the tram-tracks caused a tram-driver to come to an emergency stop. Heinz had not realized the danger; he only expressed surprise and innocence, not even aware that there is a tram-stop there.

His path was surely guided. He attended the Rudolf Steiner School in Basel, returning in 1968 to the College of Teachers, after completing a degree in German language, history and early philology with a dissertation on „The typology of spontaneous conversation“, and some work during the winter months in Finland at the Goethe Institute. He was first assistant, then lecturer in German Language Studies at the University of Basel and for 25 years as teacher at the Rudolf Steiner School in Basel – with legendary blocks visiting country schools. From 1975 he worked in teacher training in

Dornach, and in 1982 he became seminary leader.

Very early on he “discovered” his future wife, Ursula Baur, who also attended the Rudolf Steiner School in Basel, who later also became a teacher and finally studied the art of eurythmy with Elena Zuccoli.

In 1988 Heinz Zimmermann was asked to join the Executive Council of the General Anthroposophical Society; he took over leadership of the Education Section in 1989, and in 1992 in addition to the, at that time orphaned, Section for the Spiritual Striving of Youth. Today's “Study-landscape at the Goetheanum” can be traced back to his initiative.

He devoted himself to these duties with great dedication and sacrifice. One often saw him pale, almost green in the face coming to an event. Only the intensive collaborative work, for example, on works of Rudolf Steiner brought back vitality and colour in his face. His commitment to all the arts, but especially for Speech-Formation/ Drama and Eurythmy had passion and radiance. He was concerned, out of Steiner's individual indications for each of these arts, to find applications to the social art of living. The Mystery Plays were very dear to him. Any study on Steiner's texts lived through this impulse, any deepening in the *words* and what are called the *Rhythms of the Foundation-Stone Verse*, the *Twelve Moods*, the *words for the pillars*. Anyone lucky enough to deepen, weekly for nearly four years with him to deepen study of the lectures of Steiner's *Study of Man*, was permitted to learn how this study forms a teacher's faculties.

His loved the mountains, the crystals, playing the piano, the language of Rudolf Steiner, grammar, the art of conversation, training abilities. His faithfulness to and consistency in the path of schooling was characterized by selflessness and humility.

After withdrawing from the Executive Council in 2008, Heinz Zimmermann was able to give space for these concerns; three years remained to be active for anthroposophy in the world.

His surprising crossing of the threshold on 6 September 2011 occurred in the middle of a conversation on right will, of spirit-filled volition during an evening meal in Rostock. Delighted by the quality of work with Class members in Denmark, he had travelled to Rostock to work with colleagues from the local Waldorf School.

Obituary for Maisie Jones.

Dawn Langman – Adelaide, South Australia

In requesting me to write this obituary, Maisie asked me to respect her wish that the sacred mystery of her personal life remain private. She wished to be remembered for the work with which she had united her life so completely.

Maisie Jones was born in Leicester, the middle child of three, on November 17th, 1921. While still at school she was invited to join a young people's Pierrot Troupe, in which she sang, danced and recited. Later she acted and sang with the

local Dramatic and Operatic Societies. During the war, in between working as a nurse, she toured with a group of musicians, singing in concerts given primarily for the armed forces. A decisive moment occurred when, after a performance, she was approached by an entrepreneur who said that she had a brilliant recording career ahead of her and that he was willing to groom and promote that career. Maisie felt a clear fork in the path that lay before her and without really understanding, at that time, why, she knew clearly that recording was not the way she wished to go.

After the war she went to Bristol and trained to be a social worker, working for a time in the Bristol YWCA. Later she came to London and taught in a secretarial college. Prior to the war she had been the national champion for her speed in shorthand. Longing to engage again in artistic work, she joined the Morley College Theatre School; from there winning a scholarship to the Guildhall School of Music, where she studied singing for 5 years. A training in secretarial skills which enabled her to earn her living also led to a scholarship to study Company Law. These skills later made it possible to found the London School of Speech Formation and to carry the entire administration during all the years that she was the director.

During this time in London, she developed what was to become a life long friendship with Jean Lynch who introduced her to the activities at Rudolf Steiner House and, in particular, eurythmy and speech formation. Problems with her breathing technique in singing attracted her to lectures at Rudolf Steiner House given by Tamo Timstra. This visitor from Holland had been given the task by Rudolf Steiner to develop the therapeutic aspect of speech formation. Convinced that this technique of working with speech would help her development as a singer, Maisie followed Frau Timstra back to Holland. For several years, to support her studies there, she worked in an anthroposophical therapeutic community. She never returned to England to pursue her singing career.

The initial contact with the therapeutic application of speech formation awakened what was to become Maisie's own particular genius in the speech work – as a therapist. This area was always where her real gift lay and she continued to work miracles right till the end of her life when at the age of 81 she was approached by the mother of a young man who suffered from cerebral palsy and asked to try to help him speak. Several leading speech therapists in England had worked with him but still his speech was unintelligible. Within 6 months her pupil demonstrated marked improvement and continued to improve over the several years that Maisie worked with him.

Those of us who have enjoyed seeing and hearing Maisie the entertainer, such as at her unforgettable 70th birthday party, can have a sense of what was sacrificed from those early years and how completely this impulse was now transformed into the selfless devotion to the Logos; to developing speech formation in the English language. This devotion has always drawn respect even from those who may have found difficulty with her style of speaking.

From Holland, Maisie went to Dornach where she finally completed her speech training at the Goetheanum. In 1961 she returned to London. A trainee teacher was sent to her to see if she could help her with voice and speech difficulties in the classroom. Maisie's success with her and several others

whom she likewise helped, led to an invitation to become a part-time lecturer in speech and drama at Southlands, a state Teacher Training College. At the same time she began to develop the therapeutic aspect of speech formation in several homes and institutions, both anthroposophical and also including one run by the National Society for the Mentally Handicapped Child.

During this time she also recited for the London Eurythmy Group led by Marguerite Lundgren, and accompanied them on many European, Scandinavian and American tours. Maisie always said that her years of work with Marguerite were like a second training and developed what was to be her other main contribution to the speech work in English; the speaking for eurythmy was to continue until well into her 80s and Maisie would describe with amusement how she would have to "stagger" to the podium, yet always be able to speak with the same vigour as when she had been at the prime of her performing life. Her voice never seemed to tire and bore witness to the life of the Logos which she had ever sought to serve and which continued to bathe her through all the later years of her life.

Eurythmists and eurythmy students would often remark on their astonishment when, expecting the all-too-common experience of someone there to accompany their eurythmy, they would begin to move to Maisie's speech. They would find themselves, instead, swept up into what felt like the primal power and movement of the Creative Word itself. It was to this Being that she had devoted herself, and one can truly say that it was a marriage. It was the central relationship in Maisie's life. Maisie remained in love with this partner; it was this love that kept her young in soul and spirit even while her legs became weaker. She told me laughingly in her late 70s that a friend who had not seen her for many years, on meeting her again, had said to her: "Maisie! You're still a plum! Not a prune!"

In 1970, the Section in Dornach asked her to start a training in speech formation in the English language and in September of that year The London School of Speech Formation opened in Rudolf Steiner House with 7 students. With the dedicated support of Ulrike Brockman, Maisie tirelessly served the growing numbers of students who came from many different countries to fulfil their destiny with Speech Formation. The school moved to Peredur in East Grinstead in 1985. This remained her central task until, in 1993, she handed over the directorship to Christopher Garvey.

For anyone who knew Maisie her qualities were firstly a passionate love of nature. "Oh no! Not another flower-poem!" her students would groan. Then there was her boundless joy in the service of her love, her absolute integrity and truthfulness. She could not dissemble. Humility – she knew her limitations well but did not let that or the frequent criticisms she had to bear prevent her from pouring out what was asked of her. Her strength lay in the thorough, conscious process that she could bring to the exploration of any problem in the speech work. She had a capacity to relate to anyone at any level and to make speech formation accessible to a wide range of people, from little children to mothers seeking to speak with more confidence to those seeking to work at a more professional level.

Again and again, in her later years, she expressed her gratitude to the universe for allowing her to continue to work at what gave her the greatest joy. Although in the last years her

capacity to work diminished yet even in the months preceding her 90th birthday there was still a steady stream of individuals who sought her out for her to “natter at them”, as she expressed it. She celebrated her 90th birthday on November 17th 2011. A few weeks later she gave what was to be her last recital of what for many years had been an annual event: “A Child’s Christmas in Wales” by Dylan Thomas at the Christmas celebration for the Speech School. Shortly after she arrived home she fell and fractured her hip. This was the beginning of her final journey and after several weeks of pain and discomfort in hospital, a rehabilitation centre and a nursing home, she made her departure from this body at 11.20 pm on Friday 27th January 2012.

Maisie witnessed many anthroposophical institutions which had needed to move beyond their pioneering stage into further phases of development. She had seen the painful consequences when the founding pioneers could not let go so that others could take the work on in their own way. With her characteristic wisdom and common sense, she just let go of the Speech School when the signs were clear that it was time. She has been a true elder, blessing the work to continue, supporting and helping when asked and never criticizing; always acknowledging that others must of necessity do things in their own way. Throughout her long life she has continued to bear abundant fruits and to joyfully share them with all who asked. Full of gratitude for all the love and care that has streamed towards her, her own capacity to love and bless has radiated out into the world ever more powerfully.

Although not everyone could relate to Maisie’s artistic style there were particular poems and moments that transcended all criticism. Etched in my memory for ever are Dylan Thomas’s “Poem in October” and “Fern Hill” and, of course, her totally captivating rendition of “A Child’s Christmas in Wales”. The “Four Quartets” of T.S. Eliot which became a tour de force; an amazing choice for someone who always claimed: I’m not a thinker! I remember unforgettable moments of Maisie and Marguerite together, performing a single verse of Steiner, Barfield or Harwood – a perfect marriage of speech and eurythmy to create a vessel for spiritual beings.

She has been my inspiring teacher, my colleague and my friend. I cannot imagine my life without her and fortunately never have to. She is with me forever, as she is with so many whose lives she profoundly influenced, in the kingdom of the heart.

There follow a few tributes of the many Maisie received over the years.

Shortly after becoming her student, I wrote:

*For His Word you bring to birth in the world,
In His own Breath which He breathes in us,
Through the sacrifice of your own being, by which
He pours Himself into the chalice your self must
die always to form,*

I give thanks.

From a poem by Kathleen Kenny written after Maisie’s performance on March 22nd 1980 to which she was “a listener in the wings”.

*Behind my eyes was a clearing,
A measured rest, a dying.
In that full silence of indrawn
Breath was a voice of light
And Song speaking the wandering
Of wind and cloud across
A host of daffodils.*

*I was a child and woman both
And the yellow, clacking cups
In the memory of memory spun
Finely through the sparkling threads
Of this voice. And I was again
In the egg, in the seed; of all
That was and all that will be.*

Maisie especially treasured some words written by Kathleen Raine, after the great English poet had heard Maisie speak some of her poetry. Perhaps these are a fitting way to end this tribute:

“To Maisie Jones, who understands and discloses the poem behind and within the words, in gratitude for your recreation of my poems.”

EVENTS OF THE SECTION

EURYTHMY

25–28 June

Meeting of new graduates from the trainings

29 June

Working day of the eurythmy tutors (by invitation)

30 June

Conference of the eurythmy tutors (by invitation)

7–11 July Public Eurythmy Conference

“You can only see clearly with the heart”

Summer-Festival Week: 100 Years of Eurythmy

*“The future rests upon the past.**May the past feel for the future**For the strong present moment.”*

The Eurythmy Conference this summer from 7–11 July is a public conference. We are extremely happy that colleagues from various countries and language areas have agreed to contribute. The opportunity will be given to experience the art of eurythmy through lectures, demonstrations, workshops and many performances. We look forward to seeing everyone who want to travel to Dornach to this Centenary Festival. You are warmly welcome!

For everyone who is interested in this art, and those who would like to discover it.

In the quotation “You can only see clearly with the heart”, from *The Little Prince*, Antoine de Saint-Exupéry formulates a truth which we will take seriously during the Conference in our activities and experiencing. Whoever joins in doing eurythmy will enjoy challenges on the physical, the soul and the spirit levels. A conscious involvement of doing, experiencing and creating of the whole human being is demanded.

100 years ago Rudolf Steiner called eurythmy into being, his favourite spiritual child, as a new artistic impulse. It has no example in the physical world. Eurythmy is a creation deeply connected to our inner being, since it makes speech and music visible in movement.

The 18-year old Lory Smits developed with Rudolf Steiner the first steps of this new artistic creation. So, we devote the mornings to lectures and demonstrations to make this early stage inwardly alive. Through a variety of working-groups in music eurythmy and speech eurythmy, the opportunity is there to discover eurythmy and to deepen it further. A broadly varied programme of performances in different languages is offered during the afternoons and evenings.

We are a long way from exhausting Rudolf Steiner’s indications for eurythmy. Each Eurythmy Conference can contribute to develop this art, to strengthen the experience of its spiritual dimension, in order to inspire everyone’s creative activity.

SPEECH

25–28 October

Working days on therapeutic speech practice

Organised through the Medical Section (By invitation)

MUSIC

21 April

Evening of music and poetry

Music by Chopin and poetry by Friedrich von Hardenberg

Philia Schaub (piano) and Dirk Heinrich (recitation)

4–5 May

Composers and musicians meeting VI

Rudolf Steiner – “True and false paths...” [GA 243] (by invitation)

6 May

Public chamber-music concert in the context of the composers meeting

Works by Aquilon, Graf, Kozeluhova, etc.

12 May

Section day II

“Rudolf Steiner’s commitment to extending the tonal system” – Christian Ginat

With contributions on Georg von Albrecht (N.N.) and “New things out of the archives concerning Kathleen Schlesinger and Elsie Hamilton” – Michael Kurtz

Works by Georg von Albrecht (piano); Alois Haba (viola), Elsie Hamilton (songs, viola and lyre), Gotthard Killian and Bevis Stevens (viola and lyre)

N.N. (piano), Christian Ginat (viola), Agnes Häring-Greiner (singer), Barbara Hasselberg (lyre)

24 June

Lyre concert

Mazurian and Japanese songs,

Works by Bach, Fujii and Reubke

Nobuko Izumoto and Wolfgang Friebe – Lyre and song,

Hiromi Mori – Eurythmy

3–7 August

“The World of Singing”

International Singing Conference at the Goetheanum

See: www.goetheanum.org/4833.html**15 September**

Section Day III

“Extending the tonal system – renewal and deepening” –

Christian Ginat and Johann Sonnleitner

Works by Johann Sonnleitner, Heiner Ruland, Kazuhiko Yoshida, etc.

24 November

Section Day IV

“Between deepening and renewal. I – Johann Nepomuk David and Peter-Michael Riehm”

“How does one achieve knowledge of the new by observing the old? Johann Nepomuk David’s view of Bach’s Inventions” – Siegfried Thiele

“The Work and Methods of Peter-Michael Riehm” – Philia Schaub

Works for string trio by David and Thiele (first performance) and Riehm (piano), 4-voice choral pieces by David and Riehm

Wim Viersen (violin), Christian Ginat (viola), Christian Hickel (cello), Philia Schaub (piano), chamber choir (students of the Eurythmeum-CH and Sculpture School and Sculpture-therapy training) led by: Anneka Lohn

ANNOUNCEMENTS

Events of the Eurythmeum-CH, Aesch

Sat. 12 May 2012, 10 am–7 pm
Open Day: “Cultures meet”

Sat. 16 June, 8 pm & Sun. 17 June 2012, 4.30 pm
Diploma finals: Goetheanum, Grundsteinsaal

Tues. 19 & Wed. 20 June 2012, 8.00 pm
Term finals: Goetheanum, Grundsteinsaal

Sun. 23 September 2012
New training-course begins 2012/2013

Further information:
www.eurythmeum.ch or tel. +41 61 701 84 66
Office: Apfelseestrasse 9a, CH-4147 Aesch

Eurythmy Course with Lili Reinitzer

Rhythmic Being in Rudolf Steiner's Eurythmy-forms

2–4 July 2012 in Dornach
Monday, Tuesday, Wednesday
10.00–12.00 the essence of Greek metre
3.00–4.00 free practice
4.00– 5.30 the rhythmic stream of speech in Steiner's eurythmy-forms
5.30 – 6.00 forming-forces of the eurythmy-forms: exercises by Annemarie Dubach–Donath
Wed. 4.00 concluding summary

Fee Sw. Fr. 180 (conc. upon request)

Enquiries for participation: Lili Reinitzer,
Dorneckstrasse 6, CH-4143 Dornach
Tel. +41 61 701 53 97, lili@reinitzer.ch

Eurythmy further training with Ute Medebach

Weekly studies on Rudolf Steiner's indications for eurythmy in Goethe's *Faust*.
Thorough rehearsals of the scenes and characters up to pre-

23 February 2013

Section Day V

“Between deepening and renewal. II – Three composers”
Wilhelm Dörfler, Christian Ginat, Felix Petyrek, N. N. and Henri Zagwijn, Wim Viersen

Works for voice and choir by Wilhelm Dörfler, Songs with piano and Pieces for piano by Felix Petyrek, Dongs with piano and Duo for violin and piano by Henri Zagwijn
Gabriela Doerfler (song), Michael Donkel, Wim Viersen (violins), N.N. (piano), N.N. (choir)

sentation level. Possibility to join later upon discussion. Suitable for 3rd-year eurythmy students onwards. This course takes place in the Goetheanum. Intensive weekends are planned.

Ute Medebach was for many years member of the Goetheanum-Stage and involved in the rehearsals for *Faust* and Steiner's Mystery Dramas.

Information and registration:
Alexandra Frankfurt, CH-4143 Dornach
alexandra_frankfurt@yahoo.com
Tel: +41 78 684 32 27

Eurythmy Further Training Courses with Annemarie Bäschlin and Alois Winter

12 – 21 July in Ringoldingen, Berner Oberland

Basic elements of music eurythmy, colour and English eurythmy: A.Bäschlin.

Dramatic elements in speech eurythmy und speech formation: A. Winter

Music-Eurythmy Therapy Course

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

1–4 July in the Eurythmeum.CH Aesch near Dornach
With medical contributions from med. Dr Eva Streit

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

Further Training Courses EVS Eurythmie Verband Schweiz

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

Following the Eurythmy Conference in the Goetheanum Education Summer Course with Prosper Nebel, Zürich
Elements – Temperaments, eurythmical essence and soul qualities

Lesson structure with speech and music in the Lower and Middle School, including examples from the Summer Play by Marguerite Lobeck

Prosper Nebel grew up in Basel. Trained as ergo-therapist in Zürich. 2 years at Emerson College in Sussex/England; Eurythmy in Camphill Ringwood (UK) and with Lea van der Pals (Dornach); school music with Peter Appenzeller in Zürich; later eurythmy therapy in Dornach. Many years active as eurythmy teacher and class teacher. Intensive occupation with the "Summer Play" of Marguerite Lobeck for classes 3 and 4. Many performances with additions authorised by her. Rehearsed various fairy-tales in eurythmy for Class 7 and directed class plays and Christmas plays.

Co-founder of the Working Group for Eurythmy in Education (AKEP). Held further training courses for Eurythmie Verband Schweiz EVS. Guest tutor for education in the eurythmy trainings in Dornach, London, Botton, Oslo and Jerusalem. Courses and seminars for teachers, kindergarten teachers and parents in Kiev, Seattle and Cuernavaca (Mexico)

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

Thurs. 12 July 2012: 9:30 – 12:30 / 3:00 – 6:00 pm

Fr. 13 July 2012: 9:30 – 12:30 / 3:00 – 6:00

Sat. 14 July 2012: 9:30 – 12:30

Fee: members of EVS u. BV-DE: 240 Sw. Fr. non-members: 320 Sw. Fr.; 4th year students: 190 Sw. Fr. Further training info: 15 hours à 60 Min. or. 20 lessons à 45 min.

Registration: binding, before 2 July 2012

Course No. 31: Sat/Sun 15–16 September 2012

Artistic foundations

Speech eurythmy with Carina Schmid

The basic elements of speech eurythmy, as taught by Lory Maier-Smits, and eurythmy today.

Eurythmeum CH, Aesch BL

Day of meeting

Questions arising out of the work, presentation of projects, discussions

Sat. 10 November 2012

Eurythmeum CH, Aesch BL

Registration for all courses with: Rachel Maeder

Mannenbergweg 17, CH-3063 Ittigen

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

rachel.maeder@hispeed.ch

Courses with Annemarie Ehrlich 2012

4–5 May: *IT-Rome: To lead and being led*

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

12–13 May: *Bologna: Zodiac from Arias - Libra*

Registration: Monica Galluzo, tel. +39 0515 80933

25–26 May: *Freiburg: Building community: Development, the in-between, change*

Registration: Mona Lenzen, monalenzen@bewegdich.org

1–3 June: *Weimar: Building community: we, I, it. Processes*

Registration: Hans Arden, zwischenraum@online.de

15–20 July: *The Hague: The conscious triple step: movement, speaking, thinking*

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

1–2 Sept.: *Kiev: Risk a step out of the future*

Registration: Lasha Malashkhia, bmdnrlgchfsht@gmail.com

8–9 Sept.: *Kiev: Management-skills, taking initiatives, independence*

Registration: Lasha Malashkhia, bmdnrlgchfsht@gmail.com

15–16 Sept.: *Hamburg: The 7 rhythms of Steiner's Foundation Stone Verse*

Registration: frank@steinerschule-bergstedt.de

29–30 Sept.: *Brugge: Thinking, feeling, doing, Mercury-measure*

Registration: Marie Anne Paepe

marie-anne.paepe@telenet.be

12–13 Oct.: *London: Zodiac, Word, Human Being, Meditation*

Registration: Karin Bernard tel. +44 20 8992 4266

kaberna@o2.co.uk

26–27 Oct.: *Vienna: Do I develop myself, or am I developed? Do I go into the future, or does it come towards me?*

Registration: UtaGuist, uta.guist@aon.at

31 Oct. – 2. Nov.: *Budapest: Zodiac, Work, Human Being, Meditation*

Registration: Dora Mihalez, doramihalez@gmail.com

3–6 Nov.: *Prague: Eurythmy in the workplace*

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

9–10 Nov.: *Graz: Risk a step out of the future*

Registration: Trigon, tel. +43 316 40 32 51 Kathrin Abele, tel. +43 316 42 13 72

Eurythmy West Midlands

Stage Project Stourbridge-UK

A further project for young graduates developing the performing art of eurythmy begins September 2012 for eurythmists with initiative and enthusiasm. This year the YOUNG STAGE GROUP consisting of 6 members from Mexico, Japan, Czech Republic, Germany and England working on "Contrasts" have planned a tour of the UK. Starting at the Brighton Fringe Festival, 24th May, we visit schools, special needs centres and underprivileged communities, including performances during the Eurythmy Festival organised by the Association of Eurythmists that runs from 17–22 July in Newton Dee, Aberdeen. An excerpt from "Contrasts" will be shown in May at the 9th International Eurythmy Forum, D-Witten.

The opening of the completely new theatre of the Glasshouse Arts Centre takes place in July. Active involvement with the Drama Department and the Mask Studio will be resumed and developed. Young eurythmists can look forward to intensive eurythmical work, as well as involvement in preparing for a tour: finding programmes, rehearsing, directing, lighting design and costuming.

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

*Enquiries: Maren Stott, +44-138 442563
eurythmywm@gmail.com, www.eurythmywm.org.uk*

“Sounding the Logos”

Word and Music in movement

A Public Summer Festival to celebrate the Centenary of Eurythmy in Britain

Dear Friends and Colleagues

The Eurythmy Association of Great Britain and Ireland is coordinating a public Summer Festival from 17th to 22nd July 2012 to celebrate the Centenary of Eurythmy in the British Isles. The Festival will be hosted by Newton Dee Community, a Camphill Community set in the wonderful countryside of the Dee Valley just outside Aberdeen, Scotland.

The Festival, open to everyone, will be an opportunity to celebrate what has been achieved, share what is going on at present and look forward to the future. Artistic presentations will be offered each evening by all the major ensembles in the country (Botton Stage Group, London Eurythmy, Peredur Eurythmy and West Midlands Eurythmy Ensemble) together with contributions from new groups (Grail programme) and individuals. Daily workshops will be held for all participants (both eurythmists and public) to experience eurythmy for themselves. On each main day a further series of workshops will explore how eurythmy manifests respectively in education, therapy and the social realm. There will also be opportunity for reflection in a number of discussion groups.

At the centre of the Festival will be the daily presentation in eurythmy of the Soul-Calendar Verses in English. As *The Soul's Calendar* is also celebrating its centenary in 2012 this synergy has provided a wonderful impetus to our preparations. Some ten groups around Britain and Ireland are preparing these and we hope that the majority of the 52 verses will be able to be shown in eurythmy. To our knowledge, this will be the first time that so many will be presented in the English language.

We will start each main day with the Foundation Stone Verse and the recently produced Cosmic Verse Series (Cosmic Measure, Planet Dance, Twelve Moods and A Song of Initiation – A Satire) will open and close the Festival. Some 90 eurythmists, speakers, musicians and lecturers have committed to share their work.

We hope that many of you may feel able to join us from your own country. The Festival has been timed to allow people travelling to the Summer Eurythmy Festival at the Goetheanum to then travel on to join us in Scotland. Booking forms will be available from our website: www.eurythmyassociation.org.uk / www.eurythmyassociation.ie.

With best wishes for your work and for 2012.

Michael Mehta

for and on behalf of the Council of the Eurythmy Association of Great Britain and Ireland.

+44 20 7638 3202

michael.mehta@eurythmyassociation.org.uk

La Fabbrica, Cortiglione, Italy, celebrates the centenary of eurythmy

“La Fabbrica – the Factory” is a eurythmy studio, a workplace and meeting place for artists and lovers of art. “The Factory” stands for quality in work and meetings, for professionalism, creativity and joy in eurythmy. The Factory is integrated in the village community Cortiglione, Piemonte, N. Italy. Our guests can be put up in the nearby hostel. Meals are prepared in the village café, opposite “the Factory” by Caterina in the local manner.

Music-eurythmy forms by Rudolf Steiner

Studies in music-eurythmy with Stefan Hasler & Gia van den Akker

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

Working days with Stefan Hasler & Gia van den Akker in phenomenological

style, on the origin of the music-eurythmy forms, observation, analysis and working out some forms, with suggestions for practice and stylistic questions.

Fee 150 €/ students 100 €.

“Das Zeugnis des Wortes: the Testament of the Word” Mon. 9 April, 6.00 pm – Thurs. 12 April, 2012, 12.30 pm.

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

Studies on the zodiacal gestures and planetary gestures in connection with Leonardo da Vinci’s “The Last Supper”

From their gestures, the reactions of the twelve disciples can be read, as, too, the connection to the 2 x 6 speech-gestures. The vowels as a way through the thirteen figures supplement the composition.

Some contemporary texts and verses by Rudolf Steiner deepen the eurythmical studies.

Fee 200 € / students 150/ 100 €

“Euritmia, Una Gioia” 29 July – 4 August 2012

Eurythmy summer-week for amateurs and eurythmy students; an artistic refresher and inspiration in a sunny Italian environment.

Eurythmical exercises for the body, soul and spirit. Choreographical work with Italian poetry and music.

Possible trips to Milan, Turin, & Genua

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

Fee: 300 €, conc. for students

Registration till 15 July

Masterclass Eurythmy 13–19 August 2012

On the occasion of the Centenary of eurythmy, lecture by Hans Fors:

“Eurythmy between past and future” for eurythmists and eurythmy students.

Theme: Deepening and mastering the basic elements, and Steiner’s director-stimuli as a source of inspiration for fashioning imaginative and individual solo work.

Creating a choreography together out of nothing (fashioning what we have learnt out of the future).

Possible art-trips to Milan, Turin or Genua

Tutors: Gia van den Akker (Incisa Scapaccino) und Hans Fors

(Stockholm)
 Fee 300 €, conc. for students
 Registration till 30 July.

Overnighting possibilities in the neighbouring Hostel
 Fee between 20-80 €, for students 20 €

Contact: *Gia van den Akker*
 tel. +39 0141791247, +393484254007
 info@giavandenakker.com, www.giavandenakker.com

Eurythmie-studio-focus with their Eurythmie-Project: "Momo"

The lost time... register now, audition for "Momo", a contemporary eurythmy-project by eurythmie-studio-focus.

In this year we celebrate the centenary of eurythmy. In this context, "Momo" appears with the aim to foster eurythmy as a stage-art:

To offer audiences a eurythmy programme with a contemporary theme

To create space for young eurythmists for artistic deepening "Momo" begins in September 2012 in the Euritmie Academie, The Hague, with a 4-week further-training course from Elsemarie ten Brink, Bettina Grube, Baptiste Hogrefe, and others.

The production "Momo" starts in October 2012 under the artistic direction of Elsemarie ten Brink. Premiere in April 2013. Further performances in Switzerland, the Netherlands and Germany till October 2013. Michael Ende (1929-95) wrote his fantasy novel *Momo* in 1973 [E.T. *The Grey Gentlemen* or *The Men in Grey*]. And how is Momo today?

The smoking, ash-grey gentlemen demand we save time, to believe in the motto, "Time is money". With success! But *is* time money? Isn't everyone responsible for his own time? Why do we allow it be stolen?

With this background we will present "Momo": art and especially eurythmy can bring the mystery of time to our experience. "Time lives in the heart of people."

Take time, and register by 31 March 2012 to participate in "Momo".

Auditions on the weekend 21/22 April 2012 in the Euritmie Academie in The Hague. Further information on the project, and registration for the audition:

Euritmie Academie Den Haag Projekt «Momo»
 Riouwstraat 1 2585 GP Den Haag Tel.: 0031-(0)70-3550039
 e-mail: info@momo-projekt.info; www.momo-projekt.info

Eurythmy Festival Hamburg 2012

21-23 September
 Festival Days celebrating the Centenary of Eurythmy

Perceive – Discuss – Contemplate. How does the art of eurythmy stand after a hundred years?

The organisers would like to allow a plenty of room for meet-

ing, perceiving, discussing art and research and the individual fields of practice in the form of short contributions, seminars and spontaneous initiatives. Artistic offerings from Hamburg Waldorf Schools, from amateur artistic work and from free eurythmy groups.

Two evening performances from experienced stage artists. Friday evening: Performance of Companie Phönix, Berlin, with their programme "The human being is a bridge".

Saturday evening: Performance in the form of a variety evening, with collaborating artists from 4 D, MenschMusik, etc. Co-ordinator: Bettina Grube.

Seminars with Carina Schmid on the first indications for speech-eurythmy, with Gioia Falck on Lucifer and Ahriman, and other themes.

Venue: Rudolf Steiner Haus Hamburg. With support of the branch of the Anthroposophical Society at Rudolf Steiner Haus, Hamburg.

Registration and contact: *Frederike von Dall Armi*
 Tel. +49 40 64 821 60 or zarsth@t-online.de

4.D raum für eurythmische ausbildung und kunst e.V.

A glimpse into 2012

4 May 4:30-5:30 "Open Friday House 74"

Focus "to join in"

4 May 2:00-6:00 Audition, the day to get to know 4.D

Auditions for applicants

1 June 2:00-5:00 Audition, the day to get to know 4.D

Auditions for applicants

15 June 6:00 4.D Diploma finals of the 4th year,

Presentations out of the subject areas

15 June 8:00 "Glimpses into the summer 2012"

Eurythmy project of the 1st and 3rd year students

16 June 8:00 Diploma finals of the 4th year

4.D raum für eurythmische ausbildung und kunst e.V.

Rudolf Steiner Haus ; Mittelweg 11-12

DE-20148 Hamburg, Tel. +49 40 41 33 16 44

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

Education Seminars

of the "North German Eurythmy Teacher Further Training"

October 2012

Humour is... – and above all: *how?*!

Immediacy, wit, surprise, lightness, exactitude in dealing with the eurythmical sound-gestures can be learnt and can be taught in surveyable, methodical steps.

And, working blocks are released through this, the spaces of inspiration for the sound-gestures become accessible again. This theme came about in the "The culture of sound" last year; following on from there, it can also be attended without recapping this seminar.

Tutor: Andreas Borrmann (Berlin)

Dates: Fri, 19 Oct (6:00 pm) till Sun, 21 Oct. 2012 (12:00 noon)

Venue: Berlin
Fee: 125 €

February 2013
Rhythm – Carrier of Life
As metre – in the breathing gestalt – as the form-creating element in poetry and music

Tutor: Doris Bürgener (Augsburg)
Dates: Friday, 8 Feb. (6:00 pm) till Monday, 11 Feb. 2013 (12:30 pm)
Venue: Augsburg
Fee: 175 €

May 2013
Culture Epochs
Helmut Eller, with his experience of taking 4 Waldorf classes and author of the book “The Four Temperaments”.
Peter Elsen, for 24 years eurythmy teacher and worked in the eurythmy teacher training, will work on the theme with the curriculum of class 5. As a balance, pieces of music for the same age group will be practised.
Tutors: Peter Elsen (Schopfheim), Helmut Eller (Hamburg)
Dates: Thursday, 2 May (6:00 pm) till Saturday, 4 May 2013 (9:00 pm)
Registration by 20 April 2013
Venue: Schopfheim
Fee: 175 €

*Registration: Renate Barth, Katteweg 29 c, DE-14129 Berlin
reba@gmx.ch, Tel. +49 30 803 87 90 Fax +49 30 692 080 059*

BA in Eurythmy Education

In-training qualification

The BA for eurythmy teachers (previously *Eurythmielehrer Referendariat*) is offered for the academic year 2012-2013 with an in-training in schools. This is a communal project of the Euritmie Academie, The Hague, the Institut Witten/Annen and the North German Eurythmy Teacher Training, supported by the Bund der Freien Waldorfschulen (Steiner-Waldorf Schools Fellowship in Germany). It is a one-year, school-supported introduction to the profession, with a state-recognised BA for Dance/ Eurythmy in education. Individual modules can be attended by visiting students, who gain an internal certificate.

The seminars take place in The Hague in the German language.

Crash course: 27 Aug. – 7 Sept. 2012
(including “Emergency suitcase” for classes 1–12)
Lower school: 10 Sept. – 21 Sept. 2012
Middle school: 7 Jan. – 18 Jan. 2013
Upper school: 21 Jan. – 1 Feb. 2013
Finals and exam week: 20 May – 31 May 2013

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

“ÜBE.../Practice” Eurythmy Courses, Berlin with Barbara Mraz & Mikko Jairi

After a lively *Auftakt*-event with Carina Schmid, the follow-up of the “ÜBE...” Summer Academy 2011, firstly the Autumn-Course took place at the Waldorf School Kreuzberg (see *Auftakt* 1/11 and 3/11).

Since September 2011 eurythmists from Berlin meet on Saturdays from various branches of the profession, in order to work further on the basic eurythmical elements led by Barbara Mraz and Mikko Jairi.

That’s how a course for building-up came about, in answer to enquiries for a new culture of practice, and individual research of the artistic sources of eurythmy. The inner life with anthroposophy is the basis of this work and is manifest in the meetings to practice.

The “ÜBE...” Winter-Course from 2 to 5 February 2012 led to further artistic deepening, whereby further guests from afar could participate.

Barbara Mraz introduces the relationship of centre and periphery in music eurythmy with examples from the classics and the music of the 20th and 21st century.

Mikko Jairi works on the eurythmical zodiacal gestures out of the sources of the ether-research and zodiac research of Marjorie Spock (1904–2008).

From 21 to 26 June with the “ÜBE...” Summer Academy 2012, the first foundation year ends (see separate announcement).

If you are looking for suggestions for daily training and for refreshment of your own instrument in the way described, you are warmly welcome. The second building-up year will certainly take on a new form according to the needs of the participants. In any case it will again be an intensive weekend of practice, to which more guests are warmly welcome.

Information: Sabine Brüggemann, Freie Waldorfschule Kreuzberg, Ritterstrasse 78, 10969 Berlin, sab-brueggemann@versanet.de. Moreover: The “ÜBE...” courses are mobile and can come to you! The first working trip will be to Vienna.

*Direct questions about content to:
mikkojairi@hotmail.com, or: bene_dekdoris@yahoo.com
See also: www.compagniephoenix.com*

“ÜBE...Practice” – Summer Course 2012

Eurythmy Research Week in Berlin with Barbara Mraz & Mikko Jairi
21 to 26 June 2012

We invite you this year, the Centenary of Eurythmy, to an intensive artistic working-week to Berlin-Kreuzberg, where for a year an “Übe...”-initiative is living through regular further training for colleagues from all realms of eurythmy. For the coming event, eurythmy students are also warmly invited. Two great musical compositions, the 2nd movement of *Beethoven’s 5th Symphony* (piano reduction) and *Fratres* by Arvo Pärt (strings and piano), form the focus of the artistic work.

The St John’s weekly verse by Rudolf Steiner is the focus for the speech-eurythmy. On the evenings, alongside contribu-

tions on the life of both composers, there is the possibility to work with the course-givers on prepared soli. A performance by Compagnie Phoenix, Berlin, will be on offer. A show of what has been rehearsed, as also the soli, will form a festive climax to the week. Please send texts and sheet music for the soli by the registration date.

Registration ends: 15 June 2012

Fee: € 250

*Further information and written application to:
Waldorfschule Berlin-Kreuzberg, z.Hd. Sabine Brüggemann
Ritterstrasse 78, D-10969 Berlin
sab-brueggemann@versanet.de
www.compagniephoenix.com
Venue: Freie Waldorfschule Berlin-Kreuzberg*

“Übe/Practice...” – Intensive course in Vienna

for eurythmists, eurythmy students and advanced amateurs with Barbara Mraz and Mikko Jairi

Begins: Friday, 11 May 2012 at 4.30 pm

Ends: Sunday, 13 May 2012 at 1.00 pm

This intensive-course “Practice...” is open to all interested eurythmy colleagues and advanced amateurs, who are seeking for a deepening, refreshment or new points of view in artistic eurythmy. The basis of this work is formed out of questions about how to conduct autonomously research into the eurythmical sources out of anthroposophy and out of this a growing culture of practice.

Barbara Mraz – How can I through the etheric in-streaming and out-streaming discover afresh and enliven the relationship of centre and periphery in music eurythmy?

Mikko Jairi – Exercises on the four kinds of ether by Marjorie Spock (1904–2008): a path of perception out of intensive listening towards artistic fashioning.

Fee: €100; registration by 4 May 2012; subject to change

*Organisation & contact: Doris Benedek
+43 660 54 97 409, bene_dekdoris@yahoo.com
www.compagniephoenix.com*

Studio B7

Dorothea Maier & Ulrike Wendt

Further training seminars 2012

Studio B7, a small studio centre with an adjacent stage for eurythmy in mid-Thüringen, Germany, has existed since Autumn 2011. Alongside various projects and courses, Dorothea Maier and Ulrike Wendt, out of their many-years' experience, wish here to announce the following working and refresher sessions in weekend seminars.

“Waking–sleeping” – a eurythmical quality

Friday, 16 March 2012, 6.00 pm to Sunday, 18 March 2012, 1 pm

Weekend seminar with Dorothea Maier

What is special about this eurythmical quality? Contemporary literature and music in particular demand to a high degree alertness and a conscious engagement. How are we to develop a differentiated consciousness for movement? To give yourself and yet not fall asleep? To be aware of laying hold of the content and at the same time to relax?

“It is a great mistake when eurythmy is not carried out in complete super-wakefulness...” (Rudolf Steiner)

Eurythmy and Formative Forces Research – two sides of the etheric

Friday, 11 May 2012, 6.00 pm till Sunday, 13 May 2012, 1 pm
Introductory weekend seminar with Antje Schmidt (Formative Forces Research, Jena) and Ulrike Wendt (eurythmy)

Eurythmy and Formative Forces Research are concerned from two different perspectives with the essence of the living element. With the appropriate methodological tools, observation of the eurythmical zodiacal and planetary gestures can be enormously enriched for one's own eurythmical practice. In this seminar the basics for this will be given.

Further dates:

14–16 September 2012

9–11 November 2012

“Ripe for the stage” – what does this mean?

Saturday, 9 June 2012, 10 am to Sunday, 10 June 2012, 3 pm
Preparatory Workshop-Weekend for a stage-project year at Stufenhaus with Dorothea Maier and Ulrike Wendt

Reduction for eurythmy students € 35

Expressive Dance and Eurythmy – a comparison

Friday, 15. June 2012, 6 pm to Sunday, 17 June 2012, 1 pm

Weekend seminar with Dorothea Maier

Tranquil movement as the essential quality of eurythmy

Friday, 7 September 2012, 6 pm to Sunday, 9 September 2012, 1 pm

Weekend seminar with Dorothea Maier and Ulrike Wendt

Eurythmy to speech and music is a well-known realm, less so the tranquil eurythmy of preludes and postlude and the preparation and transitions, as well as the whole rather obvious realm of form and gesture as distinct from the carrying words and musical sounds.

Moreover, eurythmical movement itself already contains a special quality of tranquillity that can be consciously perceived and fashioned. We want to work with both aspects in this weekend work.

All seminars take place in Stufenhaus Apolda, Lessingstr. 34, 99510 Apolda, Germany. Apolda is a ten-minute train journey from Weimar. From the station then 5 minutes by foot to the Stufenhaus. Seminar fee: €120, concessions €170. Concessions for students and the unemployed upon request.

*Registration and further information:
Ulrike Wendt, mail@studiob7.eu
Tel. +49 175 560 38 52*

Lichtklänge / Light-sounds – the gesture in perceiving in Novalis and Rudolf Steiner

“Almost every person is to a certain degree already an artist. He looks out and not into the deed. He feels out and not into, The main difference is that the artist has enlivened the seed of self-training life in his organs (...)” (Novalis)

“The active use of the organs is nothing but magical thinking invoking wonders, or random use of the bodily world – since will is nothing but magical, powerful ability to think.” (Novalis)

Seminar with Prof. Dr Salvatore (Lavecchia, Udine/Würzburg)

and performance “WORTspuren”, lyrics by Jean-Louis Giovannoni (b. 1950) a performance with Claudia von Knorr
Conception, performance, choreography: Claudia von Knorr, Stuttgart

Director and choreographer: Hans Fors, Stockholm

Dates: 8 Sept. 2012, 4.00 pm till 9 Sept. 2012, 1.00 pm

8 Sept. at 8.15 pm, performance (public)

Price (complete): € 40, conc. € 30. Performance: 12 euros, conc. 7 euros.

Venue: EurythmieBau, Pforzheim, Wilferdinger Str. 32A

Information and registration:
info@imzwischenraum.com, Tel. +49 711 472651

Eurythmy course with Christoph Graf in Loheland

6 – 8 August 2012 in Loheland/ Künzell

Further training for eurythmists

Themes and times upon request

Information and registration:
Claudia Scherf-Urbanski
Liedeweg 30, DE-36093 Künzell
Tel. +49 661 36563, scherf-urbanski@t-online.de

Notification of performances for schools, institutes and Society groups

Peter Engels

On 28 January 2012 within this year's Albert-Steffen Conference “Art and Science meet – Albert Steffen and the humanities” we performed in the Terrassensaal of the Goetheanum before c. 100 people a soul-drama sketch of the tragedy “Hiram and Solomon” with the title: “The soul of Balkis in the field of tension between Hiram and Solomon”.

This presentation was enthusiastically received by the audience, so that the Albert Steffen-Stiftung and several other people approached me to show this work in the Swiss Society groups and perhaps also in Baden-Württemberg area. Since the theme of the tragedy is not only relevant for the anthroposophical movement but has been worked out artis-

tically in a brilliant and gripping fashion, and Albert Steffen as a poet and dramatist should live more strongly in the consciousness of people today, and our production requires only three costumes and a stool, we are happy to respond to the request.

Consequently, we offer to perform this work also to your schools, institution, Society group. Only petrol money and the cleaning of the costumes will constitute our expenses. We will come on the day of the performance and leave afterwards. Perhaps a bowl could be placed by the door at the exit so that people could donate something, A review of our performance in *Das Goetheanum* will be printed in the Newsletter of the Swiss Anthroposophical Society which gives a picture of what to expect.

Feel free to contact Dr Heinz Matile in the Albert Steffen-Stiftung or Frau Hanna Koskinen in Humanities Section and our own Section.

I plan a production of the unshortened version of the tragedy for 2013, which coincided with the 50th death day of the poet, in the words of Albert Steffen: “In my drama ‘Hiram and Solomon the content of one of the oldest human legends that leads the thought of evolution further back than that given in Genesis, in architectural, sculptural, painterly, speech and musical forms and movements.”

Also in this regard, to see our work would be a good preparation. If you are interested, please contact me.

Cast: Balkis: Jana Würker; Solomon: Christian Richter ; Hiram: Johann Sommer
Performance lasts c. 75 min.

Contact info:
Tel. +41 61 701 21 27
info@peter-engels.ch, www.peter-engels.ch

“From the invisible to the visible human being”

Practice orientated, close to a clinic, full-time course in Eurythmy Therapy

Begins 16 Sept. 2012 and diploma finals March 2014

A close connection to a large number of internationally active anthroposophical doctors who work with eurythmy therapy.

*Heileurythmie-Ausbildung Paracelsus-Zentrum
für anthroposophische Medizin Unterlengenhardt
www.heileurythmie-ausbildung.de*

Information and registration:
Tel. +49 7052 925 11 60, katharina.gleser@arcor.de

What moves you?

Be there: Benefit-Night and Performances

After a successful three-years preparation it is now time. The registration list is full and we expect on 8 July 2012 many young participants from near and far (e.g. as far afield as India and New Zealand!), to rehearse together on an exceptional and demanding eurythmy programme: Beethoven's 5th Symphony and *Fratres* by the contemporary composer

Arvo Pärt. Don't miss both performances in Berlin on 3 and 4 August 2012 (both days 8.00 pm)! Be there when the curtain rises for 80 engaged young people on stage and the well-known Youth Orchestra, the Gnessin-Virtuosi from Moscow in the orchestra pit! Tickets are obtainable from April exclusively from: www.whatmovesyou.de, or through the Ticket-Hotline +49 (0)6221/6525893.

Programme:

Beethoven: 5th Symphony in C minor, op. 67; Arvo Pärt: Fratres for cello, percussion and orchestra and other works presented in eurythmy by young people from all over the world
Artistic directors: Sonnhild Gädeke-Mothes, Mikko Jairi, Aurel Mothes, Astrid Thiersch, Reinhard Wedemeier, Ulrike Wendt, Jakob M. von Verschuer. Gnessin-Virtuosos, Moskau, conductor: Michail Khokhlov. Lighting Design: Peter Jackson. General director: André Macco

Dates: 3 & 4 August 2012, both at 8.00 pm

Freie Waldorfschule Kreuzberg, Ritterstr. 78, 10969 Berlin. Visit, too, the WMY benefit night in April April with many eurythmical items in the programme by our team and guests, including: Ulrike Wendt, Dorothea Maier, Mikko Jairi, Brabara Mraz, Lisa Tillmann, Jakob M. von Verschuer, the Eurythmy Stage Group Berlin, as well as pupils of the Rudolf Steiner School Berlin. Lighting: Peter Jackson, Florian Schaller.

Date: Saturday, 21 April 2012, 8.00 pm

Rudolf Steiner-Haus Berlin, Bernadottestr. 90-92, 14195 Berlin

Entrance free! Donations for the project most welcome!

André Macco
www.whatmovesyou.de

Eurythmee Paris-Chatou

New founding of the Eurythmy School with a new collegium. Zweisprachige Vollzeitausbildung: French-German.

The future collegium consists of four eurythmy teachers (artists and educators), in collaboration with Jehanne Secretan: Agathe Guillet, Antonia Neveu, Laurent Bénac and Mikko Jairi. For blocks: Annemarie Bäschlin, Barbara Mraz, Cornelia Szelies, Gioia Falk, Hélène Oppert and Stevan Koconda.

The training is accompanied by an anthroposophical doctor, a eurythmy therapist and an art therapist.

New intake: 1 October 2012

The cultural life of Paris is included in the course.

Orientation days with eurythmy performance 7 and 8 April 2012

Part-time year: Continuation of the weekend courses:

27-29 April / 25-27 May / 15-17 June 2012

Training of trainers: Continuation of the weekend courses:

13-15 April / 4-6 May / 1-3 June 2012

Registration and Information: Eurythmee

1, rue Frangois Laubeuf, FR-78 400 Chatou

Tel. + 33 1 30 53 47 09

eurythmee@wanadoo.fr; www.euiythmee.paris.free.fr

Bildungsstätte für Eurythmie Wien

Training in Speech Eurythmy and Music Eurythmy

Theme of the year 2012: 100 years of eurythmy

The path into the present – the path into the future

After the Festive events of the Eurythmy-Group Vienna and the Lay-Courses in February:

16 June 4.00 pm Summer end of term

20 June 6.30 pm St John's-Tide Festival

Saturday, 14 July 10.00 am – incl. Wednesday, 18. July

Summer school: Speech eurythmy and music eurythmy

Bildungsstätte für Eurythmie Wien,

AT-1040 Wien, Tilgnerstr. 3

Tel./Fax +43 1 504 83 52

dr.johannes.zwiauwer@aon.at

Further training for speech artists, doctors and therapists

8-10 June 2012, Eugen-Kolisko-Akademie, Filderstadt – Bonlanden

The ensouling of the life-processes in breathing and voice

Lectures, workshops, supervision, with Barbara Denjean-von Stryk, Dr Armin Husemann, Barbara Taubenreuther and Dietmar Ziegler.

This further training is recognised by BVAKT with 16 points.

Information and registration:

Barbara Denjean, Einkornstraße 23, D- 70188 Stuttgart, Tel. 0711 / 283842, barbaradenjean@freenet.de

Free Academy Logoi for Artistic Speech, Acting and Social Art 4-year part-time full training begins in September 2012 with a new course

within the College for Waldorf Education in Mannheim.

Term ends: Saturday 31 April 2012 11.00 am

Diploma finals: planned for 6-8 July

Registration and Info: Freie Akademie Logoi

Am Tannenbergr 5, DE-64342 Seeheim-Jugenheim

+49 6257 63235, hoilogoi@web.de

blog: logoi-freieakademie.blogspot.com

Schauspiel Schule Basel

Workshops 2012:

Acting – Improvisation and Work on a realistic scene

with Olaf Bockemuhl and Pierre Tabouret

Friday 27 – Sunday 29 January 2012

A glimpse into the Acting School:
Acting, Language, Movement with tutors of the Acting School
Friday 4 – Sunday 6 May 2012

Auditions for new course, September 2012:
Sunday 29 January 2012
Saturday 18 February 2012
Sunday 6 May 2012
Saturday 23 June 2012
and other times upon mutual agreement

Term finals 2012 (planned):
Saturday 24 March 2012, am
Friday 30 March 2012, evening
Saturday 23 June 2012, am

Further information on our website:
www.schauspielschule-basel.ch
info@schauspielschule-basel.ch
Schauspielschule Basel / Postfach CH 40 05 Basel

Further Training for Speech Artists with Sabine Eberleh (Stuttgart)

– Speech Chorus work
– Speaking for Eurythmy
Upon request of the participants of the previous further training (Ascension 2011, see Report in the *Newsletter Michaelmas 2011 RB55*), a 2-day intensive work in Speech Chorus is offered; accompanied by exercises for zones of the voice placing the voice. In addition a special further training on Speaking for Eurythmy will take place, specially meant for artistic speakers with little experience in this domain. Both further training dates are not quite fixed. Those interested are invited to register and will receive a personal invitation.

Sabine Eberleh
eberleh@freie-hochschule-stuttgart.de,
Tel. +49 711 945 417 17

PUBLICATIONS & BOOK REVIEWS

Christa Slezak-Schindler **Die Kunst der Sprachgestaltung im Atemraum der Zeit**

Pub. by the Institut für Sprachgestaltung (Marie Steiner Verlag). Pbk. 64 pp. 16 euros.

It is surprising that the art of speech-formation has become something subsidiary within the anthroposophical movement, although it occupied a central place in the activities of Rudolf Steiner and Marie Steiner-von Sivers, the initiators of this movement. It found its visible expression in the “House of the Word”, the first Goetheanum. The destruction of this building and thus also the new and at the same time original logos-forces has hindered it right up to today. This book briefly shows the line of development from the birth of speech-formation, its high point in the arts of recitation and acting, as far as its decline. It especially sketches the spiritual background and points to possibilities of a fresh appreciation within a more widespread art of humankind. Its future possibilities are to be found in the artistic kernel of education and the art of healing, since becoming human and the development of humankind could ideally meet precisely in the field of an anthroposophically orientated powerful speech-formation.

Haus der Sprache, Institut für Sprachgestaltung
Christa Slezak-Schindler

Marie Steiner Verlag, Otto Ph. Sponsel-Slezak
Burghaldenweg 12/1, DE-75378 Bad Liebenzell
www.sprachgestaltungskunst.de
info@sprachgestaltungskunst.de

Two New Editions in English

(1) The second, revised and updated edition Reg Down's *Color and Gesture* (Create Space 2012) has been published. It has an additional chapter containing all amendments and supplements of note, plus additional commentary and a number of new figures. For those who already have the first edition this chapter is available to download as a PDF on his children's books website, www.tiptoes-lightly.net — see the *Color and Gesture* tab. This edition is also available on www.Amazon.com, as well as a number of Waldorf and anthroposophical stores/shops.

The following review is by Therese Schroeder-Sheker, founder and academic dean of the School of Music-Thanatology. Formally, thanatology is the scientific study of death, investigating the bodily changes that accompany death, as well as the wider social aspects related to death and dying. It is primarily an interdisciplinary study offered as a course at colleges and universities. Therese's work is centered on playing music for the dying in clinical, hospice and home settings. Her approach is informed by anthroposophy and her work has been the subject of an award-winning documentary. This review will appear in the Zoe, the journal for music-thanatology and contemplative musicianship, and Coherence, a professional journal for music therapists. See www.chaliceofrepose.org for further information on her work, bibliography and discography.

“My highest praise and appreciation go to Reg Down for these quiet, sensitive, lucid and lyrical pages. *Color and Gesture* presents a series of meditative essays and illustrated explorations on the formative and transformative power of color and gesture, sound and music, body and soul from the perspective of a practicing eurythmist. Surely this represents a life-work, penned by someone who is an artist and philoso-

pher, and who has taken the art of pedagogy seriously. Each section is carefully developed, and reflects the author's capacity for observation. With rare sensibility he describes interior and exterior phenomena, inner space and outer space. As both participant and observer, his sensitivity toward color, gesture and sound models for all readers a rare balance between the human capacities for thinking, feeling and willing. All three are represented in this work in such a way that they are equally present, interconnected, mutually fructifying, and life-giving. One way of knowing does not eclipse another way of knowing, and his knowing does not eclipse being nor drown out feeling.

We can learn so much from this book, not only for the innate content, accompanied by a sensitive use of language, but also for the model of reflection the author presents. I am not a dancer, nor a eurythmist. I am a contemplative, an artist and a musician-clinician, and long ago promised myself to nourish the capacity to learn from everyone and everything, personally and professionally. It is my hope that representatives from many of the arts and humanities will seek out and learn something profound from Mr Down's imaginative work. When he speaks about yellow or violet, incarnation or excarnation, color theory, muscle tension, or major and minor scales, he speaks in such a way that I listen. Although *Color and Gesture* is implicitly a work about the inner life of color, I can't help but be struck by the fact that this work also offers a new kind of curriculum in presence-of-being. Reg Down is a master of witnessing. Seeing and hearing are culturally conditioned, and we do not all see or hear in the same way. Most moderns are bombarded with such a surplus of undigested sensory impressions that we can at times become numb with overload, to possibility, to quivering potential, to reality. When we add to this the tendency to function through theory or abstraction, an experiential work of this magnitude lights up as radical and life-giving. To this end, *Color and Gesture* is a significant work; it helps repair the modern malaise of fragmentation. Whether taking a walk at night in order to gaze at the evening stars and breathe them in, or attending someone suffering with metastatic breast cancer, this book has affected me. I am more beautifully sensitized and prepared to meet the dynamism, subtlety and terrain of health and illness, living and dying, human encounter and relationship with Nature, after spending time with this strong and searching work."

Therese Schroeder-Sheker,
Academic Dean,
School of Music-Thanatology,
Chalice of Repose Project.
www.chaliceofrepose.org

(2) A new edition of Rudolf Steiner's *Eurythmy as Visible Singing* is being prepared (Anastasi Ltd. Weobley). It contains the commentary (revised) by Alan Stott and an important addition, an English translation of J.M. Hauer's manifesto *Interpreting Melos* (1923), which influenced Rudolf Steiner.

Rosemaria Bock (2011)
**Vol. 6 of "Studien zur Menschenkunde
des Eurythmieunterrichts"**

15 euros, p & p extra. Order from R.Bock, Robert Bosch Str. 101,
D-70192 Stuttgart. Tel. +49 711 259 719 27, Fax +49 711 259
719 28.

Elisabeth Göbel

Living Rhythm

"There is only one temple in the world, and that is the human body." This sentence by Novalis appears to Rosemaria Bock as the motto of her eurythmical life, for she constantly wants to bring "news to the people", thoroughly experienced and drawn from actual practice, researching for eurythmy, researching through eurythmy itself. With the theme of Vol. 6, she succeeds in showing the "living rhythm", how one can make this temple sensitive, in order gradually to lead the body to find again the tasks ascribed to it today. She turns in 87 pages first to the phenomenon "time", how only through this can we become aware of rhythm. Then, following Steiner's methods, with every opportunity she proceeds from the whole (also a great therapeutic principle for our children!). Out of this far-reaching, multifaceted view of the nature of time, she then proceeds to the relationship of beat and rhythm with reference to the practice of teaching, and how that has to correspond to the numerical relationships of the development of children, so that they can properly learn to inhabit their "temple", in order to be able to regain a relationship to the world as breathing, pulsing complete human beings. Thereby from the beginning onwards listening plays an equally justifiably important role as does active movement. Here I would like to mention the comprehensible description of her experience – particularly close to life and teaching – with the admittedly difficult lecture 3 in the cycle "Meditatively acquired study-of-man: spiritual knowledge of the human being inspires the art of education" (GA 302a), with which she most gratifyingly measures up to this ambitious title.

The path through the age-groups, up to fashioning the inaudible in the treatment of rests and motifs, using as examples very well selected modern texts without a regular rhythm, is impressively demonstrated. This includes how the path first passes through the middle-school classes through the practice of beating time, skill in rod-exercises in grasping and releasing, while practicing the rhythmic movement in the sculptural character of the speech-sounds, and the spatial forms, always keeping the whole curriculum in view.

Sculpture in movement in music, in language, in eurythmy and even in social life, is discussed and several chapters are then devoted to the world of listening: "It's listening that makes us social beings!" Indeed, and this in an autistic-tinged age in which "meaning blindness" and "meaning deafness" threatens to alienate us, the world and ourselves. We can only at best get at the phenomena with a practice of teaching saturated in the rhythmic life, deeply understanding human nature. We are again grateful to Rosemaria Bock for this exposition!

Finally, the interspersed quotations should be mentioned that acquaint us with informative publications on various

topics, so that, as teachers as well as artistic practitioners, with these studies we have, all in all, an exciting book before us.

Sibylle Rudolph

Zur Geschichte der Eurythmie: Rudolf Steiner und die Architektur der frühen Unterrichtsräume

tectum-verlag 2011. € 29.90

Rudolf Heymann

“The story of eurythmy: R. Steiner and the architecture of the early teaching rooms” is the title of this study by Sibylle Rudolph. The exposition unfolds a part of the history of the development of eurythmy and reconstructs room and hall in which Rudolf Steiner worked with eurythmy, or of his involvement in their architecture.

The author describes her aims as follows: “The present work answers the question how eurythmy developed and was presented in the period 1911–25, what aims and artistic methods which makes it unique and what role the background world-conception of anthroposophy played. With the help of these questions further research could understand the present situation of eurythmy. The direct comparison would show how eurythmy today is being carried out, how it is established as a subject in schools and as a cultural phenomenon in public life. This survey could be appropriate for the centenary of eurythmy in 2012, and moreover open up further perspectives for the further development of the hitherto traditionally practised art.”

The introduction explains what eurythmy is and the background at the time leading to its birth. Consequently, the artistic means are described with which eurythmy was presented in the early years. The main part deals with the architecture of the practice rooms. The First Goetheanum is described in detail, including the “White Room”. The other two eurythmy buildings for which Steiner collaborated, the Eurythmeum, Stuttgart, and the extension to Haus Brodbeck, are reconstructed. Rounding off the work, a comparison is made of the three rooms and the buildings.

With great attention to every detail, the documentary material is assembled in a scholarly way. The available literature of memoirs is used, enriched with an inventory of historic photographs. The list of secondary literature contains an extensive bibliography of several authors who were critical of eurythmy.

For someone like myself, who has worked for decades in eurythmy, this book from first page to last is an exciting read. It is a book through which I could learn a lot, for example, that the Eurythmy-Ensemble at the Goetheanum for their artistic performance at the World Exhibition 1937 in France, received an award, that Rudolf Steiner made a room available in his home so that eurythmy could be practiced with children, and that Tatiana Kisseleff taught eurythmy for eight years in the First Goetheanum. The painstaking work Sibylle Rudolph undertakes in such detail to present the White Room, the first eurythmy practice-room, alone makes me

highly appreciate the book.

Building on the present state of research and on descriptions of the reception of eurythmy, Sibylle Rudolph carefully approaches such questions as: Is eurythmy mystical, sacred and “pure”? And she follows this up, whether the predominantly white dresses of the first eurythmists and the name “White Room” came about by chance. Against this she gives one result of her research that Steiner also allowed a dog to watch some eurythmy. I didn’t know this before; I’d like our colleagues to tell stories inspired by the traditions, and I’ll make a start here: When Rudolf Steiner was asked by Herbert Hahn, at Christmas 1919, whether they could use eurythmy for the Children’s Service in the Waldorf School, he replied: “... but it’s a secular art!” With such mutually contradictory reports more than just valuable material could come into circulation.

“Unterwegs”, poems by Ruth Dubach

Wilfried Hammacher

Ruth Dubach – for over sixty years speech artist, former member of the Acting Ensemble at the Goetheanum who took the role of Theodora in Rudolf Steiner’s Mystery Dramas and other tasks, reciter and leader of many courses in der Switzerland, Germany, France, Russia, Ukraine – has after six previous publications, has now published a seventh volume of poems “Unterwegs” (“On the path”), supplemented with aphorisms by Maurice Aeberhardt. (J. Ch. Mellinger Verlag, Stuttgart 2011, 22 euros).

Readers of anthroposophical journals have repeatedly met over the years her lyrical contributions, especially obituaries. Speaking, practising, writing, with the speaking brought into an inner space, she was “on the path, vol. I ... from country to country, vol. II ... to new horizons, vol. III ... in search of the Grail, vol. IV ... with some ‘head-over-heels’”. And ever afresh and unceasingly, her heart wanted to testify (p. 6): “the word is a gate, it opens for your heart’s flame; the wings of the door wide open...” and a secret “kingdom” opens up: In beloved Nature, in the human being and in humanity, with the riddle of one’s own inner being; and new and ever new, young. Fresh, surprisingly the heavenly ground and the living pulse of anthroposophy opens up. Her knowledge through the word-free language of contoured ideas leads to the threshold; divining, experiencing the “flame of the heart” leads over the threshold through the poetic word. A step which Rudolf Steiner, many times has painfully urged his anthroposophists to take. Are there groups who practice this first step out of spiritual science, into the experience of art? Here is a little book on such a path that would like to prove fruitful. [Several phrases as quoted from the German text to give a flavour of the poetry.] Whoever has a heart may take the book into his/her mind and soul.

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

Developing the Future

100 Years of Eurythmy

A brochure looking recalling the International Professional Conference of Eurythmy: Stage Art – Education – Social Realm – Therapy from 25–29 April 2011, in Dornach

This brochure contains all the lectures (revised account by the lecturers): Roland Halfen: “The Spirit flowing in Substance”, on the concept of art in eurythmy. Heinz Zimmermann: “From Sensory to Supersensory Realms”, the concept of eurythmy as a stage art. Jost Schieren: “Becoming Self – Connecting with the World”, the concept of art in education. Michael Debus: “The Being of Eurythmy”, the concept of art in eurythmy in the social domain. Peter Selg: “Transformation and New Beginning” – the therapeutic impulse”, the concept of art in eurythmy therapy.

With the intentions of the demonstrations, there are descriptions and contact possibilities for the 27 examples of research work, short commentaries to the 5 evening performances and a survey of the finances and a summary of the feedback questionnaires.

Editor: Angelika Jaschke. Pp. 86. Contribution price: 5 euros, p&p extra.

Order this brochure through the Medical Section or the Performing Arts Section, both at the Goetheanum:
srmk@goetheanum.ch

Tel. +41 61 706 43 59, Fax +41 61 706 42 25
sekretariat@medsektion-goetheanum.ch
Tel. +41 61 706 42 90

Letter to the Editor

Dear Editor,

Roland Emmerich's film “Anonymous” (available as DVD from March) has brought Shakespeare into the spotlight again. Edward de Vere is portrayed as the Bard. Since he was discovered in 1920, de Vere has become the chief alternative candidate. The “authorship question”, once a “fringe concern”, today attracts interest as well as disinterest – itself a phenomenon worth investigating. This suggests it *matters*, as the growing number of signatories to the “Declaration of Reasonable Doubt” also confirm. What does a scrutiny of what Steiner *actually* said yield? Like the poet and literary critic S.T. Coleridge, Steiner also goes along with the accepted story that William the actor was the playwright. Coleridge, however, expressed his doubts about William (*Lectures*, 1817). 100 years ago, Steiner spoke (Basel, 15 Sept. 1912) of “the results of spiritual science”. Here, I believe, the spiritual researcher *does* indeed help us to identify “Who was Shakespeare actually?”

Steiner points out how the great creators of myth (story-patterns) – Homer, David, Dante, Shakespeare and Goethe – come nearer to reality than the conventional writers of his-

tory. Goethe put himself into his Faust (especially part 2); the Bard put himself into his Hamlet, so much so that many feel that here is a self-projection. In 1912 Steiner steers clear of the entanglements and politics surrounding both Goethe and Shakespeare. But 100 years on, we need to keep abreast of the current state of bone-fide research. We could take Steiner's advice about testing and revising our views where necessary (never too late!), and take seriously fellow-actors Hemminge and Condell (editors of the *First Folio*) who claim, “... surely you are in some manifest danger, not to understand him [the Bard]”.

Five outstanding contributions emerge. Cecil Harwood put me on to John Vyvyan's unassuming yet profound trilogy of criticism (1959–61). It took a poet – Ted Hughes – to reveal the myth that inspired the Bard (*Shakespeare and the Goddess of Complete Being*, 1992). Charles Beauclerk shows how the Bard lived the myth (*Shakespeare's Lost Kingdom*, 2010). Hank Wittemore (*The Monument*, 2005, and *Shakespeare's Son and his Sonnets*, 2010), by studying every word, reveals a tortured biography in real time. Roger Stritmatter's Ph.D. thesis on the markings in *Edward de Vere's Geneva Bible* (2001) points to the inner resources of a hidden author. Stritmatter has also established *The Tempest* was written in 1603–4, <http://shakespearetempest.com>; the final play is regarded as the test case. Steiner, in a universal, east-west context, had already provided (1912) the keystone to the arch by revealing the practical, karmic connection of “Shakespeare's Hamlet” – *not* pagan Amleth of the Ur-Hamlet legend recorded by Saxo Grammaticus in the C12th.

What emerges is a transformed life – Rosicrucian, if you will – triumphing over almost insuperable odds. The Bard's life and work is emphatically *not* a garden-of-Eden story but a Gethsemane struggle, as Steiner also emphasises. At the beginning of modern times the Bard portrayed his sovereign mastery over himself in the poems and in the metamorphosing protagonists of the dramas. We are all indebted to him, our foremost dissident writer.

The weekly *Das Goetheanum* (28 Jan. 2012. No. 4) published my shorter attempt to draw the attention of the membership to the situation of the Bard, who is universally recognised as the liberating force in language and basically the founder of English literature. My longer account of what Steiner, the scholars and the poets Blake, Coleridge, Keats, Shelley, Ted Hughes, also James Joyce, have established, and reasons *why* it is important, can be found on my website <www.alansnotes.co.uk> in both English and German.

Yours respectfully,
Alan Stott

Erratum

In the last Newsletter (RB 55, p. 29) in the article “Music’s Sacred Character” by Hans Erik Deckert the name of the author was incorrectly given after the title. Paul Claudel, the writer of the poem at the end of the article appeared instead (also in the Contents list). The article by Hans Erik Deckert belongs not to the section “Reports” but to the section “Articles”.

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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