The background features a white, torn-paper-like shape in the upper right corner. The rest of the page is filled with abstract, layered shapes in various shades of blue and green, creating a textured, artistic effect.

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

Michaelmas 2012

FOREWORD

Dear Colleagues,

100 years of eurythmy! One conference follows on the heels of another. We can concentrate on the future impulses, which were given to us 100 years ago, to unlock and confidently lay hold of the many indications.

At the Goetheanum at end of June there was again a meeting of the graduating classes of the eurythmy trainings. Young colleagues from all over the world have recognised with astonishment the diverse possibilities of eurythmical expression. The public, too, at the Eurythmy Conference 7–11 July. In almost every performance – and there were eleven – the Great Auditorium of the Goetheanum was full. A warm, very attentive mood met the various artists. A detailed report on these meetings can be found in this *Newsletter*, along with reports from other meetings.

At the time of writing, the Eurythmy Conference in Berlin for young people “What moves you?” comes to a close. A major input from several people made this conference possible. Warm thanks to the initiators should herewith be expressed.

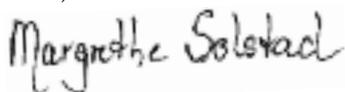
Many thanks also to Martina Maria Sam and Marcel Sorge. The exhibition at the Goetheanum with pictures and short biographies of about 80 of the first eurythmists was prepared through an intensive research by Ms. Sam. She has managed to trace most of those who were there at the beginning of the first period to 1925. The short biographies help you to immerse yourself in a rich world. Marcel Sorge edited the pictures for the exhibition in masterly fashion. It really was time to take note of these pioneers. This exhibition is conceived as a traveling exhibition and can be borrowed from the Section.

We were able to perform the Mystery Plays again during the last days of July. This involved a major effort since there is no acting ensemble employed by the Goetheanum. But the actors, and especially those responsible, Gioia Falk and Christian Peter, managed through large inner mobility, ever again to create a vessel for the plays. The dramas are also to be performed at Christmas 2012.

Meanwhile, the long-awaited international Singing Conference took place at the Goetheanum, for which Michael Kurtz is responsible. It is a joy that the singers were able to meet once again, to perceive each other through workshops, lectures and concerts.

May the spirit of summer gifts within us ripen so to bear fruit for the autumn work.

Yours,



(July 2012)

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Mandate group “Awareness of research”

During the January meeting 2012 of the trainers of the Eurythmy Schools within the Section various mandate groups were formed. Marianne Tvedt, Maren Stott, Göran Krantz and Stefan Hasler came forwards for the theme “Awareness of research”. Our initial concern is that we are mutually informed by communicating what is happening.

Consequently, we would like to ask all colleagues involved in research activities to inform me (stefan.hasler@alanus.edu). We would like to add to the website information or research plans and projects. Research should somehow be “communicated”, and able to be shared. Whether this takes place through publication, an article, a conference, a course, a performance, a lecture, a symposium or through other ways, is all possible. Please give your research theme as a title, then a short summary in three sentences (maximum), the persons involved and the person responsible, the form and date of the “publication” and the possible website/s.

www.goetheanum.org/5088.html

*For the mandate group
Stefan Hasler*

Eurythmy is revealed in qualitatively different “spaces/ realms”

Werner Barfod

The human being in dialogue with the four elements

Already in the very first exercise [given to Lory Smits], the human being is placed between earth and sky, surrounded by the four elements, infused with warmth. The human being experiences himself as the centre of the surrounding space.

With this first exercise, the central impulse for eurythmy is already given. With firm step, I place myself upright between earth and sky, the firm ground under me and the light over me; repeating the stepping, embracing wind and water with my arms, warmth glowing through everything – *this places the human being, upright in space, into the realm of the four elements.* Out of this, alliterative stepping is born.

The practitioner places himself into the spatial cross, which has always been associated with the Holy Trinity, the Divine in space: above – below, as power of the Father; left – right, as power of the Son; back – front, as power of the Spirit. “*My upright*”, felt with the stepping on the earth, and with the gestalt righting itself towards the sky. The stepping into space on the earth is “*my working*”; my arms connect themselves to the wind and water on the rocks of the coast, with the world, “*my embracing*” (Rudolf Steiner, 20 Sept. 1918. GA 184).

In stepping I connect myself, in becoming upright, with the surrounding space/ realm, with the four elements.

The body becomes the instrument of the soul in space and time

As middle-point of the three spatial directions, you feel you are in the frontal plane standing between front and back, in the medial, sagittal (medial) plane experiencing your symmetry, in the horizontal plane experiencing your above and below. These three concentric circles, standing at right angles to each other, create the possibility that I can move myself, but in particular that I can ensoul my movements. They are the key for a eurythmical ensouled movement.

The *three concentric circles at right angles to each other*, with the feeling source of movement in the middle are *the key-exercise to ensoul the human being of movement.* Starting from the spatial cross, consciousness, the mental/ spiritual world, was experienced in “my uprightness” above; below is the unconsciousness, the earthly world; in “my embracing” to left and right wisdom and form; in “my working” behind the spiritual [world] in front the sensory [world]. At the same time, the Intelligence in the universe was experienced, the feeling in the periphery and the will in relationship towards the earth. The “I” has always been experienced as without dimension. Thinking is received from above and rays lineally downwards. The feelings possess the character of the plane, of surfaces, experienced in the right-left-relationship. The will, finally, is spatial, working three-dimensionally in the world. Rudolf Steiner liked to call it “cloudy” (24 June 1922, GA 213).

Through this exercise as an instrument, or tool, the three levels of the soul are shown:

On the body
 the *sagittal (medial) plane* shows the possibility to relate
what is perceived mutually in the left – right;
 the *frontal plane* creates the basis *to will* between the back –
 front;
 the *horizontal plane* allows the *soul to breath* between heav-
 en and earth.

In the element of movement
 to move in the *sagittal plane* creates *the etheric basic for*
thinking;
 to move in the *frontal plane* is the *etheric basis for the will*;
 to move in the *horizontal plane* creates the *etheric basis for*
the feelings.

In the soul realm
 to move *at right angles to the sagittal plane*, becomes the
soul-expression of thinking at shoulder level;
 to move *at right angles to the frontal plane*, becomes the
soul-expression of the will in the lower zone;
 to move *at right angles to the horizontal plane*, becomes the
soul-expression of the feelings between above and below.

Step by step, we can follow how the body, as instrument of
 the soul given by the gods, is laid hold of by the “I” as far as
 differentiated expression of the soul towards the world.

Cosmic-soul propensities and earthly ensouling in the bodily instrument and in walking

*In the zodiac the quarter from the gesture for Leo to the ges-
 ture of Taurus is the path of practice of the soul to lay hold of
 the path from the spiritual world into the earthly relation-
 ships of space, in order to be able to work in it.*

A correspondence to what has been presented, how the
 soul incarnates out of the supersensory spiritual element in
 four steps into the sensory world, can be read in the four ges-
 tures for the zodiac:

In *Leo* the heart is the mediator to the being of soul and
 spirit in the periphery in “flaming enthusiasm”.

In *Cancer* the soul contracts and experiences itself pushed
 into the chest region between behind and in front in the
 “impulse towards deeds”.

In *Gemini* the soul has practised to tune left and right to
 each other, coming to “capacity for deeds”.

Finally, in *Taurus* the soul is prepared so far, in order to
 work in this sensory world; the gesture lays hold of the last,
 still missing dimension of space, the below – above in “the
 deed” itself. Thereby the previously-won abilities are includ-
 ed in forming the gesture.

*The human step goes through a development from the Inspira-
 tion of the periphery to the free, joyful [condition of] being-itself,
 to master the gestalt and the surroundings in any situation.*

Time and space laid hold of in human development:

In the early Greek Kuros-figures the step is held, as if lis-
 tening to a divine inspiration; “Apollo from Tenea” with his
 open step begins to lay hold of his divine power. Out of this,
 a little later there develops the standing leg and the leg that
 does not take the weight in the “Apollo Sauroktonos” [The
 Lizard-Killer]; the “Delphic Charioteer” shows in his tri-
 umphal-circuit all the control of the three soul-forces in his
 moving-standing.

The step, which with an impulse of will is released from the
 earth, shows the process in space as the outpouring of the
 will. It is carried freely, experiencing direction and aim from
 the thinking soul. Finally it re-connects in feeling with the
 earth in the fulfilled impulse, as deed. In eurythmy the step
 is carried out of the spiritual realm; it is a “night step” that is
 carried forward into the world, in the same way as we usual-
 ly lead our step backwards with the front of the foot first. In
 this way we can also differentiate all three soul-forces in the
 step.

*The eurythmical step, too, has its archetypal picture in the
 zodiac.* The will-impulse as the first phase of the step lies in
 the upright force of *Aries*, the impulse to want to free your-
 self from the spot. With the freedom of the carrying, I enter
 the region of *Pisces*, in which the event becomes destiny –
 where does my step carry me?! With touching the earth, the
 impulse has become deed; feelingly the new place is experi-
 enced. Here an etheric moving and a soul-effective element
 weave together in the region of the *Waterman*.

Centre – Periphery becomes the archetypal gesture of the
 human being with which he can express himself on all the
 essential levels.

*The archetypal human gesture connects him as a central
 being with the cosmic periphery. He can give himself to the
 world or concentrate within himself. Contraction and expan-
 sion mirrors in its various stages the soul and the “I”.*

Contraction and expansion, like walking, belongs to the
 first exercises from the studies of anatomy of the muscles of
 the human being, which obviously is a prerequisite. This
 exercise, too, reveals through its four phases the essential
 expression of the whole human being. In pure *bending and
 stretching*: when the gesture is bent it uses up life-forces –
 when stretched it releases life-forces, darkening or lighting
 up the aura.

In the *second phase* the soul is open for the cosmic periph-
 ery in experiencing the light–dark during the course of the
 day, participating in the course of the year.

In the *third phase* “the soul is raised over the world”, or it
 “feels it is weak facing the world”. Here the gesture becomes
 soul-expression, creating relationships between inside and
 outside. In this phase the feeling soul breathes with the
 world.

In the *fourth phase*, *contraction – expansion becomes
 expression of the “I” in the soul* through the simultaneity of
 expansion and contraction. Only with the “I” can the simul-
 taneity of centre and periphery be held.

Only the *fourth phase is the basis for each eurythmical
 sound-gesture*. Taking B as an example: light-yellow,
 stretched gestalt with blue arm-gesture in the periphery,
 breathing closer/ wider, bringing the red intention, reveal-
 ing the speech-sound as formed gesture.

All contemporary artistic expression needs the fashioning
 presence out of the central-and-peripheral “I”.

The eurythmical archetypal colour-gestures appear ensouled in the Euclidean and the projec- tive space

*With the archetypal colour-gestures of eurythmy, we cer-
 tainly have the most precious eurythmical resource – to allow
 all the eurythmical basic elements to arise out of it, or at least
 to enrich them.*

With them, we can cause the visible and the invisible world to appear in eurythmy: In the dress and lighting colours are visible to the eye. In mood, speech-gesture, speech sound, zodiacal position and planetary gesture – on all levels the synesthetic colour-gestures fashion the eurythmical magic resource with which the very different eurythmical spaces/ realms are created.

The eurythmical basic colour-gestures, which in this form were forgotten for eighty years, carry in itself a completely unique eurythmical fashioning of space. The colour-gestures blue – green – yellow qualitatively embrace three-dimensional space. They reflect the genesis: the cloudy, peripheral, embracing blue forms a protective periphery; the raying yellow becomes the light-source in the centre; green mediating both – appearing extensive, as flat surfaces – as the image of life between centre and periphery. The other three basic colours: orange – red – violet appear double, moving between centre and periphery in a projective space, turned inside out. Orange generates warmth raying into the periphery and receives warmth return out of the periphery, leading it to its own middle. Red powerfully increases the double gesture upwards over the head, touching the sky with the palm of the hand, causing the divine power out of the periphery to stream back without outer movement through the gestalt right to the feet. Violet leads the double gesture of movement out of the periphery downwards, showing the weight of the arms and thereby mastering gravity, and rather like a marionette, controlling the weight as if from outside, leading it up again.

The inspiring thing is that we can show with eurythmical means of expression – everything is led out of the feeling source of movement – that half of the gestures are led out of the periphery. This brings us to the tasks of eurythmy in the 21st century.

The colour-gestures pervade eurythmy entire:

two different colours as movement and periphery create a mood

two identical colours: movement and periphery/ environment form a language of gesture

three different colours: movement – periphery/ environment – character create a speech-sound, or soul-posture

(Will-movement – periphery shaped in feeling through intention)

All the figures for the speech sounds – excepting the W – form their veil-form out of the illuminated feelings out of the periphery and manifest themselves in straight-line, crystalline forms, as the ether out of the periphery is formed.

three single-sounding, [primary] colours allow the zodiacal gestures and planetary gestures to arise.

As a central example, we can take the eurythmical gesture for the Sun as the comprehensive, space-creating gesture. It is born out of the periphery of the midpoint, out of the colour triad of white, with the radius as the mediator and the heart-realm as centre; symmetrically right and left above the Sun-gesture appears in its cosmic nature moving in circles. The human being on the earth has to change the gesture: with [triads] right – above – front, and left – below – behind there arises a diagonal Sun-gesture in dynamic movement. The human-solar element is born spatially out of the super-spatial Sun-gesture, expressing the entire human soul.

Conclusion

The upright human being, as a speaking/ communicating being, always plays the central role in eurythmy. It becomes clear through the examples, how the fourfold nature of the human being woven through with his threefold soul comes to carry all the eurythmical spaces/ realms. This interplay ultimately determines “eurythmy as a spatial movement-art”. It becomes a sublime art, when out of certain selflessness the fashioning in the periphery becomes ensouled movement that speaks.

Here a complete account of the different qualitative spaces/ realms has not been the aim. A basic exercise: “We seek the soul, to us rays the spirit”, shows a geometrical double spiral linking a Euclidean (centrally oriented) spiral with a projective (periphery oriented) spiral. What enthused Rudolf Steiner caused him to write down: “vita eurythmo-geometrie”, which means, “long live eurythmical geometry!”

The meditation with the gestalt: “I think speech...” clearly shows the first three positions as centre-related; the second three positions as periphery-related, also shown in the accompanying text.

Finally, the vowels in eurythmy and speech should be mentioned, which express an “I”- (ego)-soul-being who incarnates in A – E – I [ah, eh, ee], and who incarnates in O and U [oh, oo].

Eurythmy: Metamorphosis of space

Klaus J. Bracker

Eurythmy is realised as a spatial art of movement. The eurythmical practitioner takes hold of the laws of three-dimensional space through movement, consequently bringing space itself into movement. To understand this process, in what follows Klaus J. Bracker characterises chosen eurythmical elements and artistic means in connection with anthroposophical anthropology [study of man], concentrating on the speech element and the musical element, speech eurythmy and music eurythmy. The fact that eurythmy can reveal the supersensory, the human soul and spirit, rests not least on the sublime metamorphoses of the spatial element as such. It also raises the questions of “space and counter-space”, and the anthroposophical approach to higher dimensions. Does eurythmy perhaps open the way to a new reality, as can be experienced since the 20th century in the earth’s environment?

The purely mathematically conceived Euclidean space, defined through three planes or axes mutually relating in angles of 90° and meeting in a point, is an extremely abstract entity. Just to differentiate the above and the below, or, for example, to use the vocable “upright”, signifies, to pass over from mathematical abstraction into the concrete reality. This is fashioned through quite primitive, earthly-human experience – out of the strength of the upright of earthly man – to assert oneself between lightness and weight. Eurythmy, always to be understood as the eurythmical consciousness, penetrates from the outset the fundamental aspects of the reality of space and a variety of experienced relationships of the person moving in that space. What is

indicated here, starting from the simplest, most basic relationships, is initially investigated.

To lay hold of space through movement begins with lifting the head and sighting what surrounds the person moving – as the situation at the beginning for walking upright. This is made possible through the simultaneous control of this situation through the sense of balance. The organ to perceive and maintain balance, located in the bony labyrinth of the inner ear, in its orientation to the three spatial axes, or three planes, provides a morphological picture for the living laws to make concrete the abstract in the human physical body. Thereby the pairing of this body – in the mutually supplementing between right and left – is of the utmost importance. Not only do healthy vision and hearing, but also the perception of balance, rest on a simultaneous quasi-symmetrical stereoscopically applied physiology.

Rod-exercises

In the “Sevenfold rod-exercise”, eurythmy offers the possibility to train the instrument, that is, the moving body in its entirety, into, as it were, an expanded organ of balance. In this popular exercise, also in educational eurythmy, the copper rod is evenly guided from the horizontal middle zone in front of the chest (Position 1), then in a broad arc to upwards (2), then in the vertical position in front of the bodily extremity on the right, with the right arm stretched straight forwards (3), then into the corresponding vertical position on the left (4) and from there finally the three first positions are taken, renewed in reverse order (Pos. 5 as 3, 6 as 2, 7 as 1). Closed stepping complements the movements of the rod and bodily positions: forwards (to Pos. 1), backwards (to 2), to the right (to 3), to the left (to 4), again to the right (to 5), backwards (to 6) and again forwards (to 7). To conclude, the rod returns to the neutral position, as at the beginning. In this way, the mover is structured with concentrated force in shaping the basic directions of physical space. The clearly structured sequence of steps between front and behind, and right and left strengthens this in the horizontal direction.

After repeated practice of this exercise, carried out as precisely as possible, experience develops accompanying the action, as though through the movements each respective position is printed into the space, as if creating an impres-

sion in a sculpted, plastic substance. We are entirely dealing with space as such, with three-dimensional space.

Further rod-exercises lead to the experience – always linked to spatial element – into the relationship to time, to the soul element, to “I” presence. These are the “Twelvefold rod-exercise”, the “Spiral” and the “Waterfall”. Since its founding eurythmy is concerned with such preparatory exercises, so that students, with their help can take more conscious hold of their corporeality – physical, etheric, astral. This is in order to make them more permeable for initiating movement and eurythmical fashioning, such as the word, the essence of the sounds hidden in it, when it pushes into space and visibility.

Music eurythmy

The above-mentioned eurythmical exercises serve in the first place to prepare for laying hold of the speech element, upon which eurythmy rests, that is, speech eurythmy. In speech and speech eurythmy the relationship of human being and world is fashioned, presented in space. In music, in music eurythmy the practitioner has decidedly to step out of the more accessible experience of space. Speech, as in speech eurythmy, has to do with the relationship of humans to the world; music and music eurythmy has always to do with the “relationship of the human being as a being of soul and spirit with him- or herself”.¹ Here the eurythmical movement – in spatial terms – is a play between inner and outer. Rudolf Steiner shows this in an exemplary manner with the fashioning of the major and minor moods. In presenting the major triad in eurythmy you show your soul reaches partially out of yourself – into your spiritual being –, carrying out the minor triad you show you go deeper in yourself – that is, into your corporeality. This, however, is only possible when in fact the practitioner is filled with the musical quality of the chord. Since this inside and outside has also to appear in the physical space, a three-dimensional context remains. The major triad is shown forwards to the right, the minor [spirals] in the direction behind to the left. The practitioner now realises that the vowels in speech are musically and eurythmically related. What in speech is experienced as supportive preparation, in music eurythmy is increasingly led over into the wide, expanses of the musical element. The obvious experience of space offers less orientation and thus for peo-



Elisabeth Karnatz, Hamburg, zeigt die Siebenteilige Stabübung

ple today is much more difficult to fashion. The vowels A (as in “father”) and E (as in “gate”) of the minor-experience of your body are intensified through the astral element; the O (“oh”) and U (“oo”) correspond to the major-experience reaching out to your spirit [approaching from the future]. Anthropologically speaking, this can be traced in the dynamics between health and illness. Finally, the I (“ee”, as in “seek”) – closely relating to the experience of the “I”, or ego – offers the practitioner the inner point of departure, to fashion in eurythmy the transitions from the major to the minor, and from the minor to the major, as well as to and from the discord. Ego-activity stands behind it.

We soon see that out of its basic principles eurythmy prepares the ground of living experience for concretely extending the concept of space. This expression “extending the concepts of space” should not suggest that in eurythmy we are to ascend by stages through the dimensions, somehow outwardly revealing increasingly higher complexity. What is actually meant is clarified through spiritual-scientific insights, how the soul-capacities of thinking, the feelings and will and “I”-activity is expressed in the spatial element. The will lays hold as in a “cloud” of the full three-dimensional corporeality, completely entering it; the feelings are revealed “on the surface/ plane” in two dimensional; thinking appears “raying”, revealed in the single dimension; the normal “I”-activity appears as a “point”, or as non-dimensional. Now, it seems easier to appreciate the fully spatial cloud of the will, and the fine, ray of thinking, and even the point indicating “I”-presence. But the plane seems problematic to show the feelings. At this point Steiner suggests imagining the bright “cloud”, which – in the transition from the will to the feelings – “produces itself in the middle as a plane and thereby it feels itself”. This formulation could be understood in terms of a projection onto an inner screen – the initially sleeping experience of will wakes to a dreaming, pictorial experience.

According to Steiner, by proceeding from the will in its three-dimensional nature, the feelings, thinking and the “I”-activity lead to a fourth and higher dimensions. But this means at the same time that the experience is led step by step out of the three known dimensions of physical space. The feelings, thinking and “I”-activity allow the third, the second and the first dimensions sequentially to “disappear”, as Steiner puts it.² Elsewhere he also speaks of retaining, for example, the third dimension, when you change over to the fourth, so that outwardly two dimensions remain.³

This path between the dimensions can be augmented through the viewpoint of point and periphery. The above-mentioned “I”-activity in the moved transitions of music-eurythmy between outer and inner, between major and minor, is not experienced exclusively from nature of the point. Rather, or at least at the same time, it is experienced from the “spheric” nature – as indeed the realm of any transition as such is spherical.

Rudolf Steiner noted for music eurythmy: “*Music* – the movement of the breathing – inner movement – outer movement”⁴ – a characteristic soul-breathing traced above concerned the major and the minor moods. That music and music eurythmy do not consist in the relationships of physical space, but rather from these relationships, which music eurythmy uses, it fosters the *changes* of the existential basic situation. This is summed up in the notebook entries: “In the

musical element the spatial human being is transformed into the non-spatial. – Music is *inwardly* based on the spiritual human being.”⁵ Note here, when this essential indication is fulfilled, that the spatial directions in music eurythmy are nevertheless laid hold of, according to clearly structured musical laws. For the basis elements of beat, rhythm and melos are revealed between right and left, between in front and behind, between above and below. This, though, only expresses the fact that there is nothing arbitrary in eurythmy. The non-spatial musical element is brought into the generally accessible space, in order to appear outwardly visible.

Speech eurythmy

After such observations (moving now to speech eurythmy), the vista opens up that the relationship of human being to the world, too, in a further schooling-experience, primarily showing an inner-outer relationship. Speech eurythmy offers three-dimensional space only as one approach amongst others. The inner-outer orientation is first shown through the fact that the vowels reveal the inner human being, whereas the consonants manifest the outer world. Speech and speech-eurythmy live from the mutual penetration of both elements of reality. In a next step, the speech sounds are followed in eurythmy to the fields of their cosmic origin – the vowels right to the planetary spheres and the consonants right to the zodiac. The above-sketched inner-outer relationship is supplemented through this other inner-outer relationship between microcosmic pictures and macrocosmic archetypes. Between the one – for instance: Lion, Virgin, Scales, or Mars, Mercury, Jupiter – and the other – the respective bodily forms, the inner organs – a third is alternately conveyed, the speech-eurythmical essences of the sounds (T, B, C or E, I, O). The initially, perhaps statically presented, correspondence of the macrocosm and microcosm is filled with life and movement in speech eurythmy and manifested dramatically.

With the gestures for the consonants and vowels, in the planetary movement and zodiacal gestures we are dealing with eurythmical elements. On the other hand, the eurythmical means, to be able to fashion these inner-outer relationships, led the founder of eurythmy, Rudolf Steiner, to give the eurythmical colours in the triads that reveal the respective sound-form, as understood in “movement”, “feeling” and “character”. The *movement* (visible in the colour of the dress) comes, as it were centrifugally, from the figure in movement, or from within; the *feeling* comes, as it were centripetally as a plane (visible in the colour of the veil – see above), on to the one moving. Out of “I”-presence, he/she combines both qualities, concentrating by means of the third colour, the *character*. The movement event achieves conciseness and clarity. As an example, here are the three colours of the sound B: the *movement* appears on it as yellow, the *feeling* is blue and the *character* red. Now, once again, that “I”-activity enters, that forms the character of the sound, not only a point, but always spherically, peripherally at the same time.⁶

In particular, the feeling moving spherically in the periphery, by means of which the shared movements of those carrying out eurythmy, connects their ensouled gestures in a new, ensouled transition space, out of which together they fashion their gestures. Alone the veil points to the mysterious circumstance that through eurythmical schooling the initial-

ly internal, subjective feeling turns around, becomes metamorphosed into, as it were, objective quality. It opens up a new soul-space, shared by those carrying out eurythmy, surrounding them, and in which eurythmy appears. This superpersonal – “objective” – soul-space is not void of the right soul-warmth and richness, for it is “nourished”, so to speak, out of the common will, carried by sympathy, of those carrying out eurythmy. Successful eurythmical presentations are always characterised that, in the soul-space referred to, there become visible as transition space, the respective aesthetic relationships required between the various participants. This soul-space of those carrying out eurythmy together is moved. The movement here no longer merely relates to the obvious space. For eurythmy is dynamic, at the same time moving this obvious space. For this reason Steiner described eurythmy as an “art of spatial movement”.⁷ On one occasion he characterised it as follows: “No movement should be carried out in eurythmy, that through its own essence shows that it is based on something of the soul-element.”⁸

Experience of expanded space

Talk of “point and circumference”, “centre and periphery” provides the key to expand the concept of space, as understood in anthroposophical spiritual science. Euclidean three-dimensional space, defined from the middle point, is actually only useful to describe earthly, physical-material relationships. But as soon as consideration approaches the real situation of life, to the forms of expression as to the source of life, then instead of the physical, earthly laws, cosmic, etheric laws appear. These are not defined from the central point but from the endless circumference. The etheric formative forces come from the cosmos, out of the endless periphery, entering what is alive on the earth – and as planes, “... as if the forces, in planes, approach the earth from all sides of the universe and from outside work plastically on the formations which are situated on the surface of the earth.”⁹ To “space” there also appears its negation, “counter-space”,¹⁰ which can be explored though non-Euclidian, projective geometry.

All this is relevant to understand the human ether-body, especially a view of its origin, where some significant differences to the etheric of plants become evident.¹¹ The eurythmy practitioner is to learn to move not only from his/her bodily centre, but at least as much to be able to enter movement as determined from the cosmic periphery. The above-mentioned new soul-space thereby fills the forms, mediating between centre and periphery, in which the essence of language appears through eurythmy. All this forms the essential conditions to understand and apply what Rudolf Steiner said about eurythmy: “Don’t get me wrong: eurythmy is there so that in and through the physical body you today can carry out that which only the etheric body carries out”¹² – eurythmy as the moved and ensouled revelation of the etheric human being. Considering that the human etheric body is realised cosmic, pre-birth existence,¹³ the following words by Rudolf Steiner emphasise even more impressively a beholding of the supersensory: “If, for example, you summarise the supersensory human being in his pre-earthly existence, this is actually revealed; in eurythmy the attempt to reproduce this is made. Consequently, eurythmy stimulates the soul to turn round and glimpse the supersensory human being.”¹⁴

The soul-and-spirit abilities and the “I”-abilities of the eurythmist, and also in this speech-eurythmical play between centre and periphery, always include the moment of meaningful, intended change between both. In this way, it ultimately embraces the polarity of point and periphery.

For the audience of a eurythmical presentation, a further lawfulness comes into consideration. For the audience should be raised in beholding something facing the physical [plane]. The eurythmical revelation of the etheric is meant to correspond to how the etheric can be seen or recognised according to its nature – that is, according to the way of imagination. The change referred to above into higher dimensions – accompanied by the gradual and simultaneous abolition of the third, second and single dimension from external view – is in qualitative agreement with the advancement of knowledge about Imagination through Inspiration to Intuition.

Here one has to accept a certain complication to the situation. As previously pointed out, thinking (mental picturing) takes place, anthropologically speaking, in the first dimension, the feelings in the second, and the will “cloudy” in the third. A kind of reversal now appears, with regard to glimpsing higher stages of knowledge. For a training in the three-dimensional concepts of space rests, anthropologically seen, on the nerve-sense-system; that of the two-dimensionally experienced Imagination rests on the rhythmic system; and that of the one-dimensional, between above and below, experienced Inspiration ultimately on the system of digestion and of the limbs.¹⁵ When all is said and done, the revelation of the etheric through eurythmy is directed first and foremost towards the latent or already developed imaginative capacities of the audience. Its nature is shown in a two dimensional, plane-like appearance. The colour of the dress, the veil, also of artistic stage-lighting – differentiated movement with frequent changes – fosters the impression of a successful long-term eurythmical presentation. And in collaboration with an authentic performance of eurythmical intentions, the impression frequently tends towards a certain two-dimensional quality. One should not think this would be a “flat” eurythmy. Rather the “flatness” or two-dimensionality of the impression is experienced as the passage to a pictorial, imaginative quality of what is perceived, which ultimately mediates the higher dimension – here the fourth. This impression may arise with a successful eurythmy presentation based on such an increased abundance of what is perceived, which is in no way typical for the usual perception in three-dimensional space.

The eurythmy-forms Steiner created show, for example, the discussed tendency to two-dimensionality – open for imaginative vision. After Edith Maryon had created figures for the speech-sounds, initial sculptures, reliefs, and later flat, coloured wooden figures with spatially appearing faces and veils, to these insufficient attempts Rudolf Steiner with his sketches gave a clear, further reaching designs.¹⁶ Now the last appearances of space and movement were dropped; movement, feeling and character were reproduced in a stricter, almost ascetic flatness in transparent colouring.¹⁷

The going-beyond physical space in eurythmy and hence through this it follows not only the track in which talk of space and counter-space, point and circumference, is indicated, but also that other track which is meant when we can speak of the successive abolition of the spatial dimensions

to reveal higher dimensions. Neither one excludes the other, but each is to be understood as a complementary supplement, offering a synthesis.

Cosmic Appendix

The indicated metamorphoses of space can point students of spiritual science to the whole question of the meaning of space in cosmic development. In the cosmic past – in spiritual scientific perspective – the seeds for the future lies hidden. The following thoughts cannot be developed from scratch; they are intended rather to round things off – like a meaningful picture forming an appendix – speaking of the greater reality, towards which those metamorphoses are moving.

As a cosmic fact, space only came about in the progress of evolution in that stage described in spiritual science as “Ancient Sun”. During that immemorial state of the far past, a prelude to earth evolution, the relationship of two groups of hierarchical beings was particularly significant. Life on Ancient Sun was determined by the reciprocal action between the Kyriotetes, or the “Spirits of Wisdom”, and the Archangels. The latter during this time went through a development corresponding to their human stage. It concerns a raying forth, a bequeathing of “wisdom” by the Kyriotetes, from the central [period] of Ancient Sun, and the reception and raying back of this wisdom by the Archangels from the inner periphery of the sphere, or globe, that embraced the life of Ancient Sun. The raying of the wisdom of the Kyriotetes, simply put, was what today we term “air”. However, this reflection through the Archangels becomes “light”. Air and light in the time of Ancient Sun was added to the pure condition of warmth of the earlier creation of “Ancient Saturn”. For the question pursued here, however, it is especially significant that out of such an interplay between radiating wisdom, creating the element of air, and light radiating back – that is, between centre and periphery – at the same time space came about.¹⁸ Nevertheless, “Now we have space, but initially only in two dimensions – not yet above and below, not yet right and left, but only outer and inner categories.”¹⁹ The eurythmical planetary movement for “Sun” appears as threefold white.²⁰ With both arms at the same time, circular movements are carried out (right in front, left behind; these once again are the basic directions of major and minor), which Steiner characterises as “expression of the whole human being”.²¹ Werner Barfod, an old doyen of eurythmy, told the present writer: “The eurythmical gesture for the Sun is a comprehensive, space-creating gesture”, and, “A spatial element is born out of a non-spatial element”.²² It is necessary to consider whether the person carrying out eurythmy, when involved with inner and outer, centre and periphery, is not linking sun-like to the original spatial nature of cosmic evolution – open to the higher dimensions. This question is particularly important in view of eurythmy as revelation of the etheric human being, because on “Ancient Sun” – in the creative weaving between the Spirits of Wisdom and the Archangels – the human etheric body was constituted.

This would mean that eurythmy – and with it everyone who enters a sustained practice – is essentially at home where a revelation of physical space is possible, in which we human beings perceive, imagine and act, right up to etheric reality. At the same time it opens up that authentic realm in which, since the 20th century, that etheric reality is percepti-

ble as it changes, and which itself originates from the Sun, but today and in the future is to be increasingly experienced in the earthly realm – giving humans of good-will advice and direction.

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- [1] Rudolf Steiner: *Eurythmie als sichtbarer Gesang* (Dornach 19 Feb. 1924) GA 278, Dornach 1975. ET *Eurythmy as Visible Singing*. Anastasi, Weobley 1998. New rev. ed. forthcoming.
 - [2] Cf., Rudolf Steiner: *Menschenfragen und Weltenantworten* (24 June 1922) GA 213, Dornach 1969.
 - [3] Cf., Rudolf Steiner: *Die vierte Dimension* (12 April 1922) GA 324a, Dornach 1995; *True and False Paths...* (19 August 1923) GA 227, Dornach 1982.
 - [4] Rudolf Steiner: GA 278, appendix: *Aufzeichnungen zur Ton-Eurythmie*.
 - [5] *Ibid.*
 - [6] “I”-presence is unquestionably demanded with “movement” and “feeling”, but is most strongly expressed in the “character”.
 - [7] Cf., Rudolf Steiner: *Eurythmie. Die Offenbarung der sprechenden Seele*. 14 April 1923. GA 277. Dornach 1980.
 - [8] Rudolf Steiner, *ibid.*
 - [9] Rudolf Steiner: *Damit der Mensch ganz Mensch werde*. 9 April 1922. GA 82. Dornach 1994.
 - [10] Cf., Rudolf Steiner: *Das Verhältnis der verschiedenen naturwissenschaftlichen Gebiete zur Astronomie*. 15 Jan. 1921. GA 323. Dornach 1997.
 - [11] Cf., Rudolf Steiner: *Grundlegendes für eine Erweiterung der Heilkunst*, Chap. 3. GA 27. Dornach 1977.
 - [12] Rudolf Steiner: 4 Oct. 1920. GA 277.
 - [13] Cf., Rudolf Steiner: *Anthroposophie – Eine Zusammenfassung nach einundzwanzig Jahren* (2 Feb. 1924) GA 234, Dornach 1994.
 - [14] Rudolf Steiner: probably 5 Jan. 1924. GA 277.
 - [15] Cf., Rudolf Steiner: 7 April 1921. GA 324a.
 - [16] Cf., Rudolf Steiner: *Entwürfe zu den Eurythmiefiguren* (GA K 26), Dornach 1984, text volume.
 - [17] Rudolf Steiner’s descriptions of eurythmy as “moving sculpture” does not contradict these considerations. He was concerned to stress the necessity to move from a static to a moved sculpture. The latter, in contrast to musical eurythmy, describes a more outwardly manifesting aspect of eurythmy. Cf. Rudolf Steiner: GA 277, 26 Dec. 1923 & 28 Dec. 1923.
 - [18] Cf., Rudolf Steiner: *Die Evolution vom Gesichtspunkte des Wahrhaftigen*. 7 Nov. 1911. GA 132. Dornach 1979.
 - [19] Rudolf Steiner, *ibid.*

- [20] It appears “threefold white” after “movement”, “feeling” and “character”.
- [21] Rudolf Steiner. *Eurythmy as Visible Speech* (7 July 1924) GA 279. Dornach 1968. ET. Anastasi, Weobley 2005.
- [22] In a letter dated 3 Sept. 2011.

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The beginnings of eurythmy 100 years ago: the first eight exercises

Johannes Greiner

Eurythmy did not begin with floating... Eurythmy began with stamping! The very first exercise Rudolf Steiner gave to the first eurythmist, the young Lory Smits was the energetic stamping of alliteration. In mid-December 1911, he told her mother: “Tell your daughter that she should walk alliteration; make a strong, somewhat stamping step on the alliterative beats and a pleasing arm-movement on this or that stress, where the consonant falls. And do it not only forward but also vigorously stepping backwards. But she should remember that alliteration was originally applied only in northern countries, where storms, cliffs and the rushing and roaring of the waves of the sea formed a grand harmony of all elements. She should feel she is an old bard, who then strides on, upright along the shore, a lyre in his arms. Each step is a deed, a struggle and a victory over the storm. And then he strikes the strings, uniting his song with the storm.” (M.J. Krück of Poturzyn (ed.), *Wir erlebten Rudolf Steiner [We experienced R.S.]*, Stuttgart 1980. P. 148f. Cf. GA 271a, p. 18.)

All fine and smooth movements, all elegance and all sublimation was preceded by forceful stamping! The new art of eurythmy did not float like a bird’s feather from the sky. Through strongest will-power its way had to be paved into the world. It all began with an incarnating gesture, with stepping penetrated by the will and penetrated by the “I”! The first steps of eurythmy on earth were “strong, somewhat stomping”. There is no fine harping but a drumbeat, with which eurythmy sets its feet on the ground.

I believe that the first exercise must never be forgotten, if eurythmy is to remain on the ground. For even today, do we not at every moment have to pave the way for the new heavenly child, eurythmy? If eurythmy is not to float over the earth in a misunderstood realm, the world must ever again affirm the earth, which lies at the basis of stepping alliteration.

After this first basic exercise, Rudolf Steiner gave Lory Smits on 29 Jan. 1911 seven more exercises that in my eyes are seven pillars on which rests the essence of eurythmy. Everything else that Steiner developed eurythmically in the following years, can build on these seven pillars. Every other indication can be built on one of these columns. There can arise in the mind’s eye an image of a circular temple, which has seven columns and rests on a strong foundation. The foundation is the basic practice of alliteration. The seven pillars are the seven exercises from January 1912.

First exercise: physical level

First is the understanding of one’s body, the study of anatomy. “The first thing you should acquire is a sufficient knowledge of the human body with its bones, joints, muscles and ligaments” (Rudolf Steiner. *Eurythmy: Its birth and development*, GA 277a. Weobley 2002. P. 19). For this Steiner recommended, interestingly, an anatomical atlas for visual artists. Not physiological details, but the artistic vision is required. The best would certainly have been an anatomical atlas by Goethe, had he produced such a work...

Ever again over the year Rudolf Steiner spoke on the “possibilities of movement” of the human body. Eurythmy does not work *against* the body; it also shows not *only* the possibilities of the body. It respects the possibilities of the body in all expression of soul and spirit. For this first exercise, eurythmist can develop the relationship that he is to take to his own body. Also, the relationship to all eurythmical movement to the body rests on that column. Not medieval negation of the body as “Brother Ass”, which is plagued and beaten, and not pampering the body and a submissive devotion to all its quirks and movement-needs is called for here, but a deliberate penetration of its nature – and in an artistic manner.

Second exercise: etheric level

The second exercise is working with the etheric body. Lory Smits reports: “I was to try further, so much and as often as possible, it is to look at Greek sculpture, whether originals, copies, or only pictures.” To this Steiner added explicitly: “But only look, never try to mimic those positions” (GA 277a, p. 19). When we look at something, our etheric body imitates the forms that are seen. Figures displaying perfect harmony, like the Greek sculpture, educate the etheric body. The more the etheric body mimics these figures, the more it takes on the shape and movement in itself and is similar to this. In future it will lead the physical body to harmonious movements. It is interesting that we were not to copy the poses of the Greeks. It is for this very reason that the ether-body autonomously undergoes this training. If other relevant exercises are done to help the impulse for movement and fashioning, out of the “I” and can act undiminished through the astral body into the etheric body, this creates the opportunity to arrive, so to speak from above, to harmonious movements of the body.

The opposite would be that you imitate Greek sculptures, and practice to get into these poses. That would be a development from below. Such a principle is not in principle bad. But this approach in contemporary people is in any case so strong that all impulses to movement wanting to come from the higher supersensory members would be drowned out. To be able to overhear the latter, the physical body has to become silent. This is also the reason why the mirror is avoided in eurythmy. The inner sense of movement is much more valuable than this external corrector.

In this second exercise Steiner added a still more essential appendix; Lory Smits should concern herself with the accounts of the Greek dance. The element to be studied in the first, the anatomy exercise is here combined with the perfect forms of the etheric body in the educative Greek dances. At the same time, it is a prelude to the seventh exercise that leads to the round dances of the early temple dances.

The third exercise: soul-level

The third exercise takes the step to the level of soul. Whereas the human beings in their own language with consonants mimic the sounds, shapes and formative forces in the world, the vowels express the soul depths. Our direct manifestations of soul, such as: “Ah!” and “Oh!” show most clearly this relationship to the soul. But in every vowel is soul, as in each consonant is the world. As a third exercise, Lory Smits was to invent sentences that only contain one vowel, such as “*Barbara sass stracks am Abhang*”, speak these sentences aloud and watch what happens. The limitation to one vowel produces the effect that you are not distracted and can really taste the different shades of a single vowel. Endless nuances of feeling are possible already alone with an “A” (“ah”). Eurythmy, all expressionistic elements, everything that is called “Dionysian”, is included on the third pillar of the third exercise.

Fourth exercise: level of the “I”

As the fourth stage, Rudolf Steiner gave a meditation. Later this movement meditation was called “I think speech”. The name comes from the first sentence of a sequence of sentences that Rudolf Steiner brought together with certain bodily positions. The young Lory, nevertheless, knew as yet nothing of these sentences. She was simply to practice the bodily postures accurately and brilliantly. It was enough at first to turn the wake consciousness towards the body, to take it, so to speak, in hand. That is one side of the level of the “I”, alertness in the sensory world. Later, when the words were added to this meditation in movement, the other aspect came to of the “I”-level: life in the spirit.

Fifth exercise: extending to humanity

The fifth, sixth and seventh exercises reach beyond the individual. With “I think speech” you arrive to your own self, that is aligned to the sensory world and the world of ideas conveyed by speech. The fifth exercise extends to humanity. Rudolf Steiner was trying to wake Lory Smits to express the experience of the tremendous step humanity took, that the ancient civilisations up to the ancient Greeks have always represented people with both feet on the ground. Only when philosophy awoke and the newfound individual thinking called for democracy, was the step taken to Classicism (BC 480), when human figures showed but one foot connected with the earth, leaving the other as a “free leg”, free of the connection to the earth. In this wrenching the foot off the earth, Rudolf Steiner regarded as a justified Luciferic influence. “You see, without Lucifer not even a further step in space is possible. This other influence is Luciferic, but one which is fully justified” (GA 277a, p. 19).

This exercise brings an awareness of the threefold step. The lifting of the foot is done with the help of Lucifer. The carrying happens in freedom. The placing is a giving over to the gravity of Ahriman. Humanity has evolved under the influence of Ahriman and Lucifer; the situation today between these two powers can be thought of as a wonderful temple frieze, supported in particular by this fifth column.

Sixth Exercise: karmic

The level of the sixth exercise, I like to call karmic. At first this may sound strange, given the rather terse statement, Lory is to learn to write with her feet. With chalk or pencil

between the toes, she was to practice to write, easy to read, beautifully curved, and also with her left foot in mirror-writing. It should be done, “to establish a right and differentiated relationship to the earth and delicate, intimate foot movements” (GA 277a, p. 21). Whoever has tried this may have made the remarkable discovery that the distance between the head and feet feels much shorter. What is willed in thought can flow directly through the feet and thus become deed. This is a very strange feeling, by which you can guess that much in the world would run differently if people’s legs and arms were closer to their heads. You become particularly conscious how many obstacles in the human being lie between intention and execution.

This exercise, however, concerns something else. Only many years later – on 11 July 1924, “Eurythmy as Visible Speech”, p. 152, with a meditation for eurythmists, “I seek in myself” – did Rudolf Steiner place the capital on the pillar of this sixth exercise. He formulated “*the words of my feet*” that the earth speaks to me. Now, we become sensitive to this speaking of the earth, when awareness penetrates to the movements of the feet. This path begins with writing with the feet. There follow the many steps and paths of eurythmy-forms. Finally our own feet speak. Through the speaking of our own feet, we can learn to hear karma [destiny/ fate]. Because of karma we are on the earth. Our feet bear us to our karma. Spirit-awareness in the feet leads at some time or other to consciousness in our karma. Then we can see the relevance of what Rudolf Steiner gave in the meditation for eurythmists on 10 July 1924 (In “Eurythmy as Visible Speech”, p. 142):

“... I feel my fate,
My fate finds me.
I feel my star,
My star finds me.
I feel my aims,
My aims find me.
My soul and the world
Are but one....”

Seventh exercise: cosmic

As the seventh exercise, Rudolf Steiner gave two round-dances that in the tradition of temple dances show cosmic lawfulness on the earth through the movement of people. These dances we might even call danced spheric music. In particular, the first of these two dances allows the movement of the wandering stars and moon orbiting around them to be experienced: “With the first dance, seven majestic figures solemnly proceed along the line of orbit, circling and accompanied by a smaller figure. This round-dance we later called archangels and angels, and we found a very suitable piece of music by Bach for it” (GA 277a, p. 21). Like many indications coming later, these two dances point far beyond the everyday human being. On this pillar of the seventh exercise rest all the efforts to re-establish the image of man into the spiritual order, and raise awareness again of the divine realms standing above human beings.

I think it would be a misunderstanding if one were to regard these seven exercises with the very first preliminary exercise as only negligible preliminary exercises, and that eurythmy begins only when you can see veils and hovering human figures. There is hardly anything better to help us see

what Rudolf Steiner intended with eurhythmy, than to return to this foundation he laid 100 years ago for this new art. It pays to return ever again to this foundation, and to light the flame of service to this pioneering new art.

How can one carry out a eurhythmical “L”, so that Rudolf Steiner is not bored?

Memories of a eurhythmist

Rosmarie Basold

In a conversation that could have taken place 1957/58, Tatiana Kisseleff told Juliane Voith-Roggenkamp and myself the following incident. At the time this took place Tatiana Kisseleff was Artistic Director of the Eurhythmy Stage-Group at the Goetheanum. Before the conversation took place, however, she said, very surprising for us young stage-eurhythmists: “Today nobody can do a proper ‘L’ any more.” On hearing this statement we were very astonished, for were we not firmly convinced we were doing everything properly? Then she told how one day she was practicing HALLELUJA with the stage-group on the big stage of the First Goetheanum. During the rehearsal, Rudolf Steiner entered the auditorium from above, came down, sat in the first row and gazed at the eurhythmists. Tatiana Kisseleff noticed how Rudolf Steiner, who sat with crossed legs, began to rock with his foot. That was always a sign that he was bored. Not content with this, Rudolf Steiner supported his head with his hand, that is, he no longer watched properly, then got up and walked towards the exit.

Tatiana Kisseleff ran after him, calling, “Herr Doktor, Herr Doktor, what are we doing wrong?” His answer was: “How can one do an ‘L’ like that ...?” And he did an evenly sculpted “L” from below upwards, saying: “You can’t do it like that. Any development, in plants too, when they form a bud, slow down, almost coming to a halt, and then the bud opens as a complete flower at once, or nearly at once. In this way the ‘L’ in the middle between the above and below slows down, comes nearly to rest, and then opens with a slight upward jerk.” Then Rudolf Steiner demonstrated an “L”. It was as he had described. When the gesture opened, an incredible raying and lighting up into the heights and widths. Then Rudolf Steiner left the auditorium. It was probably the only “L” Tatiana Kisseleff had ever experienced from Rudolf Steiner. And whoever has seen Tatiana Kisseleff’s eyes, which still reflected the splendour from Rudolf Steiner, will realise how out of those eyes the splendour of this “L” rayed forth, whose sound-gesture Rudolf Steiner had shown on that occasion to the eurhythmists.

“Eurhythmists have to become scientists of the etheric!”

The vision von Marjorie Spock (1904–2008) and her significance for eurhythmy and for anthroposophy

Mikko Jairi

100 years of eurhythmy – and now?

In this centenary year of eurhythmy, we like to review past history remembering not only the inaugurator of this art but also the many pioneers and representatives. This recognition and appreciation of the past in all its diversity will at best enthuse and inspire eurhythmists today. But a contemporary person is also required to discover how he relates to the history. Compared to the rich content of eurhythmy’s past, it doesn’t seem that the eurhythmy scene of 2012 is marked by a mood of innovation, full of blazing vitality and diversity in convincing artistic activities. One might ask whether the stream has come to an end, or is the current state only a pause before the next 100-year wave?

The non-anthroposophical performing-arts scene in the past 100 years has undergone a tremendous transformation, alongside which traditionally formed eurhythmy faces no easy task – sometimes even within their own circles – to assert itself. Looking for a contemporary stage-eurhythmy, people have looked amongst other things for ways on which sometimes the cosmos of ideas of anthroposophy is felt to be too laden with meaning, like ballast, or has become obsolete as compared to the somatic-energetic method in the field of the dance. To relate and to “put oneself in an historical context” also seems within present anthroposophical discourse to be a form of “feeling modern” and self-aggrandisement. This condition within eurhythmy must necessarily lead to a questioning of many anthroposophic and eurhythmical terms, such as “etheric” or “spiritual”, unless autonomous work based on one’s own experience is also taking place.

The purpose of this contribution is to widen the horizon of eurhythmy from a mere stage, therapeutic and educational art, towards the human dimensions of an art of consciousness and schooling which also takes into account the human body. In this light, the work methods of Marjorie Spock dedicated to the “etheric” seems to play a great role-model. She was certainly not the only one in this realm, but her long life renders especially interesting the suggested future panorama.

Who was Marjorie Spock?

Marjorie Spock’s life was marked by an autonomous and searching will. This is already evident in broad strokes in her biography. A journey which led her as an 18-year-old over the ocean to Europe and Dornach, pioneer eurhythmy work in the U.S.A. in the ’30s, the will to engage in bio-dynamic farming although the state make this almost impossible through widespread spraying of DDT (for further biographical details on Marjorie Spock, see, e.g. in the “Nachrichten für Mitglieder” Nr. 6/08). An important quality of her way of working is that it was neither built on tradition nor a nostalgic looking into the past, but her lessons were always build on new discoveries and consequently appealed to the students’ own experiences. Marjorie Spock had an iron-strong conviction that the future work on eurhythmy should be completely different from what had been hitherto. Her vision

was that the new sprouting soul-abilities and capacities of perception of the new generation would be fostered, so that the etheric world could be experienced and autonomously researched much more consciously.

Side remarks ...

From 2005–07 I took up three possibilities to study with Marjorie Spock, in Sullivan, Maine, U.S.A. Looking for an approach to research that training perception in eurythmy, meeting with Marjorie Spock was biographically decisive for me, a kind of personal “saving” – within the eurythmy landscape formed on the one hand from traditions and on the other hand from artistic experimenting. Following my own interests and the “task” personally given by Marjorie Spock, there arose from this meeting a seven-year constant work on this theme. The exercises on the four kinds of ether and other exercises by Marjorie Spock are carried by several people in the world, especially the excellent work of Michael Chapiotis and others within the “Society for the promotion of research by Marjorie Spock” in Dornach. The practical approach and the interest as well as additional studies on the topic of the “etheric” and “kind of ethers” that I personally pursue, however, are clearly inspired by the method of researching the formative forces by Dorian Schmidt. Marjorie Spock was aware of this fact and joyfully affirmed it. Her vision was of an “Academy” for researching the etheric, in which artists and scientists should work together in future from different perspectives on the theme. To this change of consciousness I would like to contribute, and to feel I am in a stream with Marjorie Spock’s intentions.

Dynamics and inner listening

This article would like to be dedicated to “exercises on the four ethers” by Marjorie Spock, although many other areas (e.g., the zodiac and rod-exercises) is the characteristic of Spock’s “listening” approach. Here it is neither about artistic eurythmy, nor a health-giving or therapeutic eurythmy. Rather, the aim for the eurythmist, by an inner listening, is to get to know the “dynamic” of the etheric world. This is scientific enquiry rather than an artistic approach oriented to expression. Marjorie Spock explicitly emphasised the importance of the etheric in eurythmy, understood as a real individual *experience*, as opposed to those representing artistic eurythmy who appear “all-too -personally” astral. Marjorie Spock was interested not only the correct execution of external importance, but particularly in the movement residing in the dynamic events. This could from time to time also be a little different (some exercises have several variants), and to check whether the dynamic of an exercise was right or not, each participant was invited to use his/her feelings. Consequently, it would be wrong to describe the exercises as *depictions* of the respective ethers and their respective movement tendencies. Marjorie Spock said explicitly that the forms she created are practice forms.

The principles of the ether-exercises

The ether-exercises are taken from Marjorie Spock’s life-long study of the qualities of rest, out of which arises the movement, and the harmonic rhythm between both – the lemniscate. All the ether-exercises are consequently transformations of the principle of the lemniscate. As opposed to many other eurythmical approaches, in this “listening

approach” the role of rest as the foundation of all outer movement is highlighted. Between the outer sequence of movements, the rhythmic return – a condition of rest, or “pralaya”, a condition of “pregnant silence” – necessitates from the practitioners a sharpened awareness. This signifies, as opposed to the normal consciousness of movement, a kind of reversal of the will – a situation whereby at least a part of the movement appealed to through the will remains “over” for active listening. (In artistic eurythmy this is usually not the case. Often the attitude taken is that the eurythmist should be “fully within”, so to speak with his/her expression of will, since eurythmy is after all an *expressionistic* art. This attitude *per se* is not brought into question here.) The eurythmical human being of movement and its organs of movement – hands, arms, the whole gestalt – are in this case not only organs of expression but also organs of perception. You learn to perceive *through the movement*. From this feeling, the way is not far to becoming conscious that here the eurythmy practitioner is “only” a *co-worker* in the movement. You notice that around you there are movements or possibilities of movement. The interesting thing is precisely the possibility of a conversation, a listening dialogue with these forces, resulting in a breath between an “active” and a “passive” pole. (Every lemniscate approximately breathes between two pralaya rests: a large one at the beginning and again at the end, and a smaller one between the two “halves” of the lemniscate.)

In my practical work with the exercises I have found it a fruitful way after each exercise-*unit*, to insert a listening silence. Inside this still moment the “echo” of the ether-exercise creates a wonderful and very characteristic “strengthened silence” of its own kind. In practice, it is precisely these spaces, or rather moments, of the echoes that become a rich treasure trove. I have come to the conclusion that the actual ether-quality can be perceived *in the first place* in these echoes, in which the outer movements are silent. (Here a similar methodological approach to Dorian Schmidt’s research into the formative forces should be mentioned.) The eurythmy practitioner or observer seems in general to place the emphasis only on the external physical trace of movement, and consequently the ether-perception is frequently limited or dominated by the physical sequence of movements. It is possible, for example, to try a simple experiment – the effect of each exercise is not to be described, but to reflect in relation to a unique *sensory perception*.

The following descriptions of the various ethers themselves are meant merely as internal echoes and afterimages of the exercises. These descriptions should not be regarded as definitive findings but should serve as an initial direction, reporting on a possible way of dealing with the four kinds of ethers.

Characterising perceptions

In the next section, the attempt is made to characterise perceptions of the etheric. The carrying out of the exercises will be briefly described. (For further details to the exercises, see Marjorie Spock, *Durchkraftete Still*. Verlag Walter Keller, Dornach.) The stages following this do not directly originate from Marjorie Spock, but are suggestions for supplementary observing. In the section “How does sensory perception change?” you have first thoroughly to deepen yourself in the mood of an exercise and after that observe a collection of various objects, how different they were, for

example, in their form, colour and how alive they are (tennis ball/ lemon). The illustrations 1, 3, 5 and 7 are the collected results of a group (as a summary on 2 June 2012, an almost weekly group-work over a period of 12 months) that came into being without the help of the present writer, whereas the illustrations 2, 4, 6 and 8 from me.

Exercise for the Sound- or Chemical-Ether

Method: A balanced lemniscate is drawn through the hands in the vertical plane, while you move to the centre of the circle and back to the periphery. Dynamic: burdensome, heavy.

How does the sensory perception change? The space between the objects is perceived and is felt as filled; connections and distances are highlighted.

Description of the echo with Fig. 1: "It touched me", "minor mood", "enveloping", "dreamy", "it lays hold of me", "like *ö* or *o*". In Fig. 2: shell formation (mainly middle and lower human being) and a swelling, flowing level. Substance very supple and fine; uniting force.

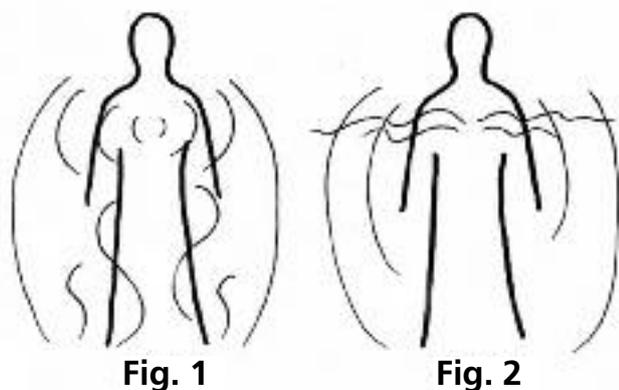


Fig. 1

Fig. 2

Light-Ether exercise

Method: you move on the circle. Lemniscate diagonally drawn into a stretched elongation, almost no more crossing. Dynamic: fast forwards, "cutting", slowly backwards.

How does the sensory perception change? Vertical shapes, lines and structures are consciously perceived. The space between room seems clear/ empty.

Description of the echo of Fig. 3: "Outgoing", "major mood", "I touch", "lay hold, dismissed", "awake", "like *i* ('*ee*')". In Fig. 4: Raying out, and open (mainly with the upper part of the human being), also shining in. Substance "tighter" than with the sound-ether, strength aiming towards lightness, refining, spreading out.

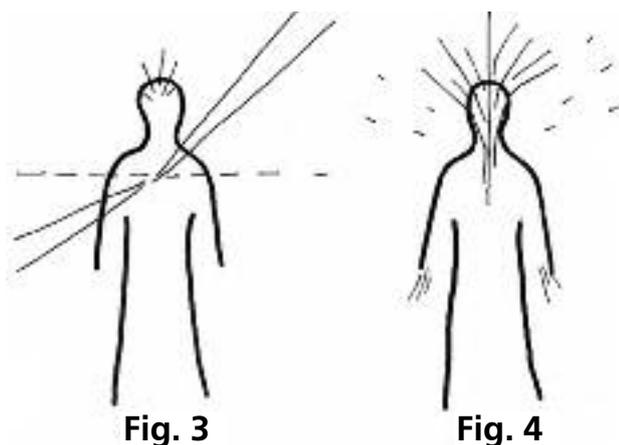


Fig. 3

Fig. 4

Warmth-Ether exercise

Method: looking outside, then through the left side whirling towards the middle (looking towards the centre), then whirl out again turning to the left. Hands describe in a "sand-clock swirl" the modified lemniscate. Dynamic: very quickly, and condensing in the middle and releasing in the periphery.

How does the sensory perception change? Mass, substance and volume are perceived. Everything possesses weight.

Description of the echo in Fig. 5, "filled space", "moving along". In Fig. 6: Awareness of a whole, but mainly from a bell of warmth of the lower part of the human being, an abundance of moved, condensed mass. Substance, "condensed". Force: linking, dissolving, cloud-like veiling.

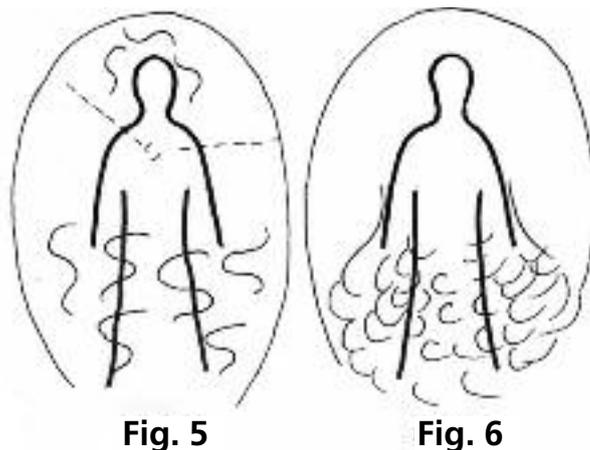


Fig. 5

Fig. 6

Life-Ether exercise

Method: A forward movement of the hands from below upwards, like two lemniscate halves that no longer meet. Then an abrupt movement downwards accompanied by two steps. Dynamic: first gentle, then leading to a point.

How does the sensory perception change? Separate things, details, and (horizontal) planes are perceived.

Description of the echo of Fig. 7: "I am here", "densification, but the inside is filled", "counter-movement", "like ascending fizzy bubbles".

In Fig. 8: a limited, almost crystalline structure, but inside rising fine bubbly. Substance: very fine and "thin". Force: condensing into solidity/ surface, but also inspiring inward movement.

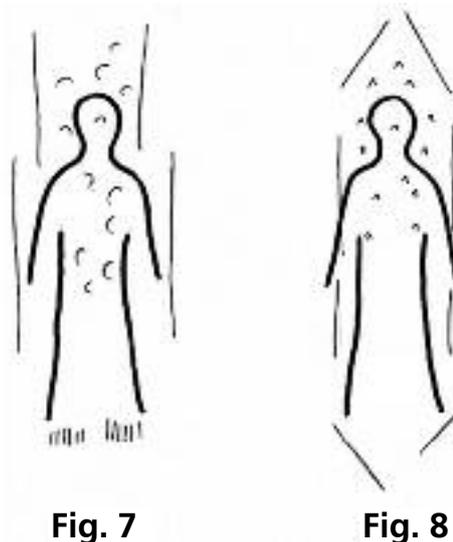


Fig. 7

Fig. 8

Reflect what is perceived

How are these images to be understood? Are they merely subjective feelings? How can you judge the reality of the described perceptions? How is this eurythmical schooling of perception to be understood through spiritual science? Are these exercises valuable beyond their context, for example, for non-eurythmists?

The above questions are justified, though in this article they can only receive initial explanations. The reader may perceive from the descriptions and images that in each case they do not match to the last detail. The perceptions can diverge from time to time and from day to day. Yet if one hears through the outer choice of words and vocabulary of the individual student, and takes into account the daily version, it is amazing how often what is perceived is in agreement. The subjective/ objective dilemma cannot be solved categorically; only a regular repetition of the process and a comparison with other practitioners, renders a confidence and trust to feel towards the objective nature of these exercises.

Spiritual-scientific background

In what way, then – through which “organ” – do these perceptions arise, which clearly exceed the scope of ordinary sense-perception? One might think that by their training eurythmists are already sensitive in this area, but what about the layman? Actually we also find those interested in eurythmy have a direct access to this level of perception. How is this to be understood? In anthroposophical discourse, often the basic nature but also the difficulty of the anthroposophical path of knowledge is emphasised, and consequently from the outset perceptions “too easy” to reach are suspect. The personally-achieved experiences available through the exercises of Marjorie Spock are in no manner inconsistent with this serious path of schooling; at the most you can find a slightly different initial access. To talk in general about a very limited path of schooling does not seem to me to do justice to facts of the case: the canon of exercises in Steiner’s “Knowledge of the Higher Worlds, how is it achieved?” is qualitatively quite different from a life of practicing, as understood in “The Philosophy of Freedom” – not to mention exercises in meditation of the First Esoteric School, or the serious pursuit of eurythmy as a path of schooling. At this point I would like to point to the complexity and intricacy of sense perception with its supersensory “sharing”. And as a well-meaning anthroposophist, just as you can live much longer in the philosophical-anthroposophical world of ideas – for example, “The Philosophy of Freedom” –, without focussing on the “exceptional state of observing thinking *activity*” at the heart of your practicing awareness, so you can pass by eurythmy, asleep to what is *already existing* within it.

The approach of the ether-exercises clearly links to already existing experience, but mostly not conscious and shadowy, of your etheric body and of the etheric of the people in your environment; it trains this experience. It is very likely that this latent ability in the present generation occurs more frequently than it did at the beginning of the 20th century. Of this Marjorie Spock was firmly convinced. The basic requirements for this work are just as present in the person, just as normal thinking is a starting point a path of knowledge based on “The Philosophy of Freedom”.

Insights, as understood by the “The Boundaries of Natural Science”

“The Philosophy of Freedom” is a workbook dressed in philosophical language without a description of practical exercises; whereas in the lecture-cycle “The Boundaries of Natural Science” (GA 322), a path is described that can also illuminate experiences of the ether-exercises. The process of perception with the exercises on the ether-types could be described in this sense in the following way.

Each sense-perception – whether in everyday life or a conscious act of perception – carries a supersensory part in itself. It is consequently apparent that the *perception* of human movement, in this case eurythmical practice, also contains something etheric. This etheric component of perception brings the ether-body of the beholder into movement, and this movement, or rather changes of the “configuration” of the ether-body can then be perceived through the sense of *movement*, the sense of *balance* and the sense of *life*. (This description is formulated by the present writer. The exact description can be found in the eight lectures of Steiner’s above-mentioned lecture-cycle, or in the book “Lebenskräfte – Bildekräfte” by Dorian Schmidt, in which he compares the method of researching the formative forces and links it to Steiner’s lectures.)

The ether-exercises tune, so to speak, the ether-body of the practitioner in four different directions, or positions. The eurythmy practitioner can feel and “learn to read” these very different worlds. This does not necessarily have to grow into a clear Imaginative “beholding”, but can remain for a long time in an inner tactile sensing. (According to Dorian Schmidt there is no essential difference between “what is felt within” and “what is seen in Imagination”. Essentially it is a question of intensity, in connection with the strength of the ether-body.) Rudolf Steiner expresses it as follows: “You have to take this first step, in order to make one’s own thinking, through activating the soul, into an organ of gentle contact [...]. And through this supersensory tactile feeling, the ether body, or body of formative forces [...] can be laid hold of and, in a higher sense, beheld. This, so to speak, is the first real step into the supersensory world” (GA 227. True and False Paths..., Torquay, 19 Aug. 1923)

Possible objections

In the past, objections to Marjorie Spock’s approach have suggested that the exercises do not concern the different ethers but something quite different (for example, the planetary lemniscate movements). People have also thought that movements that do not come directly from Rudolf Steiner, are neither etheric nor eurythmical, and that the etheric, the formative forces, are the same as the sounds of eurythmy – for that reason anything else is superfluous or not significant. In which light is this to be understood? The first statement is only possible if one takes the outer sequence of events in the exercise is taken as primary, and is not able to ascend to a higher, controlling level. The second objection can arise when the different forms of ether and the formations of formative forces are not distinguished – so to speak, the sculptor mistaken for his material. And lastly, I see the task of eurythmy or anthroposophical work not *only* in the perpetuation of what has already been given, but *also* in an independent entering of a new land, when this is responsibly done with

“I”-activity. Why shouldn’t Rudolf Steiner, who mostly appreciated his independent co-workers, affirm this attitude for future generations?

One might object in this matter that the threshold of the spiritual world is not sufficiently observed, and is aimed much too directly on experience. Actually, this issue was addressed by the young eurythmists who gathered around Marjorie Spock. She herself was of the view that experience of the etheric world, at least in part, lies in realms “at the threshold”; the ether-exercises do not lead to an “essential encounter”, even though now and then they clearly announce the elementary realities as “moods”. Through people’s experiences with the ether-exercises, the exercises, alongside the aspect of schooling in perception, bring a significant tonic and restorative effect. In this light, one might almost think that practice in this way could even produce a “buffer” to the too-quick and direct experiences that anyway occur, that in any case can happen with people who are usually not able fully to develop them.

Future perspectives of this work

One might wonder what the author intends with all this training in perception and the comparison of eurythmy with the conscious experience of thinking activity. Does this not imply an intellectual desiccation of eurythmy? In no way! It is possible that the eurythmy practitioner first becomes quiet in him/herself. From this quiet space of inner listening, possibly a much more mature, thoroughly felt eurythmy, also in stage art, can be born. The perception of ether-qualities is not the cold perception in the ordinary but rather intellectual sense, but already a participation in a “way of willing” that builds substance. Gradually, one will be able to co-create much. The future stage-eurythmist will certainly be able to reach with more awareness into different realms, able to fashion them, and able to offer a much more effective and detailed body of movement for his/her sensitive soul and “I” that wants to create. The comparison of eurythmy with thinking activity, however, is actually a plea for eurythmy’s still undiscovered potential for knowledge. It is very unfortunate that after a century of anthroposophical thinking, lecturing and publishing, the focus of attention is still largely the thought-*contents* – we are unfortunately still far from an inner culture of transforming thinking itself into an *organ of perception*. If the eurythmist would increasingly wake up in this realm, this could be an invitation to participate directed to those people with more intellectual interests in research or people who are seeking. The fruits of the ether-exercises actually do not only remain within the narrow limits of eurythmy. Sooner or later these fruits will be able to promote our natural experiences to a conscious experience of ether-qualities in the surrounding kingdoms of nature, and thereby create a perspective on the burning ecological and social crises, and topical questions of our century.

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Learning to Walk – with regard to Eurythmy and Eurythmy Therapy

Dr Wilburg Keller-Roth

Festival lecture, Pentecost 27 May 2012, Leipzig

“100 years of Eurythmy: the Etheric in Space and Time”

Annual Conference of the German Association of Eurythmy Therapists

After birth, every human child learns during its first year to stand up and walk. If we could recall how we learned to walk – very few can do this today – then we would link to those forces that, as a rule, we did not fully use up in learning to stand up. These open into the spiritual world, enabling us to gain insights into the life between death and a new birth. Rudolf Steiner repeatedly spoke about this during the early days of the development of anthroposophy and eurythmy, including during the autumn/fall 1913 in Bergen,¹ and at Easter 1914 after the death of Christian Morgenstern in Vienna.² In August 1914, the First World War broke out, silencing this theme, until about 1922/23. Only during the preparations for the Christmas Conference of 1923/24 for the re-founding of the Anthroposophical Society, at the beginning of the lecture-cycle “Mystery Centres”³ in the autumn/ fall of 1923, did Rudolf Steiner again present similar questions (the delightful task of recalling typical gestures from childhood – for example, jumping, how as children we jumped), probably as a preparation for “Practice Spirit-Recollection” of the Foundation-Stone Verse.

“If you manage to recollect how you learned to walk, what efforts you made, then you discover in yourself the forces you saved in your ether-body. For the latter has to make efforts in this matter.”¹

“Through inner forces”, “inner strengthening and experience” the human being is developed, “from his horizontal existence into the upright, vertical existence”. “In the human being a sum of forces lifts him out of his helpless stage. They act internally, in order to teach us those spatial directions through which, in the true sense of the word, we really become earthly human beings. These forces are very hidden... a large number of forces comprising a whole system. They are not all used up in a person’s childhood, when he learned to stand and walk. Forces of this kind slumber in the human being; but they remain unused...”²

Through spiritual science, “through what the soul with increased attention and devotion brings to the exercises, the human being is inwardly aware how these forces live in him, that have raised him up as an infant. He becomes aware of spiritual forces of direction, spiritual forces of movement...”²

Taking up the image – eurythmy, today 100 years old, was itself at that time only a one-year-old infant. Steiner carefully and lovingly spoke on this young impulse: “We have, if we enjoy the good fortune of continuing our anthroposophical movement, already begun to search out these forces. And if all goes well, these forces are usually active only after seven years; but a beginning is there, and this beginning is continued in human nature. Normally these forces that have been saved don’t enter into consideration.

“Now, by practising a certain kind of dancing quite natural to humans, you can foster awareness of these forces. It can also be called up through meditation, but for less than year

a particular group amongst us has pursued the fundamentals of the movements of the ether-body, which we call eurythmy. This is not the usual kind of gymnastics and dancing – which in fact doesn't lead to anything special – but consists of movements that are given completely in accordance with the movements of the ether-body. Through these movements the human being gradually becomes aware of these forces still within him; these forces are discovered through freely-human dance-movements. And so the bases are established which wake up those human forces for looking into the spiritual worlds lying between your last death and present birth. In this way, spiritual science can work quite practically in human culture."¹

"These are the most innocent forces in a person's nature.... It is also that which makes the sight of a child so enchantingly satisfying, because children are surrounded by an aura of forces. The greater part of these is used in learning to walk; these forces even illuminate what preceded birth."¹

In the womb, the embryonic human body, surrounded by water on all sides, is thus largely lifted out of the earth's gravity. With birth we are exposed to gravity, and soon the first attempts to become upright begin; to lift the head, push up the torso, to learn to sit up unassisted – to pull oneself up in the play-pen, on chairs or the parent's knees. Although at first the child after each attempt ends up back where it began, it practises tirelessly, with earnestness and perseverance, and usually with success.

The movement to become upright progresses, bringing us into imbalance that finally leads to walking. In achieving uprightness, able to keep balance, and to stand – in this sequence Steiner⁴ introduces the indications for the vowels in the lecture-course on "Eurythmy Therapy":

First "I" ('*ee*'), the active, dynamic laying-hold of the physical space, is the prerequisite to be able to walk;

then "U" ('*oo*'), the static mastery of the forces in physical space, in order to be able to stand.

The impulse of incarnation and development in the "I" ('*ee*') we bring with us from pre-birth; coming-to-rest in the physical realm, we learn and experience within earthly fetters.

Along with the development of movement in external space, living growth also takes place in polar gestures:

"O" ['*oh*'] – "The widening of the living element",⁵ through the rounding, the soul can be revealed in the body.

"E" ['*eh*'] – the contracting, "wanting inwardly to take hold of oneself",⁶ which through repetition leads to stretching, "to awareness of oneself"⁵ in the body, towards the feeling of "I [am]".

Between these two possibilities, the bodily development of the child plays, according to inherent lawfulness: phases of becoming round, of consolidating the body, alternate with phases of stretching oneself, where the child masters its environment with greatest curiosity and skill, taking steps in soul-development, waking to itself. And so there ripens as the fruit of moving in *physical* space, of growth in *etheric* space, and inwardness of one's own *soul*-space, the first astonishment about the world:

"A" ('*ah*'), which works against the animal nature of the human being.

Here the activities of perceiving and thinking meet with passive perception; the laying-hold of the outer world and the remaining-within-onself in the soul-realm unite. In the *one* sound "A" ('*ah*') the possibilities of polarity unfold: in

physical space they are still completely divorced in "I" ('*ee*') and "U" ('*oo*'); in the living growth in "O" ('*oh*') and "E" ('*eh*') they rhythmically alternate.

Through the *vowel*-movements we open up space in mathematical lawfulness: in physical space we move either ourselves and our limbs towards an aim ("I", '*ee*' – a line), or they come together in rest ("U", '*oo*' – in parallel). In the living element we grow in fullness ("O", '*oh*' – a rounding), or in contracting, we stretch ourselves in pulling together in the non-round ("E", '*eh*' – the crossing) in rhythmical alternation, in metamorphic transitions. We unfold soul-space in simultaneous polar processes ("A", '*ah*' – the angle).

The five vowels, as Steiner introduces them in "Eurythmy Therapy" with indications, present a complete system of the self-revelation of the human being in space, which can be read from the development of every child.

"First children learn one thing out of their life of dreaming and sleeping, which we simply call learning to walk. In learning to walk the finest parts of the human being are changed. Children learn through the condition of balance to enter the whole situation of gravity. They cease to fall over. By developing inner forces, they join with the spatial directions. How the human forces are joined to the spatial context of the world, which the human being achieves unconsciously as a child, is the greatest conceivable development of the mathematical, physical-mechanical forces. We simply describe this as learning to walk."⁷

To the degree of our achieving the uprightness, our hands are freed to lay hold of the world of objects. With the variety of forms of objects, we learn to lay hold, understand, feel and master the principle of form. Experience of form flows into the development of the organs of speech and of the brain; imitation of the outer forms becomes consonantal movements in speaking and the forming of mental pictures in thinking. What is experienced with the spatial forming of the world becomes in speaking the process of differentiating consonants. Applying the movements of the consonants in eurythmy therapy can affect the rhythmical time-frame of the digestive processes, the inner movements of the human organism.

"By achieving his uprightness, the human being creates an organ for abstract thinking."⁸

With abstract thinking, we can judge, affirm or deny in relation to the world. We relate our steps in life with sympathy or antipathy to the variety of [things and events in] the world and fashion our destinies. Affirmation, sympathy, allows the human being to be illumined by the light of the world, allows the world to affect him. In denial, in antipathy, he confirms himself.

During the day we give ourselves to the spiritual power of the sun flooding space; during the night the solar powers work through the earth into his body. In sleep they work as forces of regeneration, or healing, yet they become faculties facing the most extreme evil when the healthy self-confirming forces rise up out of the body into the activities of the soul.⁹

The activities of these polar forces, too, have to be brought into balance for earthly man, and so we find in lecture 5 of "Eurythmy Therapy"¹⁰ the exercises that are effective "more from the soul", which with "H-A" and "A-H" – the connection of vowel and consonant – finally approaches the realm of the word.

All this means: learning to walk! – and at the same time “express yourself as a full individuality”⁴ – for both abilities are equally employed in the indication for the “I” (*ee*)-exercise. All the following exercises appear to be drawn out of this task of the human being and ultimately meet in it. Every essential therapeutic concern will ultimately have this aim.

In eurythmy of the word, in speech eurythmy, we thus find the “sum of forces”,² which in every person are inwardly at work in learning to walk, and “show him in that spatial direction, through which, in the true sense of the word, he is an earthly human being”.² “Movements of the ether-body”, at work “otherwise behind the physical plane”, appear through eurythmy “to a high degree, instead of the physical body”.¹¹ In eurythmy therapy we can consciously link to those forces which “the child, out of its dreaming-sleeping life”² once unfolded in learning to walk. In practising eurythmy therapy we consciously continue early child-development to stand upright and the autonomous [*selbst-ständigen*, lit. “self-standing”] activities of the human being. We work further on ourselves and mature – and through these efforts we can recover from all sorts of possibilities of illness.

The spiritual background to this is revealed when you include further passages from lectures of the time before the First World War. In Pforzheim (7th March 1914), Steiner describes how the human being in the time of Lemuria received his “I”, “instilled out of the substance of the Spirits of Form”, and moreover “the first manifestation of this instilling of the ‘I’ ... is that inner force, through which the human being raised himself”.¹² Thereby the upright human being, however, torn from the spiritual forces of the earth – which with animals flows through the horizontal backbone – was subjected to the forces of the cosmos. These forces, that is, Lucifer and Ahriman, were able to bring “all human development into disorder”.¹²

That soul, who at that time [Lemuria] lived as a spiritual angelic being and who later incarnated as Jesus von Nazareth on the earth, implored Christ to help humankind. “Through the penetration of Christ” at that time, that angelic being “took on the etheric human form”.¹² “Thereby something new entered the cosmos and rayed down upon earth making it possible for man – the physical earthly human form, into whom streamed the force of the etheric super-earthly Christ-Being – to protect himself from that destruction which must have overtaken him had not the formative power, which had enabled him to become an upright harmonious being, permeated and lived on in him. Disorder must inevitably have entered had not this form-giving power, which was able to stream into humankind because of the first sacrificial deed of Christ, poured in with the forces of the physical sun. This, which man received into himself in that early time of Lemuria, has since lived on in the evolution of humanity.”¹²

Since this first uniting of Christ with human development up to today and beyond into the future was present working in the human bodily form of Christ – faithfully rendered in the gospel: “Behold, I am with you always, even unto the end of the world” (Matt. 28:20).

And so already in the womb we form our bodies with its arms and legs, the relationship of the head and torso so that we then on earth are able to walk upright and stand. In learning to walk we employ all the forces with which our gestalt is equipped, and in unfolding these forces we form the mature earthly gestalt.

Only two days earlier, in Stuttgart, Rudolf Steiner had described the first sacrifice of Christ differently, namely, in connection with the twelve senses,¹³ which actually determine the form of the physical human body. Thus we can feel how the first sacrifice of Christ brings the human being into a harmonious relationship to the cosmic periphery, in a balancing relationship to all the twelve forces of the zodiac.

What enabled Christ to perform this gift for humankind? Steiner¹⁴ speaks about it in the early days of the development of anthroposophy (in 1909 in Christiania). During Ancient Sun, he explains, there was still nothing visible; around the Sun were the twelve constellations of the zodiac; there were “twelve gestalts, twelve world-initiators, already spoken of in very early ages”. At that time, the Christ-soul, through devotion to the “impression of this cosmic Word of an ineffable kind”,¹⁴ became “the uniting Being... of the great cosmic secrets through which flowed the unutterable Word... and this cosmic Word in the soul that received it, sparked a renewed light, so that from the Ancient Sun onwards the cosmic Word in Christ became light. The planet, whose Lord Christ was, from the time of Ancient Sun onwards developed itself to become the middle-point of the entire planetary system, the Sun...”¹⁴

Together with eurythmy, the “Anthroposophical Soul Calendar” appeared in 1912/13. Both in their deepest being are linked. In the first Foreword of the Soul Calendar, we read: “The human being feels connected with the world as it changes in the course of time. In his own being he feels the reflection of the cosmic archetype...”¹⁵ And a few years later in the second Foreword: “In this Calendar for each week such a verse is drawn up, that which in this week takes place as part of the whole life of the year. By uniting with it, this verse aim to express what makes this life sound in the soul.”¹⁶

In 1915 “The Twelve Moods”¹⁷ received its premiere. In his introduction, Rudolf Steiner speaks of the desire to feel at one with the Universe, as it was sought by the mystics of the Middle Ages and to which certain theosophical groups are fervently dedicated: “...that something essential for the soul-life rests on this becoming-one with the great Supreme Being, Who fills all space and moves through all time.”¹⁷ – “However, today we are in an age where this has to be sought in real, concrete terms, where something really has to be done to re-affirm the great truth, that the human being in his deeds and in his being can harmonise with the deeds and with the Being of the World...”¹⁷ “And in the cosmos, we see the word as is were paralysed, the word in its stillness, and the word in its movement. But you have to feel it in the cosmos.”¹⁷ And this one may and should learn to feel in studying eurythmy. For eurythmy can really work in a healing way. Educational eurythmy is effective with the youth, and it is effective in its therapeutic metamorphosis.

In the book “The Spiritual Guidance of Man and Humanity”¹⁸ Steiner describes the influence of Christ in the healings recorded in the gospels, out of this relationship to the whole cosmos.

“When Jesus of Nazareth as Christ-Jesus during the last three years of his life from his thirtieth to his thirty-third year walked the earth in Palestine, the whole cosmic Christ worked continuously into him. Christ always stood under the influence of the whole cosmos; he took no step without the cosmic forces working into him.”¹⁸ ... “What walked as a being on the earth, looked nevertheless like another human

being. But the active forces within were cosmic forces, coming from the sun and the other stars; they directed the body. And according to the entire being of the world, with which the earth is connected, Christ acted as he did.”¹⁸

“Christ Jesus is presented as the mediator who brings together the ill person with the forces of the cosmos, which just at this time could work as healing forces. These forces were the same as were at work as the Christ in Jesus. Through Christ’s presence the healing took place, because the ill person was exposed to the healing forces of the cosmos, which *only under the corresponding relationships of space and time* could work as they did work.”

“An ill person spending a time at the side of Christ meant that through proximity to Christ he came into such a relationship to the macrocosm that healing could take place.”¹⁸

To the young doctors in 1924, at the end of the Easter lecture-course, Steiner likewise spoke about the gospel healings, on the necessity to link the medical impulse to the mood of Luke’s gospel. “A penetration by Christ will take place when things are so arranged that one comes again to the cosmic level. You have to be aware of your cosmic position as a physician.” One can heal, “when you treat the patient so that the cosmic consciousness has a say”.¹⁹

The cosmic constellations at the turning point of time can never be repeated, nor can the work of Christ in the physical body ever be repeated in history.¹⁸ But linking to this is possible, through the life of practice in eurythmy, through the soul-filled, meditative reception of anthroposophy. “We shall be able to say that Christ is in our inner soul-life. Many of us will feel it to be so if we learn to unite ourselves with the Christ-Impulse, just as the human child learns to stand upright and to speak because he unites himself with the Christ-Impulse.”¹²

“In the Primal Beginning is Memory,
And Memory lives on further,
And Divine is the Memory.
And Memory is Life.
And this Life is the ‘I’ of Man
Which streams into Man himself,
Not he alone, the Christ in him.
When he remembers the Divine Life
In his Memory is the Christ.
And as the radiant Life of Memory
Christ will pour Light
Into every Darkness of the immediate present.”¹²

1. Bergen, 11 October 1913. GA 140.
2. Vienna, 6 April 1914. GA 153.
3. Dornach, 23 November 1923. GA 232.
4. Dornach, 13 April 1921, lecture 2. GA 315.
5. Dornach, 14 April 1921, lecture 3. GA 315.
6. 17 May 1923. GA 226.
7. March 1922. GA 81.
8. 6 November 1921. GA 208.
9. 16 April 1921. GA 315.
10. Faculty Meeting, 1924. GA 277a.
12. Pforzheim, 7 March 1914. GA 152.
13. Stuttgart, 5 March 1914. GA 152.
14. Christiania, 12 June 1912. GA 137.
15. Foreword to first edition 1912/13.

16. Foreword to second edition 1918.
17. Address 29 August 1915.
18. Dornach, 24 April 1924. GA 316.
19. The Spiritual Guidance of Mankind. GA 15.

Thoughts on the Centenary of the Birth of Eurythmy

Volker Frankfurt, Stuttgart

It is known that eurythmy could have taken its beginning already in 1908. To the question Rudolf Steiner posed to Margarita Woloschin, whether she could dance the Prologue to John’s gospel, she did not yet quite know how to respond. And so some years past, until Clara Smits asked Steiner about the possibility of a new art of the dance based on etheric lawfulness. This led to the systematic development of eurythmy from 1912 onwards. It can perhaps be said that a strong increase of the adverse forces, of the dragon, in those years resulted in a weakening and hardening of the life-forces. This gave a strong reason for Rudolf Steiner to bring to humankind a new art of movement — later called eurythmy — in order to strengthen the conscious will that is predestined for freedom. Steiner was able early on to recognise the dangers and tests coming upon humanity, but an initiate’s hands are bound through occult laws. He could not on his own account start something new for the world without a conscious question put to him.

A comparable reason existed when Steiner decided to hold a lecture-cycle on the folk-souls of Europe in 1910; this was to have contributed to an understanding of the peoples. Steiner saw difficulties breaking into Europe and the world. His attempt to turn bad things into good depended on the strength of consciousness and will of a sufficient number of spiritual pupils.

Eurythmy is not only a new profession; from its beginnings it is to be seen within the context of the necessities of the times. Not only from an esoteric but also an exoteric view, an inherent, transforming force in eurythmy can be characterised as follows. Steiner, speaking to Society members (11 Oct. 1913 in Bergen, Norway), says this young art after seven years would lead to an exact clairvoyance of the pre-earthly life, “if all goes well” and “if we have the good fortune to continue our Anthroposophical Movement”. This clairvoyance, which could also be reached through meditation although with more difficulty, is necessary in order to understand life at all.

In outer life, according to Steiner, eurythmy has the task to supersede football. These inner and outer aspects certainly belong together. Yet at that time both aspects could only unfold in an insufficient manner. The catastrophe [World War I] descended on Europe. Eurythmy was further developed, but, because of the world-situation, a deepening esoteric trait could only flow in many years later, in the form of the planetary and zodiacal gestures (1924). But here, too, the potential of this planting was decisively fruitful neither in the artistic sense nor with regard to its impulse of inner transformation. This is not surprising, bearing in mind not

only the world-historic situation, but also the inner struggle within the Anthroposophical Society with the continued events of the 20th century.

Realising that eurythmy in its unfolding has to be seen as not independent of the world-situation and of the context of the Anthroposophical Society, it then becomes clear through what tremendous hindrances eurythmy has passed during its first 33 years.

The second period in the life of eurythmy shows a double countenance. On the one side, the great and talented personalities of the first generation and their pupils devotedly fostered eurythmy, leading to unforgettable artistic achievements and to a certain fame, for example, the Else-Klink and other Ensembles. On the other side, divisions were at work that a more conscious deepening and stronger expansion would have made impossible.

Approaching the year 1979, a hundred years after the breaking in of the Michael Age and 66 years after the birth of eurythmy, the new art of movement was to develop further through Michaelic consciousness and socially fruitful will-forces. This did not happen to a sufficient degree. A crisis had to appear that shook the world of eurythmy and speech formation. Polarising forces were at work. People stood more or less mutually at enmity in the responsibility for and care of the eurythmical tradition, and in the existential need of eurythmy to discover new things from within through experimenting.

The key to the creative forces in eurythmy, its artistic means, its methods, appears to have become lost. This key, leading (as Goethe's Faust puts it) to the Mothers, has to be daily sought afresh, if eurythmy is to have a chance to exist into its second hundred years. Only then, too, will an audience for this art be found; only then once again will a sufficient number of people want to study eurythmy and be able successfully to take up task in the various realms of eurythmy.

Michaelmas 2012

100 years of Eurythmy – A rich echo and an inaudible sound from the future

Edeltraut Zwieauer, Vienna

As a musician and eurythmist one stands – at Michaelmas 2012 – as if on the fulcrum, the balance in the Scales, hardly able to grasp the one pan, or bowl, in the one hand with the riches of eurythmy and music of previous years, and in the other hand a still heavier pan with the inaudible sounds of the coming age.

We hear the question of the conductor Daniel Barenboim: "From where does the sound come – where does it go to?" We hear Steiner's advice, given in 1913: "Link up, before you appear on stage, with the individuality of the musician or poet." We can hear the intensive call of Joseph Matthias Hauer: "I have heard the Primal Sound!", and, years later, "I have found the Golden Section in music!" I hear the opening of Franz Schmidt's "*Buch mit sieben Siegeln*" (première: Musikverein, Vienna: June 1938!) after the introduction: "I am the A and the O, the beginning and the end."

When studying musicology at the University of Vienna, I experienced a lecture of Prof. Leopold Novak (editor of the original versions of Bruckner's symphonies): "What is musicology?" He went to the blackboard and wrote, "In the beginning was the word". With this he released a massively noisy student revolt; it was like a counter-attack on greatness. This mood was resolved by the shared activity to save autographed manuscripts out of the cellar of the Albertina. We carried Mozart manuscripts and all Bruckner's works out of the war-zone into the music library. I was allowed to look through these treasures: with Bruckner's 9th unfinished symphony, I read and heard through the string tremolo in D-minor, the rhythmically ascending third, the fifth, the inversion – always answered by two beats on the timpani – the second, till the majestic horn theme arises.

Again one stands at the crucial point, with the rich, abundant pan or bowl of the past and feel the weight of the bowl of the future with the responsibility for the unborn contents.

My contribution for this *Newsletter* derives from Rudolf Steiner's hint that we "link to the respective artist-personality" and with the age in which they lived. In a lecture (GA 177, lecture 9, 14 Oct. 1917) Steiner speaks in detail about the years

1841, 1845		
spiritual occasion	1879	
		1917
		earthly event

He reports on Michael's struggle, of the fall of the "spirits of darkness" in 1879 and the mirroring of the battle on earth. "And no one need be greatly surprised about many things that are happening, as the Dragon began his battle with Michael, which is mirrored in 1917." The people approaching birth and the individualities who pass over the threshold of death perceive what Steiner describes – Michael's struggle that ended in 1879 with the fall of the spirits of darkness, whose dark activities between and around us noticeably unfold. Steiner adds: "When you think about this, you gain much understanding for the outer and inner experiences of destiny of these people."

This situation, which changed the world, has prophets who through bodings reveal something, sensing in musical works and in the art of painting. E.T.A. Hoffmann (1776–1822), born in Königsberg, remarked on his childhood, which was as "effective as a dried up heath". In his diary of 1804 (in his 28th year) the entry appears for the first time: "*Doppelgänger* – Double." His restless life as a poet and musician led him hither and thither, penetrated by his poetry with its light and dark motifs – "*Kater Murr* [Tom-cat Murr]" can be mentioned. Music director Johannes Kreisler records his experiences. He has a tom-cat who writes down his experiences in his master's diary; a manuscript of two intertwined biographies. The scary and much read world of E.T.A. Hoffmann culminated in the "elixirs of the Devil"; whoever drinks them has to be and speak like his/her dark double.

Through Jacques Offenbach's frequently played opera "*Hoffmann's Tales*", the pictures are repeated; before a lifeless puppet stands its dramatic, singing likeness. Novalis (1772–1801) lived at the same time; he worked on the light-process of the future, far-radiating: "... glowing through with divine golden fire..."

In Vienna you live differently. Young people construct a world. The powerful and disappointing political events are only seen in passing. Enchanting paintings exist (Moritz v. Schwind), poetry and music; there is poverty, but it is forgotten through friendship. And amongst the young friends there lives Franz Seraphim Schubert (1797–1828). When you link to his music and attentively, with feeling, get to love his work, you are taken up into his destiny as a “wanderer”. He lives on in his intensifications, ever onwards, until you experience in his music: now he breaks through. Slowly, with a diminuendo or a surprising pause, he returns to his lyricism. Schubert did not remove his spectacles at night. Hardly awake, he composed without a mistake with perfect handwriting.

With his music, you enter his destiny, likewise through the settings of his songs. Schubert wrote the song-cycle “*Winterreise*”. He says to his friends, “I will recite a cycle of spine-chilling songs” (*Die Nebensonnen, Der Wegweiser, etc.*). Even without text, in string quartets, the “Wanderer Fantasy”, and in the “Unfinished” 8th Symphony, we can perceive that Schubert frequently stands on the threshold – and returns. On 26 March 1827 Beethoven died; Schubert was one of the 36 torch-bearers on the long way from Schwarzspaniergasse to Währing; Franz Grillparzer spoke the address. After a journey to Graz, Schubert wrote many great compositions, including the Great Symphony [the 9th] – in which for the first time in classical music, like a “wanderer”, he explores 6–bar phrases – the F-minor Fantasy for piano 4-hands, the 6 Moments Musicaux, and the Lieder-cycle “*Schwanengesang*”. In 1828 Schubert died, 36-years-old, into the world before whose threshold he often stood with his music. Through the next door, almost hand in hand, arrive:

Felix Mendelssohn-Bartholdy (1809–1847)
 Robert Schumann (1810–1856)
 Frederic Chopin (1810–1849)
 Franz Liszt (1811–1886)

After their early deaths, they experience Michael’s cosmic battle. Steiner (GA 177, lecture 9) said: “The dawn, the first beginning, the first impact of this battle of Michael with the Dragon during the 19th century was in 1841. It raged especially lively in 1845.”

As a young man, Robert Schumann did not know exactly whether poetry, the word, or music lived in his soul. His destiny in the town of his birth Zwickau through his father’s bookshop leads him to Jean Paul, Novalis, E.T.A. Hoffmann, Lord Byron and Shakespeare. He plays the piano, founds a youth orchestra and dedicates himself to music. His one, ill sister threw herself out of the window; an event which weighed heavily on him. His study of law in Leipzig takes him into another world – freedom, journeys, writing poetry, practising the piano – till he finds his way to Friedrich Wieck. Klara Wieck [his future wife] gives her first concert in 1830; she is 11 years old. Schumann on his 21st birthday founds the League of David – fictional characters lived in him, especially the trinity Florestan, Eusebius, and Meister Raro. If you work with Steiner’s eurythmy-forms, you feel the youthful forces (“Carnival Jest in Vienna”) – or the wonderful world of the Romance in F# major. There are also words of poets, soul-moods, which Schumann uses as titles for his works: “The poet speaks” (“Scenes from Childhood”), “Kreisleri-

ana”, “*Märchenbilder – Fairytale Pictures*” or “*Waldszenen – Forest Scenes*”. At the head of his great “Fantasy” in C major, stands as motto:

Durch alle Töne tönet/ Im bunten Erdentraum/ ein leiser Ton gezogen/ für den, der heimlich lauschet. (Fr. Schlegel) [“Through all the notes there sounds in colourful earthly dream a soft tone for the one who secretly listens.”]

Selflessly, Schumann works to further young musicians; he is befriended with Liszt, Mendelssohn; he is admired; the young Johannes Brahms is introduced: “Hats off, gentlemen! A genius!” In his final years Schumann is haunted during the night by tones, angel-voices, demonic voices; he writes variation on a Theme of Franz Schubert, the so-called “*Geister-Variationen*”. In the rain, he walks to the River Rhine; in desperation he wants to end his life, throws his ring into the water, is saved. He dies in 1856 in Endenich, in an asylum. He experiences Michael’s battle in heaven. Where do we find Schumann today? Certainly in his music; it was and is firmly connected to his destiny.

Felix Mendelssohn-Bartholdy, born in 1809 in Hamburg, moves to Leipzig; he becomes Music Director in the Gewandhaus. In 1849 he founds the first German Music College; Mendelssohn invites lecturers, including Schumann, whom Mendelssohn admires. He is continually active, initiator of the concerts in the Gewandhaus, he writes and conducts five symphonies, and several overtures, including “Fingel’s Cave/ The Hebrides”, op. 26.

A great oratorio (*Christus*) remains unfinished. He noted down:

Elijah	Paul	Christ
Earth	Hell	Heaven

In 1829 in Leipzig, Mendelssohn performed Bach’s long-forgotten “Passion According to St Matthew” – since 1750 German Baroque music was no longer played; the early classicism of Mannheim, exploiting every change of forte, piano and crescendo satisfied the souls of young musicians (even the young Beethoven). Felix – meaning, “the felicitous, happy one” – was filled with impressions in the west, of the sea, the play of light and water: op. 56, the “Scottish” Symphony, 1842. The widely extended source for this devotion to the West is also the poetry of Ossian (pen-name of James Macpherson), who deeply affected the opened souls of this time. 1847 he crossed the threshold at almost the same time as the seriously ill Frederic Chopin – at 38 years old.

Franz Liszt, b. 1811 in Hungary forms a bridge. As a lad he played the piano for the deaf Ludwig v. Beethoven. Beethoven was deeply moved. The later virtuoso pianist travelled the world, to Vienna, taking lessons with Salieri and Czerny. After the death of his father when he was 15, he returned to his mother in Paris. Liszt is a restless spirit, met many poets in Paris, travelled, lived and began in 1832 to practise the piano seriously. His daughter Cosima, born at Comer See, became after 1864 Richard Wagner’s wife in Bayreuth.

Meanwhile Liszt is busy with his endless journeys and conducting. The question arises, what does the karmic networking of this time signify?

Franz Liszt – Richard Wagner – Cosima, divorced from conductor Hans von Bülow –, at the requiem mass for Wagner, Bruckner played on the organ motives from Wagner’s “Parzival”...

Richard Wagner, b. 1813, mythologised the word – linking it to what he called the “unending melody” and (as *Leitmotiv*) with a god – or human being. Word and musical sound were woven together with destiny. He is a gigantic figure amongst the musicians; Bayreuth was revered as a temple. For example, Bruckner bent the knee before him: “Master, I revere you!”

Anton Bruckner, b. 1824, Johannes Brahms, b. 1833, were polar opposites in life; they died one shortly after the other in 1896 and 1897. Ever more the focus of musical activity moves again to the musical city of Vienna. Steiner’s made statements about the geology of Vienna; the apparently quiet valley-landscape is sounded through by various kinds of rocks. Steiner spoke in Dec. 1920 [GA 283, p. 94. Answer to questions, Dornach 20th Dec. 1920, *not* in ET: “The Inner Nature of Music...”] of the meeting place of important musicians:

“...what it signifies, how intimate is everything that spiritually links with the ground; what it signifies, that actually in Vienna there exists a compendium of the entire geological relationships of Europe. When you relate to this... that the mutual relationships of the substances are actually the musical scale...”

In every Bruckner symphony the interval of the fifth appears mightily. This interval sounds through all the cultural epochs – always in the ratio of 2:3, yet always experienced differently. In his book “*Lebendige Tonwelt zum Phänomen Musik*”, Hermann Pfrogner looks at all the musical systems (India, China... to Schönberg). In his musical examples for the intervals, he investigates the essence of the ascending and the experience of the descending fifth. Bruckner calls the world or heaven, or he collects – in the 4th Symphony the place of sounding: descending and summoning. For days, Bruckner’s various fifths sound on.

The fifth is also prepared for any sacrifice; in the art of eurythmy we are confronted with the major and minor chords, each time to experience the fifth as “formation”, as bound, yet you hear the soul-language of the third. Now, with Bruckner you hear the fifth as a sound, as a mighty interval, with the horn in the realm of breathing, with the timpani in the realm of the will, and through the strings, which reaching from the double-bass to the first violins, embrace the complete human being of breathing and movement. When you leave the Musikverein in Vienna (Bruckner as a teacher was at home there, accompanied by his students, the 22-year-old Gustav Mahler and other pupils) your breathing becomes freer, deeper, your stepping becomes different as you sing to yourself. With the monumental 8th Symphony it is the second that moves with you. The famous Scherzo always covered Bruckner whenever he left his house – it was his “Micherl” [“little Michael”]: among the descending tremolo-seconds there sounded – this time with the fourth – a path of struggle. The 8th Symphony was first performed in 1892; it was said “the last movement is like a Last Judgement”; in the middle of the Scherzo, written for the Archangel Michael. The tidings of a new world is also to be found in Brahms. In 1878 he composes “A German Requiem” for chorus, soloists and orchestra. The 6th and 7th movements were written in 1866. Robert Schumann wrote:

“When he would point his magic staff to where the powers of the masses in the choir and orchestra give their forces, then we can still expect wonderful views into the mysteries of the spirit-world.”

Relating more to the sixth and the third, the German texts form a bridge from Romanticism into “the mysteries of the spirit-world”. Everywhere in his works a new breath and a new will to create lights up.

A glance from Vienna towards the East: These musicians stepped through the portal of birth in the ’40’s, that is, they were direct witnesses to the struggle in heaven:

1839–1881 Modest Mussorgsky

1840–1893 P.I. Tchaikovsky

1841–1908 Antonin Dvorak

1854–1928 Leos Janacek

in the north 1843–1907 Edvard Grieg

New soul-formations, new themes, boundless connections: “Boris Godunov.” Woven into this opera is the nine-year-old Dmitri, killed in Uglitsch, the essence of the child that only lights up in the conscience of Boris Godunov; this is what lives in the Pushkin’s text and lives in Mussorgsky’s dramatic and warlike opera: the Tsar and starving people, bells, the voice of “God’s fool”, a false Dmitri, a tavern, run-away monks, children of the Tsar with folk melodies. Mussorgsky expostulates in hospital: “It does not let me go! I am Boris Godunov!” After 1879 he arrives into a cleansed world.

Edvard Grieg (1843–1907) studied initially in Leipzig, then returned home to pursue new ways in Nordic music. After his Piano Concerto in A-minor, Nordic personalities amongst others inspired him in his music, e.g., he lives dramatically and lyrically with the light-dark enchanted figure of “Peer Gynt”.

In the case of P.I. Tchaikovsky (1840–93), his 9 operas are highly dramatic works – close to the theme of death – “Eugen Onegin” or “The Queen of Spades”; he himself torn and often sick at heart, but full of creative ideas. In his 6th Symphony in B-minor, op. 74 (“The Pathétique”), enhances the mood and he dies suddenly and mysteriously. 1877 was his greatest year of crisis.

1860 Hugo Wolf and Gustav Mahler, and

1861 Rudolf Steiner, pass through the gate of birth.

Gustav Mahler: an unending revelation gives a disturbing picture of childhood and his deeply furrowed face in old age; “furrows of suffering and of humour in his countenance” (Bruno Walter).

In between, immeasurable work. He studied – in Vienna – , learning to compose, living with speech and poetry, working from place to place. In 1897, as the first Director of Music and conductor of the Court Opera in Vienna, he begins to reform opera with the best singers, strict and nervy with the orchestra. In 1907 Mahler returned home: 200 friends stand on the West Station, tears in their eyes, strewing the seats and the ground with flowers. In his music all the instruments are involved according to their sound, nothing is superfluous: trumpets, from afar, from near, summoning; trombones in all registers; a gong and even hammer-strokes. The strings in the stream of time, and as if under the waves other voices are heard – ever onwards – heartfelt expression; nothing is at rest, new sounds, rhythmic stepping. He died in Vienna 1911; his last word was “Mozart”.

In his early years in Vienne, he was friends with Hugo Wolf. The latter’s final years were spent in a mental institution in Döbling. My mother often took me there as a child, saying,

“Hugo Wolf was here – he always looked with sad, red eyes on to the road.” And yet, what wonderful songs he has written, for example, with text from Eduard Mörike:

“*Du bist Orplid mein Land, das ferne leuchtet...*” [“You are Orplid my country, the distance lights up...”]

1861 Rudolf Steiner was born. His step, his gaze goes far over the world, with most earnest decision his path leads into the future.

1879 is the year of the fall of the spirits of darkness, the cosmos was freed, 1919 mirrored in earthly contexts the events of the '40s. Around 1879 were born:

1874–1951 Arnold Schönberg

1875–1937 Claude Debussy

1881–1943 Bela Bartok

1883–1945 Anton Webern

1883–1959 J. Matthias Hauer

1885–1935 Alban Berg

The world of music and the great stage art surrounded the student Rudolf Steiner in Vienna. In Herrengasse there was a Concert Hall, and consequently a coming and going of musicians, a friendly [place of] greeting, alongside was the famous Kaffee Griensteidl, Bruckner visited it surrounded by his students from the Musikverein to the Burgtor, including the young Mahler, who at Bruckner's request was to prepare a piano score of the booed 3rd Symphony. You could not but see all the poets who lived in Vienna and all the painters, who in the whole world painted new light, new colours.

Arnold Schönberg: a collection of 15 texts appeared in New York in 1950: “Style and Idea”. Here is short passage:

“There is no great work of art that does not convey a message to humankind. This is the code of authenticity of all greatness in art, and consequently we will find in all the great work of the great ones that novelty which never passes away. For, art means – New Art.”

His new art was the method to compose with twelve notes.

“This art demands the unity of a musical space and this as an absolute and unique perception. In this space there is, as in Swedenborg's heaven (described in Balzac's novel “Seraphita”) no absolute below, no right or left, forwards or backwards.”

Schönberg's great unfinished oratorio: “Jacob's Ladder” leads us into the time between death and birth. Gabriel, as leader of destiny, addresses humankind: “Whether right or left, forwards or backwards, ascending or descending, you have to carry on without questioning what is in front or behind you.”

The “Second Viennese School” was the name given: Alban Berg and Anton Webern work with Schönberg – each in his personal manner, each seeking the *new art*, speech and music (choral works, operas) are connected. Vienna reacted unanimously and radically in rejection. From a friend a remark a remark emerges describing the arch spanning the age:

Schubert	Mahler	Schönberg
the herald	the transition	the New

The end of the First World War, the approach of 1938 – the Second World War etched deep into this generation, the destruction of Middle Europe, the destruction of human life and destinies, the loss of homeland: Bela Bartok is one of

many who is homesick in the West. Yet even here: Yehudi Menuhin visited him, asking for a violin concerto, and he wrote it, thereby gaining life; musicians help one another.

In Middle Europe, a period opened after 1945; through destiny I was in the midst of it, drawn into the stream of refugees, hungry and searching; from Oberschlesien I came to Vienna with a broken cello in my hand. Shortly after in a tiny studio in Schottengasse I saw eurythmy for the first time through Trude Thetter and Friedl Meangya. It is and remains unforgettable – I knew this is the new art.

Through Rudolf Steiner we sense and we know in which world we are and how the inaudible eurythmy and music is our life of movement and moved life. Rudolf Steiner gives a picture:

“*Mit der Sprache erreicht man das jenseitige Ufer des Flusses – mit der Musik muss ich in das Wasser des Flusses.*”

[“With language we arrive on the other side of the river – with music I have to enter the water of the river.”]

Researching the Formative Forces in Speech

Martin Georg Martens

From various sides today, people are increasingly pointing towards the etheric forces, to paths of schooling and how one can reach perceptions. People speak of researching the formative forces (see Dorian Schmidt, *Lebenskräfte – Bildekräfte* [Life forces – formative forces]).

Perhaps our speech-formation movement is also getting ready to investigate the finer etheric movements arising in speech formation. Or are there friends amongst us who are already working concretely with these forces? Is not every exercise and every indication of Rudolf Steiner directed to learn to perceive again the etheric streams in speech? With some examples, I would like to point to such initial experiences. When I wanted to draw attention to this many years ago during a course, the finer perceptions in speech were argued away.

In Steiner's “Speech and Drama”, a whole lecture is devoted to the theme of how the forces of the consonants can be experienced as etheric formative forces (lecture 17). I took up the indicated exercises in the following practical way. First of all, I gave myself to the strong effect of “*Hum Ham Hem Him*”, practising it in various ways, initially remaining in each individual syllable until the urge arose to move on to the next. Then I frequently felt the need slowly to practise from the ground upwards, completely leaving my head out of it in order just to perceive what the exercise was doing with me. When gradually a fine vibration began within my body, I knew the exercise had arrived for me. Then it was the turn of the pulsing waves. Here the point is to relax the body in such a way that I could feel the pushing and pulsing within my body. This took a little time.

Now I repeated the process with “*Hum Ham Hem Him*”, preparing myself to meet the next exercise quite naively: “*Reihe Reihen Reich Rasch Reis Reich.*” Of course, this only makes sense in using the rolling *R* (it is sad that many colleagues neglect the rolling *R*. It is purely a matter of practice

to make this *R* so mobile that it becomes natural. Agreed, if one rolls the end-*Rs* and the *Rs* are generally undifferentiated and clumsy, it is better to leave it, because it is offensive). The astonishing thing with the breath-sounds in this exercise (“*Reihe Reihen...*”) is, that they offer a support right into the feeling in my back, and at the same time free the speech from my body. They take me completely out.

When this is practiced with full intensity and one now goes over to the individual consonants, speaking them “outside”, then there can arise what Steiner describes as the forms of speech sounds. For example, I inwardly behold the *M*, but outside, as a force which, similar to climbing plants, climbs up the walls. You have repeatedly to practice, until it happens and the movement of the forms show themselves in the room. It is helpful to practise this with other speakers, since a common striving increases each person’s intensity. Sometimes it is easier to remain with closed eyes, in the inner activity of what has been spoken, waiting till the moving forms arise. This is mostly not simultaneous with the speaking but sequential. Sometimes it takes a while until the picture arises.

Steiner has given forms for some consonants. With *Sch*, for example, there arises over a dark background a great misty spiral turning towards the centre. The memory of such inwardly found pictures are essential helps in allowing the characteristic element to come about, for example, in speaking exercises or a text where such consonantal forces are required.

Here I don’t want to describe all the consonantal forms that arise, but rather encourage the inclusion of such exercises when practising. This can lead to a deepening of speech. Pre-exercises to sensitise such perceptions can be found in Dorian Schmidt’s book.

I just want briefly to remark, that the imagination-exercises with the twelve precious stones of the Apocalypse lead to pictures that produce an archetypal effect right into the articulation of the corresponding sounds. That is, uttering the sounds through the background of the picture of the precious stones receives a spiritually expressive power.

I do not know of similar indications for the vowels from Steiner. Yet here too one can come to experiences. Steiner gives advice, for example in educational contexts, that with *A* (‘ah’) one should imagine a blue sky. For some people this is already difficult. If you manage to speak a completely open *A*, where especially the lyrical opening of the lips is essential, the blue sky presents itself as an echo. If I now glance inwardly downwards, I notice that the space there becomes quite red, mightily red. And I can enquire further: What is behind me, what is in front of me, how am I myself? And it becomes apparent that one becomes quite dark, violet-black. For the other vowels, I have found no help from Steiner. It is also no real help to take the colours of eurythmy. Our own perception should be there first. Then a comparison with the colours of eurythmy is very much to be recommended. With *U*, for example, the forward space becomes very dark violet, the backspace very bright, almost brilliant white. I myself stand in the divide between the crass meeting of both elements.

Another of Steiner’s indications (To the members, 21 Sept. 1924) runs as follows:

“The human being, however, can feel his own gesture, his own facial mime, as he imagines things and events in the

outer world. In imagining the gesture there exists a kind of fulfilment of the consciousness with the inner human essence.

“In normal life, the human organisation does not complete this translation of the will-carried gesture into the imagination. It stops it halfway, and here speech arises. Mime and gesture is embodied in the word. The word itself is gesture in another form.”

One can take this observation just as a thought and go on to the next. Yet it is worthwhile attempting to imagine the gesture of a poem in one’s memory. Initially difficult, with practice the ability develops inwardly to imagine the gestures. It becomes of burning interest because the remembering beholding-space becomes increasingly colourful. If you hold through, then the outer is replaced by the inner gesture. You begin to hear texts only inwardly. All the clumsiness of the arms and the body are as if blown away, they disappear. The inwardly produced gestures become an organic stream of movement that one can allow to flow into speech. And this speech is no everyday speech where the “will-carried gesture” cannot enter the imagination but is held up halfway through. If we allow the full speech-gesture to enter right into the imagination, then to allow it to go over into speech, not everyday speech but speech formation arises.

Here it should be mentioned that this exercise will only succeed if you proceed from the overall mood-gesture to the gestures of the syllables. Each syllable gives the large flow of gesture a fine nuance, can even change it. The gesture of the syllable is here the magic word.

“In the word mime and gesture is embodied. The word itself is a gesture in another form.

“Whoever develops a feeling for the sounds of speech, mentioned in the previous paragraph, will perceive how the gesture slips into the sound; in speaking he can gain an experience of gesture refined towards the soul element.

“If one wants to lead speaking towards an artistic fashioning, one has to carry in this way *in oneself* (emphasis added M.G. M.) the word-character with the experience of the mime-gesture.”

The gesture nourishes the speech-sound. If it does not receive this nourishment, it shrivels up like everyday speech. If the sound is nourished out of the gesture, it blossoms and becomes differentiated in various ways. And yet it steps graciously back with regard to the content, since it fits into the large sentence-gesture. The unnatural overblowing of the sounds out of the structure of language stems from a one-sided fostering of sound that does not sufficiently regard the gesture.

Moreover, I would like to point out that with such an exercise the question can arise: What actually do I see there? I hold my arms quite still when I inwardly make a gesture. What is this coloured space? Unquestionably this path leads to the realm of the etheric body, of the etheric element. Then these movements are like the perceptions in the ether-world.

With the exercise “*Erfüllung geht...!* Fulfilling goes” in time the following picture has arisen, which I frequently use in my teaching. The first four lines of the exercise broaden in parallel upwards, becoming line-for-line ever broader. I stand in the midst. From the first to the eighth line these parallels turn downwards, in the process ever more penetrating the depths. With the last lines a bright stream penetrates me,

vertically from below. Whoever experiences this can see he can put himself into a tremendous cosmic stream. I would like expressly to say at this point that there are many meaningful, organic methods of practice and that describing it can in itself be such a form.

Yet another indication for a further way of working. In "Speech and Drama" we have received the task from R. Steiner, to characterise the roles in acting through the moods of the sounds. How is this to be realised? With the moods of the vowels I always had the impression that one should speak them to the actors during their acting. How can I do this with the consonants? I eventually came to forming sentences, which carried the relevant mood of the consonants. For the 3rd peasant from the second Mystery Drama: "*Ganz ergeben geh ich gütlich.*" Here the main point is the quality of the G-mood, less the content. I also form a sentence out of the impression, what kind of mood could help the individual actor of this role. For the 4th peasant the sentence arose, "*Neidisch nörgeln, niemals nützen, nimmt sich nichts.*" I found it important to bring out this mood in speech formation. When this was achieved, I let the actor walk through the room speaking the sentence, becoming ever softer, until outwardly one could hear nothing, but the sentence had gone over into inner activity in the actor. This was to be led into his legs and feet, and to find the characteristic stepping. Experience showed that this is possible with amateurs. I always joined in with this exercise, sometimes asking the whole group to practice it. When we discussed how the stepping should be, we become aware in what way the foot moves over the floor, how the knees are raised, how to deal with weight and lightness, and so on. Starting from here one can try to characterise the specific arm-movements. Slowly there arises the very specific bodily expression of a role.

I used this exercise with great success for many years. Here too we are dealing with transferring what is experienced in speech into inner movement, to come to a feeling for the etheric movement penetrated by feeling-experience in order to fashion the bodily movement.

With these indications I would like to stimulate our becoming ever more attentive to the fine etheric vibrations.

A note: My new book *Die Griechischen Sprach-Rhythmen* (Verlag am Goetheanum) unfortunately appears in the same design as my earlier book, now out of print: *Rhythmen der Sprache*. However, the new book – apart from a short extract from the earlier attempt – contains completely new aspects and developments of rhythms precisely for practical use.

The School for Uncovering the Voice

100 years after the first meeting of Valborg Werbeck-Svärdström with Rudolf Steiner

Thomas Adam

In 1911 the Swedish singer Valborg Svärdström met Rudolf Steiner. As she describes in the preface to her book, "Uncovering the Voice", [1] Rudolf Steiner approached her, addressing her in a rather unusual manner with the following words: "What a wonderful etheric throat you possess! I do not want

to be immodest, but it seems to me you sing the way I speak. And – isn't it true? – if one could sing and speak – with sublimated air – couldn't the throat grow to fulfil the demands you make on it?" Rudolf Steiner gave during his life more than 5,600 lectures; [2] Valborg Werbeck-Svärdström gave over 3000 concerts!

At that time, the words Rudolf Steiner "threw out" for the singer, who was already seeking, were, as she herself observes, [3] "for a long time nourishment on the path". They allowed her to feel that her research work could be of fundamental importance, and that there was someone who could understand and support her.

At this time Rudolf Steiner was at height of his artistic career. In his capacity as head of the German Section of the Theosophical Society, he had designed since 1907 the annual congresses of this Society, for that time in an entirely new way – completely permeated by art. [4]

At these Congresses from 1910 onwards, the Mystery Plays which he penned were performed. The arts of acting, of speech formation, also painting and architecture (initially interior design), finally, the art of movement in the form of the first approaches for eurythmy – all these arts received important impulses. And this occurred mainly in Munich, where major artists of the time were working and where a tremendous atmosphere of innovation lived. Questions concerning the renewal of the arts and especially forms of social life were vibrating in all the cultural centres of Europe. [5]

Rudolf Steiner links artistic creation in singing and questions concerning the social life in a statement Valborg Werbeck-Svärdström mentions in the postscript to her book: "As the writer of these lines, tired of the modern art-world and much concertizing, Rudolf Steiner, noticing her weariness, out of the never-ending spring of his goodness, said the conciliatory and uplifting words, that if people would sing, sing more and above all sing correctly, there would be less crime on this earth."

During twelve years, whenever the extensive journeys of the two individuals made it possible for discussions to take place, the singer from her research could not only question but also take notes for future work. She could receive not only tasks but also confirmation of her own experiences.

From the artistic work of the great singer and her personal research there grew from collaboration with Rudolf Steiner, the foundation of the anthroposophic anthropology of singing, which she then in 1938 published as the first edition of her book on uncovering the voice. Following the Christmas Conference 1924/25, Rudolf Steiner authorized her to represent voice training based on anthroposophy. [6]

In the above-mentioned words of Rudolf Steiner, two pieces of crucial advice are embedded for the renewal of the art of singing: the evolution of consciousness for transferring the singing voice to the surrounding air and to the etheric of the periphery, as well as the process of "sublimation of breathing". [7]

Questions on singing were thus opened up, which today are the big pressing questions. The question of ethereal singing tone leads to questions relating to the constructive and healthy life-forces in humans and in nature. What, too, can we do about the rampant forces of destruction and degradation in humans and in nature? Questions concerning the development of perception and awareness of processes surrounding singers are not only basic advice in

methods to “uncover the voice”. They also point to the prerequisites in training social skills. How should people develop social skills, without increasing perception of their setting and environment?

It is only by increasing the perception of what is living within the environment will true interest awaken to this living element. Only by interest in the welfare of others will a culture of brotherhood develop. How can the ability to differentiate perception develop? With artistic practice! [8]

Training the voice as understood by the school for uncovering the voice proceeds absolutely from a training in listening. This approach can be confirmed by the latest results of research. [9] By intensifying attention in listening to the musical sounds and speech sounds that you the practitioner create, you enter an artistic path of knowledge. You explore not only the elements of singing, breathing, sound, speech sounds and the world of musical sound in relation to basic phenomena. A study of these phenomena trains your own basic soul-forces of thinking, feeling and will, as understood on the anthroposophical path of schooling.

The more the practitioner in listening and singing approaches the primary phenomena of his/her own voice, the more pure appear (uncovered) the formative forces of the sound. The speech sounds and musical sounds are effective, invigorating and health-bringing on their own terms and thus also in the whole bodily and mental organisation.

In presenting musical sound in a trinity of functions, Valborg Werbeck-Svärdström discovered a correspondence to the general threefolding of the human body and soul. In their differentiated training, she opened up a unique event in the world of singing, of greatest importance. The total person sings, body, soul and spirit!

How is the situation now, 100 years after the meeting of the singer Valborg Werbeck-Svärdström with the spiritual scientist Rudolf Steiner, from which through these two personalities the impulse came into being? How did the singing school develop 40 years after the death of Valborg Werbeck-Svärdström?

The latter question is perhaps a little easier to answer than the first: Before the inner eye of such a questioner, an image is formed of a network of human contacts and working relationships of singers and teachers, which now extends well around the world and slowly but surely, we might say, has organically grown and continues to grow. Of course, some areas are barely touched, but as in some South-American countries, also in Japan and China and especially in Russia and North America, not to mention Europe, there are people and centres working in the way the School for Uncovering the Voice advocates. [10]

It is moving ever again to see how deeply the people who meet anthroposophy for the first time through singing are affected, because they now rediscover something intimate out of themselves. They discover the world of music afresh, understand it more deeply and actually develop. Something often germinates in these experiences like a hope for a source of renewal of their own forces, and for the renewal of a truly human culture, overcoming the insistent, brutal, cold materialism of our time. One could perhaps compare the activities of all the practising singers, teachers and therapists of the School for Uncovering the Voice with the power of small plants that can break through tough tarmac.

From 3 to 7 August 2012, for the first time a conference on

“The World of Singing” takes place in the Goetheanum, Dornach. There will be representatives of the realms where artistic singing, singing in education and singing therapy give insights into the status of their work. Several choirs will be heard in concerts, performing early and contemporary music. A forum for meeting will be created for mutual perception, for discussion and exchange on the situation and further development of the anthroposophically oriented singing.

Certainly, here an answer will be sought to the first of the above questions. What contribution can the anthroposophical singing impulse make? What can it bring into the discernible general, worldwide trend that people are singing more and achieving results? What can this trend achieve in the future?

Thomas Adam has worked since 1979 as a singing therapist, as understood by the School to Uncover the Voice. He works internationally as a tutor in courses for singing and singing therapy. Since 2001 he leads the part-time training for singing therapy in Germany, Brazil and the U.S.A.

- [1] Valborg Verbeck-Svärdström, *Die Schule der Stimmenthüllung*, Verlag am Goetheanum, 2010. ET: *Uncovering the Voice: The Cleansing Power of Song*. Rev. ed. ISBN 9781855842090. Rudolf Steiner Press, London 2008.
- [2] According to AnthroWiki on the internet.
- [3] See Verbeck-Svärdström (endnote 1), p. 31 (page numbers, Germ. ed.).
- [4] See the documentation “Anthroposophie wird Kunst” on the Munich Congress of 1907.
- [5] Reference is made not only to the artistic movement known as “the Blue Rider”, but also the revolutionary events of 1917/18 in Russia and Germany.
- [6] According to the chapter by J. Schriefer on the author’s biography in Verbeck-Svärdström (endnote 1), p. 239.
- [7] Lecture 9 January 1915. GA 161, p. 23 and several places in Verbeck-Svärdström (endnote 1).
- [8] Lecture 26 October 1918. GA 185, p. 112.
- [9] Here reference is made to the results of Dr Alfred Tomatis’ research, which today is fundamental for much research into the connection to aural processes and phonology.
- [10] Of anthroposophical primary literature, Valborg Werbeck-Svärdström’s book is one of those translated into the greatest number of languages.

Memories of Johann Nepomuk David, his lessons in composition and his relationship to anthroposophy

Erasmus Haeselbarth

Johann Nepomuk David (1895–1977), born in Eferding, Upper Austria is an important composer of numerous sacred as well as secular works, in which the art of counterpoint plays a central role. One could say, the individual voices appear as equally valid movements of the ‘T’. Like Bruckner, David was a choirboy of the Augustinian Canons St Florian

in Austria, where Josquin and Palestrina impressed him. Later he studied in Vienna with Josef Marx and Guido Adler. In Vienna he met Josef Matthias Hauer and Arnold Schönberg. He worked from 1934 to 1945 as a teacher of composition at the Music College in Leipzig, and from 1948–63 as Professor at the Music College in Stuttgart.

The following memories follow after Lothar Reubke's report in the previous Newsletter, RB56. They are written by Erasmus Haeselbarth (b. 1924), who studied with David 1943–44 in Leipzig and for another half-year after his return from a prisoner of war camp to participate in David's courses in Stuttgart. Because it appeared to Haeselbarth himself that his musical talents did not appear to form the basis for a lifetime's career as a composer, he switched in 1950 to study biology and worked as a Ph.D. entomologist till 2008. These lightly edited memories, written in March 1995, are hitherto unpublished.

“It was characteristic of JND's composition lessons that after your lesson you could stay on during the lessons of those who came after you. In this way you could sit in on several lessons and gain all sorts of stimuli. You also gained a much more comprehensive impression of the teacher, his points of view, preferences, etc., and got to know your fellow students (so in Leipzig Ruth Oschatz (Czech), in Stuttgart Hans Otte).

I initially expected composition lessons in «theory of harmony», as could be found in the usual textbooks. Of this there was nothing – JND presupposed you knew this. Certainly there was theory of harmony, this was but one side of modulation exercises (cadence in the original key – modulating chords – cadence in the target key – each IIVVI). Here, he explained various methods (including the Neapolitan sixth chord, etc.). As with other exercises these were first written, later to be improvised at the piano, though already prepared at home. The lessons were in no way always the same; new ideas were introduced, for example, for modulation with a single voice, in the manner of Bach's solo sonatas (that is, latently polyphonic).

The second main division of theory of harmony was four-part setting of folk songs. The basis for this was the “Zupfgeigenhansl” [“Han who plucks the fiddle”], quite old tunes from before 1600. Again, this was first written, soon after directly on the piano. You could only use triads belonging to the key (possibly as sixth chords). Dominant seventh and 6/4 chords were absolutely frowned on. Seventh chords of adjacent degrees were probably also possible, but I cannot remember exactly. A later folk song was also selected (the selection was sometimes made by the student).

Special harmonisation exercises related to four-note chords. If I remember rightly, they turned up in Stuttgart. We had to harmonise a series of chords in four parts, in which each chord consisted of four different notes (that is, it was dissonant – octaves, etc. were taken as doubling). I felt quite uncertain, because no «recipe» was given. Sometimes I succeeded, often not. I think JND had discovered something for himself which he regarded as important and that in a certain way he mastered «instinctively», but had not made it intellectually so clear to be able to give detailed instructions. In the centre of his teaching stood counterpoint (strict counterpoint, fugues in the style of Bach, double counterpoint, and so on).

Through an article in the monthly journal «Die Christengemeinschaft – The Christian Community» or another

anthroposophical publication, I became aware of JND. Later, in Stuttgart, I often walked home with him after class and we engaged in conversation, of course, also about anthroposophy. In this regard I still remember, probably in one of these conversations, that I somewhat cautiously said that «anthroposophists say this or that». To which he replied, almost reproachfully, but he too was an anthroposophist. However, he did not want to represent anthroposophy. He considered it better to allow an anthroposophical worldview and attitude into one's life and work than to say something in the name of anthroposophy. Secondary anthroposophical literature on music had displeased him; it had appeared as «anthroposophical». It was not Ernst Bindel, whom he valued highly as a writer. There was indeed a real problem. On the one hand, to say dogmatically that something is the view of anthroposophy contradicts it entirely, on the other hand, it is questionable to use intellectual property, to utilize and to conceal its origin. The latter was surely not JND's intention; he was apparently completely unaware of this danger. I did not trust myself – out of respect – to point it out. As he said, it showed itself, for example, after the composition of the first of his three «Tierlieder – Animal Songs», op 36. With a radiant countenance, he explained that before he composed the «Lorsch bees blessing» he had intensively studied Rudolf Steiner's lectures to the workers on bees (in GA 351).

Another time, I realized how much JND was rooted in the Catholic Church. It was the death of Dr. Karl Schubert in February 1949, the founder of the «extra lesson» at the Waldorf School and the «father» of anthroposophic curative education. Members of the anthroposophical youth group, including myself, alternated in the wake held before his burial. We – young, inexperienced people – were surprised that at Dr Schubert's own wish the funeral was not conducted by The Christian Community, but by the Catholic Church. Some said that Dr Schubert didn't want to offend anyone, or something similar. I believe that JND knew and admired Dr Schubert. In any case, the subject turned up in discussion and I mentioned the above conjecture (which, however, I did not share). JND's response was interesting and important, not just when he said he wanted his own funeral just so, or similar, but he stressed in a surprisingly definitive manner that he knew this was the right and true way.

How much JND associated with anthroposophy and how strong his thinking was «anthroposophical» was revealed to me at a later visit in Stuttgart. I spoke from my feeling that the karmic connection between him and his Leipzig pupils was much closer than those of Stuttgart, to which he replied spontaneously that this was so (that is, not as a guess but as a fact).»

Erasmus Haeselbarth has reports from two more musicians on Johann Nepomuk David, to conclude this article:

«David's knew – this separates him from those of our day experimenting in music on a scientific and acoustic basis – that each interval produces a certain effect on the human psyche, which for the creative musician imposes a high ethical responsibility. By committing himself to the mandatory application of tonal material into the divine order of creation, made David decidedly refuse a materialistic attitude in the field of music. The truly remarkable thing about the teacher and artistic personality of Johann Nepomuk David is his mental attitude. He could not write anything that did not correspond to his inner convictions, where precious lit-

tle of the opinions of those around him interested him. He was accustomed to work hard, and he also demanded this work-ethic of his students.»

(Heinz Wunderlich (1919–2012), organist and composer, pupil of David at Leipzig)

During his apprenticeship at the Abbey of St. Florian and Kremsmünster David received «a profound education in the humanities. He frequently quoted Plato in his letters, often mentioning Goethe's Theory of Colour – he possessed two Complete Works of Goethe –; later he added the Christian poets of the Middle Ages and Rudolf Steiner.»

(Högner Friedrich (1897–1981), composer and organist)

(Both texts from: Ex deo nascimur, Festschrift zum 75. Geburtstag von Johann Nepomuk David, Wiesbaden 1970)

Elise von Albrecht

Michael von Albrecht

When researching the composer Georg von Albrecht (b. 1891 in Kazan/ Russia, d. 1976 in Heidelberg), it turned out that his wife was among the first eurythmists. Their son, Prof. Dr Michael von Albrecht, also editor of his father's scores, worked as a classical scholar until his retirement in Heidelberg. At the request of the Goetheanum, he penned the following short biography of his mother, for which we are grateful. (Michael Kurtz)

Elise Albrecht, née Kratz, artist name Villforth, eurythmist, b. 14 September 1895 in Munich, d. 16 April 1968 in Stuttgart. From her youth familiar with music and poetry – especially Goethe –, and early on searching for a new foundation of the art of movement, she studied Dalcroze eurhythmics, improvisation and music theory at the conservatories in Basel and Freiburg.



In the early '20's, she met eurythmy through Alice Fels, which becomes her life. This first meeting must have taken place quite early – during the first beginnings of eurythmy – probably in Freiburg or Basel. Elise von Albrecht experienced Rudolf Steiner and reported the following story: She finds herself alone in a hall where a performance was to take place later. Rudolf Steiner appears on the stage and goes from one side to the other. He notices the eurythmist who is alone in the room, looks at her unusually long, seriously and urgently as he walks slowly

across the stage. It seems to her that her innermost being and her entire existence is recognised and reflected. This meeting remained unforgettable, and strengthened her in difficult moments of her life, which he had probably foreseen at the time.

Marie Steiner recognises her abilities and her thorough knowledge of music. Consequently, she allows her to read Rudolf Steiner's as yet unpublished lecture-course on music eurythmy and work through it. So she became one of the first music eurythmists, without neglecting speech eurythmy. She teaches at the Stuttgart Eurythmy School (Eurythmeum) led by Alice Fels, till its closure in 1930. During these years and the following decades, there are numerous meetings with Alice Fels and the Stuttgart anthroposophists and eurythmists, since right up to her death she participated in regular Society meetings and Class lessons.

The artistic intensity of her classes and performances was based on a strong natural talent, yet tamed by serious anthroposophical work. With her husband, the composer Georg Albrecht, she worked amongst other things on Rudolf Steiner's indications for the eurythmical realisation of the musical categories (such as the major and minor moods, tonic and dominant harmony). She used the pause during the era of National Socialism and the prohibition of eurythmy for a thorough immersion in the work of Rudolf Steiner, that meant for her a decisive life-support far beyond her professional needs.

After the war she fostered performances and courses in both music eurythmy and speech eurythmy: she is one of the first to perform Rudolf Steiner's weekly verses in eurythmy. In collaboration with Isabelle de Jaeger she also developed important areas of eurythmy therapy.

Alexander Zemlinsky (1871–1942)

Point of contact with Anthroposophy

Gabriela Doerfler

A first quite detailed biography of Alexander Zemlinsky appeared in 2000, followed by the German translation (Vienna 2005). The English author Antony Beaumont is not only a knowledgeable biographer of Zemlinsky but also a music researcher and conductor. He has published numerous works of the composer and produced CDs of the orchestral works, in order to present the performance practice described in the biography. His biography has contributed much towards the rediscovery of Alexander Zemlinsky, who today rightly stands besides composers such as Gustav Mahler and Richard Strauss.

Detailed discussions and analyses of nearly all his works are woven into the biography, "although my approach", writes Beaumont, "is rather the one of an interpreter seeking insight than of an academic who undertakes analysis for itself. Analysis, as Schönberg often stresses, can show how a piece is 'made', but hardly 'what it is'...". Beaumont's biography forms the basis of the following account on Zemlinsky; some interesting elements can be singled out of his impressive life.

Alexander Zemlinsky, born on 14 October 1871 in Vienna, was a quarter Jewish; his mother came from a Jewish and Moslem stock. His father was Catholic but converted to the Jewish faith. Alexander Zemlinsky grew up in Vienna completely Jewish, regularly attending the synagogue. Later he changed to Protestantism, not for religious reasons but because life was simpler as a Christian. However, all his life many of his friends were Jews; his first wife Ida and his second wife Louise were Jews.

Already as a child Zemlinsky's great musical talents stood out. At the age of 13 he studied piano and composition at the Conservatory in Vienna. He developed into an excellent pianist; towards the end of his studies he was awarded a gold medal. Despite these early successes he disliked all virtuosity; he became a sought after accompanist. At this time his first compositions were written. Johannes Brahms (1833–97) from time to time attended the concerts at the Conservatorium in order to hear the students. Zemlinsky caught his attention, also through his compositions. Brahms recognised his genial talent, advised him, supported him financially and worked with him on a composition.

Although Zemlinsky's early compositions are in the style of Mendelssohn, Schumann and especially Brahms, something of his own style is present. Motives re-occur in later compositions. Such a motive can be found, for example, in a song from the "Walzergesänge", op. 6 (1898), written completely in the style of Brahms, as the title indicates.

Zemlinsky wrote of Brahms: "To make this wonderful technique my own and take it to heart was then my aim." And in 1922 he wrote: "If today I conduct a symphony or play one of his splendid chamber-music works, I come under the spell of the memory of that time." At the same time Zemlinsky greatly venerated Wagner, which can be especially heard in his late works. Yet through their personal relationship, Brahms gave him the basis for his musical creations.

In 1897 Brahms died and a new chapter began for Zemlinsky. Around the turn of the century his personal style becomes noticeable, which he developed. Characteristic for the style of composition appears in his saying: "A great artist, possessing everything necessary to express the most meaningful things, has to stay within the borders of beauty even if he widens them further than what has hitherto been the case." He went to the borders of tonality but did not transcend them.

A significant element in Zemlinsky's life was his friendship with Schönberg (1874–1951). Schönberg was a pupil of Zemlinsky, who remained for him the only teacher. In 1901 Schönberg married Zemlinsky's sister Mathilde, becoming his brother-in-law. This friendship remained throughout all the highs and lows of life, until at the end Schönberg wrote: "Alexander Zemlinsky is the one to whom I owe nearly all my knowledge of the technique and problems of composing. I have always believed that he was a great composer and I still firmly believe this." As Zemlinsky lay on his death-bed in America, his wife Louisa wrote to Schönberg: "I would like to tell you that my husband – since I have known him – has always felt for you a great, selfless admiration and a deep connection."

With Schönberg, Zemlinsky founded the "Association of Creative Musical Artists" in 1904/05 in order to raise understanding for contemporary music and to make this music more known. Erich Korngold was also a pupil and life-long

friend. It is significant of Zemlinsky, that he in this intensive way he could to brush against all the styles of the Second Viennese School.

From 1911–27 Zemlinsky was Director of Music in Prague at the Neuen Deutschen Theater. During this time he conducted all the significant works of the great composers, inviting many great artists to Prague.

Antony Beaumont – who in the Preface to his biography also mentions the Ullmann-expert Ingo Schultz – describes how in 1921 Viktor Ullmann (1898–1944) came to Prague as conductor for the Neue Deutsche Theater under Zemlinsky. He writes on Ullmann: "In 1935 Viktor Ullmann published a short systematic study of all the major and minor keys based on Rudolf Steiner's theory of colour." Beaumont implies that Zemlinsky too knew of Steiner's theory of colour, which inspired some compositions. One can imagine that an intensive relationship or friendship arose between Zemlinsky and Ullmann. Beaumont writes that Ullmann gave up music for a short time in 1931 and worked in an anthroposophical bookshop in Stuttgart. He then returned to Prague, where he joined a group around Alois Hába. By this time Zemlinsky had been away from Prague for a long period. Yet in 1940 Viktor Ullmann wrote a cycle of three sonnets op. 29, translated into German out of the Portuguese by Rilke, dedicated "For Alexander Zemlinsky in eternal faithfulness". The first of these songs contains the text:

"Letters, now mine! Death, pale and continuing soundless! and yet, as my hand trembling today/ in the evening opens them: wonderful in awe/ and like life strewn into my lap."

Beaumont comments: "Many things of Ullmann's 'dead paper' astonishingly survives the Holocaust; after decades of neglect much of Zemlinsky's work today is 'wonderfully alive'."

In Prague Zemlinsky met Louise Sachsel, his second wife. They married in 1930, after his first wife Ida died in 1929.

Louise studied singing and Zemlinsky was her teacher. She also trained as a painter in the Art Academy in Prague. She lived from 1900–92, 29 years younger than Zemlinsky. With Viktor Ullmann, she belonged to the group of personalities born around the turn of the century who carried a great impulse for anthroposophy. Beaumont writes: "She probably heard of Steiner's theories of art at the Academy in Prague or during her school-time. Later she attended lectures at the Goetheanum in Dornach, near Basel. In her estate can be found a very appreciative account of this time, and a photography of Steiner from February 1924 with the following handwritten dedication: "Seek in the world on all sides and you find yourself. Seek in yourself in all the depths and you find the world."

Zemlinsky said that his music changed through Louise. He describes her as "deeply serious, longing yet non-sensually." He let Louise paint his portrait. Beaumont describes this picture: "Here visual language approaches the corresponding cosmological colour-circle, as defined by Rudolf Steiner. Green (here mixed with blue) presents a dead image of life, the colour of fresh peach-blossom in spring a living picture of the soul-element... With Louise's eyes we see in Zemlinsky a saint..."

After Zemlinsky worked from 1927–33 as the foremost musical director in Berlin at the Krolloper, he worked from 1933–38 again in Vienna. Alongside his important composi-



tions – his operas, symphonies and chamber-music – his songs are significant. Unfortunate coincidences in Zemlinsky's life have meant that only in our day can he be considered alongside the songs, for example, of Gustav Mahler. A song-cycle should be mentioned from the concluding years in Vienna, op. 22, to poems by Christian Morgenstern and Goethe. These 6 songs were performed on 13 February 1934 in the Kleinen Musikvereinssaal in Vienna, Zemlinsky himself accompanying on the piano.

The last of these songs "Auf dem Meere meiner Seele" (Christian Morgenstern) is described by Beaumont, who quotes Ullmann: "Zemlinsky translates Morgenstern's colours into harmony, by mixing white (C-major) with yellow-red of "most intense glow" of Eb-major, greenish-blue of E-major and deep violet of Ab-minor."

In 1938 Zemlinsky had to flee to America. Louise describes this time: "When Hitler marched into Austria, I decided to go the next day to the American Embassy to get a visa. I asked Zemlinsky whether he wanted to stay in Vienna. He wanted to sleep on it. In the morning he said: 'I'm coming with you.'"

On 23 December 1938 they arrived in America. Zemlinsky, however, could not warm to this country. And on a grey winter's day, walking down Broadway, he said to Louise: "I do not want to be buried here."

During the following years, Zemlinsky suffered several strokes. When moving into the newly built house in Larchmont near New York, he contracted a lung infection from which he did not recover. Alexander Zemlinsky died on 15 March 1942 in America. In 1985 his urn was interred in the Central Cemetery in Vienna. Louise found a new home in America. In May 1958 she became a member of the Anthroposophical Society in America and in December 1961 a member of the School of Spiritual Science. She died in 1992 in America.

Surveying the life of Alexander Zemlinsky, we see his musical development spans a great arch. In deep connection to Brahms, he is part of a great and unique musical development. He is involved in a particularly intensive manner with all the styles of the Second Viennese School. Through Louise the arch of his musical development reaches to anthroposophy. Over his compositions there lies something like a shimmer of something new, illuminating from behind. His non-anthroposophist biographer Antony Beaumont notices this too, when he attempts to illuminate these pieces with Steiner's colour-circle.

A whole chapter of this biography is devoted to a unique and very beautiful song which Zemlinsky composed in 1934 in Vienna – "Das bucklichte Männlein – The little hunchback". Beaumont writes: "Of all the mysterious and sinister verses of 'Des Knaben Wunderhorn', 'Das bucklichte Männlein' is probably the most disturbing and sinister". One can see in Beaumont's evaluation, seeking to describe this song, that he comes against barriers. This composition by Zemlinsky of the "little hunchback" is not at all in any way sinister; on the contrary, it is full of light, woven in mystery. Even if this composition is not especially suitable for small children, it seems that one hears something special of this shimmer leading to anthroposophy.

Beaumont takes this song as a self-portrait of the composer, who was described by some of his contemporaries as the "ugly dwarf". This seems to exaggerate somewhat. For Zemlinsky composed many works with fairy-tale contents, with elves and dwarves.

At the end of the song a tritone sounds twice in the bass, like a knocking on the door to another world; the little hunchback sings his plea in an intensively soft *ppp*,

"Liebes Kindlein, ach ich bitt', /bet' fürs bucklicht' Männlein mit – Dear little child, I beg you, do pray for the little hunchback."

The picture can arise out of Steiner's fourth Mystery-Drama of the Spirit of Johannes' Youth.

(Tr. note: Quotations from Beaumont here are from the German.)

R E P O R T S

Eurythmy-Summer at the Goetheanum

Johannes Starke, Zürich

Two eurythmy events took place at mid-summer 2012 at the Goetheanum. They showed in an exemplary way how eurythmy lives in the world, how it is taken up by young people, how it has developed and what potential it carries. As the motto of a reflection after 100 years, one could feel how the “resting shining glory” of high summer, expressing a ripening in looking through the earth, “the future element resting on the past” as the basic principle facing any development. In very different ways, this could be experienced during the two festival weeks.

Symphonic setting for graduation
Meeting of graduates from around the world
from 25 – 28 June

From fifteen eurythmy trainings 120 graduates mainly from Europe but also from overseas met at St John's-Tide for almost a week at the Goetheanum. Each afternoon and evening they showed in half-hour sequences parts of their graduation programmes. In her welcome address Margrethe Solstad thanked especially Hanna Koskinen for her preparatory work and wished everyone a successful conference. The spectators in the full Foundation-Hall were offered a variety of glimpses into the work of some partly very different trainings. Obviously, this comes across with the various languages when translated into movement – how differently the sounds, words and sentences are formed, and the different soul-moods.

We experienced very clearly what we saw the previous week in the graduation courses of Kiev and Spring Valley in the hall of Eurythmeum, Aesch, where they could show their complete programmes. The former expressed their language with gestures penetrated by great inwardness and warmth; the latter applied movement with releasing breaths and broad strokes. It was similar in music, also partly attributable to the choice of pieces.

The series of short performances of the international meeting was opened by the graduation course of the Eurythmeum CH, which, through the merger of the Academy for Eurythmy art with the Eurythmeum Zuccoli, 17 people had gathered for their final year of training. Their entire programme had been shown the week before at the Goetheanum. They opened the short performances with the first movement of Schubert's B-minor Symphony, the “Unfinished”, a bold but very successful venture. This was followed by the part-time training from Kiev. The Eurythmy School, Hannover, which had not been seen for some years, appeared again; Monday night ended with the great dedication of graduates from Witten-Annen.

Tuesday afternoon was devoted to the verses of “The Calendar of the Soul”. Nearly half of them, some double, were shown following the course of the year. There is always something special to see them in sequence. Margrethe Solstad calls them chamber-music treasures. And as differently as chamber music can be played, so too were the presen-

tations of the verses. This was evident in the entrances and exits – from the energetic to the solemn, especially in the more or less intensive forming of the colours, as well as in a dynamic or more linear carrying out of the forms. (For use of the zodiacal positions and movements for the planets, I would like to say personally that their presentation partly differs from some of the admittedly very short but clear instructions given by Rudolf Steiner in “Eurythmy as Visible Speech”, which in humorous texts, though, is quite possible). Tuesday evening was shared by the Alanus University Alfter, the Camphill Eurythmy School and the Academy of The Hague with impressive snippets from their programmes.

For the second year running, striking in their stage-presence, was the 4D training from Hamburg. The School for Eurythmic Art, Berlin, and the Asociatia Bucaresti were represented by one graduate, followed by the lively training from the Canary Islands. Wednesday evening was as rich and varied, with the Eurythmy Academy of Jerusalem, Penedur, England, and the Eurythmeum, Stuttgart. On Thursday afternoon, the biggest arch from east to west was formed by the Eurythmy School, Moscow and Spring Valley, U.S.A. All the graduation performances in the Foundation Hall were met with rapturous applause.

Each college or training means teaching work as well as research. In art, two realms always stand side by side, the active and reflective. In their connection, they lead to a conscious execution. The viewer is then touched in his/her feelings. How intensively the movement can be permeated by consciousness, could be experienced with most of the graduates. It came across even more strongly in the performance of the teachers, which concluded the conference, to a full house in the Great Auditorium to vigorous applause – a rich programme of mainly solo performances.

The training centres mostly also have Ensembles which can unfortunately dedicate themselves fully to art in only a few places. A number of them were invited to contribute to the big public conference on the theme:

“You only see clearly with the heart”
Summer Festival of 100 years eurythmy
From 7 – 11 July

Ten big performances, each performed in the late afternoon and evening, from 12 ensembles, together with lectures, introductions and courses, formed a worthy event to celebrate the centenary, presenting in the present both a mood of recollecting and of impulsing.

Michael Debus spoke on the theme “Moving destiny – the heart-force of eurythmy”. Peter Selg spoke about “Destinies in the emergence of eurythmy: Lory Maier-Smits and Tatjana Kisseleff” and Margrethe Solstad spoke on “Marie Steiner – Responsibility for the further development of eurythmy” with examples of the Dionysian and Apollonian elements. Stefan Hasler presented the development of music eurythmy with demonstrations on transitions as a making-visible of the spiritual element; Martina Maria Sam described in broad strokes the development of speech eurythmy, also mentioning some examples from Rudolf Steiner's production of Goethe's “Faust”.

The Mond Ensemble from Hamburg charmed us with their merger of eurythmy, speech and mime through three performers in Hans Anderson's fairy-tale "The Nightingale". The Else Klink Ensemble showed a part of their programme, still in rehearsal for its autumn tour, on the presence of Christ, supplemented with lighter scenes from Loriot and Ringelnatz.

The eurythmy stage-group, Berlin, amongst other things threw some interesting sidelights on the cultural epochs with some texts; the eurythmy stage-group Nuremberg devoted a homage to Margaret Proskauer and her eurythmy-forms. Nederlands Euritmie ensemble showed an expressive "Mother Holle", designed as a fairy-tale for adults, with rather minimal gestures yet with generous forms for movement.

The Eurythmy Ensemble of St Petersburg showed in archaic style, "The prophetic byline", one of the Russian epics of last century; concept and direction Ursula Steinke, Berlin. Eurythmical contributions from around the world on Monday evening: mostly solo programme were presented, besides Europe, from Israel, Japan and South Africa. A guitar piece was brought from the Grand Canaries. Special applause was given the Grande Dame of humour, Angelika Storch and her speaker, Rüdiger Fischer-Dorp for eurythmic and linguistically dazzling presentation of the Li-La-Limerics and the "Hymn to old age".

The scenery was impressive for the psychological drama "The Picture of Dorian Gray" by Oscar Wilde, performed by the Mistral Eurythmy Ensemble, Stuttgart, where the speaker spoke from various locations around the auditorium. The evening was dedicated to the cosmos. The Eurchore ensemble of Lili Reinitzer, with 3 x 7 eurythmists from the Dornach area, showed the tremendous "Saturn evolution", with Josef Gunziger's symphonic music arranged for two pianos, and choreographed for eurythmy by Annemarie Dubach-Donath. After the intermission, the Eurythmy Association of Great Britain and Ireland presented "Cosmic Verses" by Rudolf Steiner in the English language: the "Planetary Dance" with three figures, surrounded by the 12 signs of the zodiac, the "Twelve Moods" with music by Jan Stuten, and finally the satire "The Song of the Initiation" with original music by Andrew Dyer. There is always a special event when these tremendous texts, which include "The Foundation Stone" verse and the Michael Imagination, are performed in the Goetheanum.

The Kairos Ensemble with 20 eurythmists from the Dornach area under their director Ursula Zimmermann presented before their programme, a demonstration of three group-forms from 1912/15. In the centre of the programme stood the "Little Apocalypse" from Mark's gospel, with chorus and solo speakers, directed by Wanda Chrzanowska. The conference was rounded off the 12 members of the Goetheanum Eurythmy Stage-Group with 17 guests on the "words to the glass-windows of the Goetheanum", directed by Sieglinde Lehnhart after the conception of Marie Savitch, accompanied by the chorus, under the artistic direction of Sylvia Baur. Framed by Bach's Double Concerto in D minor for two violins and Grieg's "Holberg Suite" for strings, with this engaged performance a highlight was reached for this newly formed ensemble with Margrethe Solstad, so that the applause did not want to cease.

For Heinz Zimmermann's memorial, it made its debut with the "Hallelujah", and throughout the year has provided differentiated programmes for larger and smaller conferences, as well as touring. Its first public appearance was on 26 February in the theatre in Winterthur on the centenary of this branch founded by the theosophist and patron of the arts Hans Reinhart, who later founded the Hans-Reinhart-Ring as the significant award for deserving performing artists in Switzerland.

Over 80 individuals who in very different way and intensity have contributed in collaboration with Rudolf Steiner to take eurythmy into the world were presented through biographical portraits as "pioneer of a new art of movement" in an exhibition in the Goetheanum foyer, supplemented with documents and materials on its birth from Rudolf Steiner Archives, Haus Duldeck.

This year's Eurythmy Festival weeks allowed the complex facets of the still young art which is in the process of development to light up in a spectrum of light from solo up to huge choral performances. Throughout the 100 years generations have worked to appropriate Rudolf Steiner's forms and his indications and shown them, as well as created new original works, and through this have given eurythmy very individual faces. We can only be grateful for the soil, which was established by Rudolf Steiner and maintained by many people, and also grateful that new generations discover this and want to bring it to further revelations.

Conference in Tbilissi (Georgia) for the 100th Birthday of Eurythmy *"Eurythmy: an art of the future"*

Nino Waschakidse

Under the auspices of the annual Spring Conference of the Anthroposophical Society in Georgia this year we celebrated the 100th birthday of eurythmy. The conference took place this time in the Waldorf School in Tbilisi. Many people came from the Anthroposophical Society and from the school: teachers, parents and students and all the other anthroposophical institutions. This resulted in a large festival together.

The festival opened with the talk by Nino Waschakidse (Tbilisi) on the birth and development in eurythmy in memory of all the deceased friends who, out of their love for eurythmy, made possible the first beginnings of this art in Georgia. It was followed by a demonstration of the first indications for eurythmy by seven eurythmists. You could experience the sublime spiritual background of eurythmy, which created a basis for the entire conference.

The following day was devoted to eurythmy in schools: in the morning a performance by the children of the Waldorf school and a talk by Nunu Gobedshischwili (Tbilisi) on the educational side of eurythmy.

In the afternoon, various eurythmy workshops were on offer for the participants: educational, social, health-giving and therapeutic branches of eurythmy. Then the teacher trainees performed some eurythmy from their seminary work. Finally, a round of discussion looked at the tasks and goals of eurythmy in schools, where it has been found an

important and impulse-giving discussion point, not only for members of the Society and parents but also for the teachers at the school.

The day concluded in the evening with an artistic performance by eurythmists who work in Tbilisi: Medea Burnadse, Nunu Gobedshischwili, Miriam Dutschidse, Nino Waschakidse, Barbara Weber, Maia Karanadse, Lela Prangulaschwili, and a guest from Holland Boudewijn Fehres.

During the breaks the 11th Graders had organised an exquisite buffet mainly in the school yard, where a lively exchange took place among the participants on impressions during the conference.

On Sunday, in a final presentation Boudewijn Fehres (The Hague) talked about the future tasks of eurythmy. A eurythmical finale concluded the conference. A peaceful and solemn mood filled the people making the essence of eurythmy alive in and between us.

Nino Waschakidse

*Council Member of the Anthroposophical Society in Georgia
Eurythmy therapist in the "Therapy House"*

100 Years of Eurythmy

"Bread" for the soul, initiative to everyone, and a new formula for further training

Gia van den Akker

Dear Colleagues,

I would like this year, in which the 100 birthday of eurythmy is celebrated everywhere, to share a few thoughts with you: It is staggering how our time changes so much that what today changes in a year, earlier took decades.

In recent months I have studied many comments from various areas of society and attempted to build for myself a comprehensive and clear picture of our time. It is often described how the express train of the developments is unstoppable. Society has become more complex than the politicians can still remember how the whole is controlled. Despite the many negative events, euro crises, wars, natural disasters, and so on, we also see many small, strong impulses from people who know that any change can only begin from below, from each individual person.

I look back on 25 years of most varying work with eurythmy. For 13 years I was a full-time tutor at the Eurythmy School in The Hague and as an artist working in Holland worked; before and after I have taught in several European countries to the most varying groups: children in state schools, Waldorf pupils, amateurs, farmers, nurses, and taken eurythmy to funerals and those who mourn.

Through my life in the Italian province, I now work 60% of people who know neither eurythmy nor anthroposophy. In Holland I have brought together, for example, Waldorf pupils with pupils from a Hindu school in an artistic project. The responses that came to meet me in this work were often similar: openness, joy in experiencing our humanity, responsibility and artistic activity. Concern about the world situation and the willingness to change things, to get moving.

Eurythmy, we all know, can encourage people to centre themselves, gives food for the soul, for the heart, inspiration

and spiritual strength. I often wake up thinking: how can we bring more with eurythmy?

We are all so grateful that Rudolf Steiner has given the eurythmy, we love and care for it. It's like bread, the substance of life, nutrition for people.

There have been countless people who practice eurythmy the world over. I am happy to read of new initiatives, for example, about «eurythmy caravan,» the work of Noemie Boeken, and so on. And so I ask: Are we able and do we want to share this gift, this bread with a much wider group of people?

Proposal to mark the 100th anniversary:

Anyone who does not yet give an evening class, go this year to some place where there is no eurythmy yet and offer to give a workshop, a trial lesson or a presentation.

The anthroposophical banks (Triodos and GLS Bank in NL and D) have so many new clients that they can scarcely handle the situation administratively; bio-dynamic farming is growing and attracts many new customers; Dr Hauschka and Weleda have renewed their advertising and talk of a much larger clientele than only anthroposophists – what can we learn from them? We have so many treasures that are not professionally marketed. We busy ourselves a lot with the content, which is correct, but in addition we can develop more entrepreneur spirit? Ten years ago I got professional help to learn self-management, to speak the language of the target groups and to pursue networking. This has helped me a lot to organise my classes, productions, tours and the small business "La Fabbrica" in Italy.

Some eurythmy students have asked me to help them with advice; on the basis of these questions I would like to offer a training course to include both artistic and entrepreneurial modules:

On offer: Free further training in La Fabbrica: (finger exercise for those who want to make a master)

Eurythmists 2012: freelance artists in movement, entrepreneurship and in the art of living! Inner work and outer work in balance (independent of the style of an training institution or of a teacher).

Topics:

Eurythmy: A course for deepening the basic elements of eurythmy, working on "Eurythmy as Visible Speech" and "Eurythmy as Visible Singing", Steiner's indications for style, artistic studies, design, ensemble and solo work, aesthetics, looking at art, phenomenology.

Development, entrepreneurship, finding one's own themes, objectives and target groups. Concept and developing a business plan, presentation, communication, implementation, finance and PR.

Target audience for this training: Young eurythmists with courage, who need help in building freelance careers.

Schedule:

Module 1: 2 weeks in October half-term, break

Module 2: 2 weeks in February half-term, break

Module 3: 2 weeks in May

Venue: La Fabbrica, Casaglion, Italy.

Reasonably priced board and lodging is on offer.

Tutor: students can find their own tutors for their artistic themes, Gia Van den Akker is the initiator, mentor of the whole and is available as a tutor.

Cost: 200 € per week; the modules can be booked individually, all together the fee is 1000 €.

Start: Fall/autumn 2012

*Information: Gia van den Akker, Tel. +39.0141.791247
info@giavandenakker.com; www.giavandenakker.com*

Nordic Eurythmy Festival

24–27 June 2012 Järna

Jürgen Vater

After the finale there was a standing ovation, and even a *da capo*. There had hardly been such enthusiasm in all the 20 years of the existence of the Kulturhauses in Järna, Sweden. A truly sublime and uplifting celebration for the centenary of eurythmy!

This was not only the end of a three-day Nordic Festival, but also of a long series of further training courses for eurythmists. Not only the Festival but also the courses originate from the devoted engagement of Inger Hedelin. Already in the '80s, when she was teaching at the Rudolf-Steiner Seminary, which meanwhile is quietly sleeping, she engaged Elisabeth Day as the inspirer for regular further training-days. Out of this the initiative, courses on all Steiner's lectures on speech eurythmy and music eurythmy, including the Dionysian and Apollonian introductions, were systematically taken as the focus of courses for trained eurythmists. Artistic personalities such as Margrethe Solstad, Roswitha Schumm, Carina Schmid, Michael Leber, Dorothea Mier and Ursula Zimmermann came to Järna, to work twice a year with 40 eurythmists, who mostly came from Scandinavian countries.

This year, since in many parts of the world the Centenary of Eurythmy is celebrated, this further training came to a culmination in the form of a Nordic Festival. The days were filled with lectures – especially from Birrethe Arden-Hansens on eurythmy as a path of knowledge –, workshops and demonstrations; during the evening, performances were offered by ensembles who came from Denmark, Norway, Finland and Sweden. The programmes were correspondingly very varied. Here both Norwegian groups showed a modern fairytale and works by a modern poetess, woven with several different compositions. The Danes made the audience laugh with humorous bagatelles. From Finland there were poems about nature, and from Sweden orchestral music by Sibelius in eurythmy.

The climax and ending which brought together twelve eurythmists from Järna was a eurythmy performance of Arvo Pärt's *Fratres* with an orchestra from Stockholm. Carina Schmid had created the eurythmy forms especially for this group, though she could not rehearse the piece herself owing to illness. She had not need to worry, for she found a congenial colleague in Barbara Mraz, who took over her work with professional artistry and inspiring force. For half a year Barbara Mraz returned repeatedly to Sweden, and what she achieved with this ensemble, who in this constellation had not yet performed together, bordered on the miraculous. It is indeed no secret that some of the eurythmists cannot boast an impressive stage-career behind them.

What, however, this evening showed no one had thought possible. The result was a moving performance as a unified whole. No wonder that people were gripped and enthusiastic. Sustained applause demanded a repetition of the whole piece, and even on the same evening you heard people saying that this performance would go down in the annals of the Kulturhause.

La Fabbrica and Leonardo's "Last Supper"

Gerhild Hobe, Bonn:

From Milan we went by car for about two hours through fields and vineyards to a "eurythmy – island" in Piedmont, northern Italy. Gia van den Akker, founder and soul of "La Fabbrica – the factory", was able in the Easter week to secure Werner Barfod for a quite special course.

Almost 20 eurythmists from six nations had followed the call. Werner Barfod gave of the fruits of his many years of practising and rehearsing on the theme of the zodiac, speech gestures and Leonardo da Vinci's "Last Supper", the painting about which Rudolf Steiner said, "If an inhabitant of Mars were able to descend to the earth, he might find things which would be of more or less interest to him although he might perhaps not understand them properly; but a soon as he saw this picture by Leonardo da Vinci he would, through a cosmic position which has a connection with Mars just as with the earth, learn something which would teach him the meaning of the earth. The incident represented in the earthly picture is of significance to the whole cosmos: the fact that certain powers place themselves in opposition to the immortal Divine powers" (R. Steiner. *The Realities of Evolution*. 14 Nov. 1911. GA 132).

For two days we practised the zodiacal gestures, and the corresponding speech sounds with the phrases, e.g. "burning enthusiasm" for Leo, working and deepening the various qualities of colour.

Then we were gently led to the Apostles of "The Last Supper" painting, with the very helpful advice not to observe "photographically", but to focus on the harmony of the movements of the hands and the feet – wherever visible –, the bodily posture, the facial expression, the colours, the inner path following from the outer left (Bartholomew, Fishes) towards the outer right side (Simon, Aries).

Thus well prepared, we went to Milan to "The Last Supper" and we given the possibility for a quarter of an hour in concentrated intensity to immerse ourselves in this wonderful picture. In over 20 years work (1977–99) a fundamental restoration was achieved through the chief restorer Pinin Brambilla Barcicon, who removed all the over-painting to reveal Leonardo's original – as much as has survived.

The final morning was devoted to a review, an exchange of impressions, experiences and insights. We were able to express our deep gratitude to Werner Barfod, who gave so much of his knowledge and abilities and had given stimuli for our own work, and to Gia, who with indefatigable charm and bravado planned, organised, informed, discussed and helped. Last but not least Florian, the rock amidst the international eurythmical bustle, best coffee-maker and helping wherever necessary and wherever possible. Mille Grazie!



Godelieve Meyer, Holland

“A hundred years of eurythmy: to celebrate is fine, but there is also still much to be done”; one of the serious comments of Werner Barfod during his course in April 2012 in Cortiglione, Italy. For the third time, the course was given on the gestures of the disciples in the beautiful and impressive main work of Leonardo, “The Last Supper” (1498).

Leonardo claimed: “A master painter has to master two things:

1. the ability to paint a human being – this is the simplest of the two things,

2. and this is more difficult: to express the mental state of a person by means of gestures and movements of the limbs.*

Two researchers/artists met: Leonardo da Vinci, who painted the soul gestures, and Werner Barfod, who takes to heart dramatic eurythmy and who combines this with his research into the zodiacal gestures and the planetary gestures given by Rudolf Steiner in 1924 as a new element. They express the human's relationship to the world through his 'I' and through his soul.

We were led eurythmically by Werner Barfod through the colours/zodiacal gestures, speech gestures, gestures for the sounds, and soul postures/moods to an intensive experience of the gestures in Leonardo's painting. These gestures present the reactions of the Apostles to the words of Christ, “one of you will betray me”.

As we stood before the tremendous wall painting in the monastery Santa Maria delle Grazie in Milan, it was as if we too reflected a community: there we were too, it concerns me too, each of us could have been the one or the other!

We were nineteen eurythmists, from the Netherlands, Germany, Switzerland, and Italy, including amateurs and eurythmy students. You can frequently read praise for Gia van den Akker and “La Fabbrica”.

I would like to add something. It is a unique venue, a fantastically fashioned artistic initiative, with great dedication and welcoming board and lodging, in short, a real place of meeting. Go there, everyone! The closing speech of the hostess: eurythmy is like bread, distribute it, take it everywhere, for people are longing for it.

*Werner Barfod:

«Die Herausforderung der Eurythmie im 21. Jahrhundert»

ISBN 978-3-7235-1414-6

Also recommended:

Tierkreisgesten und Menschenwesen, ISBN 3-7235-1018-3

Planetengebärden und Menschenwesen,

ISBN 978-3-7235-1339-2

“Human Being and Angel”

Marlis Gmeindl, Graz

On 16 March 2012 a special performance in the Heimatsaal in Graz, Austria, on the occasion of “100 Years of Eurythmy” presented as a climax a successful collaboration of a classical ballet dancer and an experienced eurythmist. The programme entitled “*Mensch und Engel* – Human Being and Angel” embraced, amongst others, works by Mozart, Borodin, Chopin, de Falla and lyrics from Morgenstern, Lasker-Schuler, Nelly Sachs and Rose Ausländer. The artists were Deborah Jason (eurythmy), Hassan Bozorov (ballet), Heidrun Savic (accordion), Thomas Stiegler (violin, piano), Yvonne Graf (speech formation) and Martina Hofstätter (speech).

In the contrasts and the harmonising, the audience could clearly appreciate the differences and special qualities of the respective arts. Differentiation, nuances and transparency in the eurythmical speech came out particularly well. The ballet showed strong expression of soul and perfection. The eurythmical role of the angel and the finely felt dancer's role of the human being were strongly fashioned.

In the final scene the linking force of humour was apparent. Both partners exuded great joy in their respective art and in the mutual approach whereby each remained true to their art.

Yvonne Graf led us through the one-hour performance and also explained the beginnings of ballet, mime and the youngest art, eurythmy. The musicians enthused us with wonderfully differentiated, playing, filled with feeling and virtuosity. The successful evening was well attended by around 150 people.



J. S. Bach “Human Being and Angel”

Especially to be mentioned is the fact that the whole undertaking came about through the artists' own efforts, without sponsors and also with waiving fees, through a small group of people. The aim of the artists was to bring people to eurythmy, and this really succeeded!

There are two further performances with new themes:

"Orient meets Occident" on 15 June 2012 at 7.30 pm

"Phoenix" (a fiery Spanish evening) on 14 Sept. 2012 at 7.30 pm

both in the Heimatsaal Graz, Paulustorgasse 13a

Enquiries and tickets: Tel. 0676-7641716 (Fr. Jason)

Speech-formation course for teachers at the Waldorf School Sorsum

Jens Göken

Who does not know the following situation? We are standing on a stage intending to speak before, or more exactly *for*, three hundred people. Perhaps for a mass of school-pupils who chat to each other without restraint. How can we make them quiet? And if the audience has recognised that something is happening on the stage, how do we keep this mood? That the pupils follow the address, rather than whispering and carrying on, creaking and scraping their chairs, or simply dozing off – what are we to do? Our first impulse is usually to start to speak veery looudly, mainly the vovwwels, to force the audience to keep quiet, but this takes a lot of strength and only partially succeeds. One secret of being able to be understood is the skill to speak the consonants strongly, that is: qu(i)te str(o)ngly sp(ea)k (ou)t the c(o)ns(o)n(a)nts. Of course, not consistently and continually, it's not as simple as that, but emphasising the consonants instead of the vowels. Then we will be understood, even if we are not able to speak so loudly.

As the collegium of the Waldorf School, Sorsum, we felt the need at this year's training-days on 30–31 January 2012, to give ourselves a two-day crash-course to become aware again of such secrets of intelligible speaking. For teachers face a mass of pupils every day, expending their voices through the wrong use of their vocal powers; we are regularly faced before the school community and must contend with the terrible acoustics of our multi-purpose hall.

So, we invited the artistic speakers Gabriele Ruhnau and Bernhard Heck who, in short, concentrated lessons and in a charming and highly stimulating manner – not at all from an elevated position, but modestly and to the point – led us into some basic phenomena of living speaking. The beginning and the end in the hall were formed by proceeding in the round, each taking a sentence one after the other of the famous text that says "No" to all destructive elements. "*Dann gibt es nur eins* [Then there is only one]" by Wolfgang Borchert was spoken, once before and once after the two-day course. What a difference! How differently we dared to speak in the hall on the second round – and, incidentally, though it has to be emphasised, without the dusty pathos of a falsely understood speech-formation therapy.

Everything was plain, clear, and conceptually sound, in which every perception was accessible. There are, for instance *three placements* of articulation:

The teeth, where, clearly, we speak consonantly (quality of thinking).

The lips, with which we most closely approach the world, indeed are prepared to kiss (quality of feeling).

The soft palate from which there sounds dark and strong, fully rounded & rolling (quality of the will).

And there are *four kinds* of articulation:

The earth sounds, plosives/ impact sounds: *bp dt gk* and in transition to the next, *m n ng*.

The watery, undulating, flowing lingual sound: *l*.

The whirling/ spiralling, vibrating sound: *r*.

The fiery out-streaming, blown breath-sounds/ fricatives & sibilants: *fw sz sch ch h*.

The plosives ensure clarity, order, structure and differentiation. The lingual sound make a living, connecting stream and promotes the flow of language. The vibrating sound adds variety with sudden awakening moments in speaking, providing dynamic. The blowing sounds release flashes of thought in our speech, hiss purposefully, calling across the room, promoting clarity of thought; they give expression to our speech. According to these types, we play on the souls of our audience, affecting them in ever different ways. What an indispensable tool for the teacher standing before his/her class, capturing and balancing out different moods!

Everything was made understandable, on the one hand through the beautiful, clear examples, demonstrated for us in many variations by the two speech-artists, who always brought us directly to experience what they brought conceptually before or afterwards. On the other hand, with the many small exercises, we temporarily accompanied our speech with strong gestures, which at the end have to be withdrawn. But after the language of anticipating gesture, we experienced the language of gesture once again more intensively through the body and this accordingly strengthened the expression. And so, divided into two groups, we could also see ourselves in speaking and were even given the opportunity to perceive our personal weaknesses. This mixture of general and personal becoming, as well as that of activity and the making-aware, made this course so valuable for us, especially the way a wealth of educational pearls of wisdom were distributed! Very pleasant, too, was that we did not need to be memory-artists to follow the exercises, because these speech-artists knew that for many this spoils the joy in such exercises. Above all, here the human being of thinking and the human being of will were equally appealed to. In an exemplary manner both were satirised, as we can so often experience them neither in the one or the other direction – which speaks of the sound heart-forces fostered by these two speech-artists.

With this living speech, which was allowed sometimes to reach the personal level – after all we had come together to learn – in two days of speaking together something was created between the teachers and us students. This was also because we as colleagues wanted this course, yet this was not somehow prescribed. We had worked carefully in the field where language is actually at home: between us humans, in the interplay between self and world, you and I, in the spirit of Martin Buber, "I exist because of you". You are the reason for my speech and my resonance-body. If I do not

really speak to you, but pass over you, pass you by, and if you do not really open for me, then that third thing can't arise between us, connecting us, shared in common. The conversation is the place to find ourselves.

So, next time when we are on stage, then all of this ... well, no, of course not! We won't mutter to ourselves all we have learnt and memorised; we'll let it go, forget it. We shall forget that we are correctly grounded, as we take our place from which we actually have to speak. We shall forget that we shouldn't be anxious to retreat, that our gesture is always aimed towards the audience – and, for goodness' sake, release what has to be said; give it to the world, present it to the audience – instead of remaining in ourselves, anxious and unsure! All this we forget, as every Waldorf-School teacher does overnight with what has been learned. But if we

are up to continue to practise in our weekly college-meetings, if we stay tuned regularly to the subject, instead of leaving it as a unique event, then we could indeed do it, quite simply and ever again with increasing confidence, out of ourselves.

Gabriele Ruhnau – since 2001 tutor in Speech Formation and Dramatic Art in Witten/ Annen at the Institute for Waldorf Education for class-teachers and Eurythmy training.

Bernhard Heck – since 1980 at the Rudolf Steiner School in Wuppertal: Classroom games, speech therapy, working with colleagues.

OBITUARY

Edith Brenda Biermann-Binnie 29.5.1908 – 4.5.2012 (England)

Annemarie Bäschlin



Lea van der Pals (links) mit Brenda Binnie (Biermann) im Weißen Saal des Ersten Goetheanum)

Teacher, eurythmist, curative educator

Edith Biermann (née Brenda Binnie) was probably one of the last still living who had first-hand experience of Rudolf Steiner and the burning of the First Goetheanum.

In 1998 – on the occasion of her 90th birthday – she responded to the invitation from Frau Dr Glöckler to the opening of the newly refurbished auditorium in the Goetheanum. At that time she wrote the following biographical notes:

“I was a student in the Training School at the Goetheanum (it was first named Friedwart School, as Marie Steiner gave

House Friedwart to our disposal and Marie Groddeck set up a boarding school) from 1 February 1921 the start of the School, until July 1924. In the class were about 15–20 young people aged between 14 and 19 years. I was only 12. As a for-

eigner I had permission from the authorities to be there.

“Dr Steiner wished that we should contribute some children's items at the eurythmy performances, and we often participated in the third part. It was very nice to be allowed to participate in the dress rehearsals. In this way I often took part in the First Goetheanum, and after the fire, which I also witnessed, in the Carpenters' Workshop. 1924–28 were years of study in England, till Marie Groddeck asked me to work in the Friedwart boarding school. I stayed there from 1928–47 as a teacher, except for one time during the War. Only a few students returned, and I used the time for a eurythmy training with Frau de Jaeger.

“The years of collaboration with Marie Groddeck in the Friedwart School were fundamental for my later work in Larkfield Hall. The first curative teacher in England was probably Beatrice Sergeant who in the 'twenties began work in special needs education. In 1932 she took over the beautiful house with its large garden and agriculture, Larkfield Hall.

“I only came back to England in 1947 and took over teaching eurythmy in the Waldorf School in Ilkeston, near Nottingham, until my marriage at the end of 1948. My husband and I at the request of Miss Sergeant took over Larkfield Hall.” ...

“... After the death of my husband in 1974, I took over a small teacher training college in Ilkeston and was then, from 1981, 14 years in Germany, in Altenwerk Hamborn. Since then in Forest Row [England]. “Today, everything has joined

forces with good training opportunities. At that time, many things had to be done on your own initiative.”

Edith Biermann was born on 29 May 1908 as Edith Brenda Binnie. She was the youngest of four children. Her father, a Chartered Accountant, a senior partner in the firm Prixley Jackson & Co. London, married Edith's mother, Alice Mary Binnie. Edith's eldest brother Leslie later apparently farmed his parents' land bio-dynamically. Her older sister Caroline was a talented pianist, but she died at a young age. Her brother Paul was, like his father, a Chartered Accountant.

Edith's mother and her sister Brenda Edith Lewis were strong followers of Rudolf Steiner. They donated a large sum to build what are called the eurythmy houses in the vicinity of the Goetheanum, where they themselves kept a flat. E.B. Lewis was one of the pioneers of anthroposophy in England. She initiated the first anthroposophic group in Ilkeston. With her help, the Steiner School in Ilkeston was founded. Rudolf Steiner regarded E.B. Lewis very highly and he considered her as a candidate for the Goetheanum Executive in 1924. He designed a special head covering for her. She died in Ilkeston in 1933. Edith's mother took a 4 ½-month world-tour. She wrote a detailed report from the Holy Land. She died in Dornach in 1951.

Edith Biermann said to have been a gifted teacher. Through her Goethean way she could so enliven the subjects that she could enthuse her students. For the lessons on geometry, higher trigonometry and astronomy remained unforgettable. Every Sunday morning she took the students on a walk, and in the afternoon to the eurythmy performance. Eurythmy was very important to her. According to the timetable, given by Rudolf Steiner (which was followed in the Friedwart School for 35 years *), the students had eurythmy on four afternoons a week. Even when Edith was still a student there herself, she participated in eurythmy with great joy. For her it was “a tremendous experience” frequently to perform in the First Goetheanum. She performed some this with Lea van der Pals, such as the Largo in G minor for two violins by Handel with the form that Rudolf Steiner created for them. Edith was also happy that she could take cello lessons with Leopold van der Pals.

Edith fostered eurythmy all her life. Whenever the opportunity presented itself – in her special needs teaching, or as a resident in a nursing home – she taught, or led to the yearly festivals.

One area which engaged Edith was colour, painting. The painter Hilde Boos Hamburg, who was invited by Rudolf Steiner to teach in the Friedwart School, was later invited several times by Edith Biermann to England to give painting classes to Larkfield-Hall employees. Edith took up Rudolf Steiner's suggestion to paint the forms for the weekly Calendar of the Soul with the colours of the zodiac. Thus arose (in large format) all the forms of the 52 weekly verses (3 times), in their colours, and as a context with the respective colour the corresponding zodiac image.

Edith also liked traveling; she sought especially those places that were important to anthroposophists. She led a travel group, for example, “on the trail of the Cathars”. Even in the 95th year, she took the bus and train to visit – unaccompanied – London's Tate Gallery.

In her later years she joined a friendly group of people through an anthroposophic study-group in Forest Row. In a well-maintained residential and nursing home near Crow-

borough, she found a warm welcome. She looked forward to the beautiful flowers in the surrounding park, but especially to the house concerts with singing that she would prefer to take place daily. Her reserved nature, her dignified bearing and elegant beauty, was the more graceful when – until recently – one was met with a warm smile and bright eyes, and always expressing gratitude.

See: «*Erinnerungen an Rudolf Steiner und die Fortbildungsschule am Goetheanum*»
E. Brenda Biermann-Binnie, Agnes Linde, Anna Cerri
Zbinden Verlag Basel 1982

Magdalene Siegloch (1 September 1917 – 29 May 2012)

Michael Leber



Magdalene Siegloch im September 2009

Probably no one other than Magdalene Siegloch possessed such a comprehensive knowledge of the development of eurythmy and its first great artistic personalities. Her close acquaintance with Lory Maier-Smits made Magdalene Siegloch predestined to write the wonderful biography of this first eury-

thmist. Out of her experience and accurate knowledge of the historical events of the last century, she was able to describe the lives of individuals in the Anthroposophical Society, and describe most precisely the careers of many personalities of the close circle around Rudolf Steiner.

Magdalene Siegloch began her earthly journey amidst the turmoil of the First World War in Stuttgart. Her parents came from Cannstatt stock; indeed, they were even distantly related.

Her father, who later became a famous landscape gardener, saw one day in Cannstatt spa three black-clad gentlemen, who were talking with animation. The question arose for this young man, whether these gentlemen had nothing better to do on a normal working day? These three gentlemen were, Rudolf Steiner, Adolf Arenson and Carl Unger. Here there lit up a first meeting with the group of destiny around anthroposophy.

As was customary, the little girl was sent to a state school. One day in the classroom Magdalene watched a bird outside building a nest. She was reprimanded by the teacher, with the remark: If you're not careful, you can go home, too. The little girl took this literally, packed her bags and went home. Her mother then got into an argument with the teacher and took Magdalene out of school. The piano teacher hearing of this dispute directed her mother to the Waldorf School. He

said: "If you want to send your daughter to the most modern school, send her to the Waldorf school." The resolute mother followed this advice and went directly to the Waldorf School. As a pupil had just left the class of Caroline of Heydebrand, Magdalene became the 54th child in Class 5/fifth Grade. In school she enjoyed the many teachers who had been chosen by Rudolf Steiner. A close and friendly relationship was established with Walter Johannes Stein, Ernst Lehr and Mary Röschl. Magdalene once told her mother that Caroline von Heydebrand wouldn't ask her any questions because she already knew everything. The mother, from a sure educational sense, answered that her teacher must first ask those who did not know yet. Her parents meanwhile had become completely connected with the anthroposophical movement. The relatives repeatedly asked whether the child lacked something that she had to go to such a school. Her parents were a firm inner support for the adolescent student. After the departure of their beloved teacher, Georg Hartmann came to teach at the school. To him, Magdalene Sieglöch felt connected in a lifelong friendship.

The political conditions and the rise of National Socialism made it increasingly difficult for people to express themselves freely. Magdalene was able to witness the last public performance of the Goetheanum Eurythmy Group in the branch house in Landhausstrasse 70. Here the desire grew within her, to be able one day to study this art. As an educated and gifted student, she wanted to finish her schooling. To sit the *Arbitur* was then possible only at a public high school, a *Gymnasium*. The examiner asked her how the ancient Romans greeted each other. Magdalene Sieglöch replied, "I don't know; ask me something I do know". The examiner, with a passion for Greek rhythms, found in Magdalene a savvy expert on this subject. Both entered on a lively conversation. In the end, the examiner said he could not give her a good mark, because that subject wasn't what the exam was about, but she did pass her *Arbitur*. The closing of the Waldorf School she experienced most deeply. In a few words she said, "It was terrible".

Through her friend Rachel von Ruthenberg, she heard that Else Klink had begun the eurythmy training. Here we should add that the Anthroposophical Society was banned in 1935 and in the same year, Marie Steiner asked Else Klink and Otto Wiemer to build up the eurythmy training again. Approval was only made possible by arguing that the Waldorf Schools needed eurythmy teachers. Magdalene joined the so-called D-course. Two years later, the first ban came. Her father said, I'd prefer it if you would learn something proper. So Magdalene began study gardening, which she successfully completed. Else Klink prevailed upon the Reich's Chamber of Culture in Berlin for approval to continue the training. This meant Magdalene could continue her studies. One day the alarm sounded; all the teachers and students gathered in the basement of the Eurythmeum. A British pilot, on a return flight to England, opened the aeroplane doors; two bombs fell next to the wooden building. Else Klink asked Magdalene to go upstairs to investigate. To Else Klink's question, What did you see? Magdalene replied laconically, "The sky". The roof of the building was destroyed and the windows cracked. Ironically, despite the ban, the city paid for the entire repair.

In 1941 a co-worker of Else Klink knocked on the door during lessons, saying, "Frau Klink, the Gestapo is here wanting to talk to you". Else Klink let the two men wait, and

continued to introduce the gesture for the seventh. From that moment all further work on eurythmy had to cease. Magdalene Sieglöch later repeatedly recounted this situation, saying with a smile that she had never learned the octave.

Her father, working with bio-dynamic agriculture had created many parks for famous Stuttgart citizens, was arrested one day by the Gestapo. The search warrant was averted by Magdalene showing the officer Goethe's scientific writings in the edition edited by Rudolf Steiner. Thus further search was avoided and her father was released. Another member of the family had to flee because he had helped to hide Jewish citizens. In a precipitous legal move, the nursery of this uncle was transferred to her. Thereby Magdalene Sieglöch overnight became the owner of a large nursery.

Shortly after the War, the scattered eurythmists gathered around Else Klink in Köngen am Neckar. Many students found themselves there, wanting to study eurythmy. The various training courses grew rapidly and a rich life developed in the small village. Magdalene Sieglöch alongside Else Klink was one of the main teachers; her strength was in speech eurythmy. The first tour started in some partly unspeakable conditions. There was hardly anything to eat and the transport was associated with infinite delays. The many spectators who flocked in after the terrible experiences of the War soaked up the performances. A special high point was the coming together of all the eurythmists who could be found from all over Germany. Tatiana Kisseleff came to join the teachers. She worked with Magdalene on Olaf Åsteson, which became one of her major roles in eurythmy. Sound by sound was strictly studied. Tatiana Kisseleff didn't let her get away with anything. Each unstressed E ['*eh*'], as in the word "singen", Magdalene had to carry out bringing her thumb close to her hand. Kisseleff advised her to practice until all the sounds appear. In performance, however, she should leave them out, but then the etheric body carries them out by itself. The indications given by Rudolf Steiner for the *Paternoster* were also most strictly rehearsed by Kisseleff with a group.

For almost 19 years Magdalene Sieglöch taught speech eurythmy alongside Else Klink. When the decision was certain to move to Stuttgart, it was she who carried through all the negotiations with the architect and construction manager of the new building. Until shortly before the inauguration of the new Eurythmeum, Magdalene was active day and night. In addition to this full-time employment, she was an active member of the Stuttgart initiative group in Rudolf Steiner House. Both houses she brightened up weekly with beautiful flower arrangements. For all the Festivals, both houses "blossomed" most beautifully.

Another important task was to develop a curriculum for the eurythmy training. She was able to bring the suggestions of Alice Fels and the many indications of Lory Maier-Smits into a whole. In the late 'sixties Lory Maier-Smits visited several times to teach the beginners the basic elements. She found in Magdalene Sieglöch a wise expert who wanted to bring the verbally given stimuli into a written form. By working closely with Lory Maier Smits, the idea came of writing a book about Lory. Magdalene received many valuable suggestions from the children of Lory Maier Smits.

Another field of activity was found in taking over productions of the many fairy-tales that were added to the evening

performances. She was unbeatable in comprehending the grammatical forms, all the foot and head positions, as well as the spiritual background of a fairy-tale. Here in the famous storyteller, Friedel Lenz, she discovered a well-educated person who could illuminate the background to the fairy-tales.

One of her last major roles in eurythmy was the “Old Man with the Lamp” in Goethe’s Fairy-tale, “The Green Snake and the Beautiful Lily”. In her generous sweeping movements she expressed most beautifully the wisdom of old age. You could see the imaginative lamp in her hand shine throughout the whole story.

In her last years she progressively withdrew, but at the same time took part in the life in the Eurythmeum and the work in Rudolf Steiner House. With her great attitude of service she had for decades, whenever she could, always donated significant financial contributions. Here on behalf of both institutions, I would like to return heart-warm thanks to Magdalene Siegloch.

Erdmuth Grosse

(26. April 1928 – 18. Januar 2012)

A sketch of his life

Stefan Grosse



Erdmuth Erdmuth was born on 26 April 1928 in Basel and grew up below the Goetheanum in Unteren Zielweg.

His father Rudolf Grosse had met anthroposophy in high school in Zurich and had gone against the opposition of the mother went to the recently opened Waldorf School in Stuttgart. There he lived as a sort of foster-

son in the house of Molt. In Class 12, the students consulted Rudolf Steiner on careers. When Rudolf Grosse’s turn came, he expressed the desire to become a Waldorf teacher. Steiner supported this. A few months later he received the task from Rudolf Steiner, to educate a boy with behaviour problems. So in 1924 Rudolf Grosse moved to Dornach. There he became seriously ill. The nurse who cared for him, Lucy Becker from Bad Kösen, became his wife. She was the daughter of a druggist, and had found the way through the Wandervogel movement to anthroposophy and to Dornach. Grosse taught in the Friedwart School in Dornach, and soon afterwards in the newly established Rudolf Steiner School in Basel. His wife trained to become a eurythmist.

Into this environment Erdmuth Grosse was born. He had a delicate constitution, and was frequently ill during the first

two years of his life. Encephalitis in early childhood almost led to his death. He was a compassionate, profound child, the beloved only child of his parents. One sibling was still-born, and then the mother could no longer have children. His parents took sometimes up to ten foster children, so he grew up in this group of children. Out of it emerged friendships that lasted for a lifetime. His father was his beloved teacher in the Rudolf Steiner School in Basel.

After his schooling Erdmuth Grosse was a eurythmist with the Goetheanum Stage, directed by Elena Zuccoli. He must have been a very good eurythmist, but probably couldn’t develop according to his own ideas. He even commented, looking back in old age, with the laconic sentence: “Zuccoli couldn’t do anything with the men.” After some years he left the stage and went as eurythmy teacher to the newly founded Waldorf School in Rendsburg. Alongside he gave adult eurythmy courses in the further environs. At his first appointment in Kiel he picked up a course-participant at the station. She later became his wife. Together they went to Denmark and worked in the founding of the Waldorf School in Aarhus. After they both attended the teachers’ seminary at the Goetheanum; they married in 1957. Erdmuth Grosse is now a eurythmy teacher and upper school teacher at the Rudolf Steiner School in Basel. These activities he practiced for eight years. During this time the family of four children were born. Erdmuth Grosse was a family man and a true father who loved his children above all, who could also could suggest ways and set limits. Now at 38 years old he faced a biographical turning-point.

He ventured into the business world. For a time he worked in the personnel management of the Bally-Arola shoe factory in Schönenwerth, then at the Institute for Applied Psychology (IAP) in Zurich. In 1968, the centre of family life moved from Dornach to Zurich. In the Institute of Applied Psychology Erdmuth Grosse developed programmes and courses for personnel management. He had essentially to translate anthroposophical anthropology into a language and form that could be understood and accepted by his clients. That he could synthesise well was something in his favour, and he knew how to reduce complex issues to the essentials.

After a few years, venturing to found his own institute, he took the step into freelance work. In addition, he had imposed on himself a second job: he oversaw several branches of the Society in Eastern Switzerland as well as anthroposophic organisations, and he held several lectures during the week. In his work, he actively supported his wife as a secretary. On his third lunar nodes he suffered a bitter break through his wife’s illness with cancer and her death.

There followed a period of quiet rootlessness, homelessness and re-orientation. He lets the courses in business and industry progressively run down, and intensified his training courses in anthroposophical contexts, like Rüttihubelbad, Rüspe or the seminar in Witten-Annen. On one of these courses he met his second wife, Renate Meuter, a eurythmist trained by Else Klink, whom he married 1986. She gave him back home and strength for life through her vitality and her joie de vivre. It is worth noting from this period, amongst other things, a seminar for psychologists of the petrochemical industry from throughout the former USSR in Moscow in 1990.

Erdmuth Grosse followed a remarkable riddle of destiny: where he wanted to develop anthroposophy with pure

intentions, he often met people who put boulders in his way. Part was to be explained that people saw his father in him, but targeted him, nevertheless part could not be explained from motives in this life. These attacks put on him, however, did not affect his aims and could never cause him bitterness. He learnt to rid himself of established relationships and freely develop his own designs.

In the last phase of his life he worked as a writer. According to a wish of his father, to whom he was intimately connected until his death, he edited his biography "Erlebte Pädagogik" ['Living education'] afresh, expanding it significantly, in particular, with a detailed description of Rudolf Grosse's relationship to his first foster-son entrusted to him by Rudolf Steiner.

The question is how the schism of the Anthroposophical Society could happen, of excluding Ita Wegman and the establishment of *Nachlassvereins*, the Association for Steiner's Literary Estate, concerned Erdmuth Grosse for decades. He had personally known the people on the Council. The destiny of these persons was the subject of his next book. He researched the sources very carefully for many years, which was not always easy. For example, it was very difficult to get insight into Albert Steffens diaries.

After this he wrote the book "Das Rätsel des Urvorstandes" ['The riddle of the original council'] as an esoteric exercise. With an unprejudiced and positive mind, he approaches the individual personalities, allowing their being to speak.

In the last years, Erdmuth Grosse's life was made difficult through all sorts of non-uncommon illnesses of old age. Although he did not ignore these illnesses, he brushed them mentally aside; he did not want to be disturbed by them in his work to follow his aims. Two years ago he began research from his last book. At the beginning of December 2011 he sent the complete manuscript to his publisher. One day later he collapsed and had to undergo a long operation on his lung.

With enormous discipline he had worked to complete his manuscript and had wrestled it from his illnesses and diminishing life-forces. He had completed his task. During the last days of his life, breathing and speaking were difficult for him. He slept a lot, but he was able to take his leave from his nearest and dearest with inwardness and love. Erdmuth Grosse died on 18 January 2012 at 13.26 in Dornach. He lived in purity a life for anthroposophy.

For Erdmuth Johannes Grosse

*In der schlichten Sargesbarke gleitest Du
Blumen-übersät der Zukunft Ufern zu,
mit der teuren, reifen, überreichen Fracht
Deines starken Erdenwirkens, Geisterwacht.*

*Ernst sind Deine Züge, schmerzgeweiht,
doch Dein Geist strahlt heiter, froh, befreit,
nach erfülltem Auftrag, jetzt bereit,
jene Lichtesüberfülle zu empfangen,
die hell über Dir, o Freund, ist aufgegangen.*

Ruth Dubach, 21. Januar 2012

*(This obituary appeared in the weekly
"Das Goetheanum", 10/2012)*

Heinz Frankfurt (1920 - 2012)

Volker Frankfurt



On 29 May 2012, the Tuesday following Pentecost, Heinz Frankfurt returned in full consciousness to his spiritual home. At 92 years old, he was well prepared for this longed-for threshold crossing.

Heinz Frankfurt was born on 7 November 1920 in Vienna. Due to the early loss of his mother and his father's easy-going nature, he soon went his own way. The world of the opera and of football equally attracted him. In particular, the love of Wagner was awakened in him at an early age. His dramatic disposition caused him at 14 years old to attend an acting school where he graduated when he was sixteen.

It is worth noting that even before he encountered anthroposophy in his childhood and youth, special spiritual experiences played an important role, decisive for his future. After completing drama school he underwent a crisis, however, in which led by destiny he met The Christian Community and the Waldorf School. He received soul and spiritual nourishment that helped him continue on his way.

In 1939 he and his sister fled to Sweden. His father was taken away. The last thing he heard from his father was that he had comforted many people and had converted to Christianity. Sweden soon became a second home for Heinz Frankfurt. During the War-years he worked in agriculture and special needs education in Järna. There he began an intensive study of anthroposophy, which formed the basis for his later lecturing and publishing activities.

Some time after the War, Heinz Frankfurt went to Dornach in order to fructify anthroposophically his dramatic art through the art of speech formation. He joined the Marie Steiner School of Speech and Dramatic Art under the direction of Hertha Louise Zuelzer-Ernst and her husband Johann Wolfgang Ernst. There he met Christel Gaede, his future wife. In Dornach he deepened his anthroposophical studies and found pioneering personalities, of which Guenther Schubert, the husband of Ilona Schubert could be mentioned as representative. Heinz Frankfurt experienced and also suffered the dramatic and tragic discord in the Anthroposophical Society. He always tried, as he said, to understand each party, without taking sides.

As a result of strife in the Society he had to leave the Marie Steiner School in Dornach and he found a home in Malsch. Well-known students of this school include Paul Theodore

Baravalle, Beatrice Albrecht, Hedwiga Schwabe-Defaux, Hella Wiesberger, Nora Wengus My father was linked to them through friendship.

He faced a career choice. Should he continue with acting? He was deeply familiar with therapeutic impulses in Sweden. So he decided to become a Waldorf teacher. As a victim of the Nazi regime he was allowed to study at the College of Education even without Arbitur.

With his young family, he began his teaching career at the Waldorf School in Kassel. A successful, rapid rise in the school organism was followed by a sudden crash through conflicts amongst his colleagues, for which he was not prepared. He then spent a happy time as a state-school teacher enjoying considerable freedom. A special focus was – and would be in other places – rehearsing class plays.

Some time later caused Heinz Frankfurt to decide to move to Stockholm with his family. He experienced there, as well as at other schools and clearly contrary to the agreements, insufficient work with the pupils and teachers, but more claim on his other professional skills. That was not only personally painful, for he knew what chances a school missed as a result. Yet after all, he was able to carry his impulses and skills in schools in a large number of class plays and Christmas plays.

In addition to his professional activity general anthroposophical work was always decisive for him, in which as a lecturer, audience member, or conversation participant he contributed of his best.

His striving to work out of speech formation led him, following the call of a close friend, to the Camphill movement in Aberdeen, Scotland. There his wish as well as the invitation was to discover and explore the lawfulness of speech therapy in collaboration with Karl König and afterwards to build up a field of activity in Brachenreute. It turned out otherwise. Despite intensive anthroposophic and art therapy work, he changed his decision for two reasons. Firstly, collaborating with Karl König could not get going to a significant degree, because of the latter's frequent journeys, and secondly, because of the strife in the Society he was to distance himself from Dornach, which was impossible for him. Under these stresses, he fell ill and dropped out of Camphill.

Heidenheim became a new home for eight years. As teacher of German and history as well as an artistic director, he was for many pupils an important guide for their lives. His anthroposophical work in word and written form gradually expanded. Each year he was invited to give lectures and artistic classes in Sweden. But even in Heidenheim, he did not have enough space for work with speech formation. At some point, the choleric has enough. As a hobby, he filled volumes as a cartoonist, with sharp, but also self-critical parodies, in order to process human, all-too-human situations.

Schloss Hamborn seemed to beckon with better working conditions. But here too similar things were played out. Although he was an enthusiastic teacher, for the decisive "something", that vital work out of the genius of language, not enough space was available. In every place where he worked, he made important destiny-relationships. He won friends everywhere and spiritual companions, but also some opposition, sparked off by his dramatic personality, hurt his feelings. Throughout the years, his wife and three children have lived through many ups and downs.

Between Heinz Frankfurt and Gerhard Kienle, co-founder

of the Community Hospital Herdecke, a mutual appreciation existed from their student days. A renewed contact led him and his family to Herdecke. Here he was finally employed as a speech formation teacher, both for the patients and the staff. But only a few years of his work there were granted, as he had to withdraw from active professional life by a severe illness. Some tasks his wife could take on, who possessed very different, but equally comparable abilities.

There were, however, new tasks for him. He was known for his skills in drama, and he was asked repeatedly by local schools to rehearse plays. Productions took place which people spoke about for a long afterwards.

Although Heinz Frankfurt was always impaired by his illness; it weakened him, but it could not hold back his strong spirit to work actively in anthroposophy. Certainly, one could also say of the last period of his life that he spent with his wife Christel Frankfurt in the Hermann Keiner House in Dortmund: down to his last days he was an active, independent, humorous and creative spirit, who enthused and inspired many people, but some were overwhelmed or were repelled. His strength lay in spiritual giving; receiving gave him some trouble, partly due to illness in old age. For the life in an anthroposophical branch certainly a big challenge.

A variety of issues concerned him in an existential way. He was as it were at one with them. Steiner's "The Soul's Calendar" was a central area of research. In the spoken and written word, he repeatedly tried to show how concrete planetary forces take effect in this organism. He was daily researching the Mystery Plays. The composition secret of "The Philosophy of Freedom", as well as other works by Steiner, occupied him incessantly. He was intimately familiar with the idea of reincarnation and karma, also through his own spiritual experiences. Christology, cosmology, esotericism and the Christmas Conference 1923/24 can be mentioned as integral parts of his spiritual life.

About everything, he wrote and spoke in his own distinctive style, that was at the same time original prose-poetry. For him, ultimately, shining through everything there were two things: in freedom to individualise wisdom and love, and make them fruitful in life. Even if one did not and does not agree with everything he said or did, many found that they faced a significant student of the spirit who left a lasting personal/ super-personal impression.

The early death of his eldest child, Stella Joanna Hagel in 2008 represents a turning point in the last period of life of our parents. Because our father in any case daily included into his life those who have died, since this time there wafted around him a special air of the threshold. Now he can finally work completely from beyond the threshold.

Biography of Andrea Gomez

Évelyne Guilloto, Le Vésinet, 29 June 2008

Andrea was born on 16 September 1961 in Paris. Her parents had left Chile, the country of their origin, to live for several years in France. So Andrea was born in Paris, accompanied by a twin sister. Rather, it was she who accompanied her sis-

ter, because there was nothing to suggest the arrival of twins. Just as her sister Natalia was born, a second, quite a little baby came to light, to everyone's surprise and joy. This was Andrea. She, who later became strong and very healthy, weighed at birth only about a kilogram. Her stay in the incubator only took an hour: she was well and found room in her father's hand.

She spent the first five years of her life in France, then the family returned to Chile, where Andrea attended the primary school of the Alliance Française and then a French-speaking high school. After that Andrea studied music and education. She played the piano and the oboe. She completed her training by supplementing it with the Seminary for Waldorf Education, led by Claudio Rauch in Santiago de Chile. Her interest in anthroposophy had always been very strong.

Subsequently, Andrea engaged in education, as a music teacher at the Steiner School, Giordano Bruno and special needs education in the Institut Miguel Arcangel.

A eurythmy ensemble from the Goetheanum in Dornach on tour of Latin America came to Santiago. Andrea was very impressed with the speaker, Georg Darvas. She immediately wanted to connect with this discipline of vocal training. Georg advised her to contact a speech artist who had worked in France for a few years. So in June 1991 I met Andrea. There was no set training in speech formation in France. Each study unit was conceived according to the situation of the student.

Within a few days twenty-five friends reported promising financial for Andrea's four years of study. Almost all of our speech-formation courses and our other studies we were able to complete in the "Eurythmée", the Eurythmy School in Chatou, which placed at our disposal their painting and sculpture studio. There too we gave our end-of-year presentations and the finals, and could consequently benefit from the stage equipment of the school. Andrea even took part for a whole year in the eurythmy course with the students of the first year.

Working with Andrea was always very pleasant. An impression of strength proceeded from her, of joy and health. She was always cheerful and always ready to laugh and for mischief. She had kept her child's soul and loved to laugh and enjoy herself.

Language and the voice impressed her very much. She loved to hear her teacher demonstrate the texts they were to study. You had to show it to her, she was inspired by the cadence of the voice, the rhythm, the nuances and the images. She "drank" the words; for her it was a deep need, like hunger and thirst. She seemed to discover the sounds of language, poetry, authors, and history of art and of humanity as a revelation. She inspired her teacher. The development of the world, the civilisations, the creation of the human being enriched by the anthroposophical conception of the world was portrayed in great pictures, in long studies, over several months.

On the social level, Andrea brought a remarkable enrichment. Witness the solidarity that is around her throughout her stay enabling her to successfully complete her studies. She was sympathetic by nature, and because she spontaneously loved her fellow human being, she liked her comrades very much.

In her studies, Andrea was very consistent, always present. Her constitution was very harmonious and robust con-

stitution, somewhat masculine. Even after several hours of practice, she showed no fatigue.

She brought some phlegma to the day and a trace of neglect, probably because of her South American origin. This aspect together along with her robust constitution had the effect that her body in her work both

as a support was also a disadvantage from a certain lack of mobility. You needed to stimulate her powerfully, find ways to shake this solid structure, to make her softer, flexible and receptive to artistic intentions. She calmly endured all remarks, and was never tired to start again from scratch.

Andrea interpreted texts that had probably never been presented publicly, classics of our literature, like "The Fire of Heaven" by Victor Hugo, a poem from the "Oriental", which has an infinite number of poetic and rhythmic nuances. For her graduation demonstration she presented excerpts from "The End of Satan", also by Victor Hugo, a masterful fresco on the arrival of the forces of evil in the universe, their confrontation with the benign, creative forces, the dawn of freedom, and the redemption of evil – a highly dramatic text, imbued with the power of words. Andrea had grown to such a challenge; she had the power to deal with such content, literally to "call up" with her warm and powerful voice for over an hour alone on stage, calling only on the power of the word.

In the second part for her graduating performance, she played Parzival under the baton of Emmanuelle Bott, in the "The Fisher King" by Julien Gracq. The path of initiation of this figure who through diverse tests was seeking himself seemed to suit the particular questions that belonged to this period. During those last months of their studies we had spoken a lot about deep issues that concerned her: "The question of the 'I'; how does one recognise an 'I'; how can you perceive your own individuality?" She, who was open with so much sympathy for the world, underwent a reversal from her very core, in order to get to know and find herself.

Andrea's diploma thesis, which was preceded by the presentation of numerous biographies of French and Spanish-language poets throughout her course of study, is entitled "The origin of sound, its life, its forms of appearance". She put into this a thorough study on the phenomenon of the voice in its immediate perceptual aspects, as well as the role of the spoken word during the entire spiritual development of the human race.

After her studies, which she undertook between the age of 30 and 33, and completed on 2 July 1995, Andrea went to Germany to her sister, who still completed her music therapy degree, after which they both returned in 1996 to Chile.

Andrea resolutely took up pioneering work in the development of speech formation in Spanish in Chile. She was the first person with the appropriate training in all of Latin America. During our studies, she had already written all the basic exercises of speech formation in Spanish – articulation, breathing exercises, vowel and consonant exercises for



Oktober 1992

the Spanish sounds. Her compositions are rich in tonal and rhythmically striking brainwaves and full of the necessary humour for this type of tool, a real treat ...

Her sister, Natalia, and she herself with a fellow painter took up the practice of anthroposophic art in their country. They rented a house for several years, where they brought their art to life, received patients and amateurs.

Andrea saw questions coming to her from all sides and she threw herself with her usual zeal and her own naturalness into the work. There were numerous classes with children and adults, courses with individual and therapy sessions, Christmas plays, and performances of plays, played in the biggest theatres in the city. To meet the requirements of the therapy, Andrea had returned for several months to Switzerland to train in the Dora Gutbrod School in the art of therapeutic speech practice, whereby the writing of a dissertation in German did not represent the slightest difficulty – that she had bravely overcome.

Numerous people in this whirlwind of activities appreciated her creativity, her imagination, her sense of humour, her good mood and her undeniable skills on the artistic and social level.

What the social concerns involve, the two sisters, Andrea and Natalia achieved a kind of heroism in the field of public relations and anthroposophy. At the time of their return to Chile in Santiago two groups lived in which each group of anthroposophically related people studied on their own, not able to agree with the others. The two sisters now created a third group, the “Christopher” branch, which took as its ideal St Christopher, the one who took our Saviour as a child on his shoulders, allowing him to connect the two separated banks of the raging water to each other.

For four or five years, Andrea accepted to become a teacher of a class of young children in a small Waldorf school. She consequently had to reduce her activities in the field of speech formation without entirely giving it up, and one can

imagine what artistic wealth her little pupils benefited by the practice of music, singing, word and poetry, which she could bring close to them.

The first signs of her illness were manifested in 2006. In May 2007, the doctor’s diagnosis was irrevocable: colon cancer. The arduous allopathic treatments began. In parallel, another chain of solidarity to Andrea was born: the procurement of anthroposophic medicines, exercise in eurythmy therapy. Everyone who loves Andrea, joined forces around her.

In July of that year, Andrea wrote to us. She expressed in a very moving letter her gratitude for all that she had received during her studies in France, those wonderful years, where she received much and where she has also given us a lot. If we, her teacher and her two companions, Christiane Kempf and Olivier Roy, who had taken a little time for her training in speech formation, if we look at the presence of Andrea, we say to ourselves: “It was a good time!” To be with her was a joy.

In April 2008, the Paracelsus Hospital in Unterlengenhardt donated a place for Andrea, where she was given medical care on the basis of anthroposophic medical research. A friend of Andrea, Ximena Fontiroig, sent us a report about her last moments, by describing one of her last paintings that she had done in the Paracelsus Hospital. On a raging sea and under a leaden, threatening, stormy sky there is a tiny boat on the waves, tossed to and fro, without hope of escaping its horrible fate. Suddenly a brilliant breakthrough appears in the sky, a sunbeam, in which the small boat sees its only possible salvation and which it is irresistibly drawn.

Immediately after her return to Chile, very severe pain necessitated the use of morphine. The storm subsided and Andrea found peace again on 24 June 2008 at 23:15 (Chilean time) on the day of John the Baptist, St John’s-Tide for us in Europe, at the time of the Christmas mood, the winter-St John’s festival in the southern hemisphere, on the other side of the world.

EVENTS OF THE SECTION

EURYTHMY

2012

5 October 2.00 pm

100 Years of Eurythmy: Rudolf Steiner, the poets and eurythmy Talks portraying: Karl Julius Schröer, Josef Kitir, Nikolaus Lenau and Robert Hamerling. By Christiane Haid and Andrea Hitsch. Mirjam Tradowsky, Eurythmy. Three events celebrating 100 years of eurythmy in collaboration with Tours of the Goetheanum, the publishers Verlag am Goetheanum and the Performing Arts Section.

25 October 8.00 pm

100 Years of Eurythmy:
The Birth and Development of Eurythmy
The first of five lectures by Johannes Greiner for the 100 years celebrations.

8 November 8.00 pm

100 Years of Eurythmy:
Training in Eurythmy and the Path of Schooling
The second of five lectures by Johannes Greiner for the 100 years celebrations.

9 November 2.00 pm

100 Years of Eurythmy: Book launch: Helene Reisinger – her destiny and eurythmy in the 20th century. Angela Locher (author), presentation of the book; Mirjam Tradowsky (eurythmical demonstration). Three events for the 100 years celebrations in collaboration with Tours of the Goetheanum, the publishers Verlag am Goetheanum and the Performing Arts Section.

16–18 November

The Threefold Relationship of the Soul to the World in Epic, Lyric, Dramatic – moved eurythmically with poems from the C20th. Eurythmy course for eurythmists with Werner Barfod.

Registration through the Section: srmk@goetheanum.ch

22 November 8.00 pm

100 Years of Eurythmy: Eurythmy and Anthroposophy
The third of five lectures by Johannes Greiner on the 100th Birthday of Eurythmy

6 December 2.00 pm

100 Years of Eurythmy:

The Birth of Eurythmy and its Pioneers

Talks portraying the eurythmists Lory Maier-Smits, Tatjana Kisseleff, Erna Deventer Wolfram and others. Talk by Michael Kurtz; Sara Kazakov (eurythmical demonstration); Hristo Kazakov (piano). Three events for 100 years celebrations in collaboration with Tours of the Goetheanum, the publishers Verlags am Goetheanum and the Performing Arts Section.

6th December 8.00 pm

100 Years of Eurythmy: Eurythmy in its Youth

The fourth of five lectures by Johannes Greiner for the Centenary of Eurythmy.

8–9 December

The I A O and its anthropological bases

Course for trained eurythmists and eurythmy therapists. With Ursula Ziegenbein, Dr Wilburg Keller Roth and Dr Dieter Roth

20 December 8.00 pm

100 Years of Eurythmy: Eurythmy herself and Christ

The fifth and final lecture by von Johannes Greiner for the Centenary of Eurythmy.

2013

2–3 January

Music eurythmy course with Dorothea Mier, for Eurythmists

17–20 May

Pentecost Conference – Conference of the Arts. *Performing Arts Section, Section for the Fine Arts, and the Humanities Section.*

For all lovers of art, teachers, artists and the general anthroposophical public.

24–27 June

International meeting of graduates of the eurythmy trainings

SPEECH

2012

25–28 October

Working days on therapeutic speech-formation

Struggling for balance through therapeutic speech formation

Linking to Steiner's lecture "The invisible human being in us" (11 Feb. 1923)

Medical Section in collaboration with the Performing Arts Section

2013

1–3 March

Conference on speaking in chorus. For trained speakers.

24–27 October

Workign days on therapeutic speech-formation

Medical Section in collaborations with the Performing Arts Section

MUSIC

2012

24 November

Section day IV, Goetheanum

"Between Deepening and Renewal I"

Johann Nepomuk David and Peter Michael Riehm

Lectures, study of works, chamber music concert

2013

23 February 2013

Section day V, Goetheanum

"Between Deepening and Renewal II"

Wilhelm Dörfler, Felix Petyrek, Henry Zagwijn

Lectures, study of works, chamber music concert

8–10 March

Annual Musicians' Conference at the Goetheanum

Programme available via e-mail from end of October from:

michael.kurtz@goetheanum.ch

15 March

Composers' Symposium X, Alanushochschule, Alfter:

Michael Denhoff

PUPPETRY

15–17 March 2013

Puppet-players: working days on the theme of humour

ANNOUNCEMENTS

Eurythmy Further Training Courses 2013

Led by: Annemarie Bäschlin and Alois Winter

11–20 July in Ringoldingen (CH-Berner Oberland)

Basic elements of music eurythmy, the colours and Farben und English eurythmy: A. Bäschlin; Dramatic elements in speech eurythmy and speech formation: A. Winter

Music eurythmy-therapy courses 2013

30 June–4 July in the Eurythmeum, CH Aesch, near Dornach

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

29 July–2 August in Ringoldingen (CH-Berner Oberland)

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

With medical contributions by Dr Eva Streit

*Info and registration: Annemarie Bäschlin
Ringoldingen CH-3762 Erlenbach
Tel. +41 33 681 16 18*

Courses with Annemarie Ehrlich 2012

12–13 October: London, Zodiac, Word, Human Being, Meditation

Registration: Karin Bernard Tel. +44 20 8992 4266, e-mail: kaberna@o2.co.uk

26–27 October: Vienna, Do I develop myself, or am I developed? Do I go into the future, or does it meet me?

Registration: Uta Guist, e-mail: uta.guist@aon.at

31 October–2 November 2012: Budapest, Zodiac, Word, Human Being, Meditation

Registration: Dora Mihalez, doramihalez@gmail.com

3–6 November: Prague, Eurythmy in the workplace

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

9–10 November: Graz, Risk a step into the future

Registration: Trigon, Tel. +43 316 403251

Kathrin Abele Tel. +43 316 421372

5–6 January: Bern, The 'I' searching for harmony in social life through dialogue

Registration: Heidi Mürli, Tel. +41 34 445 3976

heidi.muerm@sunrise.ch

20–26 February: Vaihingen, each evening from 7–9 pm. The 7 rhythms of R. Steiner's Foundation Stone Verse

22–24 February: Vaihingen, How can we school ourselves that those who have died might want to contact us?

Registration: Tel. +49 7042 941895

info@akademie.vaihingen.de

1–3 March: Stuttgart, Educational exercises that can be shown

Registration: Eurythmeum Stuttgart, Tel. +49 711 2364230

info@eurythmeumstuttgart.de

22–23 March: Copenhagen, What is Eurythmy? Moving – speaking – thinking

23–24 March: Copenhagen, Consonants between us

Registration: Elisabeth Halkier-Nielsen

Tel. +45 3964 1108, elihn55@gmail.com

20–21 April: Bologna, Zodiac from the Scales to Fishes

Registration ; Bernardetta Masini, Tel. +39 3388 161694

segreteria@scuolasteineriana.org

17–18 May: Freiburg, Rhythm – in the heart – in speech – during the day

Registration: Mona Lenzen, Tel. +49 7661 905 755

monalenzen@bewegdich.org

31 May – 2 June Weimar, Zodiac, Word, Human Being, Meditation

Registration: Hans Arden, Tel. +49 36453 74811

zwischenraum@online.de

Eurythmy: promoting health

Further training course in Rome with Margrit Hitsch

Gruppo Amici Euritmia, Roma, Eurythmeum.ch

6 weekends from Friday, 5:30 to Sunday 12:00

07 - 09 September 2012

19 - 21 October 2012

16 - 18 November 2012

01 - 03 February 2013

01 - 03 March 2013

12 - 14 April 2013

Finals week 06 - 12 May 2013 (in Umbrien)

You can attend weekends singly or as a guest.

After registration, the finals weekend only for regular participants.

Info and registration: Sandra Schneider

Tel. +41 79 721 78 63

eurigienica@gmail.com

Eurythmy Teacher:**BA Qualification in Teaching Practice**

The Eurythmy Teacher Bachelor offers a qualification for the academic year 2012–13 in teaching practice. Supported as a communal project by the Bund der Freien Waldorfschulen [Steiner Schools Fellowship in Germany]: the Euritmie Academie in The Hague, the Institute in Witten/Annen and the North German Eurythmy Teacher Training. It is a one-year

school supported professional introduction concluding with the state-recognised BA dance/ eurythmy in education. Individual modules can be attended; an internal certificate is issued.

This seminar takes place in The Hague in the German language.

Middle school: 07 Jan. – 18 Jan. 2013

Upper school: 21 Jan. – 1 Feb. 2013

Finals and exam week: 20 May – 31 May 2013

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

Educational Seminars of the N-W German Eurythmy-Teacher Further Training”

October 2012

Humour is... – and especially *how*!?

Spontaneity, jokes, surprise, lightness, appropriate use of the eurythmical gestures for speech can be learnt and taught in surveyable, methodical steps.

And: thereby blockages in teachers can be broken up, room for inspiration with the speech-sound gestures become available once again.

The theme came about in the “Speech culture seminar” of last year, it links to it, yet can certainly be attended without a knowledge of last year’s work.

Tutor: Andreas Borrmann (Berlin)

Times: Friday, 19 Oct. (6:00 pm) till Sunday, 21 Oct. 2012 (12:00 midday)

Venue: Berlin; fee: 125 euros.

February 2013

Rhythm – bearer of life

As metre: in the breathing gestalt – as form-creative element in poetry and music

Tutor: Doris Bürgener (Augsburg)

Dates: Friday, 8 Feb. (6:00 pm) to Monday, 11 Feb. 2013 (12:30 pm); Venue: Augsburg; Fee: 175 euros.

May 2013

Cultural epochs

Helmut Eller, experienced Waldorf Class-teacher (4 rounds) and author of the book

“The Four Temperaments”.

Peter Elsen, for 24 years eurythmy teacher and also in the eurythmy training, will work on the theme in eurythmy, with reference to Class/Grade 5. For a balance, music pieces for this class will be practiced.

Tutors: Peter Elsen (Schopfheim), Helmut Eller (Hamburg)

Dates: Thursday, 2 May (6:00 pm) till Saturday, 4 May 2013 (9:00 pm)

Registration first 20 April 2013.

Venue: Schopfheim; Fee: 175 euros.

*Registration:
Renate Barth, Katteweg 29c, 14129 Berlin
Tel: +49 30 803 87 90; Fax +49 30 692080059
reba@gmx.ch*

Gestures for the speech sounds in the lower school

Courses with Helga Daniel:

Fri 8. – Sun. 10 Feb. 2013 in Schloss Hamborn

Eurythmy Working Conference

This meeting with Helga Daniel in Schloss Hamborn continues a theme already begun. The focus is dealing with the speech-sound gestures. Children and young people often find it difficult to find access to them; they are constantly to be mastered afresh.

Movement, feeling and character and their relationship to the processes of the 12 senses provide the practice-material to enrich the teachers’ imagination and to develop for all particular access to the sounds for all ages.

On what does the eurythmy teacher concentrate in his/her own eurythmy work? How can he/she draw from the Meditation for Eurythmists impetus for the work? How can we learn to use methodological/ systematic resources in practicing eurythmy?

In the weekend are primarily a eurythmical and inner preparation of the eurythmy teacher to deepen his work and individual style. It is fruitful when your own examples are incorporated into this work.

In discussions what has been worked on is permeated with the theoretical side.

Please bring with you successful and proven pieces, forms and exercises from your own work with all age-groups for a small market.

Conference contribution: 95 euros (to be repaid by your school as further training; concessions can be discussed)

*Registration: Johanna Hoefler
Schloss Hamborn 81; DE-33178 Borchen
Tel. +49 5251 / 389-381
School-fax +49 5251 / 389-268
johannahoefler@yahoo.de*

100 Years of Eurythmy

The Association of Eurythmists in Switzerland (EVS) invite you to:

A Day of Meetings

Saturday, 10 November 2012 in the Eurythmeum CH, Aesch BL (as foreseen July 2012; subject to changes)

Chair: Johannes Greiner

Discussion of issues in small groups

Reports in plenum

Meetings with midday refreshments

Workshops on Art, Therapy, Research, with Margrethe Solstad, Ursula Zimmermann, Marc Büche, Theodor Hundhammer, Martina Geith / Ulrike Wendt, Daniel Marston, Herbert Langmaier, and others.

Meetings with evening refreshments

Presentation on thematic and artistic projects: Out of the training; on the Hebrew language; on Steiner’s Twelve Moods, by Ursula Zimmermann; on the Youth-Ensemble, by Margrethe Solstad

What are your questions that you would like to discuss? Please let us know. A flyer with detailed and registration for the “Day of Meetings” will appear in September.

Eurythmie Verband Schweiz
 Apfelseestrasse 9a, CH-4147 Aesch BL
 www.eurythmie-verband.ch

Further training course EVS Association of Eurythmists Switzerland

Course No. 32: Sat./Sun. 9–10 February 2013
Ursula Zimmermann, Dornach, on The first Group-Forms
 Venue: Eurythmeum CH, Aesch BL
 Fee: members of EVS & German Assn: 160 Sw. Fr.; non-members: 210 Sw. Fr.; 4th yr. students 120 Sw. Fr.
 Registration binding, open till 31 January 2013.

Course No.33: Sat./Sun. 20–21 April 2013
Helga Daniel, The Hague, on Eurythmy in Education
 Venue: Eurythmeum CH, Aesch BL
 Registration binding, open till 10 April 2013

Course No.34: Sat. 29 June 2013
Frauke Grahl, Dornach, on The Cultural-Epochs
 Venue: Eurythmeum CH, Aesch BL
 Registration binding, open till 19 June 2013

Info and registration:
 Rachel Maeder
 Mannenbergweg 17, CH-3063 Ittigen
 Tel. +41 31 921 31 44, Fax +41 31 921 9911
 rachel.maeder@hispeed.ch
 www.eurythmie-verband.ch

Ensemble Eurythmeum CH

Sot. 23 September 2012, 4:30 pm
 “The struggle for the human form”
 Michael-/Pestalozzi-Zweig, Zürich

Sat. 29 September 2012, 8:00 pm
 “The struggle for the human form”
 Jakob-Böhme-Zweig, Basel

Sot. 30. September 2012, 5:00 pm
 “The struggle for the human form”
 Rudolf-Steiner-Schule, Wetzikon

Eurythmeum CH
 The T A O in the development of humankind and as message for our time and the future. Lecture with slides by Dr Jörg-Johannes Jäger (Hamburg), discussion and eurythmy
 Tues. 16 and Wed. 17. October 2012, from 3.30–7.00 pm, from 19 October Fridays 4.00–6.00 pm

Educational Eurythmy with Marc Büche.
 for eurythmy students, graduates and eurythmy teachers
 – Teaching material for all classes/grades
 – Placing oneself into the role of the teacher
 – Learning to lead and instruct
 Regular participation for a term is recommended.
 Fee: according to the number of participants.

Info and registration:
 Marc Büche, Tel. +41 61 701 15 23
 marc.bueche@eurythmielehrer.com

Fri. 26 October 2012, 8:00 pm
 Eurythmy performance in various languages
 CH-Aesch Eurythmeum CH

Fri. 2 November 2012, 8:00 pm
 Festival for those who have died, Ensemble Eurythmeum CH

CH-Aesch Eurythmeum CH
 Sun. 4 November 2012, 4:30 pm
 Festival for those who have died, Ensemble Eurythmeum CH
 Zürich, Michael-Zweig

Fri. 30 November 2012
 Solo finals, 4th year students
 CH-Aesch Eurythmeum CH

Sot. 2 December 2012, 5:00 pm
 The Dream-song of Olaf Åsteson, Ensemble Eurythmeum CH
 Olaf-Åsteson Haus, Hinterfultigen bei Bern

Fri. 7. December 2012, 8:00 pm
 The Dream-song of Olaf Åsteson, Ensemble Eurythmeum CH
 CH-Aesch Eurythmeum CH

Fri. 14. December 2012, 7:00 pm
 Christmas end-of-term
 CH-Aesch Eurythmeum CH

Sat. 15 December 2012, 8:00 pm
 The Dream-song of Olaf Åsteson, Ensemble Eurythmeum CH
 Goetheanum, Grundsteinsaal

Mon. 7–Fri. 11 January 2013
 Eurythmy in the workplace with Annemarie Ehrlich, The Hague, 9.00–12:30 and 3.00–5.00 pm. Wednesday and Friday mornings only
 CH-Aesch Eurythmeum CH

Fri. 11 January 2013, 8:00 pm
 Diploma performance of 2 students of the training in Rome
 CH-Aesch Eurythmeum CH

Sat. 2 March 2013, 8:00 pm
Son. 10 March 2013, 4:30 pm
 “The struggle for the human form”, performance by the Ensemble Eurythmeum CH Goetheanum, Grundsteinsaal

Thu. 14 March 2013, 10:00 am
 Easter end-of-term

CH-Aesch Eurythmeum CH

Sat. 25 May 2013

Open day at the Eurythmeum CH with the motto:

Cultures meet

CH-Aesch Eurythmeum CH

Further information

Further training, intensive courses, lay classes:

www.eurythmeum.ch

Tel: +41 61 701 84 66

Apfelsestrasse 9a, CH-4147 Aesch

Conference from 16 till 19 Oct. 2012 The Hague, Netherlands

Theme: Developing and Fashioning Eurythmy

– What does eurythmy want from us?

– What did Rudolf Steiner aim for with eurythmy?

A course in which we journey through the development and birth of eurythmy.

Werner Barfod gives of his considerable experience and knowledge; we partly work and investigate in small groups, in mutual exchange.

A master-class takes place on Thursday afternoon, in which you can apply; a lecture by Imke Jelle van Dam on his book devoted to the “Development of Eurythmy in Holland”; and an evening performance with music eurythmy with Emilie van der Held.

Course leader: Werner Barfod

Venue: Akademie voor Eurythmie Den Haag, The Netherlands

Language: Dutch

From 16 Oct., 2:00 pm till 19 Oct., 5:00 pm.

Fee: €175, €200, €225 according to means. Everyone should be able to participate.

Organiser: Martine Meursing

The flyer gives more details:

www.transformerendoorbeweging.nl

Martine.meursing@hotmail.com

Tel. +31-7-51 18 58

Eurythmy in the 21st century

9–10 November 2012 Breathing of the heart between middle-point and periphery with Werner Barfod

Waldorfschule Rengoldhausen, Musiksaal

Begins: 9 Nov. 4.00 pm, ends 10 Nov. 11, 7.00; fee 45 € (conc. 35 €)

Info: Corinna.Neuhöfer

Tel. +49 7553-91 88 99

euconeul@hotmail.de

Eurythmy-Seminars with Werner Barfod

5–7 October 2012, Lecture and weekend for Class Members in Berlin, Rudolf-Steiner Haus

“Humans search the middle between Lucifer and Ahriman” and Class weekend on the 14th Class Lesson with eurythmical exercises.

16–19 October 2012; Eurythmy-Week in The Hague, NL

“The Development and Fashioning of Eurythmy – what does Eurythmy demand?” of us after 100 years? What did Rudolf Steiner intend with eurythmy?

25–27 October 2012; Therapeutic Speech Conference in Dornach

Eurythmy-course: *“The invisible human being in us between peripheral and central directed forces.”*

2–3 November 2012; Rudolf-Steiner Haus in Berlin

Eurythmy-course: *“What is the Social Element in Eurythmy by means of The Soul-Calendar?”*

16–18. November 2012; Eurythmy-course at the Goetheanum, Performing Arts Section

“The Threefold Relation of the Soul to the World in Epic – Lyric – Dramatic – with poetry of the 20th.”

Enquiries, only by Fax: +41 61 7013 19 73

4.D space for eurythmical training and art

“...yet 6 more months intensive artistic training?”

from January 2013 – July 2013

in m Rahmen of the 4th years of 4.D for young eurythmists, who would like to extend their artistic capacities in the cultural metropolis of Hamburg!

We await you, to rehearse contemporary and classical music, dramatic eurythmy, humorous things, etc. with the tutors of 4.D and a tour in July 2013. The programme is to be developed in parts with you, in order to foster your own creativity and directing abilities.

“Directing means talent and abilities to release of those who do the presenting“ (Bettina Grube)

Please enquire, if you are interested and want to know more.

Fee: 1700 € (student loans are available, and there will be times to work part-time jobs)

Choice of theme open till 15 Oct. 2012:

Saturday 15 Dec. 2012, 7.00 pm

Glimpses into winter 2012,

End-of-term of the students of 4.D raum für eurythmische ausbildung und kunst e.V.

Rudolf Steiner Haus,

Mittelweg 11/12, 20148 Hamburg

Tel. +49 40-41 33 16 44

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

“Übe.../ Practice” – autumn course 2012 in co-operation with Alanus University

*Eurythmy Further-Training week-end in Berlin-Kreuzberg
with Barbara Mraz and Mikko Jairi;*

From Friday, 9 Nov. 5.00 pm till Sunday, 11. Nov. 2012, 1.00 pm
The autumn course “Übe... /Practice...” is directed to all interested colleagues and eurythmy students who are searching in artistic eurythmy for a deepening, refreshing or new points of view.

The basis of this work is formed from questions about autonomous research with the eurythmical sources out of anthroposophy and a culture of practice growing out of it.

For those colleague intending to join our “Übe...” –further training for the first time, we request on Friday, 9 November, from 4.00 pm to join an introduction into the basic elements. Barbara Mraz – Aspects to a culture of the will in music eurythmy

Mikko Jairi – The four ethers and the world of colour in the artistic fashioning of speech eurythmy

Registration by 2 November 2012; fee 100 €

Venue: Freie Waldorfschule Berlin-Kreuzberg

Further information and written application to:

Freie Waldorfschule Berlin-Kreuzberg

z. Hd. v. Sabine Brüggemann

Ritterstrasse 78, 10969 Berlin

sab-brueggemann@versanet.de

www.compagniephoenix.com

The “Übe...” Winter Course takes place from 1–3 February 2013. Further details in the following issue of the Newsletter.

Studio B7 Dorothea Maier & Ulrike Wendt

Further training seminars 2012

Studio B7 is a small study-centre with an adjacent eurythmy stage in Mittelthüringen. Alongside various projects and courses Dorothea Maier and Ulrike Wendt would like to share in weekend seminars, working-tips and stimuli to practice out of their many years artistic experience.

Friday, 5 October, 6.00 pm till Sunday, 7 October, 1 pm

Awake sleeping – a eurythmical quality

Weekend seminar with Dorothea Maier

Contemporary literature and music particularly demand in fashioning a high degree of wakefulness. How can we develop a differentiated consciousness for movement? To give yourself, nevertheless not to fall asleep? To lay hold of the content and at the same time to be relaxed?

“It is a great error if eurythmy is not carried out with the fullest super-awake state...” (Rudolf Steiner)

Friday, 19 October, 6.00 pm till Sunday, 21 October, 1.00 pm
Eurythmy and Researching the Formative Forces – two sides of the Etheric

Introductory weekend seminar with Antje Schmidt (formative forces research), Jena und Ulrike Wendt (eurythmy)

Eurythmy and research into the formative forces concerns itself with two different approaches with the essence of what is living. With suitable methodical scaffolding, attention to every eurythmical gesture and form, and in particular the

zodiacal and planetary gestures, can be a tremendous enrichment for our own practice. In this seminar we work on laying the foundations.

Friday, 16 November, 6.00 pm till Sunday, 18 November, 1.00 pm
Art is beautiful, but demands a lot of work...

Weekend seminar for young eurythmists with Dorothea Maier und Ulrike Wendt

First block-seminar of the stage-art course of Studio B7. Eurythmical basic work on the faculties of expression of the instrument and its relationship to space and conception of the whole project: way of working, themes, performances. The programme will be formed together with the participants.

All the seminars take place in the Stufenhaus Apolda, Lessingstr. 34, 99510 Apolda. Apolda is 10 minutes away by train; from the station it take a few minutes by foot.

Registration and further information: Ulrike Wendt, mail@studiob7.eu, Tel: 0175/5603852.

Registration and further information:

Ulrike Wendt, mail@studiob7.eu

Tel. +49 175 560 38 52

Eurythmy Stage-Group Nuremberg

Wed. 03.10, 4.00 pm

Memorial festival for the 200th birthday of Kaspar Hauser

Eurythmy/Music/Recitation, Venue: Eckart Böhmer

Ansbach, Anglet-Saal am Karlsplatz

Sat. 20.10.

4.00 pm The Town Musicians of Bremen

7.30 pm “100 Years of Eurythmy – Movement – Music – Speech”

Cham, Saal der Sparkasse

Fri. 09.11–Sun. 11.11.

Nuremberg Fairytale days

Rudolf Steiner Haus, Rieterstr. 20, Nürnberg

Wed. 21.11, 7.30 pm

“We begin by asking questions ...” / Commemorating Kaspar Hauser’s 200th birthday

Nürnberg, Rudolf Steiner Haus, Rieterstr. 20

Sat. 24.11,

4.00 pm The Town Musicians of Bremen

8.00 pm “We begin by asking questions ...” / Commemorating Kaspar Hauser’s 200th birthday

Die Christengemeinschaft Prag, Na Spejharu 3

Eurythmy Stagegroup Nuremberg and Artistic Eurythmy Group, Prague

Sun. 25.11, 7.00 pm

“We begin by asking questions ...” / Commemorating Kaspar Hauser’s 200th birthday

Waldorfschule, Bratislava, Vihorlatska 10

Mon. 26.11, 9.00 am

The Town Musicians of Bremen

Waldorfschule, Bratislava, Vihorlatska 10

Wed. 27.02, 8.00 pm

Humorous items performed for Rudolf Steiner

“Humour is the button that hinders us from bursting at the collar” (Ringelnatz)

Freie Waldorfschule, Ockershäuser Allee 14, Marburg/Lahn

Eurythmieausbildung Nürnberg

Heimerichstr.9; 90419 Nürnberg

Tel. +49 911-33 75 33

info@eurythmieschule-nuernberg.de

www.eurythmieausbildung-nuernberg.de

Independent Further Training in La Fabbrica

(5-finger exercises for those who want to do an MA)

Eurythmists 2012: autonomous movement-artist, entrepreneurs, and artists of life! Inner and outer work in balance. (Independent form the style of a training centre or of a tutor.)

Themes: a course to deepen the basic elements in eurythmy, work on speech eurythmy and music eurythmy, indications for style by R. Steiner, study of art, fashioning, ensemble and solo work, aesthetics, observing art, phenomenology.

Development, planning, finding your own theme, aims and target-groups, concept and working out a business plan, presentation, communication, seeing it through, finances and PR.

This further training aims to help young eurythmists with courage, needing help to build up becoming freelance.

Times:

Module 1: 2 weeks in October, autumn half-term

Module 2: 2 weeks in March, spring half-term

Module 3: 2 weeks in May

Venue: La Fabbrica, Cortiglione, Italy.

Reasonable board and lodging is available.

Tutors: students can choose their own artistic themes and tutors; Gia van den Akker is the initiator, mentor of the whole and also offers herself as tutor.

Fee: 200 € per week; the modules can be booked separately; total cost 1000 €

Starts: autumn/fall 2012

Information: Gia van den Akker

Tel. +39.0141.791247

info@giavandenakker.com

www.giavandenakker.com

Solo-performance Eurythmy Gia van den Akker “TRACCE”

“TRACCE” comes from “traccia”, which means footprints, the spoor.

Our life is like a journey through a landscape full of spoor: inner and outer spoor. We find spoor from humans and from events. On the journey we lose, seek and find all sorts of spoor. Grimms’ fairy tale Hansel and Gretel forms a thread through this programme.

Music: Sonata K. 531 by Domenico Scarlatti, “storie da chissà dove” (2005) for vibraphone and cello by Simone Fontanelli (1961, It.). Spins und spells for cello solo by Kaya Saariaho (1952).

Text fragments: Sarah Kane (1971–99), Etty Hillesum (1914–43), Christa Wolf (1929), and an Irish legend

Co-workers:

Concept and eurythmy: Gia van den Akker; vibraphone: Michael Kiedaisch; cello: Mario de Secondi; voice: Gia van den Akker; lighting: Peter Jackson; costumes: Hélène Schaa; coach: Hans Fors

28 September, 8.00 pm, Lahnstein, Klinik Lahnhöhe, Am Kurpark 1

29 September, 7.00 pm, Berlin, Atelier Oh_r24, Ohlauerstr. 42. Nur mit Reservierung: oh_r42@go4more.de

1 October, 8.00 pm, Berlin, Theaterforum Kreuzberg, Eisenbahnstr. 21, Tel: 030.612 88 880

Info: Gia van den Akker

Tel. +39 3484254007

www.giavandenakker.com

info@giavandenakker.com

Eurythmée Paris-Chatou

Part-time weekend course on music eurythmy and speech eurythmy (continued)

Each weekend, with additional subjects, including: speech formation, stage improvisation, modelling, aesthetics, study of Steiner’s “The Philosophy of Freedom”, choral singing, music appreciation (study of musical forms).

Friday, 14 September 4.30 pm till Sunday, 16 September 2012 1.00 pm

Further dates: 26–28 October 2012 / 9–11 November 2012 / 30 November–2 December 2012 / 18–20 January 2013 / 22–24 February 2013 / 22–24 March 2013 / 05–07 April 2013 / 26–28 April 2013 / 31 May–02 June 2013

Further training seminars for eurythmists and eurythmy students 2012/2013:

In French, German and English with Hélène Oppert, deepening work on three basic eurythmical themes: space – rhythm – colour, with examples from poetry of various ages, up to contemporary literature.

Friday, 2 November 5.00 pm – Sunday 4 November 1.00 pm

Further dates: 11–13 January / 8–10 March / 17–19 May

With Gioia Falk – Themes and characters from Steiner’s four Mystery Dramas

Tuesday 29 January 9.00 am – Sunday, 3 February 1.00 pm

Registration and information: Eurythmée

1, rue François Laubeuf, F-78400 Chatou

Tel. +33-1 -30 53 47 09

eurythmee@wanadoo.fr

www.eurythmee.paris.free.fr

Conference with Michael Debus

in Tokyo, Japan, 2013

10 – 11 February 2013

“How can we conserve our life-forces? –
the search for true healing”

Lectures

- I. The life-forces of nature and the human creative forces
- II. The substance of goodness and eurythmy
- III. “... what man speaks to the stars”, and the essence of eurythmy
- IV. The task of eurythmy – binding the sub-sensory forces (for those acquainted with eurythmy)

Working groups:

1. Eurythmy promoting health (for all)
2. Strengthening the etheric in the art of eurythmy (for the advanced)
3. Introduction to eurythmy therapy (for eurythmists)
4. Eurythmy in education

Conference on “The Soul’s Calendar” with Michael Debus in Tokyo, Japan

Friday, 15 February 2013; 6:30 pm – 8:30 pm

1. Steiner’s “The Soul’s Calendar – a Michaelic impulse

Saturday, 16 February 2013; 10:00am – 12:30pm

- 2 Cosmic Cultus and The Soul’s Calendar –
with eurythmical demonstration (Soul Calendar) – 1 + 52 //
12 + 41

2:00 – 4:30 pm

3. The course of the year and the etheric return of Christ –
with eurythmical demonstration – 26 + 27 // 38 + 15

In Japanese Speech; Herr Debus’ lecture delivered in German.

Hosted by a group of eurythmists in Japan

*Information: contact Kyoko Fujii
glyzinie@mbn.nifty.com*

Eurythmy West Midlands

Stage Project Stourbridge-UK

A further project for young graduates developing the performing art of eurythmy is offered from October 2012 for eurythmists with initiative and enthusiasm. Last year the YOUNG STAGE GROUP consisting of 6 members from Mexico, Japan, Czech Republic, Germany and England toured the UK with their programme “Contrasts”. Starting at the Brighton Fringe Festival, 24th May, we visited schools, special needs centres and underprivileged communities, including performances during the Eurythmy Festival organised by the Association of Eurythmists in Newton Dee, Aberdeen. An excerpt from “Contrasts” was shown in May at the 9th International Eurythmy Forum, D-Witten.

The completely new theatre of the Glasshouse Arts Centre has now opened. Active involvement with the Drama Department and the Mask Studio is 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 Geoffrey Norris (speech), Alan Stott (piano) and other artists.

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

Concert pitch symposium 432 Hz

9–10 March 2013, Kurhaus Kirchzarten/ Schwarzwald

Georg Glöckler will speak about the Platonic cosmic year in connection with the “primal concert pitch”; Dr Bodo Köhler on the cell-structure and the methods with which individuals can confirm basic tuning, always relating to 432 Hz; brain researcher Günter Haffelder, on the bridge between the halves of the brain and their frequencies.

Further information:

Tel. +49 7661 9871-0

info@iak-freiburg.de; www.iak-freiburg.de

PUBLICATIONS & BOOK REVIEWS

**Helene Reisinger, her destiny
Eurythmy in the 20th century***Johannes Starke, Zurich*

Berlin – a focal point of the world – always in a progressive spirit: cultural renewal, two World Wars, two post-war periods, marked by perpetual construction work.

Dornach – the second focal point of anthroposophy – source of spiritual renewal for seeking people.

Both foci meant for Helen Reisinger her homeland in the deepest and widest sense.

Angela Locher the first student, with whom the eurythmy training in West Berlin could start again in 1952, describes Helen Reisinger's constant struggle, her tireless artistic work as an awake contemporary person of her century in the most varied situations of life and of the world.

Loaded with many book quotations and the words of the great number of people surrounding her, enriched by an impressive number of images and written documents, Angela Locher describes the career of this distinctive and at the same time amiable personality. She describe her relentless work in the service of eurythmy in the context of the ups and downs of events of the time. Outstanding in dramatic portrayal and precision in humorous sketches, for Helen Reisinger education was a major concern in the eurythmy training. A large number of her students have taken up this field of work and proved themselves in it.

The author deserves special thanks in undertaking with this documentation to place a sometimes misunderstood but responsible pioneer of eurythmy into the events of the time, and at the same time to draw a unifying ellipse around the above-mentioned two foci. The Goetheanum intends to publish in the autumn/ fall 2012.

Book launch**In memory of Lothar Linde (1899 – 1979)***Johannes Starke, Zurich*

It is a great service of Maria Angelica Feind-Lauents has rendered to keep alive the memory of one of the few early eurythmists, and at the same time artistic speaker, in a book that has a special character. The karmic connections of three personalities comes fully to light in their correspondence, which is also of literary merit, also throwing sidelights on the situation in the Anthroposophical Society and on world events.

“Oh, dear friend, if only you were here ...”

Letters and diary texts by Lothar Linde, Alice and Walter Laurent-Perm, selected and annotated by the author, supplemented by autobiographical texts, with an introduction by Walter Kugler and memories of Werner Barfod.

For the book launch on 30th June an illustrious crowd of former colleagues, pupils and friends gathered in the Car-

penters' Workshop of the Goetheanum. As nephew of the painter Hermann Linde – who worked on the building of the First Goetheanum, and known for his illustrations to Goethe's Fairy-tale “The Green Snake...” interwoven with seven Scenes from Steiner's Mystery Drama “The Portal of Initiation” – Lothar Linde came to Dornach after the First World War and experienced Rudolf Steiner and Marie Steiner von Sivers, who were to become for him a key artistic figures

Lothar Linde was one of the many young people who came in course of time to the Goetheanum to learn the art of eurythmy and later of speaking and acting. “Eurythmy was called to develop speech formation, but then eurythmy receives something in return,” he said. And everyone could perceive – his speech was movement, his movements were speech! As a long-standing member of the Eurythmy Ensemble and Speech Choir, he turned especially to dramatic eurythmy, in order to develop the given indications. In the great production of Goethe's “Faust” and other dramas, through his expressive presentations sometimes performed quite modestly, as well grandiose humorous sketches, he enthused everyone.

Following the presentation of the book from which passages were read, Werner Barfod, Christoph Graf and Linde Naumann, accompanied by demonstrations, reported on the impressive collaboration with Lothar Linde. The memorial day 33 years after his death was completed with artistic contributions from Michael Blume, Wanda Chrzanowska, Christoph Graf, Gerhard Machtle, Ute Medebach and group, Beatrice Oling-Laurent and Barbara Stuten.

This beautifully designed book, in landscape format, with a few pictures including Lothar Linde as “Boy in a red jacket, 1903” by Edvard Munch, is a treasure chest stylistically excellent penmanship, on the basis of most deep connectedness of three special personalities.

«Ach, lieber Freund, wärest du nur hier»

*Lothar Linde, Alice und Walther Laurents-Perm
Briefe und Tagebuchtexte mit autobiografischen Ergänzungen
Published by: amator-Edition der AAP Verlags AG 2012
ISBN 978-3-905868-30-2*

Sprüche und Lautspiele für Kinder*[Verses and jingles for children]**Slezak-Schindler, Christa*

A continuous weekly calendar with exercises and advice on fostering speaking, illustrated by Christiane Lesch, issued by the Institut für Sprachgestaltung
Publisher: Marie Steiner Verlag ISBN: 978-3-9813255-3-9
Spiral binding. Price: 34 euros [D] / 35 euros [A]; all prices in Sw. Fr. rrp. Pages/size: c. 108 pp., 21 x 30 cm

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

Rudolf Steiners Eurythmische Lautlehre

[R. St's teaching for speech eurythmy: complete indications for the sounds]

Intro. & ed. by Eduardo Jenaro

Available again as paperback/ 366 pp. (identical with first edition 1999) / Privately printed

Price: 32 € / bulk order for students id possible: 20+ copies: 31 €, 40+ copies: 30 €

*Bestellungen an:
kontakt@eduardojenaro.eu*

MISCELLANEOUS

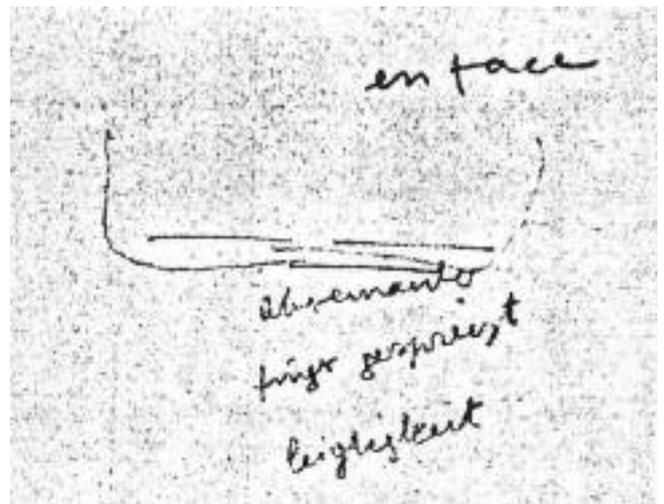
Addition to RB56e, page 16f.

Results of Eurythmical Research – out of Standing and Wondering

Sketch:

face forwards
[hands] over each other
fingers apart
lightness

The illustration was missing from the article: a sketch “Lightness” by Rudolf Steiner, from the book ed. Frau Froböse [GA 277a. 33].



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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