The background features abstract watercolor washes. A large, irregular yellow shape is centered, surrounded by various shades of green. The colors are soft and blended, creating a textured, artistic feel.

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

Easter 2013

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FOREWORD

FOREWORD

Dear Colleagues,

What does the year 2013 demand of each of us individually? What can we do on our own, and in what areas of responsibility do we have to rely on an intensified collaboration?

The School of Spiritual Science with its Sections as fields of work has placed this question at the centre of its work and at all levels seeks to strengthen intersectional work. In this way of collaboration, the individual Sections in their searchings can gain enriching and deepening points of view.

This year's Whitsun Conference at the Goetheanum is fully devoted to the arts. Michael Kurtz, in collaboration with the Fine Arts Section, the Humanities Section, and the General Section has organised a Conference in which from different sides a deepened access will be worked on both to Rudolf Steiner's impulse for art, and to the sources of creative art.

The perception and development of an enhanced co-operation with initiatives around the world will be taken up afresh for the profession of artistic speech and drama. Silke Kollwijn from November 2012 is responsible in the Section;

we are very pleased that she has taken on this task. The Michaelmas *Newsletter* will contain a report on her work. The various committees within the Section also report on their tasks.

The big stage at the Goetheanum is closed from Michaelmas 2013 for about a year due to refurbishment. The building needs constant attention. It is a great joy for all who work there that the stage in this regard receives first priority. For the donations that have so far been received at this point, most warm and grateful thanks! Before the closing, however, in the summer the Mystery Dramas will be performed once more. The Conference is organised through the collaboration of the College of the School of Spiritual Science.

Wishing you all best wishes for the work this spring,

With warm greetings,

Yours,



Margrethe Solstad

TOPICAL FORUM

Stuttgart MA "Eurythmy in Education" starts

Sabine Eberleh

With 18 students, the first Master's programme "Eurythmiepädagogik" at the Free University of Stuttgart and the Stuttgart Eurythmeum has started. In addition to graduates of the basic eurythmy training also experienced eurythmy teachers take up this programme as a possibility of educational deepening. With the qualified training of future eurythmy teachers and the option to acquire state-recognised diplomas, important steps have been taken to strengthen long-term eurythmy in Waldorf schools.

How great the need is for a thorough educational deepening of eurythmy, is shown by the number who applied. Already in the first round of the Masters Course "*Eurythmiepädagogik*" at the Free University in Stuttgart, 18 students have enrolled. As the Programme Director Tania Mierau (Eurythmeum Stuttgart) and Matthias Jeuken (Free University of Stuttgart) report, these consist firstly to young eurythmy-graduates with the basic training in eurythmy. They have already earned an educational basic qualification, and want to build on it for their work in Waldorf schools. The students

also include experienced eurythmists seeking to deepen and gain a further qualification.

With the new fashioning and accreditation of the programme, "Educational Eurythmy with basic qualification (BA)" and "Eurythmy in Education (MA)", the proven co-operation of the School of Stuttgart with the Eurythmeum Stuttgart continues. "In the several years of fruitful co-operation, we have produced well-trained eurythmy teachers. In the newly developed courses, it was important for us to assess the study and really deepen the artistic eurythmy training, giving it the time it needs – and yet to introduce basic education and eurythmy-education (including teaching practice) and accommodate this into the BA degree," says Tania Mierau. Matthias Jeuken adds: "The Master's programme 'Eurythmy in Education' building on this offers a professionally focused training for the specific demands of the eurythmy teaching in Waldorf schools."

As is shown by the actually current participation of foreign students, the academic qualification in eurythmy in education is becoming increasingly important not only in Germany. Especially in countries where Waldorf education is not known and recognised as in Germany, academic qualifications for employment in schools is often essential to strengthen and support the Waldorf movement abroad.

"The Master's programme '*Eurythmiepädagogik*' is also

open to graduates of other recognised eurythmy trainings, if they take the university's admission and examination procedures," assures Matthias Jeuken. "The next round of study will begin in September 2014. Registration is already open."

With the Stuttgart Masters Course "*Eurythmiepädagogik*" with its qualified training for future eurythmy teachers, an important step is taken to strengthen in the long-term eurythmy in Waldorf schools.

Introducing Silke Kollewijn as a new co-worker in our Section

Last year Margrethe Solstad approached me to take over in the Department of Speech and Drama in the Section for the Performing Arts. Aware that the speech impulse of Rudolf and Marie Steiner is deeply connected to the sphere of the cosmic word spoken by human beings, I rise to the task of carrying, caring for and developing the arts of speech and acting, which through the active speech artists flows from this sphere of the essence of the word at the heart-organ of anthroposophy, the Goetheanum.

My concern to do this with all who are working in the world for speech formation and who through Steiner's inspired "Speech and Drama" lecture-course are working as speech artists and actor colleagues. And in an extended sense also with eurythmy, the sister art in collaboration with music which is inwardly so close.

"An individual does not help, but he who unites with many at the right time" (Goethe, *The Fairytale of the Green Snake and the Beautiful Lily*).

Section work in exchange of professional themes and research, in artistically active processes and initiatives in lyric, epic and drama has its source in the depths of each individual who artistically creates and wrestles to develop. Section work also has a "guardian" function for the impulse for speech, as it appears in the various fields of life in the wide world of anthroposophical professional practice:

As art therapy in the domain of Speech and Drama, "therapeutic speech practice",

as educational and health promoting speech formation, as Theatre Education rooted in speech formation

or the artistic penetration of the teaching profession working with the word.

Here, concrete interdisciplinary topics are to be worked out in collaboration with the other Sections, including the Medical Section of the Education Section and the Humanities Section.

I look forward to the variety of tasks and to meeting and for conversation and collaboration with colleagues interested in Section work in domain of Speech and Drama!

The following is my brief CV:

Silke Kollewijn: born in 1960 grew up in Esslingen, near Stuttgart in Germany.

From 1980 studied with Herbert Heinz Friedrich and Bernd Lampe in Salem, Germany, at the Department of Language and Drama and in 1981 at the Goetheanum at the School of Speech and Dramatic Art.

Subsequently speech artist and associate at the Free Youth

Seminary, Engen, DE.

Started a family with Valentijn Kollewijn, four children raised from 1990 to 1998 at the Maison Oberlin, Centre Culturel International, in Alsace.

After moving to Eastern Switzerland, social therapist and cultural involvement in social therapy.

From 2001, part-time further training in art therapy at the Department of Speech and Drama Dora Gutbrod School.

From 2004, in Basel, activities in education, special education and therapeutic speech practice.

Free artistic work, including the Mystery Play Ensemble Basel, with storytelling, and the speech chorir initiative at the Goetheanum.

Since 2007, co-organiser of the working conference of the Therapeutic Speech Practice at the Goetheanum.

From 2013, co-worker in the Section for the Performing Arts, for the Department of Speech and Drama.

Mit jedem Gedicht,
das sich in Dir spricht,
schöpft Du aus der Quelle,
des werdenden Lichts;
erlöst aus den Wirren
verkantetes Sein,
erschaffst Deinem Wesen
sein Werdendes rein.

[With each poem that speaks in you, you draw from the source the becoming light; you redeem out of the turmoil the unrecognised existence, you create for your being its future purity.]

Silke Kollewijn

The Evolutionary Sequence as the essential expression of the human being of movement and speech, between soul and world – as between "I" and spirit-world

ARTICLES

The Ephesian Mysteries

Werner Barfod

*“Offspring of all the Worlds! Thou Form of Light,
Firm framéd by the Sun, with Luna’s might,
Endow’d with sounding Mars’ life-stirring song,
And swift-wing’d Mercury’s motion in thy limbs, ...”
(22 April 1924. GA 233a)*

So sounds the opening of Rudolf Steiner’s Ephesian verse, “Easter”, in English translation. The descending soul in the Moon-sphere is beheld by the Ephesian initiates. We hear of the Martian gift of speech and of the gift of human mobility of Mercury. These are the only two human abilities to connect with the world out of ego-activity. These are also the basic human skills to move speech and singing visibly in eurythmy.

In what follows we draw attention to the consonantal relationship of the human soul to the world. In early childhood humans create themselves by imitating the gestures of their immediate surroundings with all the objects within reach. They learn to speak imitating the sound-gestures and express themselves through this as creations of the gods, as beings capable of speech and movement.

The Evolutionary Sequence

Rudolf Steiner creates, according to human ego-development, a sound-sequence of twelve consonants, in which the whole human being is expressed. He calls it the “Evolutionary Sequence”. Even if the corresponding vowels are not included in the series, we can speak of a sound-sequence of the human being schooling himself and developing, of “a contemporary alphabet”.

We can speak of a qualitative gradation of sounds, of a path of development of four times three sounds. It always involves a process of contraction and expansion as the primal human gesture between centre and periphery, in which, in each of the four groups of three sounds, a higher level is demanded. We will return to this, but first we turn to contraction and expansion.

The basic “contraction and expansion” is at the same time a basic and central exercise in eurythmy, as in any path of training.

Point-Sphere Meditation

Let us turn first to a central exercise, formulated by Rudolf Steiner on 24 December 1903 (GA 264, Germ. ed. p. 47) as a transcript of an earlier sign-language as a meditation: “Sense how the point becomes the sphere and yet it remains the same. If you can grasp how the infinite sphere is only a point, then return, because then the infinite appears to you in the finite.”

Four stages of contraction and expansion

This corresponds to the sequence of eurythmical exercises “contraction and expansion” as taken from the human constitution:

1st stage	First, a bending and stretching the arms and also of the human gestalt, which releases “life-forces in the stretching” – the will flows out, the surrounding aura becomes bright – and “life-force consumes me in the bending” – the in-streaming force from outside darkens the aura; life-force is used up within (GA 277a, pp. 78-9). This is the physical-etheric level, dimly experienced in the body of feelings.
2nd stage	If we follow the changing periphery with our feelings, connected to the periphery, we feel refreshed, awake – as on a bright day; we feel tired, exhausted with the incoming darkness. In the same way, we feelingly live with day and night, with the seasons. We are completely given over to the periphery with the sentient soul.
3rd stage	In laughter and tears – in lifting ourselves we experience the interior surmounting the exterior in expansion; in the contraction, a feeling of being helpless over the outer events, but then gathering oneself, gathering one’s inner forces: “to raise oneself above the world – and feeling I am weak facing the world” (GA 277a, facsimile, p. 40). In contact with the world, the soul experiences pleasure and pain as the intellectual, or mind-soul.
4th stage	Now out of an inner strength and outer mastery, contraction and expansion has to be taken hold of by the ego at the same time. To achieve uprightness out of the centre, held in the gestalt (movement), to lead out of the periphery with the gesture-enveloping (veil, feeling) and to bring the inner decision out of the intention, to bring both to a fashioning rest (character) – this creates the sound; for example, with yellow-blue-red, the “B”.

Each eurythmical sound arises simultaneously out of contraction and expansion. This demands ego-conscious strength in the fashioning. It means to be able to hold oneself in the feeling-middle, and at the same time with feeling and intention to fashion the gesture in the periphery (level 4).

In this way the point-sphere meditation becomes identical with the contraction-expansion. Again, this in its fourth level becomes identical with the visible speech of eurythmy.

The Evolution Sequence in four stages

With the experience of the protecting veil in the periphery with the feeling soul a centre is built: B.

“I” and soul live in the body, which is experienced as a protection, house and envelope.

With the senses and sensory objects, the soul and “I”-orga-

nisation touch the surrounding world: M.

The protected centre gives a hold through which an explorative touching is possible.

When this peripheral feeling is strengthened, the soul and “I” experience themselves connected with the body in the world: D.

With the body and sentient soul, *the first phase has been reached: BMD*

From the centre an experience of the periphery is built up; this brings some security. In the early years of childhood this is repeated but always at new levels of experience.

The *second* stage continues with an increased interest in the world. In the encounter with the world, with the curiosity for everything that arouses interest, everything is touched, explored and the attempt made to understand: N.

Soul and world touch, wanting to be understood. Thereby internalising the world in the soul begins; everything is under consideration and moved: R.

In experiencing, it is experienced, moved and understood.

These experiences, experiences are processed, connected, challenged, interwoven with the world; a breathing, creative life begins: L.

The *intellectual- or mind-soul awakens with and to the world: NRL*

Everything connecting, learning, developing skill is developed in this way. In the exchange between soul and world, everything happens that is necessary for life on Earth.

For the *third* stage, a new impetus is needed. A decision out of my “I” is demanded, my own determination of soul, in order to make room for something higher and spiritual: G.

Can I keep the inner space, touch my higher Self, breathe in this open-space: CH.

If I keep this listening space open, my consciousness-soul can achieve a spiritual meeting in an idea, laying hold of an ideal, *etc.* and keeping it.

This sets the stage to take hold of the spiritual and, penetrated by the “I”, to tell the world: F

Creating space, being touched, communicating out of a fullness: *GCHF fills the consciousness soul.*

Herewith a threshold is crossed. This also poses dangers to which “I” and soul experience is exposed.

The *fourth* stage is ego-filled nature of the struggle and help from the spiritual realm. First, the ego is called to limit the reshaping of the spirit in the soul: S.

Immediately following, the “I” is called to resist the temptation of spiritual light: H.

The threshold is reached when the “I” in the body feels the “I” in the periphery and recognises itself: T.

In the T, the upright human “I” touches heaven, where his higher Self lives. Physically, this threshold is death and spiritually a new birth.

With *SHT*, there is a *ego-testing*. Can the “I” keep upright in the spirit? The T A O eurythmy-meditation shows the force of the “I”-impact and the vibration of the soul, till the impact in the soul sounds away and can tranquilly unite with the corporeal.

Single and double counter-movement

BMD: From physical-soul striving to develop towards the world.

NRL: The intellectual- or mind-soul lives on the double movement of “I” and world.

GCHF: The consciousness-soul gropes always forward-looking.

TBI: In dialogue with the peripheral-“I” again a double movement takes place (see sketch accompanying the text on the sequence of sounds).

The human being as incorporated word-being, in the body, goes through a rhythmical biography of development. A reaching out in evolution is followed by a period of involution.

Thereby, however, in the further course at the same time a higher level is reached, as from BMD to NRL. Now the sensory-visible world is released. The sequence of sounds takes hold of a level of soul and spirit, developing a speaking to the world: GCHF – and experiences in the SHT the examination out of the periphery-“I” in the spirit.

Human birth as the word-being

The Evolutionary Sequence is the human being as word, revealed first through the human being of body and soul speaking to the surrounding world. Then the word-being is revealed through the human being in the third and fourth stage of the evolutionary sequence, allowing the human origins in the spirit to appear.

Point and periphery is the basis for eurythmy in the 21st century. This means, my felt eurythmical gesture is always filled from the periphery, but always in dialogue with another substance. This is now to be shown in eurythmy.

Further on the Evolutionary Sequence and characterising the sounds, see: W. Barfod. “*Die Herausforderung der Eurythmie im 21. Jahrhundert*” [The challenges for eurythmy in the 21st century]. Verlag am Goetheanum. 2011. Chapter C, p. 58.

Rudolf Steiner’s “L” is not yet done

Brigitte Schreckenbach

Tatiana Kisseleff in her book “*Eurythmiearbeit mit Rudolf Steiner*” reports the experience how Rudolf Steiner demonstrated the “L” for the eurythmists. In the previous issue of the Newsletter, Rosemarie Basold adds important additions. From my many years of eurythmical collaboration with Tatiana Kisseleff, I can contribute even further essentials.

She points out that the “L” is very important for all eurythmical fashioning. This sound, which presents the whole process of plant growth, carries the secret of life in itself, the secret of the etheric. The entire movement creations of eurythmy are to be based on the etheric. Consequently, this sound must be considered as its primal sound to be carefully cherished. Unfortunately Tatiana Kisseleff has not shown all the details of creating the “L”, as she had seen with Rudolf Steiner, and probably neither with the two eurythmists whom Rosemarie Basold reports. Throughout all the years of working together with Tatiana Kisseleff, I let her demonstrate this sound ever again. If it externally appeared the same way as always, it was also every time fresh. “The audience watching the person carrying out eurythmy experiences what the eurythmist is feeling”, Rudolf Steiner once said. So too I

frequently experienced new things in Tatiana Kisseleff's eurythmy.

The primal mistake of the wrong "L" seems to me that people don't really know the essence of plants, that in their becoming and forming are a picture for this sound. Already the approach, often presented by eurythmists of the growing plant and accompanied with words, "the plant reaches into the ground and draws out its nourishment for growth," is not acceptable. In eurythmical playing with children I allow the helpful dwarves in the moonlight to bring nourishment for the plants, because they can't do it on their own. Plants have no will, no emotions, they are completely passive, selfless, they cannot lay hold, that is their wonderful peculiarity. Steiner expresses this with a grey dress in the eurythmy figure. Initially, it was only "grey dress". This didn't please the eurythmists; they wanted to see more lovely things expressed in the plant being; "L" which is like the "evil" "S" seemed incomprehensible to them. Then Rudolf Steiner recommended, "Well, then give the grey a peach-blossom sheen". Did he call the grey "silver-grey", *i.e.* metallic, reflecting, so that from the periphery of the cosmic Capricorn region, peach-blossom colours can be reflected in the grey dress?

Tatiana Kisseleff did not actively approach the "L", to scoop something out. She who was a model of selflessness could, quite simply and loosely move in a damp darkness, lightly like water plants are moved by the surrounding water; the approach was without her own activity.

We learn of Rudolf Steiner that in a new plant not a single tiny atom comes from the old plant, that the seeds have to suffer a total disintegration, death, and can only be called to new life by the spiritual light of the sun; in this way we can fashion it in eurythmy. We feel the spiritual sunlight approaching the shoulders. It flows in, between the shoulder blades. Each eurythmical sound takes its beginnings in this shoulder-blade region. From there, the call goes to the growing plant.

Light and loosely, [the hands] quite narrow and close together, Tatiana Kisseleff allowed the movement to ascend with dangling fingers, where we feel an etheric upward stream from the front of the foot to the forehead. She was still completely covered in an intimate darkness. The dark lilac, which is outside on the eurythmy figure painted by Rudolf Steiner, seemed completely drawn into the narrow space. Narrowly, slowly at first, she passed the heart in this movement; there I believe I could sometimes even perceive a small impulse of light. When she came past the larynx, the movement slowed down, became stronger, like fashioning into a firm bud. At eye level, she paused in order, with a jerk – Rudolf Steiner repeatedly pointed to such jerks in nature, in living things – to open her arms into the widths with a radiant shining movement, spreading them wide; joyful as a child she stood before me.

Now for the second important moment that unfortunately she does not describe in her book, but let us experience, and she described in words, how Rudolf Steiner with indescribable tenderness starting from the fingertips in a downward movement went over into a withering, eventually letting hands and arms slowly sink. But with this the "L" is not yet done; how it continues he drew for us in his eurythmy figure, so he did not have to demonstrate. After the dying of the flower the fruit begins to grow and ripen, surrounded by the light and warmth of the sun. During the growth and unfolding of the leaves the nymphs and sylphs are involved, whose activi-

ties are hidden from us as behind the lilac curtain. Then the strong salamanders appear, who cause the ripening of the seeds with the help of the sun. They preserve the ripe fruit and carry it carefully to the earth. The eurythmist as if with baskets laden full of golden fruit stands at the end of the growth phase, as Rudolf Steiner painted. The whole mystery of plant life and becoming, enveloped in the dark lilac pair of wings, reveals to us the dignity and heartfelt devotion of the whole event. The transition from the delicate wilting of the flower to the golden warm strengthening of the ripening is a wonderful moment, which also can strengthen the eurythmist. If s/he wants to show that the plant life is not the end, but in the eternal rhythmic cycle always continues, s/he may lead the golden fruits to the earth, where they die and are re-awoken.

All this cannot be manifest like this, of course, in the fashioning of long texts. In preludes and postludes it would be a great pleasure if you could do it in such a way. The eurythmist should always keep etherically alive. It is effective then after all. When doing eurythmy to texts, depending on the situation, one or the other phase can be manifest. This is better than slashing about with empty arms.

In this "L" the rich sculpted fashioning appears, "the strength of form overcoming material" and other things that Rudolf Steiner said of the "L". Also the other appearance of the "L", e.g. in Slavic languages, can be felt like this. A heavy, hard "L" in Russian can show how the becoming of the plant struggles hard to arise out from the earth. Just to say superficially, "'Our' 'L', as we are usually do it here, simply heavy, hard on the right side" does nothing. The Polish "archetypal L" written Ł, moving out of the region of the shoulder-blades, is lighter, more airy.

To this constant changing fashioning, to the metamorphosis of the event, I have always taken short verses for each phase, so that even with the children always whole "L" stories could be carried out.

The number of occurrences of I - A - O and the sounds for the Sun and Moon in the Foundation Stone Verse with the fourth verse

Birgit Rusch Meier

It can be interesting to look at the underlying form shown in the number of speech sounds in the words of the Foundation Stone Verse that includes the fourth section ("At the turning point of time..."). In Rudolf Steiner's lectures held during the Easter Conference 1924 in Dornach, which accompany the first eurythmy performance of the Foundation-Stone Verse, he speaks on the experiences within the Ephesian Mysteries. He describes how the initiate achieved an awareness of how much he carried in himself the power of the Sun, that he became a bearer of the Being of the Sun, a "Christopher", adding, "like the moon itself, when at full moon, is a bearer of the light of the sun" (GA 233a. Lecture, 22 April 1924).

It is interesting to see, within the words of the Foundation-Stone Verse with the fourth section – as it is performed in eurythmy (the version of 13 January 1924, *Nachrichtenblatt des Goetheanum Heute Wahrsprchworte*) – in the words, the solar sound AU sounds 10 times, and ÄU, as an extend AU, 3

times. Together AU and ÄU sound 13 times.

The lunar sound Ei is repeated within the words 31 times, reflecting the number of solar sounds. Here, as Steiner describes, it bears the light of the sun!

Rudolf Steiner continues: “He who could allow the arrangements of the (Ephesian) Mystery Centre to work on him, would really be placed into this sunlight that was transformed by the moon. For it sounded, approaching him, as if sounding from the sun: I – O – A. He knew this I – O – A would stimulate his “I” [and] his astral body IO – “I”, astral body; and the approaching the etheric body of light in the A: I – O – A” (GA 233a, 22 April 1924).

In the words of the Foundation-Stone Verse with the fourth section: I is repeated 98 times, O 21 times, and A 47 times.

Because a living, spiritual understanding of the influence of the essence of number has become purely abstract and mute, without more ado we can make nothing much of these numbers of the sounds I – A – O. Consequently, I would not like to interpret these numbers further, but look at them from a specific point of view. In the world of number there is a special principle of ordering, called the sum of the digits. Markus Schneider (who works at the Goetheanum and is branch leader in Basel) answered my enquiry: “The sum of the digits is the soul of number!” In the sense of cosmic wisdom, it is also regarded as a “heavenly counting”. From this point of view, the total of the numbers of the sounds I – A – O in the Foundation Stone with the fourth verse yields:

I is repeated	98 times	9+8 = 17	1+7 = 8
O is repeated	21 times	2+1 = 3	3
A is repeated	47 times	4+7 = 11	1+1 = 2
Grand total/ sum of the digits	166 times	31	13

The first sum total of digits yields 31, the number of the repeating lunar sound. The second sum corresponds to the number of solar sounds AU and ÄU.

The relationship of the numbers of the I – A – O sounds to moon and sun show the “heavenly counting”, an inner essence, the “soul of number”, as Rudolf Steiner describes. He says here that I – O is to be linked to the “I” and the astral body, and A with the etheric body.

A day of 24 hours corresponds to an “I” (ego)-rhythm. 7 days, 7 times 24 = 168 corresponds to an astral rhythm, and a month of 28 days corresponds to an etheric rhythm.

“I” rhythm	24	2+4 = 6	6	I
Astral rhythm	168	1+6+8 = 15	1+5 = 6	O
Etheric rhythm	28	2+8 = 10	1+0 = 1	A
Grand total/ sum total of digits	220	31	13	

Is this not astonishing?

The sum totals of the digits of these three rhythms also lead

to the number of moon and sun sounds. The individual numbers of the second sum total 661, reflects the sum total of the I – O – A sounds. We can see that an inner being, so to speak, the “soul” of an “I”-rhythm, of an astral and etheric rhythm determines the number of I – O – A sounds in the words of the Foundation Stone with the fourth section.

In his book on I – A – O, Werner Barfod describes the I – A – O in the First Goetheanum is linked to the three sections of the Foundation-Stone Verse, showing the deepest aspect of the I – A – O that Rudolf Steiner expresses.

The sheaths of Christ fashion the human being – the astral body through wonder and astonishment (A), the etheric body through compassion and love (O) and the physical body through conscience (I). The tapestry of numbers of the Foundation-Stone Verse with the fourth section is so full of wisdom, that one can discover this level in I – A – O: when the sum total of I, A and O is seen, so to speak in steps of a fifth-relationship of 3 to 2. I can only touch on this here.

If you see within the I – A – O sounds the sum total for itself of I, then A & O (Alpha and Omega) are added as follows:

I = 98	9+8 = 17	1+7 = 8
A + O = 68	6+8 = 14	

This yields the 8 and the 14. 814 is the numerical symbol, the sum total of the sounds for Isis-Sophia.

(The sounds in the Foundation-Stone Verse with the fourth section are counted as shown by the written script, with all the stretched sounds and double sounds – “sch, eu, and ss” – taken respectively as one sound).

	Grand total	1st sum total	2nd sum total	3rd sum total	4th sum total
Isis	462	48	30	3	3
Sophia	352	55	37	10	1
	814	103	67	13	4

The second sum total for the Body of Christ reflects 814

	Sum total of sounds	1st sum total	2nd sum total	
Christi (Christ's)	590	59	41	reflects A and O
Leib (body)	116	17	8	I
	706	76	49	

Here the numbers of I – A and O point to Isis-Sophia and they reflect the sheaths of the Christ-Being through the second sum total.

The sum total of Isis-Sophia and the Body of Christ ulti-

mately lead to the number of the sun-sounds reflected in the moon-sounds. Is not this discovery of the relationships interesting?

Rudolf Steiner speaks, accompanying the first performance in eurythmy of the Foundation-Stone Verse, of the past, the Ephesian Mysteries. Something of the future weaves in the underlying form-element of the numbers of sounds in the Foundation-Stone Verse with the fourth section, "At the turning point of time".

Isis-Sophia is reflected through "an addition in the sense of cosmic wisdom", through the "soul of number" the secret of the sheaths of Christ's Being in the I – A and O.

A letter from Nora of Baditz-Stein to Ruth Vogel (c. 1956)

The copy of a letter received by Rosemarie Bock, who received the letter – written by Nora von Baditz-Stein – a long time ago from Ruth Vogel.

My dear Ruth Vogel!

With great pleasure I accept your kind invitation and would love to come for a few days to Bremen. You have time to prepare it in College (I will also be happy to talk in the Conference on Rudolf Steiner in the Waldorf School, especially with the teachers).

The plight of educational eurythmy grows daily. The main reason lies in the ever faster Ahrimanising of our experience of time. And since we wrest eurythmy from Ahriman, each eurythmy lesson is where the fight is the most noticeable. "Every eurythmy movement is wrested from Ahriman." "The hierarchies are never so close to the human being, than when s/he does eurythmy."

The question is topical: Can eurythmy in a Steiner-Waldorf school be sustained? It will be less and less sustainable to all those people who live less intensely and deeply in anthroposophy. They will become sick, or give up. Why? Because giving educational eurythmy, means, to be a "champion of Michael". Only with the "victorious spirit" can this profession function! Here is the vital question, whether one is tranquil and with Michael can enter the classroom itself – as Dr Steiner in his lectures in 1923, spoke to us ... If you do not fidget, Michael stays in the room. He gives the surety, the radiant power and beauty of the movements of the teacher, allowing him/her to overcome the counter-will that through the machine-world lames people in their "I". To be a fighter for the spirit in every moment of the lesson! This has to flash up in recognition. But the gods do not leave you alone. To live honestly and to persevere with anthroposophy brings new forces. The eternal individuality can live better into everyday life. A fresh, gripped though short, strong meditative life will help us along. Apart from the two meditations for teachers, it is good to take a little something for yourself, that which is necessary. I give two examples:

Like lightning there passes through you the "union of the soul with the forces of Michael". Michael wants to take up residence in human hearts, you have to do this in real terms, with free will. To *love* him and his own! Close to the heart.

Then one is steeled in battle against Ahriman.

With every year it gets harder, moving towards the end of the century – as Dr Steiner describes. Lucifer and Ahriman increasingly intertwine their energies into each other, to an almost unrecognisable tangle.

A hundred times steely courage must now be generated through the help of Michael-Christ! Every fear and anxiety is related to Ahriman and his hosts; peaceful pursuit in hope and expectation always yields fruit. This internal training is for educational eurythmists an existential issue. To activate his/her most human qualities for the children and the parents, and the absolutely necessary love. To have both, in order to remove the barriers of rejection against eurythmy. A humorous, loving and weaving even in the lessons is very important. Next: Sudden surprises of the moment, bold choice of contemporary music in upper school, alternating with virtuosic velocity, size and power. We must grow beyond ourselves through Michael! Then everything functions. Never think: I cannot do this, it is beyond my powers. You grow through the tasks! Take hold with force, with tenderness, be interesting, be yourself glowing, for example, in humorous things. Deeply shaken by ballads. For example, in Classes 6-7: "The servant stabbed the noble Lord ..." by Friedrich Rückert. Or: Scottish ballads, shortened by Maynard. Reach almost full athletic daring, and so on.

Exercises in skill, four-four time, an extreme speed at the end. This takes the current youth, already struggling, out of their paralysis. Eurythmy is the ego-art, awakens the egos, casts off the fetters, it is the liberator. But – you have to start very early in eurythmy. Words from the Doctor: "You cannot start too early" – e.g. he advised private lessons for a one-and-a-half year-old child. Well, kindergarten eurythmy! See this as a largest foundation and consider the needs and effects! Now to your questions: How to teach eurythmy in a narrow space. You have to replace it with suddenness, by alternating fast and slow, with virtuosity substitute the advantages of a room. Poems? I'll bring you with all my notebooks. Music? Alternate violin and flute with cello, to achieve this, piano alone fetters more; radio and television deafen. The number of eurythmy lessons? Dr Steiner said: A eurythmist at school must not give more than 10 hours a week, at the most 12. We had to give even more. For example, I had almost 24 – with 500-600 students. But the College regarded this very highly. Artistic work? You no longer have the strength to practice a lot, for example, for a stage-group, and so on. We must read Dr Steiner's art lectures, on the Goetheanum, look at pictures of buildings, the pillars; go to concerts, the theatre, when beneficial, beatify the environment beautiful with colour and flowers. Refresh oneself in nature, etc.

Sometimes go and eat a lot – the Doctor recommended eurythmists to eat lots of chocolate, he once said. That you feel satisfied! A great deal depends on it. Because you have to stand strongly on the ground. It helped me when I was a child and teenager to do all the farm work. Loving the earth – down to earth! Give yourself as healer, helper for the children. Eurythmy as a practical tool in life for their future profession: this one has to know and pass on to parents and upper-school pupils. Preparation? Short, intense, letting loose for a few moments. Have changes and many small intermediate exercises up your sleeve. And the topic of dance? Recognise what is in the world, but call into consciousness the most modern living exercise of eurythmy. Never be insecure! Immersion in

anthroposophy helped me and still helps and the first Class of the School of Spiritual Science.

My dear Ruth Vogel, I am wholeheartedly with you as comrades in arms.

With warm, cheerful greetings,
Nora von Baditz-Stein

In passing on this letter from Nora Baditz to the Section, Rosemarie Bock notes the following:

This letter from Nora von Baditz-Stein was sent me by Ruth Vogel decades ago. I think that the letter is now an historical document, that would interest many eurythmists.

We eurythmists owe a lot to Nora von Baditz. After the War, her books were the only thing many of us had to aid us in the early stages of teaching, almost as a guide, even if we continued doing things very differently.

Only once did Nora von Baditz come after the War from Holland to Stuttgart, invited by the eurythmy teacher conference during an autumn of the early 60s. She spoke repeatedly that one must go to eurythmy lessons "with Michael".

Much indeed we owe to Ruth Vogel. In the 50s she travelled a couple of times to Holland seeking advice from Nora von Baditz for her lessons and to do eurythmy with her. The legacy of this meeting was for us: Ruth Vogel got Nora Baditz to write down her notebooks.

Ruth accomplished the same with Lory Maier-Smits. She sought her on several occasions and she also wanted her to write down her memories. Since that didn't immediately happen, she took Lory herself to Bremen, let her tell her story and kept the tape running. Lory could not cope well and in the end preferred to write it down.

Where today would we find the sources if we did not have Lory's accounts in the "sideways (pink) book" [GA 277a]!

Rosemarie Bock

How did people in ancient cultures move? And what can we learn from this for eurythmy?

Johannes Greiner

When viewing historical films like "Alexander" or "Troy", I always feel that people of that time couldn't have moved like we do today. A humanity who produced Greek sculpture didn't move like people do today! If another consciousness lived in other people, then this also has to be expressed in how they moved. But how did they move? It must have been visible in their movement that they still lived in a different relationship to the world of the gods; the divine world was still nearer to them; they did not depend solely on themselves. Moreover, their stronger connection to the supersensory forces of nature, which in many tales comes to expression as nature spirits (Pan, sylphs, dryads, ménéads, undines, etc.) must have been shown, but *how* did they move? In summer 2007, I experienced something in the south of Crete when visiting an archaeological dig from Minoan times near Myrtos that helped me to find part of the answer.

Eurythmical experiences in the ruins from Minoan times

In the strongest midday heat I was alone on the small mountain, on top of which the Minoan settlement was situated. Not much can be seen any more of the buildings – but I enjoyed the view and admired the wonderful situation in the midst of the conical hills, in the north closed off by the Dikti mountains, and in the south by the blue glittering sea. The special atmosphere invited me to do some eurythmy. I decided for "T A O" and "Halleluia". Already with "T" of the "T A O" I noticed there was something special. I tried when reaching for "T" really consciously to go through all the layers of the earth and then also laying hold of the surrounding air and light and with the impact on the crown of my head to let all this work into me. And then it was – something like this I had never experienced before – as if the earth had become penetrable, as it were transparent, for the movement. The next surprise came with the "Ls" of "Halleluia". The growing of the movement for L during the seven growing Ls happened by itself. It was like a bubbling through my hands.

Consciousness of the etheric element connects eurythmy with the manner of movement of early humankind

These experiences astonished me. I began to listen into this strange world. Then I felt the presence of a being.¹ We make an inner contact. I ask questions in my thought. Then I tried to open myself completely to this being. Thoughts formed in me, answering my question.

I find it difficult to find words to describe this kind of communication. The basis was a strong mood of reverence and wonder for my part. I asked questions in thought. After letting go completely and listening into myself, I made my soul as it were available so that this being could form it. This forming I then felt and listened to, and this became the answer. I didn't hear any voices or something similar, but I took the movement of the form that I perceived in myself after the concentrated question as an answer. In this way the conversation took place in myself, although I experienced the forming of my soul after the posed question as the influence of another being.

This being had woken up so to speak through my eurythmy. It was connected to this place since ancient times – at least since the time of the Minoans (between 2700 and 1400 B.C.). It knew my eurythmy in principle. It was a kind of movement that also existed then but has become lost. We are dealing here with consciousness of the etheric which the people of those days possessed as a matter of fact and also moved accordingly, but since has been lost. This being was connected with the culture that rests on this consciousness of the etheric.² It had slept so to speak for a long time enchanted in nature in order to find out now that human beings are again interested in the long forgotten world of the etheric, and are trying to express the consciousness about it. Then it became clear to me how much help and strength eurythmy could receive if it were possible to connect again to those cultures which blossomed before the knowledge of the etheric world was lost. Is this the reason why the founder of the eurythmy school where I trained, why the "primal eurythmist" Lea van der Pals, was repeatedly driven to visit Crete?³

I wanted to know the name of the being. It became clear that this wasn't so simple since through man's intellectual-



sing language has become so weak that only very little of the archetypal power of the sounds can be experienced. But when the name expresses the being, reproducing it in sounds, then you receive through the name only the right impression of the being when the sounds are experienced in the right way. His name was something like “Askrematos”, but you have to imagine all the sounds exaggerated, spoken in an “F”-mood. Then I recalled the magic aspect of the fire-sound “F”, its connection to Isis and its expression “Know that I know!”⁴ It is interesting in this connection that the Egyptian hieroglyph for the sound “F” is a snake, The controlling of the ether-forces is expressed in the Minoan figures of the “Snake women”, who hold snakes in their hands. Should the emphasis of the F-character point towards a strong connection of the snake-forces, the Kundalini forces, which change to wisdom?

Out of a spontaneous missionising urge, I wanted to tell this being about Christ, for I thought that the Christ-experience was the most important event since Minoan times. Then it told me that it knew the cosmic Christ quite well. Later I recalled that Christianity, after Paul’s arrival, expanded remarkably quickly in Crete – like a breath of wind without resistance, as if everything had already been prepared ... remarkable!⁵

Movements, which follow spiritual realities

Askrematos then gave me an impression of how humans of that time moved. In a kind of feeling-seeing, I could see how the people of that time moved. Their movement was not arbitrary,⁶ as with people today. It was inconceivable to move in any sort of way, to shake your arm or just move around as dictated by your inner drives. The people then did not experience space as empty. For them it was filled with lines and forms. When somebody moved, this was carried out in feeling the lines and forms, still for them perceptible supersensibly. To move meant to feel for the spiritual traces in space. Humans of that time did not move arbitrarily, were not driven from inside, but according to the experienced measure of the spiritual world. With their movements, they related to those of the surrounding cosmos. This manner of movement expressed the fact that humans felt in accord with the world.

With their consciousness they were not separate from the world. Moving against the world was not possible.

The Greek temples were based on spatial forms

This perceiving of lines and forms in space reminded me of what Rudolf Steiner reported on Greek temples. The Greeks did not build in a thought-out arbitrary manner, but for a supersensory consciousness the forms of the temple could already be perceived before they were built. The Greeks simply filled them with stone, thereby making physically visible what was spiritually for ages already there. “The origin of genuine architecture is solely the laying of stone or brick in the lines there already in space – one does nothing at all but make visible what is already present in space ideally, spiritually laid out; one fills in material. In the purest degree this feeling of space was possessed by the Greek architect who brought to manifestation in all the forms of his temple what lives in space, what one can feel there. The simple relation, that the column supports either the horizontal or the sloping masses – embodied lines, as it were – is purely a reproduction of spiritual forces to be found in space, and the whole Grecian temple is nothing else than a filling-out with material of what is living in space.”⁷

If we’d prefer a modern picture for the difference between movement between people in olden times and people today the comparison of cable-car and car may serve. With cars we are free to choose the route – it’s better, of course, to keep to the roads – but with the cable-car we can only travel where the cable is. The cable-car would correspond to earlier humanity whose movements were determined through the spiritual forms in space – by the cable. Our movements correspond to the car, with which we are able relatively arbitrarily to criss-cross all over the place ...

The support leg and free leg as expression of the emancipation of the world

In this feeling-in-accord with their environment experienced by earlier humanity, which was also expressed through the way they moved, Rudolf Steiner brought to the attention of the first eurhythmist Lory Maier-Smits.⁸ He pointed to the

huge leap in consciousness, which happened between the Archaic and Classical periods of ancient Greece, and is expressed in all the statues and includes the archaic (including Egyptian, Mesopotamian and Minoan statues) where both soles of the feet touch the earth. They are completely bound to the ground. With the classical times comes the contrast between support leg and free leg. The support leg bears the total body-weight, which leaves the other leg free – free from the earth! It can be placed arbitrarily wherever you like. This reflects the fact that people have broken away some short distance from the earth. The symbol of the freedom through emancipation from the surroundings is the free leg. In this transition period between Archaic and Classical periods thinking in people awakens. Through this the human being, who could still feel at one with the pictorial-mythological explanation of the world, a little bit from the world. For the first time they felt through the awakening of thinking they were facing the world. The path of emancipation had began! The very first beginnings of today's arbitrary movement originate at that time. All movement of a still earlier humanity must have been a completely different kind from that which has developed since classical Greece. Before the Classical period, people, speaking metaphorically, had no free leg. Of course, they had to lift their feet in order to walk. But the emancipation of the earth as is expressed by the coming of the Classical age, was then unknown, because not yet experienced.

Funeral games and the origin of cultic sports

That earlier humanity was bound to the spiritual world by their movement is revealed in a tradition which only against this background can really be understood: the funeral games. When a loved one died, events were organised in his honour (chariot races, fist fights, *etc.*). The most famous depiction of such competitions can be found in Homer's "Iliad", Canto 23. The Greeks put on such competitions to honour the fallen Patroclus. These competitions, which indeed came about out of movements, were meant to make contact with the dead and the world in which he was living. The spirit-world of the deceased for the people of that time could not be experienced with their head-organisation. They felt the spiritual forces and impulses, but in their will and limb organisation when they moved. In these competitions those still living could approach the deceased person. This was not an awake encounter, but rather is a dreaming-of-being-infused by spirit-impulses. This was possible because the people through their movements were then still in union with the spiritual nature of the world. Because movement at that time was not external, but in the movements the gods could also become tangible, something like the Olympic Games come about at all. Sport as a means to encounter those who had died and the gods – today this is not an obvious idea!

Mental assistance in the movements of limbs

About five weeks after my Myrtos experience I had a little adventure, which left me feeling what it means when spiritual forces are active in your movements. It was on Naxos. We were driving along a road that was more of a scree slope. Of course, no other car was to be found far and wide – indeed absolutely no other person. We went there because I really wanted to get to know the whole coast, including the south coast, which is undeveloped, and according to the map also

impassable. At some point there was a slope, a kind of scree. Already on the way down concerns were expressed whether the car would make the way back... On the way back it turned out, that it would not. The car skidded and slipped back. I kept returning to take it at a run. Despite smoke and dust, it didn't succeed. We tried using a few boards we found. It was no use; it was too steep. My despair grew. It began to get dark. On foot, it would have taken at least one hour to the next village. But we could not just leave the car! Apart from that, next midday we had to take the ferry to be on time for our flight in Athens. To tow the car the next day with a tractor was out of the question. My despair grew to inner panic and I tried it again and again. Eventually, I let go and began to pray. Rarely have I prayed so hard. Then I moved back to get a good start. I drove up – and did it! Like a miracle! Why did it happen? Because, without consciously steering, at every moment the right steering movements were made, and so the wheels caught all the passable places that did not cause the wheels to spin. There I experienced that the help that I begged with my prayer, worked through my limbs and not through my head. Spiritual efficacy in my limbs – I learnt this for the first time. After that I could understand how the ancient Greeks in their limb movements could feel those who had died and the gods. I probably would not have been awake for this experience, without the previous experience in Myrtos.

To conceptualise and to move

A year later, visiting the archaeological site of Myrtos, following on the experience of the previous year, I was engaged with the question of what could be gained for eurythmy from past ages of spiritually conscious movement. It bothered me, especially the relationship between conceptualising and movement. If we have the right imagination in movement, our movements are much stronger. The participation of the periphery, the becoming aware of the counter-stream of the movement – everything starts with an idea, an imagination. The agility, too, the speed of movement depends on whether we can imagine the next movements fast enough in advance. The importance of the idea is that, according to Steiner we can't act directly from our "I" on the etheric body or the physical body, but only by means of the astral body.⁹ Concepts so to speak act in the astral body. If we operate with our mental processes we move our astral body with the help of our "I". The etheric body can then also slip into this movement and cause the physical body to move.

Our present mental powers are something pathetic compared to the imaginative abilities of earlier humanity. Through the development of thinking, the life of picturing has drastically changed. It has become weak and pale. Images have lost reality. You can compare it with the loss of reality that occurs when going from a coloured to a black-and-white picture. The picture-consciousness in early times still expressed in the myths corresponds to the full, life-like coloured image. Thinking reduced the picture to black-and-white. Distinctions can be made more easily – only you no longer have the whole reality. That the visions and pictures, full of reality, have a greater impact on the movement than our threadbare imaginations, is obvious. So it is also important if you want to be powerful in eurythmy, that you learn to have stronger, more colourful, spiritually-filled imaginations. We can indeed learn this through the path of anthroposophical schooling. The first step, that we should learn to add

to clear thinking, is indeed to imagine. Strong imaginations of movement lead to strong effective eurythmical movements.

Minoan bull-leaping games as examples of imagination-controlled movements

At one time humankind could move with presence of mind from strong images. This brings us to the mystery of the bull-leaping depicted in Minoan frescoes. In these games, a person grabbed a bull storming towards him by the horns, pushed away and did a somersault before landing. Most of today's scholars believe such a feat impossible.¹⁰ And yet it has been portrayed. How did the Minoans manage it?

In my opinion, these bull-leaping games were a kind of initiation. It was a test whether the gods pervaded and protected the appropriate people. So that people could make the sheer impossible possible, the gods had to be active in their movements. The movements of the bull-leapers were led by pictures. These pictures were not like today's pale ideas, but saturated with emotion, even saturated with will. They included direct intention of the will. One could speak of pictures of movement-impulse, or spiritual pictures of movement. If the bull-leaping succeeded, it expressed that the relevant person is truly carried and led by the gods, and is the master of the power pictured by the bull. What the bull represents, he dominated in itself. This motif of ruling over the bull-force later emerged, incidentally, again in Mithraism. Spanish bull-fights are a decadent spirit-deflated remnant of an originally meaningful action.

Summarising

If we now try to get a comprehensive picture of the movement of the earlier people, then we can say: for earlier human beings it was impossible to move randomly or arbitrarily. With his movements, he followed the spiritual lines and traces in space. Through this his being embedded in the world was expressed. Emancipation from the world as it is expressed in a movement led only out of a personal drive did not exist. The impulse for the movements in particular were the expe-

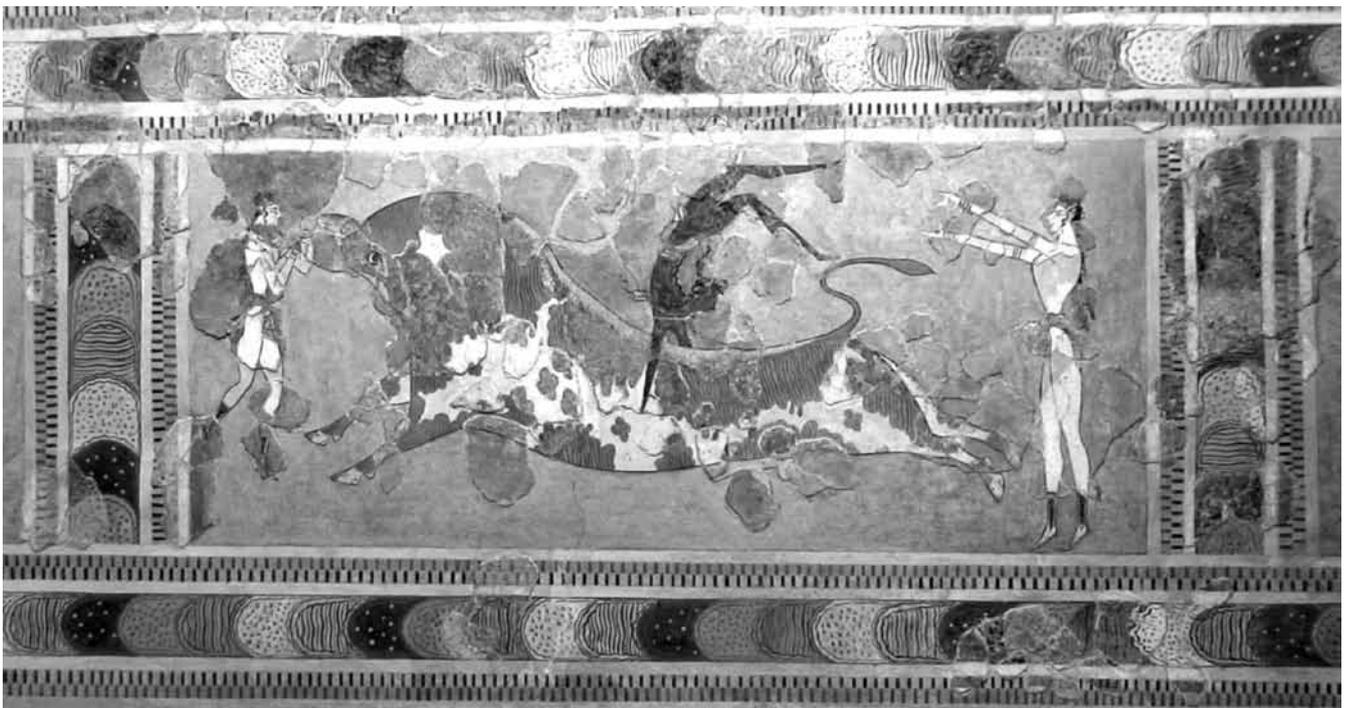
rienced pictures that were much stronger, more full of content, more full of feelings, of will and more colourful, than the imaginations of today. Thus the movements of earlier peoples had to some extent two sides. On the one had the more external side: the movements became one in the already existing spiritual order of space. On the other hand the more internal side: the movements were caused primarily by the experienced pictures that were experienced as much richer and more full of life than our current imaginations.

The gods live in the movements. Through the movements people were able to find a contact to spiritual beings, which was no longer possible in other ways (funeral games). With the awakening of thinking not only the pictures faded. The contrast to the world now experienced was expressed in a change of movements that was increasingly led from within, and consequently lost the relationships to the spiritual surroundings. If anthroposophy wants to lead us again to an awareness of the spiritual periphery, then our movements have to change again.

What results from this for the future of eurythmy?

What can we learn from this for eurythmy? Of course we can't fall back into an earlier consciousness, that looks for the lawfulness of space and follows after with our movements. While this could be interesting, for me it would hardly be artistic. To make the spirit that is already present visible, has more a scientific than an artistic value.¹¹ The aspect I find interesting, however, is that not only arbitrary movements exists, but also those movements that are in resonance with spiritual realities. One way could be, that one practices to train truly living movement imaginations so to speak from above, from the astral body, spiritually to fructify the movements. I think that especially the eurythmy figures imaginations waiting to be awoken into life.

Movements, which are simply an expression of my arbitrary choice, in a time of near stifling egotism and self-development mania, are not of a healing nature. But if movements can make humans aware again that there exist besides him criteria that movements with objective spiritual lawfulness



are possible, that he can create spiritual realities with movement, then this relates the spiritual in people with the spiritual in the world – not through humans becoming subordinate to the world and obediently following its forms, but by being creatively active in it.

A eurythmy which is neither abused for self-expression, nor copies dry traditional forms, but seeks spiritual necessity in the movement, is in this sense the only adequate expression of an anthroposophic striving human being. At some point everyone will do eurythmy! Askrematos looks forward to this time!

- [1] I have asked myself for a long time whether it is right to speak about such experiences or whether I should simply keep them to myself, in order to reproduce its results at the most transformed in the form of thoughts. However, many more people than one thinks have experiences that reach beyond the sensory level. If we only keep silent, limiting anthroposophical activity to the working out and combining of thoughts, we shall never arrive to the culture of dialogue that could be a help in the lives of those who experience such things, but can't always interpret them.
- [2] How the Minoan culture rests very much on the consciousness of the etheric world, and from this point of view was like a re-enlivening of Atlantean culture, is shown by Hella Krause-Zimmer in: "Alles durchweben die Götter." Stuttgart 1964.
- [3] See Cara Groot. "Die eurythmische Botschaft von Hellas. Bilder zum Leben und Wirken von Lea van der Pals." Dornach 2003. P. 19.
- [4] Rudolf Steiner. "Eurythmy as Visible Speech". GA 279. Dornach 1994, Lectures 2, 3 & 4.
- [5] Incidentally, it occurred to me on my journeys in the Mediterranean, that the mood of the countries and islands differs according to whether Christianity was brought through Paul, Peter or John. Did the missionary possess such a strong power that you can experience it even today? Or did they simply visit those places that were similar to their nature? Paul always left behind a free, non-dogmatic spirit, always allowing a close relationship to the elemental world. Perhaps because he experienced Christ in etheric form? Peter left behind firm foundations upon which dogmas could be built up. Narrow but strong! The places visited by John present the greatest challenges to the people. People felt addressed in their innermost being or not at all. It is interesting that in these Johannine areas Islam has raged the strongest – as though there was most to destroy... In any case, Crete is a typical Pauline island.
- [6] Here "arbitrary" is meant more in the sense of "out of somebody's own will", rather than "meaningless".
- [7] Rudolf Steiner. "Influence of Spiritual Beings upon Man." GA 102. Dornach 1984. Germ. ed. 219 [Berlin, 11 June 1908].
- [8] Rudolf Steiner. "Eurythmy: Its Birth and Development". GA 277a. Anastasi, Weobley 2005. 19.
- [9] Rudolf Steiner. "Art as seen in the Light of Mystery Wisdom." GA 275. RSP. London 1984. 32f.: "In our ego we can only contain the thought of lifting a hand; this thought must at once act upon the astral body, and the astral body transfers its activity, which lives in it as an impulse, to the etheric body. And what happens then? Let us assume that someone is holding his hand in a horizontal position.

Now he forms the idea: I want to raise my hand a little bit higher. The idea, which in life is followed by the act of lifting the hand, passes over to the astral body; there an impulse arises and passes over from the astral body to the etheric body: The hand is at first horizontal; then the etheric body is drawn up higher, then the physical hand moves, following what occurs first as a development of force in the etheric body. The physical hand follows the etheric."

[10] Eberhard Fohrer: "Kreta". Erlangen 1998. 73.

[11] See: Johannes Greiner: "Münchener Kongress oder Beuys?" Part 1 in: The European. Jg. 11. Nr. 9/10. July/August 2007 and part 2 in: The European. Jg. 11, Nr 11. September 2007.

Of what kind are the sources of CHOREOCOSMOS, of the "cosmic and sacred dance" of eurythmy?

Gudrun D. Gundersen

Dr Robert Powell as a mathematician, astronomer, writer and eurythmist has held many seminars world-wide on the cosmic and sacred dance of eurythmy, which he developed. He builds on the Christian tradition and takes Steiner's spiritual-scientific researches as a basis for reading his choreography from the stars for cosmic dance, which can be regarded as a special part of eurythmy. It is supplemented through the insights of astrophysics and Steiner's stimuli for music, based on the correspondence of the musical keys to the zodiacal constellations. As Robert Powell's impulse is to make eurythmy accessible to many people, he has created this choreography so basic and simple that amateurs in eurythmy can grow into it and can arrive at experiences of how the planetary forces communicate with the spiritual hierarchies. If you regard humans as beings of compressed light, it is understandable that harmonic sound, which also consists of waves, is a viable medium to convey the essence of light beings in the right way on the heavenly starry patterns with the cosmic gestures, [as] spiritually perceived by Rudolf Steiner and given to the eurythmists. Thus a still quite new cosmic-oriented side of temple dance comes about. Another basic development is a working-out of the "LOGOS", the word as a differentiated vibration out of which we were created and that we learn to take up in eurythmy and again, from which indeed the impulse of eurythmy therapy emerged.

The specifically human background for our CHOREOCOSMOS-eurythmy work is formed by Tatiana Kisseleff, one of the first eurythmists with Rudolf Steiner, about whom Brigitte Schreckenbach wrote her book "*Ein Leben für die Eurythmie – A life for eurythmy*". She writes on p. 114: "Let us return to Kisseleff's time in Berlin. While she was teaching there, Marie Steiner noticed her abilities. She was very pleased with what she saw. Consequently, she advised Rudolf Steiner to invite Kisseleff to Dornach, so that she could take eurythmy there and develop it... Rudolf Steiner agreed with this proposal. There followed in spring 1914, Tatiana Kisseleff received the call to take over the eurythmical work in Dornach. She was 33 years old.

Here, too, she hesitated to answer this call, in part because she did not know whether she was worthy enough to take on this important task, and on the other hand, because she knew how desirable this particular “post” would be with other eurythmy teachers. But Rudolf Steiner entreated her, and said, “If you take over the leading of eurythmy here, I can be certain that eurythmy will be saved from soullessness, because it is threatened by serious dangers, especially those of externalisation. You will be able to give it the cosmic and sacred background.

CHOREOCOSMOS is called the “cosmic dance of eurythmy” because it is not a solo presentation, but always a joint choral event. We move in the form of the Holy Spirit, the circle, in which nobody stands out, for the emphasis is placed on harmonic co-existence. A prerequisite for this is the inner work and caring for the child of God in the individual, so that the human being as a free “I” in the company of his/her peers dances “in praise of the gods”, as Rudolf Steiner characterises that form – used in Choreocosmos work, e.g. for the cosmic dance of Venus. In all the ancient cultures, of course, a temple dance was practised to honour the gods. And the spiritual world is precisely waiting for the sounding, oscillating answer of people today in order that evolution can advance. In human hands the rich gifts of the gods have been bestowed; the answer is expected. Gratitude out of inwardness, carried out in movement and into space through the cosmic gestures of eurythmy, are a form of grateful response, as each form of art and human activity can find its form.

The more inwardly cherishing work of a pure sacred character is found in this “sacred dancing”, the eurythmy of prayer which as the necessary complement to cosmic dance Robert Powell has taken up anew and worked out. He said: “In the CHOREOCOSMOS SCHOOL for cosmic dance and sacred dance we cherish the cosmic and sacred side of eurythmy, that Rudolf Steiner regarded as particularly important.”

A large, new book is available on the 100-year celebrations of the birth of eurythmy by Robert Powell, “Cultivating Inner Radiance and the Body of Immortality” (also available in German translation: IL-Verlag, Basel 2012). Robert Powell follows the sacred side of eurythmy as an inner path as far as an imitation of Christ. He may find himself in accordance with Rudolf Steiner’s own deepest impulses, to which he wanted to point humankind. As Michael Debus, priest of The Christian Community, also said during his lecture on the 28th April, 2011 held at the Goetheanum World Eurythmy Conference with regard to the origin of eurythmy through Rudolf Steiner:

“If anthroposophy has the task to prepare humanity for the coming of Christ, eurythmy as an art has the same task... One might almost say that Christ’s coming again makes eurythmy” (Michael Debus. *Das Wesen der Eurythmie*. Verlag am Goetheanum. Dornach, 2012).

And with respect to the cosmic side of eurythmy, Rudolf Steiner says:

“Eurythmy has really to do with the attempt at a visible speech and a visible singing... And all the secrets of the world, all the laws of the universe are contained in the human being. Consequently, if one extracts a visual speech out of the whole human being, one takes at the same time something out of him, which speaks of the whole sum of world secrets and the laws of the universe. Man is a microcosm, and so, if this microcosm is used as an artistic tool, that which comes to

expression, which is spread out as secrets, mysteries throughout the whole universe...” “We think of this eurythmical art as something, I would like to say, as a renewal of ancient temple dance, but in a thoroughly modern form.”

Rudolf Steiner, *Eurythmie. Die neue Bewegungskunst der Gegenwart*, Rudolf Steiner Verlag, Dornach 1991, Tb 6420, pp. 13, 86, & 108.

Tatjana Kisseleff: *Ein Leben für die Eurythmie – Autobiographisches ergänzt von Brigitte Schreckenbach*. Verlag Ch. Möllmann, Borchon 2007, p. 114.

Music-Eurythmy Form and Musical Repeats

Julian Clarke, Stuttgart

Eurythmists have something of a problem with the many music-eurythmy forms by Rudolf Steiner which correspond to only parts of a composition instead of the whole. More than a third of the forms are of this kind, so that it is not merely a question of a few instances not requiring general attention. The single cases are of various kinds, so there can be no overall solution.

There are a few fragmentary forms such as those for “Gnommenreigen” and “Waldesrauschen” by Franz Liszt, which pose no fundamental problem; they can only serve as initial assistance for making one’s own form. A more substantial beginning like the first 25 bars of the great B \flat minor fugue (WTC I) by Bach is a trickier case, giving a definitive but incomplete form. No one is likely to learn, let alone perform, just this part of the piece, so that satisfactory completions, as in this case, for example, by Elena Zuccoli and Margarete Proskauer, are very welcome. It would perhaps be worth considering publishing such completions in the Appendix of future editions of Steiner’s forms. Other such beginnings are the slow movement of Schubert’s E \flat major Piano Trio, the first half of a Slavonic Dance in E minor by Dvorák, and the exposition of the first movement of Mozart’s F major Piano Sonata (K. 332). These last two, however, were presumably *performed* in the incomplete state “ending” with a cadence in the wrong key; here the real problems start.

A sonata-form exposition such as this, of course, is by artistic intention thoroughly incomplete in regard to melody and rhythm as well as tonality. It necessarily requires the rest of the movement to make an etheric whole. One can perhaps compare a performance of the exposition on its own with a painting of the right-hand side of a human figure without the left side (recapitulation) and without the head together with the middle third (viewed vertically) of the torso (development). This would give one a rather artificial concept for a modern painting, but by no means a branch of classical art. European painting did produce a genre depicting only the most individual expressive part of the human being – the face – without the rest of the figure, and one can as a matter of course write an essay on the main theme of sonata-form movements (called in German the “head theme”) without reference to the movement as a whole; but as art, a move-

ment in sonata form is an indivisible organic whole, indeed the etheric structure par excellence of European instrumental music. Steiner's eurythmy-form for the first movement of Mozart's C minor Sonata (K. 457) adds the coda on to the exposition; thematically this gives a perfectly plausible transition and appears to rescue the tonality of the movement, but still does not provide a genuinely performable solution. The one-sided human figure now has a left arm and a crutch, but the picture still has no recognisable wholeness. This should be readily apparent; on the one hand it could be intuitively obvious to the listener, and on the other hand it is clear that in the centuries of absolute validity of major/minor tonality no serious composer produced such a concoction – just possibly an amateur writer of operatic pot-pourris!

However, not every incomplete movement regardless of type must be regarded as unperformable.¹ Variation form, which is much older than the major/minor keys but lost nothing of its validity through the development of tonality, is in origin additive and does not necessarily constitute an indivisible organic whole. The theme of the variations from Mozart's A major Piano Sonata (K. 331) is in miniature perfectly complete; it can well be considered performable on its own, for example for children, provided that the repeats of both parts are played. Without the repeats the melody could be sung as a verse of a song, but would then be repeated several times with the texts of the following verses as a sort of variation.² Handel's Sarabande in D minor consists of two 8-bar sections that are not repeatable (a "period", as with "I saw three ships come sailing in") and is consequently not really performable without the variations that belong to it.

The question of repeats is much the biggest single problem with incomplete pieces and their forms. To approach the form as a meaningful correspondence to the music and to recognise additions that may be essential, one needs to know which repeats were originally included in the form. Valuable but too little recognised assistance with this situation is provided by the music edition of Christian Peter and Marcus Gerhardt.³ Without their help we would probably have failed entirely with an attempt to perform the Bourrées from Bach's C major Cello Suite at the last graduation performance in Stuttgart. From the commentary to the edition one learns that the form was made for Bourrée I – Bourrée II – Bourrée I da capo, but with just one of the repeats, namely that of the second part of Bourrée II. This musically entirely unsatisfactory version arose through the use of an arrangement for violin and piano, in which the piano part for the repeat of the one section is different from the first time and therefore printed in full instead of being shown with repeat signs. This information did indeed give the only plausible fit of the form to the music, which was then actually so performed (despite the musical deficiencies!) in the context of solo pieces in a graduation performance.

Not all notated repetitions are however equally essential for the musical form. In a Baroque dance piece with two 8-bar sections the two repeats are carrying pillars of the form, but when the second part is at least twice as long as the first the matter ceases to be so clear and it may become possible to leave out the second repeat without destroying the structure and balance of the piece. One can experiment with the Musette from Bach's English Suite in G minor. After convincing yourself of the absolute necessity of the first repeat, play the piece alternately with and without the second. Steiner's

version – that is, without the second – feels much like a complete piece, except that because of its shortness one could easily be inclined to perform it both before and after a poem.

In a classical sonata-form movement, the repeats are a fine question of balance rather than a structural necessity. Allegro movements of Italian and French symphonies often have *no* repeats, as with Mozart's K. 81 and K. 297 (Paris Symphony). Whether one can satisfactorily perform the first (allegro) movements of K. 332 and K. 457 without repeats is an individual question requiring concentrated comparative listening. I myself am still always dissatisfied when the exposition of the second movement of Mozart's G major Sonata (K. 283) is played only once – it is of course not an allegro.⁴ Nevertheless, I do leave out the second repeat in this movement despite the composer's unequivocal notation, whereby I am only adopting Mozart's own solution for later cases (whether quick or slow) with similar proportions. The movement has a development which is longer than $0.618 \times$ exposition and a recapitulation which is longer than the exposition. 0.618 is the larger part of the famous Golden Section, which is the most important proportion in the organic world.⁵ Mozart seems to have notated and then erased the second repeat in the second movement of his A minor Sonata (K. 310), which has these proportions. He apparently feels that a second part of this length already provides the necessary balance to the repeated exposition, and the cancellation prevents the second movement from being substantially longer than the first. I apply the same principle to the earlier G major Sonata. When making programmes, eurythmists of course have also to bear in mind the relation between the single piece and the programme as a whole; the principle remains valid, even if the conclusions that were drawn from it in the early years of eurythmy were sometimes unacceptably unmusical!

As a conclusion, consider the A major Intermezzo from Brahms' opus 118. This piece is not in sonata form but has "simply" ABA structure. It is nevertheless comparable to Mozart's sonata form, inasmuch as the B-section does not end with a cadence but is connected with the return of the A-section by a half-close in the same way as a development section with the recapitulation; in both cases there is a meaningful proportion between the first section and the piece as a whole. In this Intermezzo the proportion depends on the repeat of the first 8 bars of the B-section. It is entirely unclear whether this was included in Steiner's form; some eurythmists find the fit more convincing *without* the repeat, but then the extra bars must most definitely be accommodated by organically lengthening the form at the appropriate point. Leaving out the repeat not only spoils the structure of the B-section; it also makes it too short, so that the first A-section is too long in relation to the whole. This should be clear to the attentive listener, but a calculation of the proportions is also interesting. The relationship of the first A-section to the whole – including the repeat – is 48:124 or 12:31 (that is 12:19 as the relationship of the first section to the remainder of the piece). Mozart often uses this approximation to the Golden Section, quite specially in the slow movement of the B♭ major Piano Sonata (K. 333). The dynamic climax of the Intermezzo is clearly reached in the first beat of b. 69; not surprisingly, the end of this beat divides the piece – provided the 8 bars are repeated! – in the Golden Section.⁶ To complete the picture, the dynamic climax of the first A-section is equally clearly in b. 30 in the second beat: note the careful separa-

te crescendo for the left hand. The reader will be right in supposing that the Golden Section of these 48 bars is at the end of this crescendo sign. A grandmaster of musical form has here demonstrated a phenomenal sensitivity for organic shape and given us an excellent tool for training an artistic feeling for the etheric.

- [1] The question of the performance of a single movement from a larger work is of a more subtle nature and would need separate treatment.
- [2] German music theory has unfortunately called the form of Mozart's theme a "song form", disregarding the fact that because of the repeats it does not have the form of a song!
- [3] *Sämtliche Kompositionen zu Eurythmieformen* Rudolf Steiners, ed. Christian Peter and Marcus Gerhardt, Parzifal Verlag Dornach, from 1991.
- [4] There are later slow movements in sonata form by Mozart which have no repeats, such as those of the B \flat major Violin Sonata (K. 454) and the G major Piano Trio (K. 496); these are not comparable because of the differences of style and proportion.
- [5] For the musicologically interested Mozart's proportions are extensively discussed in my essay: *Sonatenform, Proportion und Goldener Schnitt bei Mozart*, in "Mozart Studien", Volume 21, ed. M.H. Schmid, Tutzing (Verlag Hans Schneider) 2012.
- [6] The dynamic climaxes of course divide the piece into a longer first and shorter second part.

Thoughts on the tasks facing eurythmy today: 12.12.12

Uzo Kempe, Central Berlin

In 2012 Eurythmy celebrates its one hundredth birthday on earth. Its birth together with the birth of anthroposophy was prepared over many years in the spiritual world. Both are closely related, something that is not often apparent.

When in 1975 I began in the first year with Werner Barfod, I was one of 23 students. Today, every eurythmy school is happy when as many students comprise the whole school. What has happened? Why has interest receded? During a Religion Teachers Conference, Helmuth von Kùgelgen once said concerning the decline of attendance to the Free Christian Religion Lessons: "The Services are dying. I take this with me into my grave!" Why are anthroposophical spiritual impulses diminishing? I held a lecture in Berlin on this theme at the end of last year; I'd like to pass it on to you, my colleagues, in a slightly edited form:

The first task is to connect yourself in practice with Goetheanism in the wider sense. Why? You have surely heard the name before. What does it mean for eurythmy? What inner attitude do I take towards myself as a eurythmist? How do I observe myself in my activity? Can I manage to observe myself in practising in such a way that the fashioning of my sounds is continuously observed, how I want to fashion the sound, lay hold of it, permeate it with my feeling and consciousness and lead it to the place where I, or my angel, intend it to be? Eurythmical fashioning is a permanent, conscious,

feeling-permeated perception. Nothing happens arbitrarily! The extended concept relates to the first lecture of "The World of the Senses and the World of the Spirit", where R. Steiner describes the four soul-qualities that are to accompany the training of our thinking. Without them we cannot reach truth: wonder, veneration, unity with the appearances of the world and submission to the course of the world. Summarised: thinking judgement comes from the world towards me! In creating in eurythmy we are always dealing with absolute truthfulness in thinking, feeling and doing.

The second task: Eurythmy is the "little sister" of anthroposophy. How can anyone do eurythmy unless he/she is permanently, or repeatedly, concerned with anthroposophy, not running to lectures but with his/her own studies and research.

Today we live in a very Ahrimanicly-fashioned world. His power wants to permeate everything. This must never leave our consciousness. In this way the human body, ether-body, soul and spirit have become pinched and darkened. In eurythmy, "the whole human being is to become soul" – one of Steiner's sayings. Our task is to achieve this with each individual person. This will only work if each one of us practices on ourselves, that every part of it becomes completely soul, not only the hands, but also the shoulders, the back of the head, the seat, and in all directions. We are to make the soul, which extends beyond the body by a metre, become so strongly visible that the body can follow the soul.

We live in an age where intellectual thought still counts for more than anything else, e.g. the feelings, the supersensory world, the spirit and a relationship to what is spiritually real. How is it possible for a eurythmist without this relationship to be able to fashion just one single sound? Are not all the sounds the earthly brothers of spiritually eminent Beings, without whom there would not be any single sound on the earth? Are we not surrounded by many different spiritual beings which we also fashion in eurythmy, such as the elemental beings, the planetary and zodiacal powers, the figures of Christ, Ahriman und Lucifer, the angel and his brothers and sisters, the spiritual Hierarchies, which are the actual spiritual beings of the planets and zodiac?

Here we are concerned with self-perception, but also especially with children, how far are eurythmists and children incarnated in their bodies? This is a phenomenon, which within Waldorf School is hitherto little known. Eurythmy therapists, depending on their training or their own schooling, can perceive quite a bit. But nearly all the teachers, who themselves are little incarnated, have little perception of this. This can be seen in the pupils' entry interviews. Looking at Class 2, changes can be observed.

About 7-8 years ago, I saw in the Waldorf School in Kreuzberg two evenings of eurythmy where all the Berlin Waldorf Schools participated. About 200 pupils performed eurythmy of whom only 3 girls were incarnated right into their feet. All the others were not. That speaks volumes! Does not Waldorf education aim to lead all the children to incarnate in a healthy manner, that means, to connect them with their soul and spirit right into their bodies? A little 2-hour seminar could help teachers; they would all learn to see how far they are themselves incarnated. I have taught this for over 20 years, to future Waldorf teachers and kindergarten teachers at the Teacher Seminary in Venice.

"Science that becomes alive; art that becomes alive; religion that becomes alive – this finally is education, this is tea-

ching!" (R. Steiner, 7 Sept. 1919, Stuttgart, at the opening of the first Waldorf School). The question for the eurythmist is, how can our eurythmy "become alive". But that means, that no sound is anyhow fixed, but always arises in movement and is alive. The living spirit wants to live in our eurythmy. What do I have to do as a eurythmist? I should connect with this living spirit, for example, with our Eurythmy Meditation as a first step. Further meditations can follow in order to approach the living spirit. Steiner's soul-exercises I and II contain 500 meditations in many languages.

How many stages exist in a sound for a eurythmist?

Which sound do I want to fashion?

In which direction?

What size?

Zone: thinking, feeling, or will?

What colour? Movement – veil – character?

What planet/ zodiac sign as point of departure/ inspires form there?

Eurythmy therapeutic/ educational/ artistic/ promoting health?

Point of departure > beginning of carrying it out > process of carrying it out > end of carrying it out > letting it sound on > hold it in sounding on > release > the sound is still there in the spirit!

permanent observation in the activity

review: How have I carried it out? Did I become the sound? Where did it not quite happen? Apply correction and try it again!

Was the essence of the sound present? Have I reached the being/ essence of eurythmy? Did it form the sound together with me?

R. Steiner: "When we work anthroposophically a supersensory presence has to be present." That is what anthroposophical community-building means. In our work, we are dealing with anthroposophy and eurythmy as beings. What can I do that these two beings can be present? Study and life of anthroposophy, meditation, pursue contacts: to my angel, to Christ, to Christian Rosenkreutz through the Rosy-cross meditation, to those who have died, and study and research of eurythmy. To arrange life so that this is possible!

A somewhat humorous question: Why is a stage so high? So that the eurythmical spirits and the imaginary Group [Statue] have enough space!

9. The Meditation for Eurythmists: If you meditate in a questioning mood, you will receive many answers on its form and the content of the words. Observe yourself, how you these words come alive as qualities in yourself. In the context of a wider Goetheanism. Sooner or later they will begin to speak to you and reveal their secrets.

10. How can you research regularly for yourself eurythmy in its elements without attending regular further trainings? The theme comes about in your work. Observe where you meet resistance, and what interests you. Do this for a few years and you will come further in your eurythmy and help support the being of Eurythmy in its further development. If you are inclined, you can now hold seminars on what you have researched. Your questions can be directed to your colleagues or to myself. Eurythmy conferences can be announced a year in advance. Each person can work on research a year long. At the conference not simply one person who has taken the time to prepare, but an exchange takes place in

small groups over the results of research to which everyone arrived. Everyone gives – everyone takes.

11. The aim of our inner researching work is that I as a eurythmist has so sensitised my instrument, that through the exercise "Light streams upwards; weight bears downwards" I sense the light that streams upwards. That, however, through this my inner activity upwards, also from there an answer of my angel to me streams to my head, larynx and heart, and I can experience receiving it. So a movement from me comes about from me below and an answer from my angel, a breathing. A similar breathing comes about in the "Weight bears downwards". The answer in this case comes from the earth into my feet and legs, namely a lightness which at the same time allows a movement impulse to be experienced into weight from below upwards to come about.

A third breathing happened when turning my attention forwards, upwards, to the middle, an answer meets me out of the world.

In this way we have in all three directions, below, above, in front, behind an intentionally directed movement. It becomes more concrete, that from above the angel, from below the figure of Christ and from in front the nature of our humanity and all its companions, the beings of the animals, plants and minerals are revealed.

12. Dear Colleagues, please don't view these thoughts as criticisms, but as stimuli, a help perhaps to be able to work inwardly on a new start to accompany this wonderful being Eurythmy in its further development in future. Like you and I, it wants to live, not die simply because we as its representative on earth of the spiritual qualities which are the content of our work, have perhaps been somewhat neglectful?

I hardly speak about music eurythmy, since as a eurythmy therapist I work almost only with the speech sounds. I wish you time and strength for this work. If you have questions, I would be extremely happy for every constructive contribution. All best wishes!

Further "secret eurythmy"?

Alan Stott—UK—Stourbridge

"Thinking can go but half way... To know the whole truth we must likewise ACT: and he alone acts, who makes – and this can no man do, estranged from Nature. Learn to know thyself in Nature that thou mayest understand Nature in thyself" (S.T. Coleridge, *Correspondence. Blackwoods Magazine. October, 1821*).

Everyone is somehow involved in developments. Some things are proceeding quicker than we anticipated; it is hard to keep abreast. And we all seem to suffer under – and yet joke about – a mood of gloom and doom. But doesn't more *light* inevitably cast more shadow? It has been claimed by Emil Bock, who did fundamental research on Rudolf Steiner's life and work,¹ that the revelation of anthroposophy as a world-historical fact – mainly through the one outstanding spiritual researcher – produced a reaction in the collective unconscious resulting in the subsequent political and social

upheavals in Europe. Certainly, dictators of the twentieth century who caused massive destruction are household names the world over, whereas the spiritual leader preceding them and who in the spirit of co-operation planted most potent seeds of renewal, initially produced a stir at the time but was soon marginalised. Work he began continued, as we know. Can we count on “a sufficient number” to carry the torches of a civilising influence at the present time?

Will the pious wish to perpetuate a naïve attitude survive today’s challenges? Everything is coming under scrutiny today. In itself this development can be welcomed – even if, for example, assessing our teaching can feel like pulling up the sapling daily to examine the roots. Scrutiny is welcome; do we not practice it already? Yet it is still true, as the poet Alexander Pope claimed, “A little knowledge is a dangerous thing”. A campaign (the correct term), based on superficially plausible yet hiding extremely spurious premises is raging against what Steiner stood for: *freedom of research*. Big business interests of the pharmaceuticals are hounding homoeopathy; governments outlaw many remedies. The struggle for organic and bio-dynamic agriculture continues. At the simplest level basic honesty has now to confront lies, intimidation and greed. Not for the first time.

A fierce campaign in the UK is raging to discredit Waldorf schools, lock stock and barrel. Sparked off by concern about public spending, it attacks ideology. Anthroposophy itself is presented as that quirky spiritual movement of woolly-vested vegetarians. It is claimed in a BBC-TV interview, that Waldorf teachers *say* they don’t teach anthroposophy, but some say they “believe in karma” and follow “a guru who was a racist”. The campaign in the media is full of untruths and partial observations, rehashing old prejudices. Even the most charitable view, that journalists are unfortunately unaware of spiritual traditions, is untenable. One hundred and fifty years ago, Blake’s reviewer asked the gentle reader to pity the poor deranged painter; 150 years previously Pastor Richter, ultimate church authority in Gorlitz, banished Jakob Boehme from the town – denouncing a citizen from the pulpit –, claiming Boehme was both an obnoxious heretic and a drunken brandy-swiller. The usual treatment for prophets in their own times?

A way through?

The question facing us – “What can I do?” – is receiving answers. Direct debate may not always improve particular situations. There are signs that some who feel involved are taking stock with themselves, admitting their strengths and weaknesses, thus beginning to do something about it. Eurythmy courses now award recognised qualifications. Is nevertheless the question about over-intellectualising a vital activity still relevant? Neither anthroposophy nor eurythmy are bodies of knowledge. Both are *methods* – in Coleridge’s term, we are to be “*makers*”. The modern word “poet” is said to include both meanings – “maker” and “visionary”. Practically speaking, are we also coming to grips to overcome “anthropeak”? Critically, such “making” is urgent when it comes to expressing spiritual insights in effective language in front of the cameras.

In what follows, I adopt the generally accepted view that, whereas artists compose and paint for their contemporaries, they are at the same time their forerunners in awareness. I also take seriously that the young Steiner, in the context of

musical composition, points out, that “in composing, the rules of the theory become the servants of life itself, of reality... All true philosophers have been *Begriffskünstler* – *artists in the realm of concepts*”.² And I assume Steiner really did do what he said. By linking to the foremost thinkers of his central-European culture, he raised philosophy to anthroposophy as a musical-poetical, not simply scientific, act. Steiner’s “spiritual science” is *an artistic science, a scientific art*, that is, a creative way of life and study in tune with and researching “reality”, that is, “what is”. The scientist’s hunch and the artist’s technique are married to the artist’s hunch and the scientist’s technique.³ Referring to the situation today, I mention outstanding forerunners, and suggest, with their contribution, performing artists also recognise “friends out there” in the aspirations and achievements of others. Topics are chosen that appear to me important in relation to our situation. Chosen examples of topical, historical, artistic, social and other subjects are mentioned for the light they shed on the central practical question. References to supportive work are given; threads are drawn together in the conclusion. If my case is at all typical, an approach to creativity can be liberal and focused at the same time. The sun gives life to us all, though we cannot gaze at it for any sustained period.

Spiritual freedom

Steiner himself saw the situation coming. He suggested “the only way” forward is to achieve a living thinking, for which he invariably cites his own journey recorded in *The Philosophy of Freedom* (1894). Avoiding all jargon, he attempted to awaken in his readers a spiritual freedom, later admitting it depended on the Christ-impulse – a phrase pointing beyond mere “belief”. It certainly demands a centring. Inevitably, then, Steiner recommends for eurythmy students this text, together with Schiller’s *On the Aesthetic Education of Man in a Series of Letters* (1795). Schiller’s work Steiner repeatedly champions in educational contexts. Both books, however, tend to remain on the bookshelf. Why? Because they are “difficult”; rather for “intellectuals” than for me?

Well, neither text is overlong, though it is true, both writers are addressing an educated readership. However, the prevailing attitude of dismissal is, to say the least, inadequate. These “philosophical” texts do not claim to be academic philosophy, but they are artistic masterpieces. Their form is specific, a sentence neither too many nor too few. Certainly, Schiller’s language may be experienced as “literary” by modern readers. We are more used to an easier journalistic style. Is it simply a question of reading speed? Readers today, used to understanding every sentence on first reading, will indeed have to take a step back. But get into the writer’s musical *flow*, and things become clearer with subsequent readings. The key is to create the same dynamic in reading as it takes to keep a yoyo in play – constant attention to the motion between the poles. This is how the middle realm is created. Knowing the artistic form also helps comprehension. Elsewhere (Section Newsletters: RB 44, 45, 51, 55, 56) I have shown how Steiner, keeping to his own advice, throughout his entire *written* work uses a form of chiasmus. Again, the form itself is grasped out of comprehension – it is integral, not separate.

Schiller points out that we live between the rational and instinctive poles. To keep whole we need to bring both together in order to produce a third, middle realm. Schiller calls this the free realm of the artist. All human life, he concludes,

is to become increasingly artistic. Goethe responded with his *Märchen*, “The Green Snake and the Beautiful Lily” (1795). Goethe develops Schiller’s ostensibly simple threefold concept into more aspects; there are eighteen characters in his story picturing the path towards integrated personality. It is well-known that Goethe’s alchemical story metamorphoses into Steiner’s Mystery Dramas. Immediately came the wish adequately to house these dramas. *Artistic creation* led to the co-operation during war-time of individuals from well-nigh all the European nations in building the Goetheanum, a “House of the Word”.

Whether or not eurythmists study the works Steiner recommends, they are being called upon to know what we are doing and why, and to be articulate. Do some eurythmists complain of lack of support from other colleagues in Waldorf schools? Already in his day Steiner answered: be enthusiastic for the subject! Is that enough today? Let’s note in passing, however, that people who enthuse about a policy, a manifesto, or a theory, are to be found in the world of party politics, which admittedly overflows into the political aspect of the academic and performing-arts world. The most important thing for artists is to live their art, which includes relating to their immediate communities.

Steiner is unequivocal: “Those who deride materialism are bad scientists, bad artists... It all depends whether we have the will really to penetrate spiritually into this material world.”⁴ Those wishing to stand for the artistic and human in life have themselves to be artistic and truly human. Integrated personalities do radiate; what shines is something bigger than themselves. It is not hard to name exemplary artists. Life was not at all easy for them. But let’s be clear about the experience of those who oppose “art”, indeed anything “spiritual”. It is seen only as entertainment, “icing on the cake”, even “opium of the people”, providing diversions from the “real” world of market-forces and the need to maintain “security”. The important subjects to teach are the “three R’s” – reading, writing and arithmetic. Yet published research shows the benefits precisely for academic studies, for example, from learning to play a musical instrument. But this is ignored in a short-sighted policy. Are not art and religious practice politically subversive when they exceed a permitted social-club level and lead to “quiet revolution”?

Recent developments: music

Even given today’s mass-media climate of bread and circuses – to distract attention from the things that are really wrong –, there are many contemporary achievements deserving a warm welcome. The medium Rosemary Brown was serious about “inspiration” from beyond the grave, even if the resulting musical compositions are uneven and controversial. On a more conventional basis, creative work even extends to completing the incomplete work of past masters. Which completion of Mozart’s *Requiem* do you prefer? Is the charming (now tidied up) *Sinfonia Concertante for Wind* (K. 279b) an authentic work? Bach’s *Luke Passion* and *Mark Passion* have both been re-assembled. Then, Schubert’s incomplete *Piano Sonatas* have been completed, his *Seventh* and *Tenth Symphonies* orchestrated, the *Eighth*, the “*Unfinished*” completed; a performing version of the first movement of Beethoven’s *Tenth Symphony* has appeared; Bruckner’s *Ninth* convincingly completed; Mahler’s *Tenth*; Elgar’s *Third*.... the results are at least impressive.

To produce an “Urtext”-edition, musicologists steep themselves in manuscripts and scores; carry the process further, and based on the incomplete sketches, “realisation” and “completion” are attempted (Deryck Cooke, Martin Tirimo, Brian Newbould, Barry Cooper, Anthony Payne, *et al.*). These offerings – after all, without devotion, technique on its own produces pastiche – these offerings need to be experienced before we pass the blanket judgement “not *echt*”. My point here is that several gifted and devoted composers and musicologists *today* feel equal to the task of completing a creative process left incomplete by the acknowledged masters.

Artistic creation is indeed to be supported by understanding the profound “open secrets” Bach put into his instrumental cycles, on the search for the source of creation. These are being revealed from scrutiny of the autographs and scores. In each cycle, a complete story, or comprehensive “model of the universe” is to be found encoded, with a personal, devotional and artistic response (Hertha Kluge-Kahn, 1986. Helga Thoene, 1998/2003/05/08). *Chopin*, I have shown elsewhere, was the first great composer who, “turning around” in a similar gesture to the creative source, celebrates the musical system itself, *the circle of fifths* (Beethoven’s “Two Preludes”, op. 39, remain an exercise only). With simple musical elements, including developing the notes B, A, C, H (= B, A, C, B), Chopin celebrates a comprehensive spiritual journey, at the same time as a homage to Bach. Bach, in a different order, went twice chromatically through the keys – *The Well-Tempered Clavier* Bk I may be a collection; *WTC* Bk II is certainly a cycle. The result with Chopin is the cycle, the *24 Preludes*, op. 28, hitherto not sufficiently acknowledged in this respect (RB 38, 39, 40). *Music, we might say, itself achieves a new step in self-awareness*, which is the essence of the meditation Steiner gave for musicians,⁵ also taken up by conscientious eurythmists who practice their scales. (The alphabet is studied in detail; the angle-gestures suffer neglect – why? See: RB 36, 37, 39, 40.) For the meditation, Steiner pointed to the zodiac and the twelve key-centres we know as *the circle of fifths*. Artistic creation always was a main way of witnessing the spiritual order, with the world-historical transforming Deed that, once recognised by individuals, forms the basis of future development. But now the formal categories of “sacred” and “secular” fall into disuse. These terms become redundant as what was once “esoteric”, or hidden, comes to the light of day.

Kluge-Kahn gives unimpeachable reasons that Bach projected a climactic final piece for his unfinished “Art of Fugue”, and that the ultimate theme would have been the original theme in the minor inverted to the major mode, yielding the opening of the hymn-tune “Wie schön leuchtet der Morgenstern”. Now that the “hidden” connection to the Apocalypse has been revealed, will a composer, continuing where Bach left off, one day attempt to complete the whole conception?

With the New Testament itself, the tantalising riddle of the missing ending of Mark’s gospel (the original breaks off at 16:8) has provoked much discussion. Christoph Rau (2004), on linguistic and other grounds, suggests the content of the original ending would have been a resurrection appearance in Galilee. In his brilliant lectures on creative imagery “The Glass of Vision” (1948), Austin Farrer already suggested the poetry requires an appearance in Galilee. “Inspiration does not merely stand at a midway point between poetry and metaphysics; it actively communicates with both,” Farrer concludes (148).

Recent developments: Shakespeare

Artists continue to probe into what the creative process personally involves. It took a *poet*, a maker – that is, a professional – Ted Hughes, to discover Shakespeare's inspiration.⁶ The Bard, we recall, is the first writer Steiner mentions in addressing the eurythmists in *Eurythmy as Visible Speech*.⁷ The inspiration unlocking the dramatist's muse, Hughes shows, was not an agenda, but a myth. This story forms the subject of the writer's own first and only official publications (best sellers of the day), the poem "Venus and Adonis" and its secular inversion "The Rape of Lucrece". The myth, as "the tragic equation", Hughes traces beginning from the "problem comedies" of c. 1598, through the great tragedies to the last drama, *The Tempest*. The usurped Duke of Milan, Prospero, forgives his enemies – but in the text there is nothing to indicate the response of the usurper, his brother Antonio. Does this suggest a precarious ending to the play, with no guarantees?

The "Shakespeare authorship question" is far more important than a mere substitution of names. After all, knowing the actual life of artists invariably increases appreciation of their work. The "biographical heresy" – that works of art are explained through personal anecdotes – is something to be avoided, so let's avoid that simple level and look deeper. Finding the true author reveals two things: the Bard *woke up to discover he was living the myth*. From that moment on, he showed super-human strength against unbelievable odds – we learn of the power politics and the Bard's creative answer. Here we see *the issue of our times concentrated in one life* – that of the Bard himself, in the golden Elizabethan age that also hatched imperialistic plans.

It suited the political victors, who wrote the history of the country, to divert attention to actor William in the leafy, innocent heart of "Merrie Olde England". But the actual story of the end of the Tudor regime, far from merry, was minutely chronicled in *Shakespeare's Sonnets* (1609). The book was quickly suppressed, but almost miraculously survived through the few copies tucked away in private country libraries. This poetry, of permanent worth because written in heart's blood, has only now after 400 years been convincingly de-coded.⁸ Art "tongue-tied by authority" gains a spiritual victory, and amongst other things bequeaths new criteria for the concept "appreciation".

Rudolf Steiner's help – seeing beneath the surface

Speaking to the eurythmists, Steiner mentions that Shakespeare minted several thousand words during the formative stage of the English language. At the same time, it has been pointed out, he founded modern literature. Latest research now confirms that single-handed the Bard transmuted his thwarted destiny – portrayed, metamorphosed into the drama, in Prince Hamlet, who as a man of the theatre writes for and rehearses the visiting players. The Bard transmuted his destiny into human-divine dramatic art that, written first "to catch the conscience of" the *Queen*, now reaches millions of people, with the late works proclaiming *the pathway beyond tragedy*.

Steiner, facing *the issue of our times*, reveals the destiny of chosen personalities at the beginning of modern times, thereby offering most potent help. Emphasising that artists invariably get nearer the real truth of human lives, he takes an historical figure celebrated by Homer. *Hector*, Steiner reported⁹ one hundred years ago, "one of the chief Trojan com-

manders... of great all-encompassing humanity", was reborn a noble prince, "Shakespeare's Hamlet". "*The real figure lying at the basis of what Shakespeare formed as Hamlet is Hector*," Steiner reveals. This is emphatically *not*, as normally read, the Danish chieftain who gets his Norse revenge, so different from the "ditherer, the sceptic" we see on stage, unable to fulfil his destiny. Twelfth-century Amleth only supplied the basic legend, the ending of which the playwright significantly altered.

Let's be quite clear what "the results of spiritual science" really means. In his lecture, Steiner is revealing the deepest context of all, the effect on a specific personality, "the chief Trojan commander of men", of the Mystery of Golgotha. Prince Hamlet was unable to fulfil his destiny as king *at the beginning of modern times*. A careful reading of the whole lecture shows Steiner is here revealing the character he calls "Shakespeare's Hamlet" as a self-portrait, as many have independently felt. Pagan Amleth – Steiner doesn't even name him – disappears from view. Many critics hold with the suggestion that the characters in the play also correspond to real people at the centre of power in Elizabethan England. "Oxfordians"¹⁰ claim to supply further details from the career of Edward de Vere, first discovered by J. Thomas Looney, who published in 1920. Edward de Vere is seen today as Elizabeth's first natural son.

Elizabeth, the "Virgin Queen", never named her successor, and this created the problem of the age. In the face of stifling power politics and a dirty-linen family problem thrown in (not for the queasy), the life of the dramatic poet can now be seen for the moral achievement it emphatically is. *The Bard transmuted the love of power into the power of unconditional love*. Here English-speakers everywhere can recognise their own Caspar-Hauser story. In the Bard's case, recognised as "the spirit of the age" (as Ben Jonson put it), the Shakespeare canon is bequeathed to us, that is, posterity living in the age of the consciousness-soul seeking lasting truths. Streets ahead of us as he may be, the Bard nevertheless thus becomes our contemporary, the sovereign of all users of the language. But we can include the translations, too. The problems of kingship – the subject of all the plays excepting "Merry Wives" – are still with us. The issues, though, are now world-embracing; especially apparent after the dissolution of the British Empire. All wars are civil wars, except to those for whom the word "humanity" is an empty concept. For the Bard, kingship is about self-mastery; "tell my story" dying Hamlet bids Horatio. The dramatist, addressing posterity, utters *his* dying wish. At that time (1912) Steiner could not be more direct because the earthly details are a political roasting-hot potato. In the lecture under discussion, Steiner emphasised and named *the permanent source of renewal inspiring the life and works of the Bard*. One wonders, how Roland Emmerich's recent film *Anonymous* – so close yet so far – can be expected to portray such an insight? Recognising this revelation of the spiritual researcher, I submit, could be an all-pervading help for those in the twenty-first century working for a genuinely human culture – based on attaining kingship of their souls (RB 47; *Das Goetheanum* 28. Jan 2012. 4-6).

Karmic research – karma is simply a foreign word for "destiny" – is not pursued to gratify curiosity. It is concerned to help clarify the deeper connections and questions facing us today. "I don't believe in astrology," said writer Arthur C. Clarke. "I am a Sagittarius and we're very skeptical." Well, well. After

fifteen years research, Frank Berger¹¹ courageously published a study on the karmic situation of Bruckner, Mahler, Schönberg and others. A “repeat” of relationships nevertheless involved tremendous changes. However we regard Berger’s suggested links to named Roman emperors of the first century of our era, the influence these men wielded and still wield over a substantial part of humankind has been tremendous. According to Berger, the main changes are from military campaigners to musicians. Karma studies, of course, are not “our” or anybody else’s exclusive property. For some years (to mention two developments purely as phenomena) memories and phenomena of possible reincarnation have been subjects of research by Dr Ian Stevenson and colleagues of the University of Virginia. Jim Tucker¹² investigates children’s memories of previous lives. Memories of young children, recognitions of places and people, and the significance of birthmarks are discussed. Again, an open scientific attitude cannot explain away the healings documented¹³ by psychic Joan Grant and psychiatrist Denys Kelsey. Their many patients found conventional medicine powerless to help.

The subject of human destiny cannot be brushed aside by conscientious educators. Thinking concretely, that is deeply, is necessary when considering the actual human lives of the world’s leading personalities, if they are to mean anything for the struggling youngsters and young people we are teaching. Having cited some karmic research on some of the world’s leading artists, we could begin to address an accusation from the interview mentioned at the outset. Interviewers, attempting to discredit the Waldorf-movement, accuse teachers of teaching anthroposophy. “Believing” in karma (something irrational), it is claimed, amounts to “teaching anthroposophy” (something shady).

Reincarnation as a practical concept is held by probably the majority of humankind. The anthology *Reincarnation in World Thought*¹⁴ is worth knowing. Let’s take the term “karma”. This concept ultimately derives from sacred tradition, as with everything cultural, *including education itself*. The bearers of tradition were the sole lawgivers in past ages. “Karma” sums up the patterns of human lives: *our actions have consequences*. This law is a practical fact, not a belief. Children themselves regularly insist, “That’s not fair!” Deeper than obvious culturally acquired values, their sense of equity can remind adults that the *law of consequences*, called “karma” by millions of humankind, is practical. Children expect adults to respect and administer justice. Though spiritual values may be innate in their charges, children and young people the world over invariably need to grow beyond petty views and concerns, to learn to respect the property and the needs of others. With the principle of “punishment to fit the crime”, the teacher takes up the challenge to foster growth, that is, development in ethics. This view, that precedents exist, that incidents can be assessed on their own merits, that restorative justice sees life as an opportunity to change by recognising my responsibility, is an artistic concept of the developing consciousness-soul. It directly faces the view of those who insist on administering a blanket Roman law. “One Law for the Lion & Ox is Oppression” (William Blake).

Summary

Steiner speaks¹⁵ on the fall of Troy as a turning point in history. Early instinctive clairvoyance had to make way for the rising intellectual clarity of Ancient Greece. The educated

in Elizabethan London spoke of a “new Troy”. We might recognise compensation here, as a *new* clairvoyance (“exceptional insight”: OED) was arising, differentiated into Imagination, Inspiration and Intuition, to use the correct technical terms. *Hector*, “one of the chief Trojan commanders”, reborn, had to internalise the earlier struggle in order to function at all in a socially fruitful mode. *If my claim is right*, then Steiner, in revealing Hector’s rebirth as Prince Hamlet, “Shakespeare’s Hamlet”, was alluding to the unacknowledged *Edward Tudor* – alias Edward de Vere – he was the first to do so. Some scholars today claim this unacknowledged Tudor Prince raised low-level entertainment-theatre into poetic-dramatic art. It is moreover suggested certain Roman emperors reborn as musicians also show by example a path to internalise, that is, develop as human beings.

In this article, I have taken spiritual research, artistic endeavour and ethical development as complimentary activities. With chosen examples of those who influenced world-history, I have discussed:

(1) the struggle, once played out on the historical plane as far back as the Fall of Troy, has become *internalised* in the life and work of leading artists – “Mars” makes way for “Mercury”;

(2) the inner turning point comes to a unique focus in the case of the writer of the Shakespeare canon at the beginning of modern times; the struggle *also* came to a unique focus politically in him, with *consequences* down to our own times. The Bard, as Charles Williams noticed, was attracted to dramatic situations that appeared impossible of solution. Steiner spoke¹⁶ of two streams in the British and Anglo-Saxon peoples – one of downright “commercialism”, the other of “inoculations” against such materialism. Alongside empire building, one can say, runs the mission of art based on the search for self-mastery, exemplified by the Bard who turned his identity crisis into sovereign art;

(3) the *creative element in spiritual research* is essentially no different in creative and interpretive art, which covers a large part of what performing artists do. Steiner suggests¹⁷ composing the accounts of spiritual science into symphonic music; at the same time, a *musical chiasmic form* can be recognised throughout Steiner’s written work. *Chiasmus*, a literary form based on centring, involves a crossing point, self-aware thinking, transformation, and internalising. I allude to these concepts of “living thinking” in my text (though I didn’t manage to write chiasmically myself...);

(4) a sharing of the challenges can be mutually helpful in understanding how to overcome hurdles. We live in the field of tension between the polar (not simple logical, or binary-system) opposites: reason and instinct; necessity and freedom; control and initiative; form and content. Polarity itself *is* the creative situation;

(5) the source of help is a pro-active listening to a *common inner voice*. Steiner said¹⁸ to the teachers: “The manifestation of the activity of the listening human being is in fact eurythmy.” Speaking to the eurythmists, Steiner appropriates the term “melos” from his younger contemporary, the composer J.M. Hauer (1883–1959). According to Hauer, melos informs all true human arts and sciences. Similarly, according to the original conception, the Sections at the Goetheanum are not separate Departments, consequently:

(6) the “professional” view, e.g. that a musician “only” composes, performs, teaches, writes about, and publishes music..., is superseded; this justifies an art that reveals “the

musical element” (eurythmy), also to be found in speech, and the appreciation of it in other human activities (development of Inspiration).

Summarising our Performing Arts Section:

(1) the source of creativity of composer, writer, performer and audience is essentially the same, though individual experience varies. In other words, writing, performing and appreciating are ALL creative, interpenetrating activities; communication between all three is a circuit where experiences are shared within the temporal manifestation (see diagram). Artists are of, and at the same time before, their time;

(2) in view of the available evidence, from which a selection is offered here, it is not another or different spiritual order studied by others that we can study in anthroposophy, and daily practice in the nuts and bolts of eurythmical activity. This includes practising the gestures inherent in speech sound and musical sound. More basic in our complete humanity you cannot go;

(3) a study of Shakespeare, Bach, Beethoven, *et al.* for the actor, speaker and musician as well as for the eurythmist, is a creative, contemporary event because the performer searches to uncover and reveal the inner voice, not essentially to illustrate an historical occasion. “Art is eternal; its forms change.”¹⁹ The world’s most dissident writers and composers – as they are now shown from recent research to be – meet my question “What can I do?” with a Voice, and ACT. I must do my own thinking to find, like them, the principles to meet any situation.

Conclusion

Why perform an “old” master in concerts and in eurythmy? Like *any and every* choice – because he speaks to us today! This statement does not preclude but *includes* “living” masters. “My teachers were primarily Bach and Mozart,” declared Arnold Schönberg,²⁰ “and secondarily from Beethoven, Brahms and Wagner...” Not as pastiche, clearly, but for musicianship.

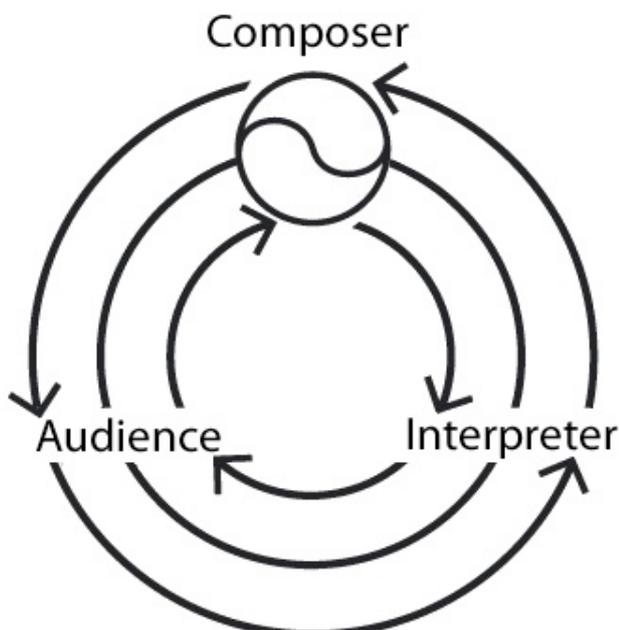


Diagram: The spontaneous artistic event (after H. Pfrogner. *Zeitwende der Musik*. Langen Müller. München/Wien. 1986. 234).

The whole of eurythmy is devoted to communication. Eurythmy appeals to audiences to use their eyes as they do their ears. The discipline of literary and musical criticism is expanded. In the present instance, the thoughts arise out of the practice. On three continents last year, I met audiences hungry for performing art and appreciative of the modest offerings. An adequate execution of eurythmy is gaining recognition as a creative activity alongside the poets and musicians, not as an illustrative – least of all a one-for-one “spelling” – activity, but a dedication of the whole human being to bring in a new dawn. Alongside questions, how we can better offer mutual support, I have suggested here we also recognise the “hidden eurythmy” – Steiner’s chosen term, referring to artistic speakers – also in others who think and ACT (as Coleridge says), that is, creators of meaningful movement in the widest sense.

- [1] Emil Bock. *The Life and Times of Rudolf Steiner* (2 vols). Floris Books. Edinburgh 2008 & 2009.
- [2] R. Steiner. *The Philosophy of Freedom*. Pref. to 1st ed. 1894. Emphases original.
- [3] Jacob Bronowski’s acclaimed BBC TV-series *The Ascent of Man* (now available on DVD) is a, perhaps *the* supreme example of the medium. Dr Bronowski (1908–1974), a man of science who in addition to science also wrote *William Blake and the Age of Revolution*, and a play *The Face of Violence*, shows clear affinities to Goethean scientists.
- [4] Rudolf Steiner. *The Arts and their Mission*. GA 276. Lecture. Kristiania. 20 May 1923.
- [5] Rudolf Steiner. *The Inner Nature of Music....* GA 273. Lecture. Dornach. 2 Dec. 1922.
- [6] Ted Hughes. *Shakespeare and the Goddess of Complete Being*. Faber. London 1992.
- [7] Rudolf Steiner. *Eurythmy as Visible Speech*. GA 279. Lecture 1. Dornach. 24 June 1924. Anastasi Ltd. 2005.
- [8] Hank Wittemore. *The Monument*. Marshfield Hills, MA. 2005; Hank Wittemore. *Shakespeare’s Son and his Sonnets*. Groton MS. 2010.
- [9] Rudolf Steiner. *The Gospel of St Mark*. GA 139. Lecture. Basel, 15 Sept. 1911. <http://wn.rsarchive.org/GA/GA0139/19120915p01.html/> The poet and literary critic S.T. Coleridge who revolutionised Shakespearean criticism, did not know what we now know, yet he already expressed severe doubts about William (Lectures, 1818. Coleridge: Poems & Prose. Penguin. 240). That a country person could write about the responsibilities of kingship, as it were at second-hand, appeared outrageous. Yet Coleridge went along with the conventional views. Steiner, for the reasons suggested, also for the main part went along with the story we all learnt at school. But in 1911 Steiner expressly introduces his revelations as “the results of spiritual science”.
- [10] J. Thomas Looney. *Shakespeare Identified*. 3rd ed. Kennikat Press. Port Washington. New York. 1976; Mark Anderson. *Shakespeare by Another Name*. New York. 2005; Charles Beauclerk. *Shakespeare’s Lost Kingdom*. New York. 2010.
- [11] Frank Berger. *Unter neuen Vorzeichen* (‘Under new signs’). Dornach. 1996.
- [12] Jim B. Tucker. *Life before Life*. New York. 2005.
- [13] Joan Grant and Denys Kelsey. *Many Lifetimes*. New York. 1967. Admirers of Joan Grant’s best-selling novels/ auto-

- biographies should not miss the study: Jean Overton Fuller. Joan Grant: Winged Pharaoh. Theosophical History Occasional Papers, Vol. II. Theosophical History. Fullerton, California 1993. Frontispiece, Preface, and pp. 1-33.
- [14] Joseph Head and Sylvia Cranston. *Reincarnation in World Thought*. Julian Press. New York. 1968; and various publishers 1975/77/85/98. Also Head & Cranston, *Reincarnation: The Phoenix Fire Mystery*, Julian Press, etc., 1977/86/94.
- [15] Rudolf Steiner. GA 90f. Lecture, Berlin. 28 October 1904. <http://wn.rsarchive.org/GA/GA0090f/19041028p01.html>
- [16] Rudolf Steiner. *The Karma of Untruthfulness*. GA 174. Lecture, Dornach, 17 Jan. 1917. 131.
- [17] Rudolf Steiner. *Eurythmy as Visible Singing*. GA 278. Lecture 6. Dornach. 25 Feb. 1924. Anastasi Ltd. 2013; Rudolf Steiner. *Practical Advice to Teachers*. GA 294. Lecture. Stuttgart 23 Aug. 1919. RSP 1976. P. 50.
- [18] R. Steiner. *Practical Advice to Teachers*. GA 294. Lecture. Stuttgart. 25 Aug. 1919. RSP 1976. P. 56f.
- [19] R. Steiner. *The Arts and their Mission*. GA 276. Lecture, Dornach. 9 June 1923.
- [20] Arnold Schönberg. *Style and Idea*. Faber. London 1975. 173.

Grateful thanks to my lively students and for very helpful suggestions from Neil Franklin, Ph.D., Jonathan Reid, Kevin Avison and Maria ver Ecke. Previous articles, which appeared in the Section *Rundbrief* (referred to in the text as: RB xx), *Newsletter of the Section for Eurythmy Speech and Music/ Performing Arts*, Dornach, are available in English and German translation; see my website <www.alansnotes.co.uk>. *Eurythmy as Visible Singing*, 5th Eng. ed. tr. rev., with expanded commentary "A Companion..." by A. S., now includes Hauer's "Interpreting Melos". Anastasi Ltd, Leominster <www.anastasilt.co.uk>; *Eurythmy as Visible Speech*, GA 279 (2005) with commentary, and *Eurythmy: Its birth and development*, GA 277a (2002) are both in print.

The Twelve Senses in the Experience of Speech: A Study

Martin Georg Martens

"Truly to-day there is the most vivid spiritual conflict in this direction. For this is the state of affairs over a great portion of humankind. Thoughts are not there at all; men only think in words, and to think in words is no way to Michael. We only come to Michael when we get through the words to real inner experiences of the spirit – when we do not hang on the words, but arrive at real inner experiences of the spirit. This is the very essence, the secret of modern initiation: to get beyond the words to a living experience of the spiritual. It is nothing contrary to a feeling for the beauty of language. Precisely when we no longer *think* in language, we begin to *feel* it; we begin to have it streaming in us and out from us as an element of feeling."¹

With these words Rudolf Steiner declares a Michaelic path distinguishes the experience of thinking from the experience of speech, in order to arrive at a true inner experience of

speech, to experience its beauty, its essence. This is precisely the concern of speech-formation: to unbundle the intellectual content from speech, in order to express the rhythms, the gestures, the sounds, and the breathing.

The experience of sensory activity can be used to bridge the language of thought and the living word. Rudolf Steiner developed for our culture the concept of twelve human senses. A variety of works about it are meanwhile available,² which we don't need more than to mention here, but which is a prerequisite for what follows. In considering the senses we have straight away to point out that first the sense organs (eyes, ears ...) exist, but sensory experience is soon detached from the organs. We do not see in the eye; we see objects. And the soul is very quickly present when an odour is pleasant or disgusting to us. As soon as we look for the quality of a sensory perception, we definitely leave the physical world; depending on the intensity of the experience, we are involved with our sentient soul, our intellectual soul and our consciousness-soul. We will immediately turn to the specific task of monitoring the effectiveness of sensory influence in language, and place artistic perception in the foreground.

Rudolf Steiner points out³ that in the spiritual world other laws underlie the activity of the senses. The more sleepy lower senses, the senses of the night (sense of touch, sense of life, of movement, of balance), become quite spiritual, acquiring greater significance compared to the senses of the day (senses of smell, of taste, sight, warmth), whose activity withdraws more. If we manage on a spiritual language-training to advance as a first step across the threshold of everyday consciousness into the spiritual sphere of language, then the operations of the senses change. We release the thoughts from speech, in order to arrive at a qualitative encounter with speech itself; in stepping over the threshold, circumstances change. These few remarks may suffice so that we can get into the work of practicing with the senses.

The *sense of touch* is the one sense in which we live at the boundary of our body; it tells us something about the exterior of what is facing us. Through touch, children first come to sense their own bodies, but also to perceive what they touch. In speech the experience of touch is a primal experience, opening to us, for example, the gates to the sounds. To feel an M turns out initially as a pure touching, but a touching that goes beyond the bodily boundary into the space in which we speak the M. In contrast to the bodily touching, we are led here into the quality of the sound. To achieve the sound means, first touch the sound. On another level of artistic practicing, we speak about having to "feel our way" in a poem in order to learn its nature, without inflicting on it our spontaneous subjective feelings.

Our sense of touch leads us into the inner nature of a sound, yet it doesn't accomplish this alone. It is always fraternizing with the *sense of movement* that leads it to where its search is directed. Perceived for itself, the sense of movement guides us into the gymnastics, into the gestures and even the accompanying auxiliary movements (rowing) in speech. Here we employ the sense of movement in its own corporeality. But when it leads us through a poem, a ballad, it moves free of the body in the audible space through the world of the elements of speech, through calming down and acceleration, through lightness and weight, and so on. Each sound has its own movement. Each gesture shapes its own sound-movements and inserts this into the picture. The drama accelerates

ates, whereas tranquillity slows down. We observe an infinite variety of movement.

When we penetrate into a sound, in a rhythm in the imagery of a poem, we spread ourselves out into it, letting it become our home. This we accomplish with the *sense of life*, which is otherwise quite attached to our body, bringing to our consciousness our wellbeing but also our discomfort. When we unite ourselves with the very essence of language, it becomes our body of speech in which we feel well or otherwise. For decades I experienced a discomfort when I have not practiced at least once a day for fifteen minutes. This is conveyed to me by the sense of life. If I hear a recitation in which the language is not fully laid hold of, this can lead to bodily feelings of pain. When I teach, I measure the need to penetrate into the substance of speech through my sense of life. Every speech artist knows this. Here too, the sense of movement accompanies the sense of life or vitality.

The *sense of balance* is a wonderful sense. That we can hold our body in the upright balance, we owe to it, or for instance that we can balance on one foot to put on our socks. Freed from the body, it tells us about the speech, whether a sentence with its emphases, interpolations and so on, is a wholeness, an organism. In this way a poem, a drama has also to be an harmonious whole. With rhythms the sense of balance plays an important part. Dactylus, amphibrachus and anapaest present in themselves a harmony consisting of longs and shorts. Other rhythms such as iambus and trochee owe their joy of movement to imbalance by seeking what they are lacking. But the sense of balance also tells me, for example, whether I am sufficiently trained, whether in a lyric poem the consonants step back enough, or whether the vowels become independent and lead to a sing-song. This sense too is led by the sense of movement through the domains of speech.

With the next four senses, the sense of smell, taste, sight and warmth, we arrive at the senses of daytime. In them, we live much more awake than in the senses of the night-time. But they are hard to lay hold of in their spiritual, artistic side.

The *sense of smell* plays an important role in our lives. Just think of the culture of perfumes, or even how much we feel disturbed when there is bad air in a room. For language this sense is very important; it gives us information about the quality of the air in which we breathe. It depends very much on the emotional sensitivity we need in the artistic realm. In the drama we characterise, for example, an intellectual type with a thin, sharp nose, and an emotional role with a more broad nose with prominent nostrils. In speaking the main flow of the breathing goes through the mouth. Only a fine stream of air flows through the nasal spaces. But precisely with these movements of air we accompany every subtle lyricism. The text does not have to mention any air, scent or smell, yet we feel through the realm of speech through our sense of smell. One should pay attention to how the sense of smell is involved in a poem, such as Friedrich Hebbel, "This is an autumn day, as I have never beheld", or Goethe's "Violet", or even in Novalis' "Hymns to the Night". If with such poems you pull the nostrils together even slightly then you can't speak them properly.

The sense of taste characterises our lives still more clearly – only think of our gourmet culture. Steiner gives hints how we should feel certain lyrical poems as sweets on the tip of our tongue; tragic, oppressive texts should be like bitterness on the back of the tongue. But then one also speaks figura-

tively of good and bad "taste" with which we dress ourselves, furnish our dwellings, or even regard a work of art. The finer education of a person depends on the niveau of their taste. I have often encouraged students to taste the sounds in speech. This refines the perception of the sound. So you can follow the taste throughout a poem. One can also say that a deeper sense of style depends on how much a person has formed his taste.

The most awake sense is the *sense of sight*. Through this, he is most connected with this world. Colours and shapes are its gifts. Because the shapes of the sense of sight have to be followed as it were with the help of the sense of movement, the sense of sight opens to us in the colours, initially in its purest expression. We rest in the colour. Out of an event people form a memory within themselves out of whose richness they acquire most of their feeling for self. Out of this inner world of pictures, the reciter forms his pictures for poetry. However, something essential has to be taken into account. In earlier times, people could play imaginatively with their memories. This has largely been lost through the substitute pictures of modern media. We have become internally inactive. A major cause is the loss of the fairy-tale world in childhood, which created an inner world of pictures. And since the tales were penetrated by deep wisdom, strong moral forces were formed that flowed through the nature of children. Although fairy-tales today are enjoying something of a comeback, it is no good when they are presented in digital distorted forms. The creation of pictures in particular has to be achieved by children – also by adults – themselves internally, in a value-free form, not trivialised, made into kitsch, distorted, or dramatized in a comic. Good storytellers were always very matter-of-fact, but warm. The lost picture-world, interwoven with moral imagination, wants to be represented to culture through speech formation. The path towards it prepares consistent practice with the gestures. The gestures nourish the sounds. Without them, one attains as a speech-formation artist, at best a stereotyped forming of sounds. And again it is the sense of movement that provides the greatest help.

The *sense of warmth* exists on the ascending scale towards the more spiritual senses. With our body we feel through this sense our warmth, heat (in fever), and our coolness or coldness. Hereby, for the perception of role it doesn't matter whether the warmth is produced outwardly, say, from a fire, or inwardly out of enthusiasm. What we often do not realise is that our language is formed in the warm flow of exhalation, not in the natural in-streaming warmth or coldness. We are very sensitive when someone has a cold, heady voice completely contradictory to the speech flowing out in the warm breath. As artists, however, we must be able to produce an icy-cold, calculating voice. The warmth in speech is always an expression of the emotional involvement of the speaker. Through the warmth, s/he also feels the good and evil, of which he is speaking. And the mercilessness of a natural event or a human deed shocks us by the lack of warmth. We also need a sense of warmth for the perception of sound qualities. The aspirates [fire sounds] differ precisely by the fact that their warmth or heat content is very different. The hard plosives sounds, however, can impress with their cool clarity.

With the *sense of hearing* we enter the realm of the higher senses. In music with its melodies and intervals we experience this sense in the freest manner, because it lacks the

intellectual content. We experience something similar when we hear an unknown language, or, when we playfully speak our beloved mother tongue backwards. The sense of hearing, however, makes us aware of the many noises. But the linguistic content of what we hear is not an expression of the sense of hearing but of the sense of thought. In a deeper sense, the sense of hearing leads us into the inner quality of what is perceived. If joy or pain lies in a voice, if the content corresponds to how it is said and what the speaker means, all this is told us by the sense of hearing. Probably the most profound experience of hearing freed from the organ lies in the precise hearing in advance of what will come in an artistic process. While, during a recitation, I prepare myself by taking an in-breath, in order to take hold of what is coming next, it is possible for me with sufficient wakefulness to hear in advance, as it were, spoken out of the spirit. I know then for sure how I have to fashion the speech.

Now at last we arrive at the *sense of speech*. Although this has not been mentioned, it has been present all along. It was always the objective to show how the other senses help the sense of speech, to explore the sounds and the rhythms. Does the rhythm of speech belong to this sense? The sound and syllable hang together inseparably, as the spoken sound always appears in the guise of the syllable (see my book: *Rhythmen der Sprache*). The syllable, though, lives in contraction and expansion, creating the rhythm. Here, of course, the sense of movement and the sense of balance are also involved and further the sense of speech. The organ of the sense of speech is primarily the speech organism, with the breathing and its centre in the right anterior part of the brain. But finer investigations of the kinetics show that ultimately the entire tissue of the body resonates in speaking. The fulfilment of the task of speech occurs when the speech artist succeeds in freeing the speech from the body, in order to fashion it freely in the space. This is the goal of speech formation. Because in the space the cosmic forces of the zodiac and the planets can be perceptibly engaged in the offered physically sounding speech. This speech promotes health back onto the body and reveals the forces of the logos. Here again the sense of speech is active free of the body.

The sense of speech and the *sense of thought* stand in a special mutual relationship, but the sense of speech gives itself to what the sense of thought conveys, the content, thought, wisdom, pictures. What arises from the sounds, rhythms and gestures wants to sacrifice what is mediated by another sphere, by the sense of thought. Here lies the secret of the hidden logos, to what speech formation want to do justice. In the formative period of the speech formation, out of joy at the discovery of a powerful life of speech, the thoughts tended to be overpowered by the sound dynamics, the stream of speech. Today, frequently the very life of speech is stunted by the dominance of the thoughts. When the two elements find a harmony, a speech comes about that is powerful and promotes health. The sense of thought glides like a ship on the waves of the sea of speech, or even blows like a wind through the treetops of the forest of speech. This experience occurs when the speech is outside, and when you contrive to make the movement of the thoughts, the gestures of the sentences, the various accents or emphases clearly and unambiguously, so that what the speech presents can be understood. If this succeeds, then the thought is free of the body. If it doesn't succeed, the thoughts remain bound to the body, that is,

abstract. Language then lacks the ostensibly free breathing we are to develop through our breathing exercises. It is restrained, checked and congested.

The *sense of the ego* has the task to perceive not its own ego, but the ego of the other. If I hear one reciter, I want to experience his/her ego in what s/he shapes. If it remains only a formal interpretation; I miss this perception. But how is it, when I myself recite? If I succeed to shape things freely, I can do so because the sounding language surrounds me, because I'm facing it, perceiving the activity of my higher Self. It is the higher Self wafting towards me from the cosmos. I do not perceive it as a thing of specific points, as is the case with my everyday self. I take it as my true spheric activity that acts, hidden in the shaped fabric of the poetry. Moreover, there is a very intimate experience, which occurs when in artistic creation you struggle to overcome all your own things, in order to let the poet himself speak through his words, to make the recitation become a statement of the poet. Moments can repeatedly occur when you feel the closeness, the presence of the poet himself, and therewith security for the recitation. These are sacred encounters with the poets who largely remain in the spirit-world with their egos. Recitation in its essence is a cult of those who have died.

With these last words, what has been said is so intimate that I really want to erase it. The pithy thoughts fix an experience that is not fixable. Since it weaves, it always changes. Nevertheless, I let the words stand, confident that the reader through his own artistic experiences rises to the real mood.

Rudolf Steiner had to research for many years, in order to present for us the tremendous picture of the senses. The humble attempt here intends to open up the twelve senses for speech formation. Certainly, some research already exists. The present account is intended as a supplement.

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- [1] Rudolf Steiner. Lecture, Dornach, 13 Jan. 1924. GA 233.
 [2] Rudolf Steiner. Von Seelenrätseln GA 21. The Case for Anthroposophy (selection). RSP. London 1970.
 Hans Erhard Lauer. Die zwölf Sinne des Menschen. Basel 1953.
 Wolfgang-M Auer. Sinnes-Welten. Munich 2007.
 [3] Rudolf Steiner. Lecture, Berlin, 20 June 1916. GA 169.

English Indications for Speech Eurythmy

Christina Beck

Many indications, most in fact, for eurythmy in the English language were verbal. Rudolf Steiner gave them to eurythmists who would perform and teach them both in England and in America. There are some different indications from America than for England. This is interesting and points to the connection of landscape and language. Molly von Heider, who in the '70's and '80's trained many English-speaking eurythmists at Emerson College, Sussex, England, attended the Friedwardt School in Dornach and then trained in Dornach with Isabella de Jaager. Molly made it her work to gather as many indications as possible for eurythmy in the English language and for the English Doctor-forms. She worked with Dubach-Donath, Ilse von Baravalle-Kimball, Flossy Sonklar,

Rie Lewerenz, Frau Neuschaller, Tatiana Kisseleff, and later gathered also some of Marguerite Lundgren's own research. Some of this work is published in the Volume No. 7 of Rudolf Steiner's Eurythmy Forms for English Poems. Many eurythmists have worked with the richness of these and other fascinating indications for this language that bears the development of the consciousness-soul.

The first personal pronoun, I, as an in-winding or out-winding spiral experienced on the body is an indication from Flossy von Souklar. English sounds arise from far away with the quality of commanding the waves. (From a lecture by Rudolf Steiner, 1924, published in the introduction to English Eurythmy Forms, Vol. VII). Next in number to the Shakespeare Doctor-forms – which are many – come the Fiona-MacLeod form, eleven in all! Therefore these poems play a significant role in the development of English eurythmy. However, we have so many forms for Shakespeare's work, that great genius. According to Steiner, Shakespeare's language and imagination will endure for a still further future than our time.

How do the lower and upper ego-streams affect speech?

(Report on a lecture of 26 Oct. 2012)

Dietmar R. Ziegler

Introduction: the two paths of speech and artistic development are described:

1. One path begins with the conscious laying-hold of the text material. Understanding the text, the environment from which it derives, its story, stand here at the beginning. With the second step a deepening takes place through the silent bodily gestures (see Lecture 2 in R. Steiner, "Speech and Drama". GA 282). In the third step the musical-sculptural-rhythmic element is practiced; finally it is worked up in fashioning the sounds. The conscious "I", or ego, connects ever more deeply with the text as a template for the experienced form of the poem.

2. Another route starts from the opposite side, in that region in which the spirit of speech, or the spirit of the air,¹ acts directly from the outside on to the soul, so that the ability of the physical body to imitate connects to this process. In a second step, this process is internalised into a picture that lights up in the soul. Something like a symbol arises which hitherto was previously outside. In a third step, it [speech] is taken more within; it becomes a feeling, a wish, an interest concentrated in the soul.

In the first path, the earthly-"I" is a prerequisite; for the second path it is not yet present, or has not freed up the space.

For speech artists, the question is: How can I bring my ego into such a state of enthusiasm that it overcomes itself, making room for something higher?

Therapeutically, the question arises for me, whether in certain illnesses (e.g., cancer, and severe traumas) in which the "I" has been partially driven out of the body, the strong forces of the second path can be employed to help the sufferers.

Who is this invisible human being?

Depending on your standpoint, this question is either quite easy to answer – or rather complicated. Initially the answer seemed to me quite clear. But in trying to describe it, I realised that it is much more complicated. I first thought that it is a kind of invisible helper of humans, supporting them and building them up – a kind of divine helper. In Steiner's short book, "The Threshold of the Spiritual World", there are succinct meditations with which these issues can be approached. We read: "Consciousness becomes aware of a being in its subconscious that created this consciousness. And as its creation, it has also to feel the body with all its forces and properties which is supporting this awareness." Earlier it is stated that the conscious "I" was rather afraid, because it sees its own independence brought into question, faced with the mighty power of the higher Self. That has to be acknowledged.

Brief summary of the 4 ego-streams

(from the lecture, "The Invisible Human Being within us". 11 Feb. 1923)^{1a}

First ego-stream: by way of the ego, this stream acts directly via the senses into the physical body of the visible human being. This stream is highly destructive.

Second ego-stream: The invisible human goes first through his entire sheaths, that is, through the astral, etheric and physical bodies of the invisible human being, and only then does it act via the blood in the visible human being, for example, in the unconscious currents of life. This stream is strongly constructive.

Third ego-stream: via the ego and the astral body of the invisible human being, it acts via the air in the lungs (breathing) into the visible human being. This is slightly destructive. (Because of this stream, which acts via the breathing, speech-formation is primarily prescribed by many doctors, mostly for those patients who have an excess of constructive forces. But speech-formation is more than just breathing!)

4th ego-stream: via the "I", the astral body and the etheric body, the invisible human being works into the etheric body of the visible human being. It is still perceptible in the outer beat of the pulse. This stream is weakly constructive.

Where and how do the four streams work in the visible human being?

1. The first stream acts as strongly degrading via the stream of the nerves. It acts directly via the senses. A picture from Greek mythology sums it up very well. Semele, a mortal, is kidnapped by Zeus. He appears to her in the form of a king. Through Hera, Semele is tempted to beg her lover to show himself in his true form. Zeus initially denied this wish, and only by extracting a crafty promise is he compelled to fulfil it. He appears as a flash of lightning and Semele dies.

The spiritual cannot act directly without destruction in the physical plane. It acts as something alien. However, we have learned in the course of human development to take this stranger in small doses, so that its danger is mitigated.

This is a path of incarnation of the earthly ego. When the "I" deepens sense impressions, receiving them with interest, the up-building stream is already at work. As children, humans experience through their senses, and via them the outer world is imprinted on to the body. (Today is the danger exists that the sense become hardened when too much it taken in passively, e.g., through the media.)

2. The second stream acts strongly building-up via the movement of the blood; here all the unconscious digestive processes work, *e.g.*, during sleep, the self-healing forces of the organism. They work by connecting the physical man with the invisible, higher being. The seven life-processes are the arms and hands of the invisible, higher human being, reaching into the human organism (the forces of imitation also work via this stream).

3. The third stream has a weakly destructive effect via the breathing. All experiences of pleasure, desire, suffering and pain entering the soul, enter the corporeality via this domain out of the invisible human being. This also works right into our destiny, because when we meet something joyful or sad, it all depends on how we react towards it. Only in artistic fashioning do these forces act in a redemptive manner. In a text, in a role, I experience pain and sorrow; through them I free myself from their oppressive force.

4. The fourth stream acts weakly building up through the pulse. Here the forces of the blood spreading throughout the organism can still be felt in the pulse; they balance what was destroyed through the destructive forces. The etheric body is the body that beats through the pulse; through the invisible human being, the faculties, inclinations and talents from past lives enter.

The ego-streams and speech

The nerve-sense stream and the language of consonants

The ego finds 12 doorways through which to enter the body. (On Ancient Moon, there were only 7, yet they were very much alive, just as are today the seven life-processes.) The consonants, slipping into the "I", are taken into consciousness. The human form is the expression of these 12 doorways.

Examples of meaning and language

Sense of sight: The eye shows particularly clearly that the senses today are declining and consequently need re-enlivening.

Myopia (short-sightedness): looked at from two viewpoints:

Firstly, an on-going beating back of the lower stream² in the soul-element acts right into the muscles of the eye, contracting them. (This can have happened in childhood or in a past life.) Then the vowel-sounds, as if chained to the body, possibly momentarily go from, but fall back into, the body. Often the dynamic of the sentence is disturbed, so that the sentence has no aim with strongly short-sighted patients.

The vowel misses the wings of the breath sounds (F, W, S, Sch); it cannot get free.

Secondly, the eye is caught in looking at matter; it does not look through the material to the spirit within. The work of the invisible human being does not extend to the forces of the eyes. Speech appears fixed; the vowel misses, for example, the momentum of the H-sound.

The sense of hearing: The spirit approaches matter causing it to vibrate so that resonance occurs. This resonating capability is an important element of human development. In the ear, there still lives a remnant of this faculty of sympathetic resonance. When this is disturbed, the connection to the outside breaks down. In tinnitus, there is often such a disturbance of the resonance faculty, which often occurs in conjunction with strong interference – loud music, explosions, shocks, *etc.* R, W, M, and N are vibration sounds; they can help to open up and widen the hearing process again.

The sense of touch: feeling the extremities of the body. This conveys a basic feeling of being. The sounds that strengthen in the speech organism this feeling of being are the plosives, and in the breath specially M and N. They convey the feeling of the resistance of the air and the gliding in the stream of the breath.

The sense of movement: If the stream of the nerves and senses is developed one-sidedly by some outer control, then the movement of the legs appear as if walking in the void. So a reinforcement of self-esteem is asked for in the movement and in the speech. In the breathing of speech, the resistance of the air is the key for inner activation. Here the sounds V and L can help.

The sense of warmth: If people are driven too early towards a strong autonomy, this may lead to a preponderance of the upper destructive stream. The burden of responsibility presses from above. It can lead as far as a total restriction of the compensating effect of the invisible human being. In extreme cases, even the blood vessels become restricted, leading to congestion. The capillary blood vessels are constricted and burst. Here careful work on the constructive forces of speech helps in a warming-through mood (warmth-M).

The sense of balance: All speaking has this sense as its basis. It creates free space because it only makes sense in a space in between, an inner calm that fashions the highs and lows, the dynamics of increase and decrease, the heights and depths, louds and softs – to find the calm between the extremes. In F of Cancer this moment of new beginning can be found; in the T of Leo that catches the strong, rising powers and leads them to the earth, in the S of Scorpio.

Summary: The 12 main consonants are the key to internalise the depleting upper stream and to widen, *i.e.*, to connect to the lower stream.

The path of incarnation passes through Aries, Taurus, Gemini, Cancer, Leo and Virgo (V, R, H, F, T, B) into the inner space. Here stands the balance of the Scales. Scorpio leads the forces to a zero-point. The stone is there. Then, with Sagittarius, Capricorn, Aquarius and Pisces, it is understood how this stone can be raised by the language-forces of the Logos, of the risen Christ. This entire night side of the Zodiac affects the formation of language in a special way. If language is only spoken physically and heavily, then it becomes dull. But when these sounds are formed so that they lie on the out-streaming breath and are expanded, then speech is given a light, swinging character.

Three examples from the work with patients in relation to the ego-streams

"I'm standing beside myself" The trend here is that the upper stream does not come down strongly enough, so that the lower constructing stream can proliferate. The result is paleness and a long, lanky figure. The human would like to come to him/herself more. Here, above all, the plosives yield a positive result, led downwards in the movement and widened in the experience.

"I'm carrying too much responsibility"

The upper flow is too strong, and the lower is cannot keep up with it. The oscillation between up-building and destruction is impaired. There is a kind of jamming of the forces from above. Here, an alternation between the two streams is useful because these patients (adults) are strongly bound to the upper stream. Consequently: open up experience (consciously) for the theme; let them seek their own connections,

as far as finding their own text (prose and dialect). To send your own feeling into the speech and to repeatedly connect to your own experience. To awaken confidence in the power of your own nature (vowels). When this is accomplished, you can begin to give the vowels with the blowing sounds into the stream of the breath.

"I do not find enough strength to make decisions"

I experience here two tendencies. Either the upper stream remains too much outside, observing itself, picturing all the difficulties, and will not come to feel "I want this now". Alternatively, the lower stream lends too little security and strength to experience the goals and wishes, and to lead to decision.

The up-building stream of the blood and the vowels

The seven life-processes are the streams that are completely saturated by the invisible human being, and only then penetrate via the lower (physical-etheric) human being into the organism. These are seven arms of the invisible man. The vowels are deeply immersed into the unconscious; the speaker does not know how they are created. S/he hears them within in advance. There are the nerve-vowels I (*ee*) and E (*eh*) and the blood-vowels A (*ah*), O (*oh*) and U (*oo*). Here it becomes clear that also within the vowels, which can be assigned to the up-building stream, a differentiation takes place (the nerves, too, need up-building).

Breathing, warming and nourishment have to do with the outside world. They take it in and internalise it. Saturn, Jupiter and Mars appear in these life-streams.

Both stream (outside and inside) come into contact. Tension arises. The gesture means an outer laying-hold. Each grip creates something new (basis for the declamatory experience).

Maintaining, growth and reproduction are based on what is already available and transform it. They build on what already exists and use it to accomplish the aim, to sustain the organism. Upper and lower streams interact in the same direction (basis for the recitation experience).

In between, there is the process of separation. The Sun, out of the overview, separates what is important from what is unimportant. The seven vowels are an expression of the seven arms of the life-body.

Summary: The consonants, through their situation in the conscious "upper" human being, tend to centre and so carry the danger of hardening. The vowels are the expression of the invisible man and his up-building forces. They act like the blood, centripetally expanding. Between these two elements, it is important to maintain a healthy balance.

The two weaker streams experienced in the pulse and the breathing

In the lecture "The Pathology underlying Therapy" (2 Nov. 1923. GA 221), taken as our basis here, we read: "If the process between pulse and breathing is in order, then the lower man is in proper connection with the higher man. Then the person, at least inwardly – if he doesn't meet external injuries –, should basically be healthy."³

In this simply described relationship for the speech artist and therapeutic speech practitioner there lies a whole world. We speech artists are moving in this area when, using exercises and texts, we practice with people or for ourselves. What does is meant by "if the process between pulse and breathing

is in order"? A plethora of relationships is reflected in this concept. A different relationship between these two elements of breathing and pulse is revealed in every artistically fashioned text. Recitation and declamation are two ways in which the lower and upper ego-streams can work together soundly.

Recitation initially listens inwardly to the pulse in a musical experience, and then captures the image from the upper stream. The words are spoken musically and rhythmically. They are oriented to the pulse.

In *declamation*, the ego initially strengthened goes up and out, the breath is activated, in order swiftly and directly to intercept the inner life of the will. Sculptural strength is drawn down from the upper human being. Tension is created. The words are spoken in a high-low tone. In both types a balance is created through fashioned speech.

Through the *rising* and *falling* rhythms interesting overlapping occurs between the upper to the lower stream and those two mentioned ways of speaking.

A few examples:

Rhythm: falling	rising
Motif: reciting	reciting
	<i>Morgenwolken, sie zogen...⁴</i>
	<i>Dies ist ein Herbsttag...⁵</i>
Rhythm: falling	rising
Motif: declaiming	declaiming
	<i>Zündet das Feuer an⁶</i>
	<i>Du bist zu end in dich⁷</i>

The *5-foot iambus*, which occurs frequently in drama, within the lines often contains a change of rising and falling motifs and rhythmic variations.

ö "The quality of mercy ô is not strained"⁸

The pulsating power of *rhyme* drives the speech on, until it is resolved by the concluding rhyme:

*Das Löwenreh durchheilt den Wald.
Er sucht den Förster Theobald.⁹*

In the *school of Pythagoras*, the rhythms were applied with their impact on the upper and lower stream. Trochaic-dactylic verses were used to restrain the passions (the upper stream is strengthened); the iambic-anapaest metre was employed to bring the feelings into flow (strengthening of the lower stream).

The emotional life and the two ego-streams

In every feeling, the two streams interact. First, there is wish, interest, attention as far as desire. This joins an assessment acting from without, whether the wish, and so on, can be achieved. The assessment lives in the upper man; the stream towards the object of desire is activated in the lower human being. Take an example: In *curiosity* there lives a strong desire for something, and the assessment that the request can be satisfied. The *distrust* there is a weakened demand and a decisive verdict against the object. In *hope* lies a strong desire and a "yes!" to its achievement. In *depression*, the negative judgment is clearly winning over the wish. *Attention* contains wish and assessment equally strongly and affirmatively. In every feeling, both poles are actively evident.¹⁰

How is the spirit of speech at work in developing the organs of speech?

Before the "I" was present, the spirit of language, or "the spirit of the air", was working on the ability to imitate the

physical body, in developing the organs of speech. As the eye is formed by the light, so the air and the forces at work in it of imitation (consonant) and resonance (vowel) formed the speech organism, on the ability to speak. This spirit of speech (spirit of the air) is an ally of the invisible man (see The Kalevala, The Edda, and the creation story in the Book of Genesis in the Bible).

The *ability to imitate* is related to the formation of organs: Aries and Taurus (movement and sounding through, resonating with the cosmic resonances).

As a second step, it begins to become *picture* within. The spirit of language creates images, symbols of the outside world. Interior education: Gemini and Cancer. Then in a third step, the inner space is filled with the *feelings*. The interior becomes increasingly independent of the outside world: Leo and Virgo.

Can therapeutic speech build on these steps? Where does it make sense?

“Consequently, the failure of all learning, if it does not want to recreate what the speech artist has done in the human being before the ‘I’ could work in us” (R. Steiner).¹¹

Conclusion

Speech is the mediator between the earthly-ego and higher Self. The earthly-ego has to pass through incarnation, pass through death. The Logos, the Word has in itself the power to send the up-building stream of life against this death-process. Both streams, as we have shown, are at work in the art of speech to a high degree. To differentiate and utilise them productively is an essential and fruitful task for speech artists.

[1] R. Steiner, Lecture, Spiritual Science and Speech: “Before the ego is there, the spirit of language lays hold via the circuitous route of imitation completely from outside.”

[1a] <http://wn.rsarchive.org/GA/GA0221/19230211p01.html>

[2] In the soul-element, interest and wish as far as desire act in the lower stream and is repulsed by the power of judgment. See R. Steiner, Anthroposophy, Psychosophy & Pneumatosophy.

[3] Dr K. Studer-Senn, “Der unsichtbare Mensch in uns”. [The Invisible Man within us.] Medical Section. P. 74ff.

[4] “Morning clouds, they went ...” D. Z., Hexameterstudie.

[5] “This is an autumn day..” Friedrich Hebbel. “Herbsttag” (Autumn day).

[6] Goethe, from “Pandora”.

[7] Christian Morgenstern.

[8] From Portia’s speech in Shakespeare’s “The Merchant of Venice”.

[9] “The lion-deer races through the wood. It seeks the forester Theobald.” Christian Morgenstern.

[10] See: R. Steiner. Anthroposophy, Psychosophy, and Pneumatosophy.

[11] From Steiner’s lecture: Spiritual Science and Speech. Germ. Ed., p. 30 (Sprechen und Sprache [Speaking and Speech]).

The Voice-Ideal in Transition: The influence of recordings on the vocal world

Marret Winger

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When Enrico Caruso in 1902 as one of the first singers went before the recording cylinder, he released into the singing world an “eternalising wave”, which still shows its effects today. Until then, the voices of singers were fleeting, because their sound died with their carriers, whereas other instruments, such as the famous Stradivarius violins today, hundreds of years after they were built, always continue to sound though the musical hands change. Through the invention of recording sound, however, singers are enabled to perpetuate their voices for posterity – for this, even the poorer sound quality is accepted.

The abundance of vocal documents from over a hundred years of recording history allows an exact research into the change over decades of vocal sound and of singers’ interpretation. Looking at the results of this study in conjunction with the external influences on the singing world, we come to the following conclusion: no invention has influenced the world of music as deeply as the audio recordings, and later films and videos. Through them has been made possible the direct comparison of different interpretations, the perfecting of the voice and the technical side of performance, the dissemination of classical music in a growing group of people, the arbitrariness of the listening situation and – duration, the associated change in listening habits,¹ the extensive internationalising of European classical music, such as the lucrative aggressive marketing of individual “stars”, and so on.

Before the age of sound recording, the singing world was mainly influenced by composers and instrument-makers. Singers respond to the new styles of composition and tonal or dynamic changes in the accompanying instruments by modifying the vocal technique and thus the vocal sound. In the 20th century, for example, the music of Schoenberg, Berg and Webern presented singers with great challenges. Complicated rhythms, twelve-note rows, and extreme dynamic changes, and so on, demanded of the performers a whole new approach to music. Especially the large interval jumps, the extreme extension of the tonal range made a considerable strain on the singers’ voices. In contemporary music, the boundaries of the human voice were not even considered, but consciously exceeded by composers such as Berio, Cage and Stockhausen.² Since not every singer wanted to face these extreme challenges, there soon developed the first “experts” in the field of modern atonal music, almost simultaneously with those in the field of “early music”. Compared to the preceding centuries, the specialisation of the 20th and 21st centuries takes up a unique position. Nowadays, there are countless singers who have specialised in a fixed repertoire of a particular musical era.

If you listen to recordings of the great European singers from the first third of the 20th century onwards, then you immediately notice a very free interpretation of the music, that is, the musical text, some with a strikingly high rate of mistakes. Music-making was immediate, with long legato slurs, much rubato, pauses and embellishments. Often as a means of expression, the portamento was used in songs such as arias. Each singer had an individual timbre, usually paired

with slim, sound-production from the front, with extremely variable intonation, which enabled a large dynamic as vocal flexibility (trills and grace notes). Generally all singers show a more rapid and rather irregular vibrato. Without a doubt the “king” of audio recording of this period is Enrico Caruso. Generations of tenors tried to imitate the sound of his voice with its particular velvety characteristics.³

In the second third of the 20th century singers’ voices still sounded very individual, but the technical fixing of the embouchure of the voice increased, so that vibrato became more even and the sound of the voice (especially the male voices) became more brilliant and metallic. In Germany, women’s voices were still very bright and girl-like. High sopranos also frequently exhibited a very fast vibrato. In the Italian singing style, the voice achieved a warmer and darker timbre. Some singers minimized the margin in intonation in favour of sound dynamics or colour, which led to a strong, dark vibrato; notes which were approached from below.⁴ At the same time, for most singers vocal flexibility and the ability to trill decreased, except for the coloratura soprano. A great exception was Maria Callas, who mastered ornaments and trills, as well an expansion of sound and dynamics.

Interpretive liberties, like portamenti, vanished. In the ‘fifties amongst German musicians an interpretive and agogic simplicity prevailed, which was accompanied by concentrated work on the musical text. This placed the important basic pillars of sung music in the centre: a vibrant, sculpted diction, an abundant palette of colours and vocal coloration, true legato, dynamic differentiation coupled with vocal technical authority and emotional maturity. We can mention, as representing the great personalities of the time, Elisabeth Schwarzkopf, Fritz Wunderlich and Dietrich Fischer-Dieskau.

The invention of the tape (and later digital recording) allowed editing of the best recording results, and the manipulation of certain recording parameters. Through this, all studio recordings show an artificially perfected picture of the singers’ achievement.⁵ At the same time the public’s listening habits change; they now expect musicians to show the same perfection in concerts.⁶ In the world of music, this led to a strong focus on technical accomplishment, which in the recordings of the past 40 years is clearly perceptible. With the exception of the great singers as, for example, Brigitte Fassbaender, Julia Varady, Plácido Domingo, Mirella Freni, including Thomas Hampson, the singers’ voices now show a technically consistent leading of the voice instead of an individual timbre, a voice equalized, trimmed towards brilliance instead of richly coloured and with dynamic shading.⁷ At the same time the ability for legato disappears with almost all singers.⁸ The growing size of the orchestra as well as of opera houses and concert halls tempt the singer to force the voice ever more strongly.⁹ Very solidly led voices have lost their cleanliness and mobility and can only be used between mezzo-forte and fortissimo.¹⁰ Piano tones due to the lack of flexible intonation sound more breathy than sung. This trend is accelerated by the increasing use of microphones on stage, for example, to strengthen weaker voices or at open-air concerts, which through technical sound processing change the natural acoustic sound of the voice. The relocation of classical concerts from their natural context – a concert hall – into those which hitherto were only used by the entertainment industry – for example, a stadium – has experienced during the past 15 years a major increase. The appearance of the

“Three Tenors” Luciano Pavarotti, Plácido Domingo and José Carreras on 7 July 1990 on a stadium stage was almost the start of the trend, to market classical concerts like pop concerts in order to rake in large profits. With simultaneous live TV-broadcasts a huge new audience was won, which up to then had neither a musical role model nor interest in classical music.¹¹ How problematic this marketing trend can be is shown from the fact that the gap between the open-air event and intimate concert settings will grow ever bigger, as long as the classical music industry operates sales strategies and the cult of celebrity as does the entertainment industry. Through this, not only will the upcoming singers become burnt up,¹² but also a large group of people receive a false picture of classical music. This is not passively consumable, but demands alertness and self-activity of the listener.¹³ The great composers wrote their music to be performed in spaces which a human voice can fill acoustically – without supplementary support –, sometimes even for a small, intimate performance space [drawing-rooms, salons], which made possible the perception of the tender sounds between the smallest musical nuances. The audience were directly involved in the music-making, since their presence and attention inspired the musicians. All of this falls away during a television broadcast.

Peter Gelb, director of the New York Metropolitan Opera, in the season of 2006/07 allowed six Saturday matinee performances to be broadcast live in cinemas of the world, where around 325,000 spectators attended. But television lays weight ever more on the visual, to the detriment of what is heard. Singers now stand not only with their voice but also with their appearance in the public eye.¹⁴ At the same time concert and opera audiences with a differentiated hearing capacity become increasingly rare. Moreover, it is frightening that today, one in four young people have incurred irreparable hearing damage due to noise exposure at disco or rock concerts, or through too loud MP3 players.¹⁵ A large proportion of future audiences is today already no longer capable of perceiving high and soft musical sounds.

Young singers are thus confronted with the great task to guide young as well as older audiences to the high standard of their individual and differentiated practised art towards a new path of listening.¹⁶ For this they need helpers! A quotation from Maria Callas could stand as a motto: “*And that’s the point in music. Around a never-ending quest, not for power or fame, but for what is hidden deep between the notes.*”¹⁷

The writer: Marret Winger, concert and opera singer, studied with James Wagner and Christiane Iven. Masterclasses with Elisabeth Schwarzkopf and Dietrich Fischer-Dieskau. Ensemble member of the Schleswig-Holstein State Theatre. Her debut CD with songs by Hugo Wolf appeared late last year from TACET.

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- [1] Fischer-Dieskau, D and Büning, E. *Musik im Gespräch* [Music in conversation]. Ullstein, Berlin 2003, p. 247: “Studies have shown that even open-minded listeners have difficulties to follow a musical sequence in its inherent musical logic over a period of more than five minutes. People have apparently forgotten this in the age of mechanical reproduction of music.” [Eleonore Büning]
- [2] Fischer, P.-M. *Die Stimme des Sängers* [The voice of the singer]. J.B. Metzler, Stuttgart, 1993, p. 11: “In contempo-

- rary works the voice is pushed to its limits, even in singing the disfigured personal sound of a voice is required. This, associated with excessively high, loud and prolonged singing, may lead to vocal damage.”
- [3] Kesting, J. *Die großen Sänger des 20. Jahrhunderts* [The great singers of the 20th Century]. Comoran, Munich 1993, p. 9: “Sydney Homer [...] wrote: ‘Before Caruso came, I had never heard a tenor voice that was even remotely similar. After he prevailed, I have voice after voice [...] which adjusted to his, even by force.’ Luciano Pavarotti confirmed this when he said that, ‘all Italian tenors of the century have focused on Caruso.’”
- [4] Seedorf, “MGG prisma Gesang”, Kassel, 2001, p. 72f.: “Only after the Second World War did a dramatic break with tradition and a new vocal aesthetic orientation take place, which continues today. The various observed trends for forcing and darkening the voice as well as a tendency to imprecise articulation, inappropriate phrasing, poor intonation and levelling of the nuances have made critics speak in various places of a “crisis of the art of singing” (W. Rosenberg 1968).
- [5] Kesting, J. 1993, p. 487: “With tapes and editing techniques, for the first time more than the recording of an opera was made possible, namely the technical production, or, in other words, the structural assembly of parts perfect in themselves. But for a performance in which that which is envisioned in the musical rehearsal becomes concrete, eliminating all chances.”
- [6] Fischer Dieskau, D. *Die Welt des Gesangs* [The world of singing]. Bärenreiter, Kassel, 1999, p. 239: “On the other hand, canned music leads purely to collector’s items, as retrievable perfection for blunting the ability to experience, even for the impairment of judging fresh impressions. For the performing singer [...] it has become a risk to offer distinct interpretations of the same piece, instead rather to trust the illusory notion of ‘perfection’ in the sense of an ‘error-free’, as smooth as possible, identical standard rendering.”
- [7] Fischer, P.-M. 1993, p.13f: “Vinyls, TV, CD and video [...] lead to an international, unified, standardised tone of voice as the norm to which the professional singers of today have to orientate in order to exist.”
- [8] Dietrich Fischer-Dieskau in *Crescendo*, Issue 04/2007: “... I wonder, for example, why so many young singers can no longer sing legato.”
- [9] Marilyn Horne, in Hines, J. *Great singers on great singing*. Limelight Editions, New York, 1998, p. 140: “[...] now we have these huge orchestras to get over. Basically, the conductors don’t have any mercy on us, and we have bigger houses to sing in, and they want the orchestra to sound like stereophonic sound while the human voice hasn’t changed any. Therefore you have most overblow females relying on this overblow [...] They’re trying to get this big fat sound out instead of carrying a sound that’s going to pierce through, which is the way the early gals were trained, and boys too.”
- [10] Dietrich Fischer-Dieskau in *Crescendo*, Issue 04/2007: “... Mostly you learn now how loud sounds are separated and this is done according to the motto one by one. This, of course, is no way to articulate a phrase sensibly.”
- [11] Pahlen, K. *Große Sänger unserer Zeit* [Great singers of our time]. Bertelsmann, Gütersloh, 1971, p. 131f.: “And finally, there came with tremendous force, the strongest of all the mass-media on the scene, the television [...] More and more [...] our epoch became an epoch of the eyes. Visible things increased importance compared to the audible [...]. The singer [...] no longer knows [...] restrictions. The TV transmits its effect on untold millions, lets them take part in his singing as in a game, as if they were sitting in the theatre [...]. Art song has suddenly become something which is delivered it the home of the most inexperienced, the most un-schooled, perhaps the hitherto most insensitive.”
- [12] von Lewinski, W.-E. “Brigitte Fassbaender”. *Atlantis*, Mainz 1999, p. 51: “Because the voices are worn out before their time, it is thought that there are now no more great voices. That is not true – in a course I heard such a fantastic, very young baritone. I implored him to stay with the lighter side of the profession [...] for ten to fifteen years. To my mind, only one Wotan is growing into the part – of the best quality. [...] He just mustn’t fall into the clutches of a record company or an unscrupulous director or agent, moving toward a quick buck, [...]. I am convinced that there are such magnificent voices there as there ever was, but if unwisely they quickly take on difficult tasks, they do not reach their peak. The media have to take the main blame for this.” [Brigitte Fassbaender]
- [13] Kent Nagano, in *Fono Forum*, September 2007 issue, p. 71: “Precisely classical music is often very sophisticated, requiring a lot of sensitivity and active listening. We are now almost constantly overwhelmed both in the visible and in the acoustic field.”
- [14] Fischer, P.-M. 1993. P. 13f.: “Even the appearance of the singer is influenced by role models from television and video.”
- [15] Cf., *TK aktuell*, *Magazin der Techniker Krankenkasse*, No. 1. 2008, p. 8.
- [16] Lehmann, Lilli. *Meine Gesangskunst* [My vocal art]. 7th ed. C. F. Kahnt, Leipzig, 1951, p. 68: “Only the best is good enough for each audience, when it is a matter of art. If the audience is ignorant, we must perform to the best we know how, educate it, teach it to understand the best.”
- [17] Ardoin, J. *Maria Callas: Meine Meiserklasse* [Maria Callas: My masterclass]. Henschel, Berlin, 2002, p. 89.

“In these old notes lies the seed of future music”

Michael Kurtz

These words Rudolf Steiner spoke to Elsie Hamilton on the seven pre-Aristotelian aulos-scales discovered by Kathleen Schlesinger in 1914 on the monochord, with their seven different intervals of a second (from almost a semitone to an oversized whole-tone step). A special thing of these scales was their respective difference, their ethos. After many years of further musical archaeology and research in musicology, she published her extensive book in 1939, “The Greek Aulos” in which various things did not go unchallenged in the professional world [of music]. A detailed biography of the Austrian composer Hamilton who was connected to Schlesinger

and her research does not yet exist. What follows¹ summarises essentially what is known.²

Elsie Hamilton, born 15 April 1880 in Adelaide, South Australia (she was half-Scottish), studied piano at the city's "Elder Conservatorium of Music", the oldest and most prestigious music academy in Australia. Because of her remarkable talent, she was promoted and was able to study further in Berlin. From that time some concerts in Berlin as well as London and Paris are mentioned, but not much is known. Probably in 1909 she returned to Australia and during a stay in New Zealand wrote her own original piano tutor. Soon after she travelled back to Europe to study composition in Paris with André Gedalge – because she experienced music within. Gedalge, a composer now largely forgotten, was then a professor of counterpoint and fugue at the Paris Conservatoire, a well-known, sought-after teacher, whose students include Honegger, Milhaud, and many others. He taught in a clear and strict system with a streak of pedantry; he preached in a time when literary programmes and tone-painting had spread into music, that the art of music is neither literature nor painting. Whether Elsie Hamilton had taken from her five years with Gedalge³ something formative is not currently known. Two small events from her Paris years have been reported. The first is an acoustic experience which led to a musical question. "In Paris, I used to listen to an aeroplane that passed every day around lunch-time on my studio producing the most beautiful harmonics on a low F as the root. This is called the harmonic series. We all learned this once, but then let it disappear into an empty drawer of our brains, never allowed to return because we have no reason to make practical use of it. Nevertheless, the harmonic overtone series is the only musical act that is given us by nature itself. (...) So why don't we use some of these wonderful sounds in musical composition? That was my question."⁴ At first glance it seems strange that Hamilton is stimulated to musical question through the harmonic spectrum of a motorised aircraft. But this may also be characteristic for the finely vibrant, sensual atmosphere of this city on the Seine, which in French sensuality brings out the beauty of the external appearance of light and sound, in the fluctuating light of the daily course in painting (like Monet), the refined forms of sound, which break free from the old tonality (like Debussy). To this belongs the "spectral music" emerging since the 1970s of Tristan Murail, Gérard Grisey and other composers who went beyond the acoustics of the overtone series to a new compositional fashioning of sound and rhythms, though not to new scales. Hamilton spoke occasionally to Gedalge that she was looking for new scales, to which the master supposedly said, "If the tempered system sufficed a Beethoven, it will be adequate for Elsie Hamilton."⁵ At that time Hamilton is said to have performed her own piano concertos, also an opera is supposed to have emerged. But she left this world radically behind after an incident in the summer of 1916.

When Hamilton learned of a Theosophical summer conference with a course on the "Occult Aspect of Music"⁶ in Carbin Bay, Cornwall, she travelled across the Channel to England – during the time of the U-boat war, a dangerous business – and she took part in the conference from 29 June to 12 August. Kathleen Schlesinger gave the announced music course and presented her research on the early modes of the Greeks. What Hamilton had sought for years as a differentiated world of scales, she unexpectedly found here. At first she just wanted

to go for a short time to London, where Schlesinger lived and worked, in order to deepen the content of the course. In a few weeks she mastered the Greek scale world, and immediately began to compose in it⁷ – but soon she moved to the city on the Thames. Schlesinger herself had not thought in her scientific research that these "old" scales could also be significant for "living" composers, and so resulted a fruitful symbiosis between the researcher and composer. In the following months Hamilton began to rally a group of skilled musicians and members of the Queen's Hall and the London Symphony Orchestras, with whom she demonstrated, already in 1917, and shortly thereafter performed a newly composed Septet (string quartet, flute, oboe and horn). This meant that instruments had to be retuned, rebuilt and even newly built. After initial resistance piano-tuners found the new tuning specially eloquent, for now the different intervals could be heard pure and no longer tempered. Amongst the string-players of the orchestra, there was also fear of spoiling their hearing. But the opposite happened; the musicians were subsequently able to hear "normally" much better.⁸ Then in 1918 a Trio for oboe, viola and piano was premiered in the Dorian mode.⁹ This was followed by incidental music for harp, flute, oboe and vocals to "Sensa" (Maud Hoffman had made the novel "The Idyll of the White Lotus" by Mabel Collins on ancient Egypt into a drama) with three crowded performances in the Etlinger Hall, London Paddington.¹⁰

Hamilton travelled from her London activities in April 1921 with Schlesinger to Dornach in order to present her research, if possible, to Rudolf Steiner.¹¹ After Schlesinger on 10 May left Dornach, Hamilton gave a music course for interested musicians in Dornach a course on early Greek scales. The composer Leopold van der Pals also belonged to the course participants; he wrote in his diary how he experienced this unknown musical world in the first course on 11 May: "Very interesting, but also very complicated. The notes that sit between our tempered notes and which you can bring out of the monochord sound wonderful. These are the notes between that are always missing and which you want to replace through so-called discords."¹² He visited Hamilton on 14 and 22 May when she played to him her own works. His diary reads: "Some things like the music for the drama 'Sensa' is beautiful. But you have to hear it with the instruments rightly tuned to the Greek modes. On the piano, this cannot be differentiated from the music in the ordinary tonal system." Then he considered the question of how to compose in these scales. "I think when composing you have to forget all the keys and division of strings and only use all the possibilities that arise out of the differentiation of the notes."¹³

But in Dornach not all musicians were so open and independent in their assessment of Hamilton's presentations and demonstrations, because Steiner had never spoken about it. Consequently Elsie Hamilton sent a letter, dated 21 April, asking Steiner for advice in this situation:

"Dear respected Doctor Steiner. Perhaps you may recall that a few weeks ago you were kind enough to examine the ancient music of the Greek system of pre-Aristotelian times with Miss Schlesinger from London. Since then I have spoken about it in Dornach with those interested in music. That is what they all found very interesting, but some are of the opinion that it does not fit with the communications that you have already given about music. So I am very sad that I might be going on a false path; especially that I deceive other people

– because one can always find some followers even if one is nevertheless rather stupid. Miss Schlesinger only insists that she has arranged the early music system of the Greeks correctly. Actually, I am alone to blame, that I now use this again in my compositions as a musical language which I performed with my small orchestra in London.

I would like to ask you to give me a few minutes to direct me onto the right path to the music of the future?

Thus you would do me a very great service, which I hope to recognise in the right way as I have a strong desire of be of help to humankind.

In deepest reverence, your devotee Elsie Hamilton.¹⁴

It is not known whether after the letter she spoke with Steiner.¹⁵ However, during his subsequent visit to England he met Hamilton and listened to her music. “He warmly encouraged me and said that the seed of the future music would lie in these old notes.”¹⁶ Also, Steiner then probably asked her to set to music some of his verses.¹⁷ Then, as the inauguration of the First Goetheanum was planned for the summer of 1923 – in addition to the four Mystery Dramas a fifth with scenes in ancient Greece was planned –, Steiner probably asked Hamilton whether she would compose the music.¹⁸ But the burning down of the Goetheanum also destroyed this plan.

Challenged by his request, Elsie Hamilton in the following period researched what he had said about music, which may have been made available to her from Dornach. From her pen then comes the first coherent essay on Steiner’s conception of music and man, appearing one year after his death in England under the title “The Nature of Musical Experience in the Light of Anthroposophy”.¹⁹ Here in broad outlines she assembles the essentials of lectures Steiner held in Dornach, winter 1914/15, in Stuttgart in March 1923 and again in August 1924 in Torquay.

Hamilton continued to compose, and in addition to the already mentioned mime “Agave” in December 1923;²⁰ she set various folk-songs in her search for the original scales. Then she travelled to the Hebrides. In 1929 the dance-comedy “The Seven Scorpions of Ysit” by Terence Gray with incidental music by Elsie Hamilton was performed in the Court Theatre in London, renewing a story from ancient Egypt. In the programme notes those London musicians were mentioned, with whom she had collaborated for some time, Mr J. McDonagh (oboe & cor anglais), Miss McDonagh (harp); the composer herself took the vocal part.²¹

How intensely Elsie Hamilton participated in the contemporary music scene of the English capital, or whether she mixed in theosophical artistic circles, is hard to say. The works to which she composed music for the stage point rather to the latter, but she was probably concerned with both. At least it is known that in the autumn of 1932 she had made the fateful acquaintance of the artist Xenia L’Orsa,²² whose then “new ideas regarding music, the voice, etc.” could probably be read in the journals.²³ In the winter, she travelled with other London artists to Sils-Baselgia in Engadine and rented rooms in Casa L’Orsa. Most likely the discussions led to Alban Berg and the Second Viennese School through the “interpretations” of Xenia Orsas L’Art. But perhaps Hamilton in conversation also brought the idea of a special kind of training in composition. Anyway Xenia L’Orsa wrote on 11 January 1933 from Sils-Baselgia to Berg, requesting composition lessons for Elsie Hamilton.²⁴ Berg must have responded positively and Hamilton must have immediately left for Vienna.

Between mid-January and the first week of February 1933 she took some composition lessons with Alban Berg. On 8 February 1933 we find her again in London at a BBC concert in which Schönberg conducted his “Variations” for orchestra op. 31. After the concert, a short conversation took place with Schönberg about Schlesinger’s research.²⁵ Five days later, on 13 February, Hamilton attended another BBC concert with a performance of Berg’s “Lyric Suite” by the Kolisch Quartet, which may have been pointed out by the composer in Vienna, probably requesting a report. On 14 February Hamilton writes about both concerts to Berg.

23 Thurlow Road, Hampstead, London

Dear Herr Berg!

I hasten to inform you that your “Lyric Suite” was a great success and was also played flawlessly.

It seems to me almost impossible that you have used a 12-note row without deviation. By through your great artistic ability and the richness of your invention this was hardly noticeable. I could wish that you had shown me your great work instead of the old *Träumerei* by Schumann, which I always hated! I’ve also heard the “Variations” by Schönberg. I, and the audience, like them less, and the scheme in it was for me too noticeable. It is still not clear to me *why* we should construct a series and then never deviate from it! Afterwards I was able to speak with Mr Schönberg. He was very gracious, even said that Miss Schlesinger’s book, which will later appear in German, would also interest him very much.

We also spoke of you. Mr Schönberg claimed that he would no longer speak of you as a student of his, because you have become a master yourself. With my best regards to you and your lovely wife, I thank you most cordially for everything you have given me in such a generous way.

Your devoted Elsie Hamilton.²⁶

Berg replied on 17 March²⁷ and pointed out that on 21 and 23 April Anton Webern would conduct two BBC concerts. Meanwhile Elsie Hamilton had heard on 8 March in London under Sir Henry Wood’s “Three Fragments from *Wozzeck*” and wrote to Vienna on 23 March. With astonishment one reads Hamilton judged “*Wozzeck*” as the “most significant opera of modern times”, which characterises her musical judgment. She also reports on her work and well-being, and writes:

“Dear Sir! Concerning your kind letter, I was extremely pleased. Yes, Miss Schlesinger and I, we’ve heard the two concert pieces from “*Wozzeck*” and were quite excited about them. The audience also applauded strongly.

I even wrote to Sir Henry Wood to ask whether the whole opera could not take place during the opera season, May-June. I think “*Wozzeck*” the most significant opera of modern times, and so it should also be performed in London.

I will also surely keep 21st and 23rd April free to attend the beautiful concerts of Anton von Webern. Of course it would *even* better if you and your dear wife *also* had the intention to come to London, but I would already consider it a great honour if I could be a help *in any way* for Mr von Webern. He need only ask or just write. Otherwise, I will allow myself to introduce myself at some stage.

I’m quite concerned about Mr Schönberg these days. Incredible things seem to be happening in Berlin.²⁸ How much I hope that the three friends (Schönberg, Webern, and Berg) would meet again here in London. Of course you would all three be *mortally* unhappy with such inartistic people, but

just think of *our* friends! Could you not once make this sacrifice for us!!!!

I have not been very busy since my return. For that it would be necessary that *you* would be behind me! Nevertheless, I received a commission from Terence Gray²⁹ (proprietor of the “Festival Theatre” in Cambridge) to write some music for the ancient Greek dramas. However, the ancient Greek modes would here be in [their] right place. He has already asked 6 composers but he is still not satisfied, he says, and I know why. It's because everyone is too knowledgeable and too gifted to put themselves into such a simple frame of reference. He needs someone of very limited and modest abilities who simply is not able to write anything fabulous! Here I am in the right place. You can imagine how simple these sounds have to be. And most of the accompaniment should be on the kithare and aulos, to avoid stepping out of style. Hardly a trace of harmony – so it will not be a very strenuous musical work.

I wish that I could once again continue my studies with you. Do you still intend to go to the beautiful Alps? You would certainly find there the necessary rest to be able to finish writing your new opera,³⁰ for which I am looking forward.

Please forgive this endless letter! To you and your dear wife warm greetings from Elsie Hamilton.”³¹

In 1933, in which a momentous spiritual blackout in central Europe took place, the Australian made the acquaintance of two Dutch ladies, Wilhelmina Roelvink and Mary Wilber, who soon permanently and strongly promoted her compositions and the Greek scales, so that in the early 1950s in retrospect they were praised for their “invaluable assistance”.³²

Wilhelmina Roelvink (1891–1963) was the daughter of a rich banker, who bequeathed her a lot of money for cultural activities. She graduated in the late 1920s and early 1930s in Stuttgart from a training in jewellery, and otherwise travelled with her friend Mary Wilbers (1900–1969). Since 1929, the two also belonged to the group of singing students of Valborg Werbeck-Svärdström who knew the ancient Greek scales since the Dornach music conference in 1926 and on occasion were involved in performances and demonstrations. In the years after 1933, Elsie Hamilton travelled, probably mostly with the two ladies as her faithful students. She oversaw existing and newly launched initiatives in various locations, where these scales were practiced in ensembles and small music groups. In Freiburg since 1926 there was such a group, which was supported by the priest of The Christian Community and artist Frederick Doldinger. When she stayed from 1935 to 1937 in Stuttgart, the composer Georg von Albrecht made her acquaintance, and showed interest in this work. Von Albrecht had been trying for some time to compose with the overtone as the undertone series, and in 1934 he composed a cycle of “Twelve Preludes”, op. 42, in the overtone and undertone series, which on the piano is only possible within limits, and initially the 13th partial was expressed the major sixth to the fundamental, whereas he later chose the minor sixth (see “Twelve Preludes”, op. 61). He said: “I was confirmed in this conviction, encouraged by my acquaintance of Mrs Hamilton (...). [She] conducted a small orchestra of lyres that were tuned in the undertone series. During a stay of several months in Stuttgart – it might have been in 1935 – I could listen to their rehearsals and experience the sound of the undertone series.”³³

Furthermore, small groups met in La Motta in Brissago, Switzerland, in England in Wynstones, Gloucestershire, in Finland, and probably from the mid-1940s in California. When Hamilton for a few years (1945–1950) and then in 1956 for good returned to Australia, the Dutch ladies faithfully and strictly continued her work on their own, and repeatedly related during their courses events and anecdotes from Hamilton's life.³⁴ But it is questionable whether the two managed only a legacy of learned rules or beyond this were also aware of work on a “seed of future music”. This will probably only be able to develop stronger when through the path of schooling the beginnings of an extended consciousness can open on the threshold.³⁵

- [1] Pre-release, part 4 of Chap. XI “Rudolf Steiner und Kathleen Schlesinger” in [Michael Kurtz] “Rudolf Steiner und die Kunst der Musik – Biographisches, geisteswissenschaftliche Forschung, Zukunftsimpulse”, to appear summer 2013, Verlag am Goetheanum, Dornach.
- [2] Gotthard Killian. *Die Monochordschule des Pythagoras und das Musikalisch-Organische. Die Wiederentdeckung der alt-griechischen Planetenskalen durch Kathleen Schlesinger und die Erweiterung der Tonkunst.* Zürich, The Hague, Melbourne 2006, p. 46ff. Then: Elsie Hamilton. *Die Tonarten Altgriechenlands* (Germ. tr. of English typescript of the MS of 1953 “The Modes of Ancient Greece” by Friedrich Doldinger), privately printed Heygendorf 1994. See also Schlesinger. *The Greek Aulos.* Methuen, London 1939, p. 541ff. In addition, in Ulrich Göbel's private pub. “Zur Planetenmusik” (six small vols 1996 – 1999) reports and anecdotes of the two Dutch ladies Wilhelmina Roelvink and Mary Wilbers. With unverifiable facts, I use the words “probably”, “possibly” and “it seems”. In addition, I add new discoveries.
- [3] Probably 1910/11 to 1916.
- [4] *Zur Planetenmusik*, vol. I, p. 4.
- [5] Ulrich Göbel. *Zur Planetenmusik.* Vol. VI, p. 6 (Roelvink and Wilbers).
- [6] See Crispian Villeneuve – Rudolf Steiner in Britain (2 vols). 2nd corrected ed. Forest Row 2009, p. 518f.
- [7] Kathleen Schlesinger. *The Greek Aulos*, p. 542.
- [8] Ulrich Göbel. *Zur Planetenmusik Band VI*, p. 8ff (Roelvink und Wilbers).
- [9] The piano was later changed for a psaltery, which Hamilton learned to play.
- [10] On the important performances, see *The Greek Aulos*, p. 542.
- [11] See part 1 of Chap. XI.
- [12] Diary entry of 11 May 1921; copyright: Van der Pals Archiv, Wolfram Graf, Hof/Saale.
- [13] Diary entry of 21 May 1921; copyright: Van der Pals Archiv, Wolfram Graf, Hof/Saale.
- [14] Rudolf Steiner Archiv, Dornach.
- [15] Ernst Marti writes in the text: *Das neue Ton-Erleben.* Zum 80. Geburtstag von Miss Elsie Hamilton, *Blätter für Anthroposophie* April 1960, p. 153: “In 1920 the two friends (Schlesinger and Hamilton) came for the first time to Dornach and led a long conversation with Rudolf Steiner. (...). After the conversation he asked her (Elsie Hamilton) to remain in Dornach and ‘to bring all the experiences I had with the early Greek system to the Dornach musicians’ (written report by E. H.).” This does not

quite coincide with Hamilton's letter of 21 May 1921. Perhaps the invitation came first during the conversation or in England. In Martis' text the year given for the meeting, 1920, is incorrect.

- [16] Ernst Marti. *Das neue Ton-Erleben*. Zum 80. Geburtstag von Miss Elsie Hamilton, *Blätter für Anthroposophie* April 1960, p. 153. Here this sentence is quoted as a "written report by E. H." A corresponding letter from Hamilton to Marti has not yet been found.
- [17] Hamilton's settings of "Wenn der Mensch warm in Liebe" and "Ecce homo" are printed in *Zur Planetemusik II*.
- [18] Ernst Marti. *Das neue Ton-Erleben*. Zum 80. Geburtstag von Miss Elsie Hamilton, *Blätter für Anthroposophie* April 1960, p. 153.
- [19] *Anthroposophy Vol. I, # 4*, April 1926. Also reprinted in: *Music, its Occult Basis and Healing Value*, ed. Lionel Stebbing, New Knowledge Books, London, no date.
- [20] See Chap. XI, part 2.
- [21] The score is at present untraced.
- [22] It could concern Dr Celestina L'Orea-Zschokke (1883–1968), who lived in Sils.
- [23] See the letter reproduced and tr. in the next endnote.
- [24] On 11 Jan. 1933, Xenia L'Orsa wrote to Alban Berg – quoted from the *Katalog der Musiksammlung der ÖNB* (F21. Berg.1164): "Engadin Schweiz Sils-Baselgia 11 Jan. 1933. Alban Berg, Vienna, Most revered sir, Through Dr Kolisko [probably the conductor Robert Kolisko, who in 1931 conducted "Wozzek" in Zürich] I approach you with a plea and a request: Would you take on a musician friend of mine as a pupil when possible and under what conditions. The lady is Australian, half-Scottish, speaks very good German, studied composition in Paris with Gédalge, and also studied for a year in Berlin. She is a very fine and cultivated person, discrete and modest, of a friendly disposition, so that one could not wish for a better pupil, as I have found as I can testify since she lives in my house. She met me in England having read in the papers what is more or less correct about myself, concerning my ideas on music, the voice, etc., when I presided there this autumn. This brought her and other English artists to Sils and to pitch their tent here for a while in Casa L'Orsa. Miss Hamilton is working for some years also on the basis of the Pythagorean scales, newly discovered – soon to be made public in a composition, – for which the professionals have been long interested. My interpretation of new music impressed E. Hamilton so strongly that it decided her path. The result you can see from this request! Because I don't know your address, I turn to Dr K., who has already kindly acted as mediator. Because the lady is only here for a short time and your answer determines her next step, she would be very grateful for a kind prompt answer. So would I, and I greet you with sincere respect, Your Xenia L'Orsa." I am grateful to Mr Klaus Lippe of the Alban Berg Gesamtausgabe in Vienna, who make this text available, and helped me further in dating Berg's letters and the concerts mentioned in it.
- [25] Whether Kathleen Schlesinger was also present cannot be gleaned from the following letter.
- [26] Hamilton's letter is to be found in the *Österreichischen Nationalbibliothek (ÖNB) F21: Berg. 814/1-3*.
- [27] The letter cannot be traced at present.
- [28] Schönberg was Professor for Composition in Berlin, and Elsie Hamilton refers here to the takeover by the National Socialists with the well-known consequences for Jewish artists.
- [29] The poet of "The Seven Scorpions of Ysit".
- [30] Elsie Hamilton refers here to the opera project "Lulu".
- [31] *ÖNB Wien xxx*
- [32] *Zur Planetemusik I*, p. 2.
- [33] Georg von Albrecht. *Vom Volkslied zur Zwölftontechnik*, Frankfurt 1984, p. 156.
- [34] Here it is not known what has become legend over the years.
- [35] More details in parts 1-3 of Chap. XI. of the forthcoming book.

REPORTS

Research Project: Eurythmy in Education today

Jürgen Frank

Almost two years ago a group of about 20 eurythmy teachers and tutors from eurythmy schools from Germany, the Netherlands, Norway and Sweden met at Alanus University, Alfter-Bonn. The aim of these meetings was to call to life a research project on eurythmy education as a joint initiative of the subject-departments Eurythmy and the Social Sciences of Alanus University, led by Prof. Stefan Hasler (eurythmy) and Prof. Dr Charlotte Heinritz (social science research).

From different angles the objectives of teaching eurythmy and how they are justified were to be investigated. How is the *anthropological (study-of-man) basis* of eurythmy lessons to be justified in the light of new findings in developmental psy-

chology and also in comparison with similar objectives and results from other subjects that involve movement? The findings provide the basis for further research, such as the effect of actual eurythmy lessons.

What is my question?

What do I want to investigate; what is the question occupying me at the moment; what concerns me? Stefan Hasler began our first meeting with these questions. For me, a long-time eurythmy teacher, it was unexpected, a moment that deeply touched me, and at first almost evoked wonder. "Finally, someone asks!" – and I realised how much I had internalised, although my own reality does not correspond to that of those eurythmy teachers who are often seen as a side-issue in the Waldorf schools. They rather feel it falls to them to point to the importance of their discipline; they don't expect to be asked about it.

After a short inner breath we began in a lively manner, as if someone had removed the cork from a bottle. Yes, we had and still do have questions beyond routine teaching! On this day, we eurythmists named many important issues: For one, the question was how to speak about eurythmy, how can I articulate as a eurythmist so as to be understood in the outside world; in the other, how can you “prove” that eurythmy promotes health; others wanted to establish a better foundation for stronger arguments on the tiresome discussions on teaching loads, and much more. We were not slow in proposing new themes to research, though, as we had quickly to notice, they were often hardly possible to research. As our education supervising scientist Charlotte Heinritz quickly and unmistakably made clear, much of it was simply not feasible. It would require some comparison groups that we did not have, would require long-term studies, many things could not be measured, and so on.

For this first meeting, it was found that seven eurythmy teachers wanted to explore workable issues. An expert group was formed consisting of eight persons and the two project-managers Stefan Hasler and Charlotte Heinritz as consulting advisors on the project.

The seven teachers were concerned first with finding their own questions through their lessons and to formulate them, a process that took an amazingly long time, for there always resonated in the background: How can I investigate this; how do I carry this work through; with which class could I research this; what setting do I need; which does research mean? And so on.

Many meetings followed, where we exploratory “colleagues” (initially we hardly dared to say this word, likewise the word “scientific”) through the two project-leaders were further trained and intensively coached. Charlotte Heinritz primarily advised on method, Stefan Hasler was responsible for specific eurythmical questions.

We were able during the course of nearly two years to work on the thoughts and ideas of the other four researchers, to discuss the contents and thus participate in the processes, the directions of the search, the mistakes, and also the needs and questions of the other members of the group.

The reluctance that we nearly all felt, to come to grips with what is called “scientifically valid research”, increasingly vanished when our vague ideas, or better said reservations, disappeared “step by step” through the lived reality. After all, this research approach was a most real one, it was an exact observation of my individual activity as a teacher. It was nothing of a distant and elevated world; it had to do with me directly as a teacher and my class.

In a word, it was about taking seriously my personal questions as a teacher in my classes and letting other people participate in them, simply to investigate this and to be accompanied during the process. It became a constant occupation and in time a passion for an intense and uplifting year of work.

As part of the work we visited each other’s lessons, not as an “insider” but as a participating observer. This means that, following the visits, interviews with the teacher were conducted in which any “talking shop” was forbidden. It was simply a matter of questions, which I have seen from the outside, and why you’re doing this or that. Particularly impressive to me was a guest visit by Ch. Heinritz and Stefan Hasler. Charlotte Heinritz as non-teacher and non-eurythmist questioned my

teaching and my actions. These were questions no insider would pose; through it my own questions arose in the areas that I would call my dark spots. One such are teaching strategies which for a long time I no longer question, since I always do it (successfully) in this way, and much more. It was like a large mirror that only asked, demanding no justification or explanation. This was one of the most exciting and most clarifying moments that I have experienced in terms of classroom observation in my many years of teaching. 45-minute lessons were followed by two hours of intensive questioning. These interviews, both with Charlotte Heinritz, and Stefan Hasler who as a eurythmist presented the subject questions we had recorded, were then made available to us. You could listen to the [recorded] conversation again at leisure, and listen to yourself as respondent, and draw conclusions.

An example: My students of the Class 10 come from the dressing room into my eurythmy room, and sit down on the available benches; I welcome them and talk some personal things with them. After that, the pupils place themselves in a circle and we start with an initial exercise. In this way my lessons always start, and have done so for many years.

A question from Ch. Heinritz: Your lesson began with the students sitting down and you exchanged a few sentences; then they stood in a circle. That seems to be a kind of ritual. Why are you doing this? What do you want to achieve by talking with them beforehand? Does it need to be a circle? Is it always like that? What are your intentions with this kind of start to the lesson?

Another question, from Stefan Hasler: The gestures for the notes in the piece of music seem to me to be carried out a very hard manner – is this intentional, can it not be done more gently, eurythmically speaking? I had to think for a long time about this question because for a long time this was the way I have learnt notes for a piece of music. Do I do this correctly, or only out of the tradition I developed for myself?

The really amazing thing in my case was that through this intensive work my teaching strategies have really changed during this year. It’s an interesting process when you teach and constantly reflect on yourself. Acting as a teacher is a multi-layered process – what the eurythmist presupposes not only as teaching concepts, but also the constant interaction with students who move in space, with the pianist, the subject matter and the particular personal feelings of the students. But if you lift yourself beyond all that and try to observe yourself as a teacher, you produces an almost schizophrenic situation. Some of us seven went through a new uncertainty and began to question him/herself. “Why am I doing this anyway? I am losing the ground under my feet!”

What are our aims as eurythmy teachers?

This leads to the core-question of the project, towards that which we want to achieve as eurythmy teachers in schools. We’re not conducting a kind of eurythmy training. Neither are we only working for the other subjects, to prepare their content through movement. We are also not an anthroposophical movement-insertion in the everyday teaching of students, a so-called “Waldorf-add-on”, a relic of the early days of Waldorf schools when the clientele was not so oriented to exams. We teach the central subject of Waldorf education – other departments see it differently –, and we can provide answers to topical questions, when we are able to formulate them.

What are my personal goals as a eurythmy teacher and how and why do I attempt them?

Surely all practising eurythmy teachers take the Waldorf curriculum as the basis of their work, and yet in reality many eurythmy teachers have developed their individual curriculum. We build on the experiences of former colleagues (quote from the [original] curriculum of Caroline of Heidebrand: In music eurythmy what one has learned is passed on ...), we use collections of teaching material which are diligently copied. Meanwhile, we also have as the basis for our lessons several relevant and sometimes very solid, usable aids. Thus in various Waldorf schools, very different individual, certainly deeply justified, curricula have arisen. What then is the reality on the ground? What is it generally valid and useful? What should be taught and practiced in the training?

A generally binding foundation of these newly formed curricula has not yet emerged. Current issues in educational thinking, as well as new medical discoveries are currently being individually and intuitively processed. How could a contemporary-based eurythmy in education look?

What actually is a good eurythmy lesson? And how do I assess it? Is a lesson described as good, when all the students collaborate in a quiet and focused manner? When it leads to regular performances? Are the resistances of pupils in eurythmy lesson really negative, or rather a splendid opportunity? Is a "chaotic" lesson possibly much more fruitful? What should pupils learn of eurythmical elements, and which of them are really anthropological, essentially age-appropriate, important and necessary?

Last but not least: What makes a good eurythmy teacher? What spectrum of abilities is required, besides a solid artistic eurythmy training and a "striving" anthroposophical attitude, in order to fashion meaningful lessons in schools? What of this can be taught in the trainings or at least opened up?

At the symposium in Alfter during the autumn/fall 2012, we presented our initial results and have now completed our texts for publication in early summer 2013.

Initial results

Andreas Borrmann worked on the theme of "Joy and immediacy in working with speech-sounds". His question, "Is there an educational tradition that conveys how I can work with the speech-sounds?" he had to answer with "Not enough". He began to search and developed with his students the basis for it. Very useful exercises arose with students in evolving the sounds.

Norbert Carsten was fascinated by "colour" and his goal was to involve the students in this fascination. How can you fashion colours and move them in the space? Can Steiner's colour-gestures be researched in the classroom? Are they moved with concepts? What is colour? Can the colour-gestures be fashioned with pupils?

Claudine Gauthier asked, "Is eurythmy a subject for girls, or are the boys not addressed properly, perhaps under-challenged?" First she explored education for boys, watched lessons, asked those visiting her lessons. She changed her lessons, tried to free herself from prejudice and came to clear results to her questions.

Peter Elsen, assisted by *Annette Himmelstoß*, the school doctor who also evaluated, investigated the phenomenon of resistance in eurythmy. His questions arose out of his own experiences of resistance. How can I learn in class to perceive

resistance? How can I check my interpretations, prejudices, sensitivities, etc., see them in perspective, and those of the pupils. Here, he learned, the growing relationship between teacher and pupils, is essential. This makes it possible to teach despite resistance; they may be dissolved or be transformed. The fault may lie with the teacher, if there is resistance, or if the behaviour of pupils is interpreted as resistance ...

Jürgen Frank based his research on the hypothesis "Eurythmy is successful when the students form their own concepts". His goal was for each to find his/her own terminology for the thinking-doing-feeling, for which the teacher has to create the situation for learning and experiencing. He saw how weak the students were initially and how "grandiose" in observing the others. From this a concept grew which as its basis contains a built-in, practised feedback. We investigated the development of a Class 9 "in the field of tension between prejudice and interest."

Imogen Scheer-Schmidt described in her work her internal process with the theme "movement spaces, free spaces, meeting spaces" through experiences in her lessons. She tried out various methods and styles, the effects on the pupils and how this affected herself. She wondered, "How can I find out if my attitude has an effect?" She experienced how stuck she had become in patterns and judgments, how difficult to allow freedom, of giving space. She learned how she came across as a teacher. She went through a crisis; coping with this helped her to gain "courage for process". She dared to begin a project with the students with "new" principles of conduct.

Michael Werner found his research project with the question "How can the pupils' independence be furthered in Class 11 pupils? This question he pursued with regard to solo work in tandem. He developed the following methods: observation (self and students), teaching procedure, notes of thoughts and ideas, research diary (What have I done?), study of subject-literature, mutual visiting colleagues' lessons, interviews with colleagues of the research group, conversations with the visiting colleagues, and an anonymous survey-questionnaire with the pupils.

What effect does a research attitude of the teacher have?

I can only answer in this article personally, and would like to quote from my report, which relates to the lessons of a Class 9 recently taken over:

For me as a teacher the research-work has produced an interesting change of perspective because I look at the pupils of the class I surveyed much more questioningly than my other classes. I noticed that one of my perspectives especially in the Upper School aims towards abilities. In the current Class 9, I look much more intensely on what happens as development within the class. I experience a much larger free-space for me as a teacher. This gives me the opportunity to look more strongly at the process than on the possible aims.

Looking back at my teacher-biography, it seems that my approach when I take a new class is more emotionally coloured. I try so to speak to draw the students towards eurythmy and want to impress with good teaching and also want "to please". In this case, in which I look at the class as a research topic, the situation is different. I consider the class with more distance, and – more important to me at the moment – my

own actions as a teacher are subjected to a much stronger introspection and reflection. This change of position is very beneficial in the unaccustomed clarity and perhaps leads me to answer the essential question: What do the pupils in Class 9 in eurythmy lessons really need?

Context:

Alanus University provides us with the platform scientifically to investigate issues in teaching eurythmy in a three-year project. A background was the startling discovery that for 100 years of eurythmy in education not a single scientifically valid study is available. The first part of the research project was concerned with investigating questions arising from the practice of teaching eurythmy. Seven experienced eurythmy teachers from Berlin, Hamburg, the Ruhrgebiet and southern Germany research and describe their own teaching. This question is empirically addressed individually and investigated. The instruments used are self-observation and mutual visits. The goal is to collect experiences of teaching eurythmy as material to be investigated and to make this available in an accessible language.

The project is linked with the eurythmy training centres in Stuttgart, The Hague, Witten and Alanus University. Financial aid was given by the Anthroposophical Society [in Germany], the Educational Research Centre of the [German] Steiner-Waldorf Schools Fellowship, the GLS Treuhand, the Damus Foundation, and several other foundations.

In summer, this research is published by Verlag am Goetheanum:

Beiträge zur Eurythmiopädagogik aus der Forschungsarbeit an der Alanus Hochschule, Teil 1. [Contributions to Eurythmy in Education, from research at Alanus University, Part 1], ed. Stefan Hasler and Charlotte Heinritz, with contributions from Andreas Borrmann, Norbert Carsten, Claudine Gauthier, Peter Michelsen, Jürgen Frank, Imogen Scheer Schmidt, Michael Werner, Jost Schieren and Charlotte Heinritz.

Further information, visit: www.eurythmieforschung.de

(Jürgen Frank, eurythmy teacher at the Rudolf Steiner School in Hamburg-Bergstedt, lecturer in Practical Qualification Eurythmy Teacher/BA at the Hogeschool Helicon and the Eurythmy Academie, The Hague.)

Why Eurythmy with Masks?

Sieglinde Lehnhardt

“It was divinely delightful, really very good indeed... from this... to bring about something for eurythmy.” Rudolf Steiner was enthusiastic about using masks.

Today there are but few possibilities to be a “stage eurythmist” and yet there is a great wish to fashion eurythmy performances. In recent years the trend has grown tremendously for solo performances. But in order to fashion a programme to fill an evening, a very great ability to transform is demanded. A solo- or duo-programme has to have many changes, otherwise the audience stays away. So that this doesn't happen, I would like to point to an aid: the mask.

A recording of my mask-programme, which for years I was



able to perform successfully, could be a stimulus to try the artistic means “mask”. Even after fifty performances requests kept coming.

Masks are fascinating and astonish audiences. For ages masks have belonged to the dance and acting. I can guarantee every eurythmist will experience wonderful things. Of course, you will need a good, long time of preparation in order to harmonise the mask with eurythmy, but it is worth the effort. The dramatic figure in poetry and humoresques especially lends itself.

A further field of work with the mask would be teaching in schools with Upper-School pupils. Eurythmy schools too could try out head-positions and soul-gestures with the help of the mask.

I take to heart the task to introduce masks to eurythmists. Rudolf Steiner expressed himself very enthusiastically in “Speech and Drama” about the performance of an Oriental singing-drama. He hoped and believed that the eurythmists would take up the element of masks into their art. “When we were in London, we were taken to a theatre in Wembley and witnessed the performance, not of a Greek drama, but of an Oriental singing drama [probably by a Burmese company]. It was divinely charming, really very good indeed; and I only hope that Fräulein Senft can go there for I believe it could be that being there she would be electrified through what she would see there, to bring about something for eurythmy. What was divinely charming lay in the fact that the actors had masks, some of them even animal masks. They did not present to us their own human countenances; they stood before us as coming from a civilisation in which it was known that in gesture the countenance comes least of all into consideration, that as far as the countenance goes, gesture is best left stiffened into a mask. The Greek actors wore masks. Oriental actors do so still. It was quite delightful for once to have before one the human being as such, the really interesting human being, wearing a human or animal mask – sometimes even one that a man of present-day civilisation would

find distinctly unaesthetic! For when you have before you the human being wearing a mask, the impression he himself makes upon you as a human being is due solely and entirely to the gesturing he performs with the rest of the body; and there's nothing to prevent you from letting the mask complete the beauty of gestures above. One could not help feeling: Thank Goodness, I have once again before me a human form, where up above arms and legs and body which can express so beautifully what has to be expressed, sits not the dull human head, but the artistically fashioned mask, which with a kind of spirituality hides for the nonce the insipidity of the human countenance.

"I know I have been expressing myself rather strongly, but I think it will have helped to make my point clear. Naturally, I don't mean that I never want to see a human face! You will understand me, I feel sure; and it is my belief that this kind of thing needs to be understood if we are ever to get back to the artistic in our forming of speech. For what is worst of all in speaking? Worst of all is when you see the movements of the speaker's mouth, or when you see the uninteresting human face exhibiting all its physiognomy and play of countenance. But you receive an impression of something quite beautiful when, without being confused or led astray by the countenance, you behold on the stage the gesticulation of the rest of the human being, whilst the speaking or singing, which is all that the countenance should be required to contribute, supplies the appropriate inner complement of what gesture is able so grandly to reveal. Speech as 'formed gesture' – that is the highest of all; since gesture has then been spiritualised, has been taken up into the realm of the spirit. Speech that is not formed gesture is like something that has no ground upon which to stand."

(Rudolf Steiner. *Speech and Drama*, GA 282. Lecture 3. 7th September 1924. RSP. London. 1960. 69f., tr. rev. and repaired.)

For private study, last year a documentation "*Gestaltenwandel – Eurythmie mit Masken!* Changing forms – Eurythmy with Masks" was created. The few copies were so popular and found such an echo that the request came from our Section, whether this documentation could not be made available for more people as a book?

So, with sufficient interest, there is now the chance that "*Gestaltenwandel...*" could be published as a book by the Verlag am Goetheanum.

What moves you

Holger Hansen Arden & Birrethe Arden

From the weekly newspaper *Das Goetheanum*, August 2012

We are at the Rudolf Steiner School, Dahlem Kreuzberg in Berlin. It is August 2012.

It's a summer month, although not very summery. But this particular evening, the sun is wonderful and it's pretty hot.

We walk into the schoolyard under the cool shade of the trees. Young people pass us by, smile and greet us warmly with her awake and radiant eyes. The whole atmosphere is imbued with anticipation and a little nervousness... will it succeed today too?

From the windows of the school building, you can hear sounds of trumpets, horns, trombones and many other orchestral instruments. The Russian Conservatory Orchestra from Moscow is warming up. Everything is like a buzzing hive.

Soon we are at the entrance and are welcomed by the friendly and relaxed organisers, by those have set up the whole thing. These include the project leader André Macco, his wife Gisliind, and Johannes Duve, the project assistant ... who take time with us as if they have nothing else to do. The audience streams in and the corridors are filled with happy, expectant faces. It's sold out to the last place. Through the doors, we hear the last warm up rehearsal for the finale of the symphony, and in the next moment we are passed by many young participants who run to their dressing rooms to put on make-up.

We are in great hall, the strings take up their places. For a moment the is absolute silence – as if by itself, then one of the initiators, Andre Macco steps onto the stage. With great modesty, he expresses his warm thanks to all who gave their support, the teachers and instructors, sponsors and especially the young people who have now practiced day and night a whole month for hours.

Eighty-two young eurythmists and fifty young musicians make up the whole ensemble. And the programme is no small thing: Beethoven's Fifth and "Fratres" for solo cello and strings by Arvo Pärt – all with eurythmy. How will this work at all?

There is not much time to think. The orchestra begins with an Air by Bach, played softly and clearly in Russian style. And immediately afterwards the miracle begins: In the background of the stage space, shapes begin to move from right and left quite simultaneously and opposite each other, turn to the front, turning their faces towards us. Once again a turn towards the corners of the stage, down the steps and along the walls of the hall, enclosing the entire audience in a huge circle. Only then they raise their arms and carry out a slow and large E-V-O-E over our heads! You cannot hear a breath, the vast stillness descends over everybody.

Only then the orchestra begins to play again, "Fratres" by Arvo Pärt, starting with the solo cello and followed by the strings in repeating metamorphoses, rising to a climax, while those on stage develop an expressive form, constantly taken over by other figures. The large circle in the hall moves circling very slowly, constantly sending new people on to the stage, whilst the previous figures re-join the circle. Everything is like a great movement – What moves you – indeed, the whole room became time!

Slowly the whole thing fades away with the music and darkness surrounds us, together with the overwhelming silence. It's the interval.

Who are these young people who are suddenly out of nowhere gather for a month of hard work? It is perhaps a phenomenon which can also be perceived in other places, for example, with young people who want to study the violin. They appear in a common wave, many at the same time and they "know" each other from before. Before and after the is nothing unusual to be noticed. Is this "eurythmy wave" also such a message from the spiritual world? At least it seems that they all from before knew each other fairly closely. They tell you this themselves, you see it from the photos, you can tell when they walk around and you can see it especially on stage. They partake of the same seriousness and the same jubilant joy of life and humour. Most are former Waldorf-School pupils of approximately the same age, with much experience

in eurythmy. But non-Waldorf students take part. Without any eurythmical experience they are wonderfully supported by the others, you hardly notice the difference in their movements – eighty-two in all.

During a very hectic month these participants under the guidance of one handful of great eurythmy instructors practiced up to six hours every day – it's hard to imagine what an effort of energy and unusual discipline this demanded of each of the young participants. You might get some idea of this from the quote of a participant from the beautiful programme brochure:

“Every morning it is really hard to get up .. But, after a good breakfast, I begin to enjoy the day and it makes me happy. It gives me motivation to think that we are approximately 80 young people wanting to work together for a project like this. I also enjoy learning new things in every lesson about eurythmy but also about me. At the end of the first week, I was really exhausted. I thought I will not be capable to continue but Monday I was standing in the ‘morning power’ with everyone and a little bit proud of myself that I had overcome my fatigue. For that I really want to thank my teachers, because they are always there for us and give us a lot of motivation.”

We talk with several participants. Why are they here and what do they want with eurythmy in their future? The attraction of this project was just the project itself. It was a big project, symphonic, many like-minded people of their own generation, and a “stunt” of work.

And their future plans? Study eurythmy? Yes, many want to, but “can you live on it!” But why not as a subject amongst others, as a “light” eurythmy with only one year of study? Only for “experienced Waldorf students” or something similar.

An idea and an invitation for the training centres?

The interval is over, the orchestra has been enriched with the woodwind, and now it's Beethoven! The whole group divides into four parts, one for each movement. And now we really experience it: on the stage we see high-class eurythmy. The choreography is fantastic at every moment. Despite its complexity, the young eurythmists are able to penetrate the music played by the spirited Moscow Youth Orchestra, penetrate and get behind the music with their gestures, their body movements, and so on, so that you can clearly see they are doing something non-audible with the music. Shouldn't it be like this? Each group is seamlessly worked together and there are no moments when the tensions, the transitions, etc., are not present and in the movements – what moves you – are not filled on the stage.

The C-major triad at the beginning of the Finale forms a glorious climax with the C-E-G in the trumpets and trombones, unforgettably carried out by the lads strictly with the inside of the hands turned towards the audience. It is red! Twice it is given, and it is a celebration!

The applause is endless. Yes, we still applaud ... slowly we left the school after the plenum discussion in the hall, with the moving appeals of the youngsters from around the world, into the slightly cooler summer night, where individual stars are already visible in the sky. Yes, there is a future for eurythmy.

Evviva Euritmia!

Gia van den Akker

How alive eurythmy is, one could thoroughly experience in 2012! I would like to tell of four events in which I participated or contributed.

Sao Paolo, 8–12 July 2012: Eurythmiefestival Congresso Comemorativo,

Milan, 6–9 December 2012: Convegno: Il bel ritmo, la risorsa del domani,

The Hague, 11 December 2011: Eurythmie-Gala Festabend,

Alfter, 5–7 October 2012: Schnittstelle 100

Sao Paolo:

From 8–12 July the first South American eurythmy festival took place in Sao Paolo, in the building of the Waldorf school. 180 people, eurythmists and other interested parties from across the continent, met here. How many eurythmists there are meanwhile! It was winter in Brazil but often the sun was shining and you could see as many shapes and colours, alone in the district in which the school was situated, you could experience again on stage. The mood of the entire festival was warm, flexible, spontaneous and lively. The programme was many layered:

There was “*Bom dia-para todos*” – a “good-morning eurythmy” for all, demonstrations and performances of the Weekly Verses in Portuguese, introductions, which were given by the eurythmists Renate Nish, Claudio Bertalot, Reg Down, Cecilia Texeira and Norman Kingeter one of the doctor Bernardo Kaliks.

There was both educational, therapeutic, and artistic work-groups led by Claudio Bertalot, Harlet Trujillo, Reg Down, Norman Kingeter, Eduardo Torres and Gia van den Akker. Later in the afternoon and in the evening there were artistic performances.

Students from Botocatu, eurythmists from Chile, Argentina and Peru, who had prepared something for the festival, a graduation class from Santiago de Chile, Terra Nova, UniSono, the former Impulse Eurythmy students, duo-programmes by Renate Nish and Marilia Barreto, Claudio and Patricia Bertalot, a fairy-tale by the members of the former Gruppo... and from Europe, Young Stage Group Witten, Eduardo and Gia.

Different niveaus, styles and themes were to be seen. You could experience joy of movement, flexibility and expressiveness. All the artists were greeted with a warm and loud applause. It was a warm, interested and open mood in the dressing room, where all were housed together. There were professional discussions, meetings, exchanges and new friendships.

What touched me personally I would like to mention. Since the early nineties – so for 21 years now – eurythmy has been built up and carried in Brazil. A group of colleagues trained in Europe began out of an artistic impulse to work as an ensemble. The group had worked professionally; we recall some of the programmes with which they toured Europe. The eurythmists were able to transform and individualise what they had learned in Europe, as is appropriate to the conditions in Brazil. We heard in one of the talks that in the early days the lessons, and thus the eurythmy lessons of the Waldorf school too, were held in German. That would be unthinkable today. The group of Brazilian colleagues have developed “Brazilian eurythmy”. The initial group has dissolved; out of

it some individual initiatives have arisen – among others a training initiative in Sao Paolo/ Botucatu. We could admire some Brazilian colleagues on the stage who had been trained there. Terranova is also an example. Meanwhile, there is a training in Argentina; Chile led a course for four years until the graduation. Some young people are working that a second course can begin.

I was impressed and excited by some very authentic South-American performances. Today you cannot take anthroposophy and eurythmy, that were “born” in Europe, as a “colonialist” to other continents, but rather transformation is asked through “native speakers” and inspired, courageous artists, who work *in situ* in their own language and out of their own sources. Out of this future potential grows. Brazil is growing generally, and is going through a major development. Despite enormous poverty and crime, the people radiate energy, hope and trust in the future. Art lives. Theatre, concerts, the dance; there are hundreds of daily performances in Sao Paolo. It is exciting to see how well the meetings and contacts with universities and with other artists will continue to evolve. Hopefully in Europe in the future more eurythmy from this continent will be seen!

Milan 6–9 December 2012

The annual meeting of the Anthroposophical Society, Italy, bore title: “*Il bel ritmo, la del risorsa domani movimento sentimento carattere*” – Beautiful rhythm, the resources for tomorrow: movement, feeling, character.” The initiators were the Anthroposophical Society Italy and the Association of Eurythmists represented by Maria Teresa Fossati and Maria Enrica Torciati.

The meeting was held at the Waldorf School Via Clericetti. Here the city was partly wrapped in a delicate blanket of snow. The character was wintry, thoughtful, intimate and warm. There were 220 participants. The life-force of this conference was eurythmical, formed primarily through Soul-Calendar verses, the Foundation-Stone Verse and the Michael Verse. Peter Selg held the opening lecture on “The Foundation for Theosophical Art, the Rosicrucian impulse of 1912”. Both the Soul-Calendar verses as well as the eurythmy forms were created out of an esoteric source, and for both a life in a public society was envisioned. Selg took the audience to the beginning of the 20th century, linking to the time, focusing and developing.

Dr Gudrun Merker led every day with various Soul-Calendar verses, which were then shown as demonstrations. It was very clear how the soul-life of human beings in all aspects moves in relationship to the world. All aspects: the space, the colours, the number of eurythmists, the principles of form, and the content have become form, living and moving pictures of the inner life. It was impressive when a verse was performed in German as well as Italian, and the quality of the soul was revealed in and through the language. A performance of ten weekly verses by about thirty eurythmists in various groupings formed the climax.

The final lecture on salt, mercury and sulphur in the macrocosmic sense of the Soul Calendar was held by Dr S. Pederiva. There were numerous working groups and two evening programmes. On the first evening a play “Misteroso”, a presentation of life Jesus Christ through a speech-choir, was directed by Silvia Giorgi. In a simple, changing stage-pictures she created moving, intimate images carried by the speech.

On the second night there was a eurythmy performance of a group of Italian eurythmists, choreographed by Frau Bäschlin. With the theme “a view between heaven and earth”, it included works by Bach, Bruckner, Handel, Francis of Assisi. The second part of the programme consisted of a fairy-tale by pupils directed by C. Mochner from Palermo.

This combination of different generations of eurythmists was very convincing. Eurythmy as visible anthroposophy could be revealed. It is touching how much the Italians love this art, how much enthusiasm and warmth is brought towards eurythmy. In this conference, as well as in Sao Paolo, you could experience how the eurythmists in about 21 years have developed eurythmy in Italy – in a country where it is not a matter of course to carry things through.

People are looking expectantly for young Italian colleagues, who have the strength, the patience and inspiration to carry on for the next 21 years. Amongst the colleagues there arose the wish to plan a festival with many different performances.

The Hague: Eurythmy Festival December 2011

Since Clara Smits in December 1911 asked Rudolf Steiner about an art of movement for her daughter, Faridah Zwanikken took the initiative to organise a festive evening in December 2011. The Diligentia Theatre was rented where Steiner spoke in 1921 on his 60th birthday. This festive evening entitled “Earth, breath, spirit” presented the audience with a bouquet of diverse performances. F. Zwanikken wanted this evening to give a space for the new generation. There were works by Bach, Beethoven, Chopin, Kodaly, Debussy, Messiaen and Lucebert, and others, that is something from all periods of style. It was notable that there were almost only musical works.

There were varying choreographic styles: eurythmy-forms by Steiner performed with his lighting and costume indications, various eurythmy presentations with original choreography and even stories created out of improvisation in eurythmy with texts by Bukowsky, sung to the accompaniment of Preludes by Bach, or tango music transformed by S. Gubaidulina and fashioned in a choreography of tango and eurythmy. The ensemble Euritmie Nederland formed a calm centre with two longer movements by Kodaly. Here in The Hague, the Dutch spirit was blowing, open and positive but not uncritically accepting the contributions. Many young colleagues do not have the opportunity to complete an apprenticeship in an existing stage-group; they seek more or less arduously their path and show a potential of moving with joy, inner motivation and expressivity. In 2012 in The Hague there were also work-days and performances were organised of the Soul-Calendar verses; as I could not attend I cannot report it.

Alfter: Interface 100, 5–7 October

In the Johannishof in rural, autumn Alfter, 200 people gathered in order to see eurythmy within the span of a century. The intention of the initiators Melaine MacDonald and Alexander Seeger, with Ephraim Krause for the organisation, for this festival to compare the historical development of eurythmy with the dance. There was a wealth of impressions how eurythmy was at the beginning and what dance-styles existed at the time of its “birth”, then representations of all generations and styles. On the first day there was a reconstruction of the first internal eurythmy performance of 1913 with threefold walking, rhythms, rod-exercises, etc. directed

by Alexander Seeger with students of the second year. One could experience the breathing of circle dancing, the archetypal fashioning of the space. This was followed by a demonstration of Isadora-Duncan dances and three representations in context: Isadora-Duncan dance by Lilly Zetterberg, Mary-Wigman dance by Fabian Barba, and eurythmy by Gia van den Akker. The audience witnessed the Duncan-dance as more Art Nouveau, lightness, romantic, and a certain naivety that in the later dances received more weightiness. With the Wigman-dance a stronger earth-connection, more dramatic, a depth, an expressionism was seen and felt. This was enhanced by the fact that a man was dancing. Eurythmy, as formulated by a member of the audience, is “a movement-art carried by the breathing, and a very detailed grasp of the music”.

The next day by Birgit Hering and Stefan Hassler demonstrated style-indications in speech eurythmy and music eurythmy. The audience could experience a differentiated build-up and exploration, sensitively moderated by Hans Fors. How many-layered, imaginative and alive eurythmy comes across when the indications are really practiced and mastered!

There was an open stage (“Fringe”) “New trends – New streams”: Martje Brandsma, Alanus Project-Stage, Miranda Markgraf and Rebecca Ristow, Elisa Martinuzzi, Anna de Millas, and P.O.M. ensemble: Isabelle Rennhack and Lisza Schulte. In their contributions very individual, strong statements could be experienced in dealing with current issues and different approaches to movement. These were then discussed in an open discussion with the audience.

In the evening highlights were on the agenda by Tille Barkhoff, Barbara Ferger, Bettina Grube, Tanja Mierau, Ulla Hess and Gia van den Akker (Isolda Sacrestano and Donna Corboy unfortunately had to cancel). In this presentation of individual works, so it was described, a variety of individualised use of eurythmical means became visible, and a mature skill became a living experience. The audience was enthusiastic, and that enthusiasm climaxed as Melaine in coloured eurythmy costume, accompanied by a sweet eurythmy-dog (dogs seemed to have conquered the hearts of many eurythmists), carried a chocolate cake with 100 candles on stage. The rounding-off on Sunday was made up of a “think tank” headed by Andrea Heidekorn; reflections, professional discussion and wishes for the next festival made for a stimulating conversation, which through the method of first discussing in small groups was also successful in the large group. After that, everyone could admire “Little Muck” (or, the art nevertheless to be big), a charming production of Eurythmietheater Orval. It was a successful festival and everyone returned home moved and inspired, stimulated with questions.

Postscript: A journey through time, through space, one encounters with a four-times different genius loci, human destinies, eurythmy destinies. To respect all these destinies and engagements, and gratitude to have experienced this centenary festival in such different forms!

100 Years of Eurythmy – Impressions from the Centennial Conference at Eurythmy Spring Valley

Beth Dunn-Fox

There are so many stories in the biography of eurythmy that reveal its capacity to draw us toward the essential in life. One such story unfolded at Eurythmy Spring Valley during our August, 2012, conference to celebrate the 100th Birthday of Eurythmy.

We began our centennial celebration on Friday evening, August 17, in the large room of the Eurythmy School in Spring Valley. As the minutes drew closer to start, more and more eurythmists entered the space, until the circle brought us right out to the walls! New faces, old friends, recent graduates and seasoned veterans all jumped into the weekend immersion with Dorothea Mier, taking up the first movement of Dvorák's *New World Symphony*, Symphony No. 9 in E minor, “From the New World,” op. 95, B. 178. The forty-one eurythmists participating in this celebration came from North America, Europe and Asia, forming a perfect microcosm of the larger body of eurythmy, with diverse backgrounds, experience and spoken languages. This was a double celebration for us at Eurythmy Spring Valley, as Dorothea had celebrated her eightieth birthday during this centennial year.

On the first evening, Dorothea plunged right in with a clapping exercise, in unison, based on a very simple pattern. That, of course, was only the beginning. It was when she counted off around the circle, designating a canon pattern, that you knew the full test of the exercise was about to begin... As the evening progressed Dorothea introduced a number of different musical elements, including simple exercises to experience the diverse qualities of string-tone, wind-tone, and brass-tone.

This opening class offers a glimpse into what Dorothea wants to forge in our connection to these different instrumental tone-qualities. There is a disarming simplicity to the choices she makes in her warm-ups to help enter the world of music. One can sense in her devotion to working on basic elements that she is helping us to come back to the essential...to clear away habits and preconceptions, and to open a space where the musical sound can *teach us about itself*. Even in the opening exercise she took us from being embedded in the unison clapping, to challenging us to hold a connection as the clapping moved up and down the scale, and finally, preparing us for choral work through the canon; embodying our own rhythm while sounding in concert with others holding different rhythms. The experience was so engaging, often punctuated with laughter at the lapses in concentration, it was easy not to notice what was truly underway.

As the weekend progressed, Dorothea brought all into the layered sounding of the different instruments in this wonderful first movement. By Sunday evening, each eurythmist had settled into an instrument and was ready to fully tackle the first 179 bars of the piece! Over the next nine days they would learn not only one choreography for these 179 bars, but two, as Dorothea laid on eurythmy forms that would allow all to rotate through key parts in the piece. The last half of the movement had been developed before the conference, with members of the Eurythmy Spring Valley Ensemble and local eurythmists, to allow completion of the piece during the conference.

A new rhythm began on Sunday evening that interspersed the symphony work with other explorations with Christina Beck, Annelies Davidson, and Natasha Moss, highlighting the qualities alive in English speech eurythmy, some of which have been described in other articles. On Tuesday evening we had an opportunity to see the work of conference members and local eurythmists in a rich evening of solos, duets, and group pieces shared in a studio program. During the week we also had presentations on individual research by Brigida Baldszun and Maria Ver Eecke.

Over these nine days an invisible event was also taking place through the hours of moving together... we were beginning to recognize how eurythmy lives differently, uniquely, in those around us. It was quite an experience to see how strings, wind, and brass all held a space for the other voices and learned to blend with diverse partners in one's instrument and beyond. The conference was a living experiment, confirming what can grow in a short of amount of time, with engagement, openness and sleeves rolled up!

This remarkable growth was fostered by the way Dorothea worked and supported by the rare opportunity of having different instruments played in some rehearsals. We also had our very skilled pianist, Oleg Arzoumanov, accompany us every step of the way. A surprising moment happened in a rehearsal, when the trombone and trumpet players first joined us. These two very fine musicians came to us from the West Point Band, a top military band on the east coast. You have to imagine them walking into the eurythmy school for the first time and sitting down to play in front of 45 eurythmists, women and men in dresses and veils, never having seen eurythmy. After the second day of rehearsals, we were very curious to hear how they were experiencing it. During the rehearsals, we had introduced them to the eurythmists who were moving their instruments and pointed out all of the symphonic voices they were seeing before them. At one point, very spontaneously, the trombone player exclaimed, "This is so cool!" He had experienced one of those eye-opening flashes of insight that eurythmy can give. By the end of the conference, he and the trumpet player were very eager to continue working with us, enthralled by what eurythmy was making visible.

On the final evening of our conference, August 25th, 2012, this wonderful, diverse cast of eurythmists brought the first movement of Dvorák's *New World Symphony* to a full audience in Rose Hall at the Green Meadow Waldorf School. It was an indescribable experience to perform this memorable piece, on a large, beautiful stage, with a full orchestra. The Dvorák was brought at the beginning and the end of the performance, enclosing a group of pieces highlighting Rudolf Steiner's work by the Eurythmy Spring Valley Ensemble. For those of you familiar with the North American Tour of the *New World Symphony* in 2005, we were very fortunate to have the conductor from that tour, Jim Papoulis, join us again to lead the orchestra in this project. The process of learning Dorothea's choreographies for the Dvorák, over nine days, with forty-one eurythmists of diverse backgrounds and experience, is truly a remarkable picture of what is possible in eurythmy. A deep thanks and warmest gratitude go out to Dorothea for her extraordinary work in this conference.

We were blessed in bringing about this celebration of eurythmy by the support of many friends. Our conference and performance would not have been possible without the

generous support of Green Meadow Waldorf School for gifting the use of the stage, the Eurythmy Association of North America for supporting conference scholarships, the North American Performing Arts Section for supporting conference musicians, and the Threefold Educational Foundation for their continual, daily work to help us make a home for eurythmy. Our work together could only have become a reality through this symphony of effort and support.

When we set about planning this conference to celebrate the 100 years of eurythmy, we wanted not only to look back at its rich legacy, but to have a direct experience of what is germinating in eurythmy now and to glimpse at what may "grow to leaf" in the future. What we saw was a potent strength in the eurythmists who gathered to celebrate eurythmy at this moment. A conference, like a performance, is only the vessel for something to happen... no matter what the preparation, it is always grace when we step beyond what is normally possible. From the first tones that sounded in this conference, it was a "moment of grace."

"Sounding the Logos" in Aberdeen: A voice from the future

Annamária Balog-UK-Stourbridge

As a prospective 2nd-year student, I realised I am not a "child" in eurythmy, but a "embryo"! The Foundation Stone, the Twelve Moods, the Cosmic Verses... were all new! But understanding didn't bother me. I was absorbing it all at this Centenary Festival; sometimes it was even a bit overwhelming. The daily talks and introductions, especially by Dr Jenny Josephson, were inspiring for me as a beginner.

For me the shows – over 90 artists took part – were revealing; to see other approaches, other performers, even a different interpretation of the same piece. "The Soul-Calendar" verses were rich and divers – when will the special treat of seeing all 52 verses in a few days come again? It was especially beneficial to see other schools and teachers, and to meet most the many eurythmists in these islands.

We saw Goethe's fairytale by London Eurythmy, and programmes by Eurythmy West Midlands, Peredur and the Botton Stage Groups. On the first evening a unique programme of contemporary pieces was performed, written for eurythmy, for the Cambridge Music Conferences organised by Elizabeth Carmack. Maren Stott and Ursula Zimmermann presented these especially commissioned compositions by Nigel Osborne and Howard Skempton. I enjoyed the "medley" presentations, too, on two evenings.

There were 4 parallel workshops, on music eurythmy, and on all the Verses mentioned above, and in the afternoon "taster" sessions on the various professional areas of eurythmy. Not to forget, Richard Steel from the Karl König Archive guided us daily through the "Soul-Calendar" verses, with the help of König's own illustrations (on exhibition; also published)

The whole celebration of 100 years of eurythmy 17–22 July with speech formation, in the splendid new hall in Camphill, Newton Dee, the meetings, the hospitality, the eurythmy artists, speakers and musicians, the technical support, all the hard work – and humour – made the occasion unforgettable.

Island of Development

Heike Bienek, Ursula Reichert and Sabine Wiedemann

The participants of this year's summer week "Euritmia – una gioia" in Cortiglione, Italy, from 29 July to 4 August 2012, showed a small reflection of our society today: the variety of nationalities (Italy, the Netherlands, Germany, Greece, Belgium, Switzerland), the range of ages (from 14 to 74 years) and professions (midwife, glass-painter, craftsman, educational and social professions...) provided an exciting basis for a week of working together. The eurythmical experiences were also widely different, absolute newcomers, amateurs, eurythmy students and experienced eurythmists found each other in the movement.

For the sixth time, Gia van den Akker and Christina Dal Zio in their relaxed manner supported in a light touch the work in music eurythmy and speech eurythmy in this summer week. Not to forget Claudia Lanni, who brought joy with her piano-playing.

In music the works spanned from Scarlatti and Pardo via Einaudi to Fontanelli and in this way possibilities arose to carry out – let's say, classical eurythmy forms – as well as exercises in improvisation and moments of experience in an experimental manner.

The poems of Alda Merini and Guisepp Ungaretti conveyed the timbre of Italian and the comparison with other languages was not only amusing but also brought out the character of each language.

We could mention many details of the outer conditions – the sun, warmth, Italian life, Piemont menu, excursions to Nizza Montferrato, Acqui Terme, the beautiful final presentation with festival, dancing under the starry sky far into the night, the great organisation, the successful joining in with the local life, all this was wonderful! But the most important things was the human meeting in eurythmy and the experience that in one week together outer differences diminish in significance and community grows. Presumably each of the participants (two men were present too) could take an impulse with them which can again become as varied as at the beginning. In any case, La Fabbrica offers a venue where each person can take up something of movement and meeting with him – in small things as well as big.

Ungaretti began his poem FASE with "Camina, camina... Loop door, loop door... – walking, walking", consequently we hope that there will be another possibility next year to return to this unusual place. And perhaps you will be there then? For as the title says: Eurythmy – a joy!

The Search in Music for Threshold Experiences. Conference for Composers, at the Goetheanum

Wolfram Graf

Already for the sixth time, a group of composers and practising musicians met with Michael Kurtz at the Goetheanum in May 2012, in order to spend a weekend, which strengthened their striving to understand Rudolf Steiner's final lecture in the cycle "True and False Paths...". The aim was not only to link the specific problem of the interval-sequence mentio-

ned in it with a principle of composition described by Steiner, but also to look at the previous ten lectures, focussing on the quasi-culminating remarks at the end of the whole cycle. All the participants felt a great enrichment that Frau Dr Seija Zimmermann from the Council of the Anthroposophical Society gave a detailed account of the influence of copper mentioned in Lecture 3, in relation to the activity of the kidneys. It was made clear in an impressive way how especially in this lecture-cycle the medical side correlates with the spiritual-scientific processes. In this connection, as altogether in these tremendously far-reaching lectures, Michael Kurtz pointed out how the various levels can be illumined, for example, medicine, but also anthropological aspects, cosmic laws and planetary influences, natural phenomena, all the various artistic fields in the most eminent sense in connection with the path of schooling and the true and false paths to spiritual knowledge.

Section for the Performing Arts: Singing Conference "The World of Singing"

Singing, listening, fashioning

Rita Jacobs, Ammersbek (DE)

The summer was devoted to the arts at the Goetheanum, eurythmy (see *Anthroposophy Worldwide*, No. 9/2012), music with the international Singing Conference 3–7 August, with around 300 participants from 24 countries, and the stage arts with and for the conference on Steiner's Mystery Dramas.

This has probably never happened before in the Goetheanum: From the open windows of the building song sounded into the warm summer afternoon, and here and there instrumental sounds. Whoever walked up the hill listened. Is this an adult education centre? Yes! But today it could have been one for music. Over 300 singing enthusiasts had come from all over the world. Consequently, it would have been possible to call the conference: The singing of the world!

The participants brought not only themselves from North and South America, Japan, Taiwan, Israel and Slavic countries from Northern Europe, France, Britain, the Netherlands, Germany and Switzerland; they also brought their music, which they gave as a gift to everyone. Whoever dared could do that, because prudent planning enabled daily time in the late afternoon for free initiatives, and this opportunity was taken up. Excellent accompanists were also provided, but some singers brought their guitars and lyres.

Community with enthusiasm

There they stood on the stage of the Foundation Stone Hall, some perhaps for the first time ever on stage. The ability grew daily as far as the "professional singers". The audience was not simply that. They were present with an intensity and joy, as though they too were going to sing. Now and then this happened. There were moments when everyone joined in singing or hummed in support, or because they just liked the music. And suddenly there was a community with enthusiasm! There was enthusiastic applause for everyone, whether for beginners or others with gifts and a lot of experience.

During the four evenings concerts was heard in the Great

Auditorium with smaller ensembles or large choirs that were always interesting. Some pioneering impulses were tried out, pointing to the future, for example, with the addition of newly developed instruments that framed the choral works.

The topics of the speakers and of the group leaders and the choir directors ranged from medical aspects, including the anatomy of the larynx, through biographical themes right into methods and anthropology. All of these events were very well attended – and supported by the enthusiasm of those who listened and also contributed by singing.

Presence of the angels and self-deception

Instructive events can only become as good as the participants can develop enthusiasm, when the participants at the same time together can become contributors. These made the conference so special! Joyfully they did their warm-ups together in singing, in listening and in forming something together. But they were also accompanied by the presence of their spirit helpers: “When a human being sings, the angel of the human being makes his astral body available,” according to Steiner. And this may also be that which conveys happiness and intensity. Although the deceiver of humankind is near – precisely when singing, the tremendous self-deceptions and vanities are well known.

The path of schooling that every musician needs to tread in rehearsing a work, presents arguably the greatest challenges to a singer, in the sense that the objective recognition of your own abilities and limitations, the ever deeper laying-hold of the work, the mutual relationship of your work with this interpretation. If this can succeed, then there arises both humility and courage at the same time.

Methods as tools for your own pathway

Although the conference was devoted and much influenced by the “School for Uncovering the Voice” of Valborg Werbeck-Svärdström. Coming as a great singer from the stage, in the second half of her life she now worked with her voice and her methods exclusively in therapy. But even the best practice, if it is not to harden into dogma, must be individualised by anyone who wants to work with it. And that’s why rehearsing singing can never really be fully generalised. Nothing else expresses soul-mood, but also health and illness, as clearly as in breathing and the voice. However, you can by methodological stimuli and therapeutically proven ways even find something for yourself, but which has to be specific to this case. Here – as in every training – methods are only aids to suggest setting up your own pathway. So it was good that Michael Kurtz also thought to include others who also received vocal recommendations from Rudolf Steiner.

Unquestionably, precisely the “Werbeck method” is unique in its dissemination. It has been taken by many singers and singing therapists to distant parts of our world. And so there is a corresponding, ever-growing demand and resonance.

It is highly desirable that the unique experience of this conference in the Goetheanum should not remain unique. Michael Kurtz supported this conference splendidly with smart planning and perfect organisation. Should this not be possible again – preferably annually? Everyone who attended wishes this. And the *genius loci* of the Goetheanum certainly wishes this too!

Source: *Anthroposophy Worldwide*. No. 10/2012

Restorative Justice through the Power of Music: The Cambridge Music Conference, Vancouver, 2012

Alan Stott (Stourbridge, UK)

The invitation came for eurythmy to contribute to the latest conference in the series inspired and organised by Elizabeth Carmack that began in 2001. Throughout the Cambridge Conferences and Grail Conferences held in the U.K. and Vancouver, Canada, have focussed on the musical arts, transformation and healing. In these unique events, eurythmy is given a contemporary context. Composers are commissioned, workshops held, performances staged as such – or, as this year in Vancouver, alongside other presentations. A commissioned piece for choir, oboe and eurythmy also celebrated the conclusion of the weekend.

The press release (slightly edited below) sketches the event and introduces eurythmy into the context:

“On the heels of Restorative Justice Week, the 2012 Cambridge Music Conference (Nov. 30 – Dec. 1) took place at Simon Fraser University’s Goldcorp Centre for the Arts, Vancouver, to explore how conflict transformation and restorative justice can be enhanced through the performing arts. As the first contemporary music collective to develop a collaborative relationship with eurythmy, the Cambridge Music Conference creates dialogue between two often-unrelated subjects, artistic performance and scientific research.

“The combination of community involvement, research, performance and collaboration around the theme of justice is unique,” says the festival’s artistic director Elizabeth Carmack. “The conference promises to break new ground in supporting those made vulnerable by conflict as well as engaging the community in reframing the performance of justice.”

“Janet Danielson, a senior music lecturer with SFU’s School for Contemporary Arts, has spent over a year working to develop a 10-minute musical piece to be presented at this year’s conference. One of six commissioned works featured, Danielson’s piece ‘Truth Threatens Justice’ is written for 4-part choir, oboe obbligato and solo eurythmist. The composition draws on the theme of the conference, *Music and Transformation: The Performing Arts and Restorative Justice*. Danielson took her inspiration from historical philosophers including Aristotle, who wrote about musical harmony as a model for justice, as well as modern-day peace-builder John Paul Lederach, and restorative justice pioneer and former judge Barry Stuart.

“The conference, which has attracted participation from internationally-acclaimed composers, dancers, musicians, a eurythmist, choreographers and experts in peace-building and justice, also includes SFU’s Centre for Restorative Justice as well as faculty from SFU’s School for the Contemporary Arts and School of Criminology (<http://at.sfu.ca/hTfKDe>).

“Simon Fraser University is Canada’s top-ranking comprehensive university and one of the top 50 universities in the world under 50 years old.

Personal reflections

We arrived with the oboist Jinny Shaw (Halle Orchestra and Oceanus Ensemble) a few days early to adjust to the new time, but mainly to rehearse Janet Danielson’s new choir

piece. How were we to choreograph this? I was also booked to play for the young dancer three piano pieces from Howard Skempton. Despite rehearsal commitments, I could attend the Saturday morning seminar presentations, and later from backstage receive some impressions of the main speakers. Impressive work is being done in prisons and social settings by dancers, visual artists, musicians and others. We heard presentations, saw videos and met the practitioners. After 100 years, the term “eurythmist” can quite happily exist alongside several newly emerging professions in the therapeutic community. The contribution of Naomi Boeken, a eurythmist who successfully works in prisons, had unfortunately to be cancelled. In all, we heard a fair amount of justification for the power of the arts; plenty of evidence was presented.

Alongside other workshops, the eurythmy session was attended by some local people and eurythmy students which encouraged the newcomers. From the University, two outgoing students – interestingly, from the drama and music departments (i.e., not dancers) – also took part. The participants enjoyed the warm-ups, exploring straight lines and curves and the expressive possibilities of the musical intervals. The session culminated in executing a double five-pointed star, and part of a Bagatelle by Beethoven.

This weekend-event included a good deal of interesting and challenging discussion. Enthusiastic presenters of course went overtime! This meant that the composer Nigel Osborne, as final speaker before lunch on Saturday, had only seven minutes to present something of his work with traumatised children in several conflict areas of the world. In a tour de force we glimpsed how music can affect bodily rhythms. Music-making, Osborne showed, can powerfully help in distressing situations; he even leads children to compose and perform modest operas. Music changes us, and because it can, music can lead the way to change the world.

The two commissioned pieces by Nigel Osborne were performed on Friday evening. “Unfinished Memoirs”, five pieces for piano, was inspired by several female acquaintances and friends who had endured extreme suffering. It was magisterially played by Rena Sharon, Professor of Performance at the University of British Columbia. “Ecological Studies” for piano solo “for Maren, Alan and Elizabeth”, miniatures with Malaysian and Chinese influence, musically traces a significant artistic journey and was performed in eurythmy.

A comment made by an anthroposophist in the audience that somehow “the spirit” needed mentioning, prompted my words during the final evening. With ten minutes to introduce some eurythmy, I felt I had to pay homage to the magnificent people present and what we had all experienced during the weekend. I was to introduce a commissioned work by Howard Skempton, “The Harmony of an Interval”, written for a cellist who has returned to music to assist her journey towards recovery from abuse. Unfortunately due to illness, she was unable to share her story of how music and restorative justice have played a part in her life. Consequently, another cellist played the piece, and I was to introduce the eurythmical interpretation.

Skempton is a master in exploiting the naïve approach to composition. Meticulously crafted, “The Harmony of an Interval” with its kaleidoscopic harmonies and quirky rhythms suggested to the eurythmist a clown, who despite all adversity will not be put down. Maren added Shakespeare’s

“Clown’s Song” that concludes “Twelfth Night”. We all know that the clown’s perspective on the world is basically the child’s perspective, often that of wisdom itself. I spoke of the artist’s search into the primal educative power present in the child and infant. The adult who inwardly fosters this vision taps the creative source. In experiencing the piece, a demonstration of the technical means of eurythmy would be made redundant, as would the making of any inflated claims. I was to assist the audience to recognise their own experiences. Should not an introduction help to deepen questions rather than explain them away?

So I trusted the audience would make the connection. Abuse of childhood is the flip-side, or dark side, of the challenge the conference was facing. It emphatically faces us individually today. The search to develop creative freedom – that of the artist in everyone – is the call to re-awaken, or to develop, childlike powers. We research “what is”. Deep inner search reaches farthest out. Adults take the intellect with them, most certainly, yet mindful that constructions and terminology are to assist, not threaten the whole venture. So, with a touch of the clown, I tried to touch on this most spiritual theme. Humour is also therapeutic, with its message not to take ourselves over-seriously!

For the opened hearts of those in the auditorium – who had already heard about alchemical changes from a previous speaker – there was no need, I felt, for new terminology and special pleading. Artists, as Steiner confirms, research the nuts and bolts of the sounds of human language – that is, the reflection of the primal language we still use, initially playfully discovered by infants and ever re-awoken in us all at the sight of every new-born baby. This musical, artistic search includes the elements of music itself, and this guides artistic method. This is itself therapeutic because re-creative from within.

I am profoundly grateful for the context of the weekend that allowed change to speak for itself. Many people experienced eurythmy for the first time. In Danielson’s concluding piece performed by the Vancouver Chamber Choir, Jinny Shaw (oboe) and Maren Stott (eurythmy), the audience saw eight singers standing in a shallow curve with the oboist placed a few steps in front, stage right. These performers, half facing stage left, opened a free space for the eurythmist to enhance the music-making. The heart activity of the musicians linking to the experience of the audience was revealed in meaningful movement; “grace” was the word on everyone’s lips. The final appreciative words of former judge Barry Stuart evoked a vision to collaborate further and to apply what we had all experienced during the weekend.

“Music changes things: it changes the way we feel; it changes the way one person relates to another, sometimes... And because of that, it can change the way communities work... and because it changes communities, it can change societies, and because it can change societies, it can change countries, and because it changes countries, it can also change the world... Every musician knows, everyone who loves music knows, that music changes your body, your mind... Then we suddenly ended up with the scientific proofs....”

Nigel OSBORNE, composer and music therapist, speaking on making music with traumatised children, at the World Economic Forum, May 12, 2010:

<http://www.youtube.com/watch?v=6gBqXXTVLYc&feature=relmfu> (in two parts)

OBITUARIES

Ekkehart Wacker
 (21 Sep 1938–1 Oct 2012)
The master of my apprenticeship

Margarete Kokocinski



A small, cheeky, white-haired, jolly guy with bright, twinkling blue eyes shining through slightly greasy glasses. With his heels firmly planted on the ground, he afterwards swung elastically on the balls of the feet. His handshake is moderately firm, contoured, expecting to meet somebody – that's Ekkehart.

At the age of 23, I joined the teaching profession in 2005 and found a man of great ideals, a guiding star. Every act was directed towards the stars. Their light shone so strongly that you had to ask, do I too have such a star? Ekkehart's shone through his eyes. In them I found guidance in the jungle of becoming a teacher. I constantly reminded myself not to lose this in the clashes, at first gentle, then increasing to violent choleric outbursts, which we both loved.

He regularly attended my lessons. He sat in a chair bolt upright in the corner at the front, observing the pupils. Gently he put a cloak of joy around the eurythmy, forming a space of freedom in which I was allowed slowly to mature, to become a teacher. The next day, he called me and involved me in a stimulating conversation, asking questions, listening to questions and lecturing on the laws of eurythmy and education.

In our work in the "Eurythmy Ensemble Dresden" he aspired towards characteristic gestures and deeply artistic expression. In the background there shone Else Klink, Ursula Ingrid and Friedhelm Gillert. Anthroposophy formed the boundaries.

A production each year with many varying pieces was the usual workload. Impressive are the many humorous items, whether as a cigarette or a cook. Ekkehart lived completely into his role and expected this preliminary work of everyone in the group.

Several times I tried to talk to him about the choice of pieces in his old age and the appropriate fashioning. I still recall especially the picture of summer by Friedrich Hebbel, *Ich sah des Sommers letzte Rose stehn*:

*[I saw there summer's last the rose,
 It was as if she could bleed, red;
 Then I said, shivering in passing:
 "So far in life is too close to death!"*

*Not a breath stirred that hot day,
 Only a white butterfly stroked softly;
 But even if the air barely moved her flapping
 Wing, she felt it and passed.]*

He effectively took all Steiner's indications and made audiences amazed during performances.

With enthusiasm he tried to integrate and activate all the speakers and musicians. For practice, he motivated the eurythmists in Dresden with plenty of zeal. He practiced every day.

Cherishing the Soul-Calendar Verses at Society meetings he first pursued with Martina Möhle: the one took the zodiac/consonants, the other the planets/vowels. Each week. Then he alone. Apollonian. On special occasions, such as the festivals, he found eurythmists for the Doctor-forms. In this way he introduced me to this important work. Eurythmy for anthroposophists. Ekkehart always had in mind eurythmy and anthroposophy as a cultural movement as a whole. Out of this survey he drew in the moment and sought contact with anyone who was on this pathway, without fear. Many know him from conferences during which he visited each rehearsal, and after sought a dialogue. Very carefully he observed the pupils in the classes and his fellow humans, following Steiner, and he made plans how one could continue. On special occasions I received a suitable book. Mostly I felt deeply caught out! In inner connectedness he lived that which he himself had experienced when he joined the Anthroposophical Society through his godmother. He accompanied me attentively.

With much enthusiasm in recent years he discovered eurythmy to promote health and offered free of charge to work with classroom teachers on the rhythmic part of main lessons. Preferably every day for seven weeks! In this way, he found himself again in the vicinity of the Waldorf School in Dresden and enjoyed being part of it. He gave courses for adults in Rudolf Steiner House till two and a half weeks before his death.

In addition to the weekly Soul-Calendar Verses, the first part of the Foundation Stone Verse accompanied him during the last part of his life. His whole attention was to care for the etheric, specifically in every action.

His car is unforgettable, in which he delivered speech exercises at 120 km an hour – to save fuel – when cruising on the motorway; on weekends he rode to Schloss Moritzburg or to Festung Stolpen, and at the latest on the third day of the holidays went on a longer trip. He sent cheerful holiday greetings from far away on postcards he partly sketched himself.

It took Ekkehart much pain to express himself in serious writing, something he himself experienced as a shortcoming; it was as though he made up for it in purposeful action. It is in this sense of purpose, after a warm celebration of his seventy-fourth birthday a week after Michaelmas Day, that he crossed the threshold. A follower of Michael returns home

EVENTS OF THE SECTION

*Eurythmy, Music, Speech***Eurythmy Courses within the Performing Arts Section at the Goetheanum**

Course, "The Words of the Laying of the Foundation Stone by Rudolf Steiner" Eurythmical exercise and work on the text with Ute Medebach

Invitation to eurythmists

Fridays from 5.00 pm to c. 6.30 pm at the Goetheanum

This course began already in November 2012, but new participants are warmly welcome.

Fee: a free contribution between 7 and 15 Sw. Fr. for each rehearsal

Registration:

Sektion für Redende und Musizierende Künste

Goetheanum, Postfach, CH-4143 Dornach

srnk@goetheanum.ch / Tel. +41 61 706 43 59 / Fax -706 42 25

Eurythmy as a contemporary art wants to fashion gestures with dynamic and intensity –

with present-day lyrics and Lucifer and Ahriman as challenges for fashioning

Werner Barfod

27–28 April 2013 for eurythmists

Artistic further training with development in self-management and entrepreneurship

Gia van den Akker

14–15 September 2013 – For new graduate eurythmists looking for new professional paths

"The Vowels give an inner Key to the Macrocosm"

The consonants of the Evolution Series lay hold of the whole human being of soul and spirit

Werner Barfod

12–13 October 2013 for Eurythmists

The I A O

and its anthropological bases

Ursula Ziegenbein, Dr Wilburg Keller Roth and Dr Dieter Roth

2–3 November 2013 – For those interested

Motives of the 19th Class Lesson

Eurythmy and Conversation

Ursula Zimmermann

7–8 December 2013

For members of the School of Spiritual Science with some eurythmical knowledge

Artistic further training with

Questions for developing self-management and entrepreneurship

Gia van den Akker, 14–15 September 2013

Adult training and seeing through an artistic projects in various areas of life.

Inner and outer work in balance

Themes:

Eurythmy: Deepening basic elements of eurythmy, R. Steiner's indications for style, aesthetics, phenomenology, Development, entrepreneurship, finding your own themes, aims and target groups.

Concept and working out a plan of action, presentation, communication, staying power, finances and public relations.

Target groups of this further training: young eurythmists with courage and imagination who need help to build autonomy.

Eurythmy teachers who want to develop freelance and develop projects.

The I A O and its anthropological bases

Ursula Ziegenbein, Dr Wilburg Keller Roth and Dr Dieter Roth, 2–3 November 2013

Study of Steiner's sketches for the ceiling painting of the First Goetheanum – which can now be seen in the Second Goetheanum – leads to such a deepened understanding of the three great sound gestures I–A–O that in them can be found the key to the entire eurythmy and eurythmy therapy.

"The vowels give the inner key to the macrocosm" (Rudolf Steiner) The path of the "I" between incarnation und exarnation

The consonants of the Evolution Sequence lay hold of the whole human being of spirit and soul. The rhythm of the soul to the world in time as outer life and inner life

Werner Barfod, 12–13 October 2013

Eurythmy to motives from the Class Lessons

Ursula Zimmermann, 7–8 December 2013

In annual series of two weekends we study themes of the 19th Class Lesson; this work embraces School conversation and eurythmy.

Some eurythmical knowledge is assumed.

Eurythmy dress and shoes are required.

For Class members. Please bring your Blue Card.

The timetable for each course corresponds to the following times. Each course begins on Saturday at 9.30 am and ends Sunday 1.00 pm.

Saturday

9.30 – 11.00 am, 11.30 am – 12.30 pm

3.30 – 4.30 pm, 5.00 – 6.00 pm

Sunday

9.30 am – 11.00 am, 11.30 am – 1.00 pm

Registration forms for each course Goetheanum Empfang

Postfach, CH-4143 Dornach

Tel. +41 61 706 44 44, Fax +41 61 706 44 46

tickets@goetheanum.ch, www.goetheanum.org

Each course fee: 120 Sw. Fr. / conc. 80 Sw. Fr.

Events – Speech 2013*Arte de la palabra – introducción en castellano*

Introduction to the artistic conditions of speech formation in Spanish, with Spanish poetry

Led by: Ernst-Felix von Allmen, Dip. Speech Formation, Dornach,

From 16 April 2013 to 3 May 2013, every Tuesday and Friday, 9.30 to 10.30 am, at the Goetheanum.

Fee for the course: 130 Sw. Fr, payable in cash to the course leader.

Prior registration not necessary.

Please tell your colleagues of the Therapeutic Speech Conference: SPEECH 2013 – 23–26 October

NB New date – one day earlier than the announcement in the previous Newsletter

Working day on therapeutic speech practice

Continuation and deepening of the thematic work

Dr med. Katrin Studer-Senn and others based on Steiner's lecture "The invisible human being within us" (11 Feb. 1923) followed on 27 October by a day devoted to the interdisciplinary medical-educational theme

for teachers, school doctors, support teachers, artistic speakers, speech therapists/practitioners and eurythmy therapists
The Medical Section in collaboration with the Performing Arts Section

Events – Music 2013

3–5 May

Meeting of Composers and Musicians VII (by invitation)

Work on Rudolf Steiner's "True and False Paths..."

1–2 June 2013

Section day I

Four Italian Composers – Lamberto Caffarelli, Claudio Gregorat, Roberto Lupi, Gaetano Luporini

Presentations, discussions and concert (in commemoration of the 50th anniversary of the death of Lamberto Caffarelli in collaboration with the Italian Anthroposophical Society)

With Giuseppe Fagnocchi, Gaetano Luporini and others.

21–22 September 2013

Section day II

The essence of the musical element I – Lothar Reubke, Lorenz Stolzenbach, Siegfried Thiele

Presentations, discussions and performance of the communal composition: "Hymns to the Night" Novalis

23 November 2013

Section day III

The essence of the musical element II – Three composers
Presentations, discussions and concert

ANNOUNCEMENTS

Eurythmy – Further Training Courses

Led by: Annemarie Bäschlin and Alois Winter

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

Basic elements of music eurythmy / colours

Eurythmy: Annemarie Bäschlin

Dramatic elements in speech eurythmy / speech formation:
Alois Winter

Music Eurythmy Therapy Courses 2013

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

Led by: Annemarie Bäschlin

Exercises which Lea van der Pals developed in collaboration with Dr Margarethe Kirchner-Bockholt (see "Tonheileurythmie" by Lea van der Pals / Annemarie Bäschlin; Verlag am Goetheanum)

30 June–3 July in Rudolf Steiner Schule Birseck, Apfelseestrasse 1, 4147 CH-Aesch bei Dornach

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

with medical contributions from Dr Eva Streit

Information and registration:

Annemarie Bäschlin

Ringoldingen, CH-3762 Erlenbach

Tel. +41 33 681 16 18

Courses with Annemarie Ehrlich 2013

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

Registration: Bernardetta Masini Tel. +393388 161694; segreteria@scuolasteineriana.org

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

Registration: Mona Lenzen, Tel +497661 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

14–16 June: Ljubljana, Eurythmy in the work-place

Registration: Primoz, Tel. +38631311225; primoz.kocar@sredina.org

14–19 July: The Hague, Fitness voor de ziel, Leven zonder stress – communicatie zonder woorden

Registration: Dedelstraat 11, 2996 RA Den-Haag, Tel +31 70 3463624

6–7 September: Hamburg, Educational exercises to perform

Registration: frank@steinerschule-bergstedt.de

9–13 September: Hamburg, *Eurythmy in the work-place*
Registration: Claudine Nierth, claudine.nierth@mehr-demokratie.de ; Tel: 04 12 126 1475

12–13 October: Brügge, *The seven rhythms of the Foundation-Stone Verse*
Registration: Marie Anne Paepe, email: marie-anne.paepe@telenet.be

18–20 October: London, *Zodiac in four aspects from Scales to Fishes*
Registration: Karin Bemard tel. 0044 20 8992 4266 kaberna@o2.co.uk

22–23 October: Budapest, *Zodiac in four aspects from Scales to Fishes*
Registration: Dora Mihalez, doramihalez@gmail.com

2–26 October: Vienna, *The living...*
Registration: Uta Guist; uta.guist@aon.at

28–31 October: Prag, *Educational exercises*
Registration: Hana Giteva; hana.giteva@post.cz

2 November: Prag, *Eurythmy in the work-place*
Registration: Hana Giteva; hana.giteva@post.cz

Eurythmy Seminars & Courses with Werner Barfod in:

Avignon – part-time Eurythmy Training initiative
11 – 13 April 2013

Prague – Speech Training
“The supersensory human being in and around us – in the strength of light and the power of weight”
10 – 12 May 2013

Dornach – Pentecost Conference at the Goetheanum
“The Sources of Art – the Consciousness Soul at the Threshold”
Eurythmy Course with contemporary poetry
17 – 20 May 2013

Dornach – Cultural Conference at the Goetheanum
“Labyrinths – the Dimensions of an Archetype”
Eurythmy between Centre and Periphery
7–9 June 2013

Avignon – part-time eurythmy training initiative
13 – 15 June 2013

Information: Werner Barfod
Fax: +41 61 703 19 73

Further Training Courses EVS

Eurythmie Verband Schweiz
[Eurythmy Association Switzerland]
Course No. 33, Sat./Sun., 20/21 April 2013
The square and triangle transformation as a picture of the transition from class-teacher period to upper school with Helga Daniel, The Hague

Geometrical forms and their transition accompany the pupils from the middle school into the upper school. They are chosen for all sorts of considerations and with different aims.

I regard the transformation of the square from the point of view of the events of Class 8 and build it up from here. The triangle transformation again offers to me the picture of the new-born astral body. I introduce and work on it as a support for this age.

The work divides into two parts. First we go actively through the construction of each exercise in order afterwards to discuss the steps, notate and write up the steps. In the eurythmy lesson itself I work in addition on exercises only for the eurythmy teacher him/herself.

Venue: Eurythmeum CH, Aesch BL

Course No. 34, Sat., 29 June 2013
Cultural epochs: “The human being in the changing ages” with Frauke Grahl, Dornach

Introduction to the various eurythmical indications and qualities of movement to the ancient cultural epochs (Ancient Indian, Persian, Egyptian, and Greek). The eurythmy is concerned with the development of human consciousness through the ancient cultural epochs and to bring this to an experience with the help of the various eurythmical indications. In this course we shall work on the path of humankind from the Ancient-Indian epoch up to our own age as an overview, through the change in stepping and various ways of dealing with periphery and centre. We shall work to deepen fashioning the ancient cultural epochs (as Steiner describes in “Occult/Esoteric Science”) with various texts and exercises.
Venue: Eurythmeum CH, Aesch BL

Course No. 35, Sat./Sun, 17/18 November 2013
Further training with Christiane Hagemann

Information and registration for all courses of the EVS:
Rachel Maeder
Mannenberglweg 17, CH-3063 Ittigen
Tel. +41 31 921 31 44, Fax +41 31 921 9911
rachel.maeder@hispeed.ch, www.eurythmie-verband.ch

Educational Seminars of the North German Eurythmy Teacher Training

August / September 2013 in Berlin
Working with large wooden sticks – as preliminary exercises or as a transition to dramatic expression. Mainly for eurythmy lessons of the Upper School and upper Middle School
Tutor: Andreas Borrmann (Berlin)
Date: Friday, 30 August (6:00 clock) to Sunday, 1 Sept. 2013 (12:00 noon)
Venue: Berlin
Fee: 125 euros

October 2013 in Berlin

"A very big drama ..."

With joy into ballad-work with intuitively guided fashioning of gesture.

We will develop clear and effective learning modules for an introduction, especially in fashioning sounds for drama pieces, as well as a non-strenuous working technique for teachers for selecting, preparing, and practically fashioning ballads.

Tutor: Andreas Borrmann (Berlin)

Date: Friday, 18 Oct. (6:00 pm) to Sunday, 20 Oct. 2013 (12:00 noon)

Venue: Berlin

Fee: 125 euros

March 2014 in Augsburg

Rhythm – bearer of life

As metre – in the breathing eurythmical instrument – as form-creating element in poetry and music.

We work through all Classes, with a particular focus on the Class 12 finals.

Tutor: Doris Bürgener (Augsburg)

Date: Saturday, 1 March (5:00 pm) until Monday, 3 March 2014 (12:30 pm)

Venue: Augsburg

Fee: 125 euros

February / March 2014 in Berlin

Eurythmy in the early classes

Healing sources from eurythmical elements for special-needs children

We intend to work out how pupils, from the experience of the straight and curved in Class 1, can joyfully find the way to the first forms in speech eurythmy and music eurythmy in Classes 5 & 6.

What kind of help and additional exercises do pupils with learning disabilities require?

How can we interest students with attention deficiency also in the difficult turbulence of the school day?

Guest tutor: Christel Feldhaus with Helga Daniel

Dates: Friday, 28 Feb. (6:00 pm) till Sunday, 2 March 2014 (12:00 noon)

Venue: Berlin

Fee: 125 Euros

Registration: Renate Barth, Katteweg 29 c, 14129 Berlin

reba@gmx.ch, Tel: +49 30 803 87 90, Fax +49 30 692080059

BA Eurythmy Teacher of dance/ Eurythmy in education

Practical School qualification

BA Eurythmy Teacher also provides for the academic year 2013-14 the practical school qualification. It is a collaboration project supported by the German Steiner/Waldorf Schools Fellowship: the Euritmy Academie in The Hague, the Institute Witten / Annen and North German Eurythmy Training. It is a one-year school-based professional introduction to the state BA degree for dance/ eurythmy in education. Individual modules can be chosen, for which an internal certificate will be issued.

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

Crash course: 26 Aug. – 06 Sep. 2013

(incl. "Emergency Bag" for Classes 1-12)

Lower School: 09 Sept. – 20 Sept. 2013

Middle School: 06 Jan. – 17 Jan. 2014

Upper School: 20 Jan. – 31 Jan. 2014

Exams and Finals week: 02 June – 13 June 2014

Information: Renate Barth

Katteweg 29 c, D-14129 Berlin

Tel. +49-30-803 87 90, Fax +49-30-692 08 00 59

reba@gmx.ch

Dates, Alanus University: Eurythmy 2013

Symposia

Friday, 8 March, 5.00 pm till Saturday, 9 March 2013, 6.30 pm

Symposium Eurythmy Therapy "Es Tönen die Lieder II"

Practical application of music eurythmy in professional practice

Workshops, discussions, exchange. Open for eurythmy therapists, doctors, eurythmists and therapists. With Shaina Stoehr and other tutors.

Fee: 40 euros (conc. 25 euros)

Friday, 15 March 2013, 2.00 – 9.00 pm

Composers Symposium X with Michael Denhoff

Podium conversation, presentation of work and concert. In collaboration with the General Studies of Alanus Uni. and the Performing Arts Section at the Goetheanum.

Fee: 25 euros (conc. 12 euros), only concert 12/6 euros

Friday, 3 May, 3.00 pm till Sunday, 5 May 2013, 2.00 pm

Movement Symposium XI in collaboration with the Symposium for Eurythmy in Social Professional Domains.

Formative forces, movement of plants, art and communication.

with Tanja Baumgartner, Silja Graupe.

Fee: 60 euro (conc. 30 euros)

Friday, 20 September till Saturday, 21 September 2013

Research Symposium Eurythmy Education II

In collaboration with the Institut for Empirical Social Research of Alanus University.

From the research work of Part 2 of the Research Project "Teaching Eurythmy Today" on the theme of autonomy and personal development of the pupils in eurythmy lessons.

Presentations, workshops, discussions.

Further information: www.eurythmieforschung.de

Fee: 40 euros (conc. 25 euro)

Performances / Study info day

Friday, 22 March to Sunday, 24 March 2013

Change of View – Open Day

Eurythmy presentations of all the study years, Directing projects of students of the 3rd year,

Fairytale project of the 2nd-year students with lectures and

workshops

For times, visit: www.alanus.edu.

Friday, 14 June and Saturday, 15 June 2013, 7.30 pm
BA Finals – Premiere at Alanus University
Graduation programme of the 4th-year students
Saturday, 15 June 2013

Saturday, 15 June 2013

Study info day summer

Workshops and introductions to the BA and MA programmes and a Eurythmy Performance by the 4th-year students

Friday, 4 – Sunday, 6 October 2013

Eurythmy Laboratory II

Workshop for eurythmy and performance art

Projects

Saturday, 16 to Thursday, 21 March 2013

Fairytale Tour

The second-year students take this years fairytale on tour to schools, kindergartens and other venues.

New year 2013

Eurythmy Project with Objects

Students of the first year take the project for the middle school in the spring term 2013 on tour to schools.

We would like to perform this project for you on home ground – do visit us!

Further training

The Eurythmy Department at Alanus University offers weekly and weekend seminars in the subjects Stage Eurythmy, Eurythmy Therapy, Educational Eurythmy and Social Eurythmy for further training.

Those interested in a comprehensive further training, should request our information sheet from the Hochschulzertifikaten from the departments Eurythmiepädagogik or Sozialeurythmie.

The seminars offered below can count towards it.

Further training in educational eurythmy (for eurythmists with a Dornach diploma)

Tuesday, 2 April, 9.00 am to Wednesday, 3 April 2013, 6.00 pm
Eurythmy with young people
with Imogen Scheer-Schmidt and Norbert Carstens
75 Euros for Association members, 100 Euros for visitors

Friday, 17 May, 9.00 a, to Saturday, 25 May 2013, 6.00 pm
Subject teaching methods and anthropology for all age-groups from kindergartens to Class 12 inclusive
with Ulrike Langescheid
75 Euros for Association members, 100 Euros for visitors

Friday, 7 June, 3.00 pm to Saturday, 8 June 2013, 6.00 pm
Teaching methods Middle School
with Ulrike Langescheid, N.N.
50 Euros for Association members, 75 Euros for visitors

Further training Social Eurythmy (recognised for uni. certificate)

Friday, 5 April to Saturday, 6 April 2013, both 9.00 am to 6.00 pm
Eurythmy and the plant world – Eurythmy research
with Tanja Baumgartner
75 Euros for Association members, 100 Euros for visitors

Saturday, 27 April 2013, 10.00 am to 8.00 pm
Eurythmy with objects with Andrea Heidekorn
50 Euros for Association members, 75 Euro for visitors

Wednesday, 1 May, 6.00 pm to Friday, 3 May 2013, 1:00 pm
The earth and art with Gabriella Kapfer
100 Euros for Association members, 150 Euros for visitors

*Registrations: Ephraim Krause
Tel. +49 22 22 93 21-12 74
eurythmieveranstaltung@alanus.edu
Subject to change*

Venue: Alanus Hochschule für Kunst und Gesellschaft Campus I — Johannishof, 53347 Alfter bei Bonn
Raum: siehe Ausschilderung vor Ort
Directions, visit: www.alanus.edu

Programmes offered by the Eurythmy Dept. at Alanus University:
Bachelor in Eurythmy
Award: Bachelor of Arts
Duration: 8 terms (full-time)

Masters in Eurythmy with study direction Eurythmy Therapy
Award: Master of Arts
Duration: 2 terms (full-time)

Masters in Eurythmy with study directing Eurythmy in School and the Community (New!)
Award: Master of Arts
Duration: 4 terms (part-time)

Masters in eurythmy with study direction stage eurythmy
Award: Master of Arts
Duration: 4 terms (part-time)

Masters in eurythmy with study direction eurythmy therapy (for qualified eurythmy theapists)
Award: Master of Arts
Duration: 4 terms (part-time)

“Übe...” – Summer Academy 2013

An artistic further training week for eurythmists and eurythmy students in Berlin with Barbara Mraz and Mikko Jairi from 20 to 25 June 2013

This year the “Übe...[Practice]” – Summer Academy, already for the third time, takes place in Berlin-Kreuzberg

The “Übe...” – Summer Academy 2013 invites eurythmy colleagues of all professional realms to an intensive week who are looking for artistic stimuli and exchange, but also for communal artistic-eurythmical experience. Alongside artistic questions, we shall address questions con-

cerning the continuing work on the eurythmical instrument and concerning a new culture of practice to be developed in our profession on the basis of an inner occupation with anthroposophy and the path of schooling of the eurythmist in the necessities of today.

The focus of this intensive week is choral-eurythmy work on the 1st movement of Schubert's 8th Symphony, "The Unfinished" (piano reduction).

In contrast to this classical work we shall give practical glimpses into the present work of the Compagnie Phoenix Berlin on a *contemporary trumpet trio* with the prescribed instrumentation, which at this time shortly faces its premiere in the Philharmonie in Berlin.

Various instrumentalists have been invited for the work at the movement from the Schubert Symphony, so that participants can experience the individual musical colouring and approach of the individual instruments. In speech eurythmy we shall work on Steiner's verse "Finsternis, Licht, Liebe" and the forms he created for it.

During the week there will be a public workshop performance by the Compagnie Phoenix Berlin and in addition a presentation of the biography of both composers, and to round it off a festive performance by all participants with what came about during this week.

On two evenings it is possible for individual solo correction on prepared soli. Please send the texts and music before the registration deadline to the address below.

We look forward to working together and warmly welcoming you to the cultural metropolis of Berlin!

Deadline for registration: 14 June 2013

Fee: Early booking conc. 240 uros (till 14th May 2013);
270 uros (from 15th May 2013).

Venue: Freie Waldorfschule Berlin-Kreuzberg

Further information, e.g. for overnighting nearby, and written application to:

Freie Waldorfschule Berlin-Kreuzberg,
z. Hd. v. Sabine Brüggemann,
Ritterstraße 78, D-10969 Berlin
e-mail: sab-brueggemann@versanet.de
Visit: www.compagniephoenix.com

ZwischenRaum e.V. Weimar Courses and Further Training 2013

Third Education Weekend-Seminar with Donat Südhof (Mannheim);

The transition from Middle to Upper School (Classes 8 – 10) and the meditative preparation of the eurythmy teacher

Examples of lessons and seminar work on basic exercises of the path of schooling

Dates: Friday, 19 April 2013 (4 pm) till Sunday, 21 April 2013 (1 pm).

The point of departure for planning eurythmy lessons, beside the appropriate content of the lessons in speech eurythmy and music eurythmy (and relevant exercises), are in particular also anthropological aspects of the different school years. In order to approach these age groups and stages of develop-

ment of the individual pupils in preparing the lessons, a meditative preparation of the lesson is central. But today because of a certain reluctance to concern oneself with such things or insecurity to in attempting to carry them out, they disappear from one's view. For these reasons this course has two main foci: (1) basic exercises will be introduced in seminars, discussed and practised in small groups, (2) lesson examples for Classes 8–10 will be presented, partly practised and discussed.

Already for the third time Donat Südhof comes to Weimar, to share his 25+ years of professional experience as eurythmy teacher at the Free Waldorf School Mannheim. This course takes place – unlike previous occasions – in Spring. You are warmly welcome!

Venue: Freie Waldorfschule Weimar

Fee: EUR 120 incl. coffee / tea / snack and pianist's fee; for Association members: EUR 100. Association membership annual fee: EUR 20

All courses offer the possibility before the opening on Friday or after the ending on Sunday to visit the wonderful city of culture, Weimar. The conference venues lies only a short distance from the historical centre of town with the Goethe-House on the Frauenplan, the Schiller House and Anna-Amalia-Library.

Membership of the Association ZwischenRaum e.V. are offered concessions for attendance to several courses (see above); this in addition supports the anthroposophical cultural work in Weimar – Jena – Erfurt.

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

WORTspuren

A performance with Claudia von Knorr

14 April 2013, 6.00 pm, Ludwigsburg
Kleine Bühne, Kunstzentrum Karlskaserne
Hindenburgstraße 29 Ecke Fasanenstraße
Entrance: 14 Euros, conc. 10 Euros

24 May 2013, 8.00 pm, Berlin
Rudolf Steiner Haus
Bernadottestraße 90/92, 14195 Berlin (Dahlem)
Entrance: free contribution

25 May 2013, 2.00 pm to 6.30 pm, Berlin
Rudolf Steiner Haus
Seminar with Claudia von Knorr and Bernhard Merzenich
The six human figures of Agrippa in movement and as a path of practice
Fee: 30 Euros, 20 Euros conc., EUR 35.- (for sponsors)

Info and tickets: 0160/ 453 56 56, info@imzwischenraum.com

Zeichen an der Sonne – Signs in the Sun
 the current touring programme of the “Else-Klink
 Ensemble Stuttgart” (Artistic Director: Benedict Zweifel)

A final viewing of the successful programme “Signs in the Sun” is possible in theatres in Stuttgart and Burghof Lörrach. Working with overlapping transitions, interpenetrations and silent, dramatic and choreographic elements, “Signs in the Sun” represents a seamless eurythmy programme.

“There will be signs in sun and moon and stars, and upon earth distress of nations in perplexity at the roaring of the sea and the waves...” These words from Luke’s gospel begin the programme. In a time when the disturbing news of natural disasters and man-made disasters are part of daily life, in which the individual sees him/herself confronted with new challenges, the prophetic words of Luke seem to come true. The programme “Signs in the Sun” focuses on the human being placed into a time that challenges; answers from the past no longer present solutions; new, spiritual paths – out of the human middle – have to be found. The dramatic events at the threshold, as well as leading towards the spirit, can be exemplarily experienced, from Sachs, Celan, Jiménez, Beuys, Porteous and music by Beethoven, Bach and the Georgian composer Sulkhan Nassidse.

Choreography: Tania Mierau / Benedict Zweifel

Music: Jade Ensemble Stuttgart, Nune Arakelyan (piano)

Recitation: Sabine Eberleh, Martin Goldberg

Tour dates 2013: April 7, 2013 Burghof Lorrach, April 23, 2013 Theaterhaus Stuttgart

Else-Klink-Ensemble Stuttgart
 Zur Uhlandshöhe 8, D-70188 Stuttgart
 Tel. +49 711 / 2 36 42 30, Fax +49 711 2 36 43 35
 info@eurythmeumstuttgart.de

Eurythmeum CH

Poetics seminar with Peter Engels

Mon. 22 April to 3 June 2013

Each Monday from 2.30 till 3.45 pm

Eurythmeum CH

Eurythmy Summer School for those interested

Mon. 24 June to Thurs. 27 June

Goetheanum, Rudolf Steiner Halde 1

Educational blocks with Claire Wyss and Prosper Nebel

in September 2013, each three mornings

Eurythmeum CH

Speech Eurythmy and Music Eurythmy

Experience eurythmy regularly once a week and join the first-year students – registration requested

Wednesday mornings from 9.00 am to 12.00 noon

Eurythmeum CH

Educational Eurythmy with Marc Büche

Fridays from 4.00 to 6.00 pm

Eurythmeum CH

Info and registration: Marc Büche,

Tel. +41 61 701 15 23

marc.bueche@eurythmielehrer.com

Further information about
 Further training courses, intensive courses & adult classes:

Tel. +41 61 701 84 66

Apfelseestrasse 9a, CH-4147 Aesch

www.eurythmeum.ch

Subject to changes

Lichteurythmie

The Stage Lighting Impulse for Eurythmy
 by Rudolf Steiner

Summer Course at the Rudolf Steiner School, Tampere, Finland from 5 to 7 August 2013

The art of *Lichteurythmie* depends on the laws of eurythmy. The stage is to be transformed by the light, to be enveloped in the best spatial/non-spatial manner. Ideally the stage-area should appear as if it were an etheric area.

The course gives a basic introduction into Steiner’s stage-lighting impulse and the creative effects of colour. We experience light and colour on stage. Through demonstrations of examples and exercises we get to know the laws and wonders of flowing colours.

The course is conducted with the stage and on it. We alternate between looking at phenomena from outside, and then moving together in eurythmy in the stage lighting.

The course is designed for enthusiasts in colour and eurythmy. No previous knowledge is necessary; everyone is warmly welcome. The course language is German and Finnish.

Registration: Leena Tiisanen,
 Leppäkatu 5 A 4, FI-33100 Tampere
 +358 40 584 4720, leenatiu@gmail.com

or: Thomas Sutter

Dorfgrasse 2, CH-4144 Arlesheim
 Tel: +41 61 703 94 17, Fax +41 86 061 703 94 17

Licht@eurythmie.com

Eurythmy Summer Week in Italy 2013

“La Fabbrica” [The Factory] is a eurythmy studio, a venue for work and meetings for artists and art lovers. “La Fabbrica” stands for quality in the work and in the meeting, for professionalism, creativity and joy in eurythmy. La Fabbrica is integrated into the village community Cortiglione, Piedmont (N-Italy).

Our guests can overnight in the neighbouring hostel. Meals are taken in the village coffee shop opposite, prepared by Caterina in the local Piedmont manner.

2013 for the 7th time:

“Euritmia, Una Gioia” 21–27 July 2013

Summer week for amateurs, young and old, and eurythmy students, an artistic refreshing and inspiration in sunny Italian surroundings.

Eurythmical exercises for body, heat and soul

Group choreography with Italian poetry and music

Possible artistic trips to Milan, Turin, Genua

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

Fee: 300 Euros, conc. For students

Registration till 15 July

Masterclass Eurythmy 4–10 August 2013

for eurythmists and eurythmy students

Theme: To be a threefold instrument:

Movement – the Feelings, Character/ Point-of-departure sphere – Intention

Imagination in fashioning – *discipline* in practice – *love* in the presentation

Mornings, workgroup work, midday solo/duo class and individual questions

Possible art trips to Milan, Turin or Genua

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

Fee 300 Euros, conc. for students

Registration till 30 July

Overnighting possible in the neighbouring hostel.

Prices between 20-80 Euros, for students 20 Euros

Contact: *Gia van den Akker*;

Tel. +39.0141791247, +393484254007

info@giavandenakker.com, www.giavandenakker.com

“Our Mother Earth”,

social-eurythmy sculpture with professional people and students in Italy 2013

“Our Mother Earth” is a project, in which nature, our love for nature, the concerns and our responsibility for her stands central. What have we human beings brought about? We have exploited nature. What can we do for a positive future? We intend to work artistically on these questions and concerns, and awaken a consciousness for them in a creative manner. We artists will organise this project as a social work of art, in which many are involved: artists, students, teachers, parents, people involved in politics and agriculture.

The eurythmists with an actor and musicians will rehearse a story from the Dolomites (Albolina). Pupils from three Waldorf Schools (Turin, Milan and Rome) and a free youth group (Trento) will take on group choreography. The theme was worked on and prepared in two schools with the teachers and parents. A conference will take place in each of the three cities, with different artistic workshops on offer and a podium discussion about sustainability in farming with people from politics and agriculture. A eurythmy performance “Albolina” will conclude the proceedings.

“Albolina”, is a story from the Dolomites. The only daughter of a lord of the manor is ill.

He searches for help and meets a woman herbalist from the forest. With the help of nature, with the light and power of the morning sun she is able to heal the girl. Every morning at sunrise the daughter says the morning verse; she always becomes stronger and more beautiful. The forest woman warned her, as soon as she is healed, that she should stop because other living beings also need these forces. But being so vain and selfish, she abuses the powers of nature for her own ends. She is cautioned but does not heed and so she is kidnapped by nature beings and punished by the forest women. She can only be freed if she helps someone else out of her own initiative...

The main roles will be presented by eurythmists, the group choreographies by students. Simone Fontanelli is composing the music. (www.simonefontanelli.com)

Dates:

5 May: “La nostra madre terra” in Torino (Grugliasco),

10 May: “Albolina” in MART, Rovereto

Autumn/ Fall: “La nostra madre terra” in Milan, Rome and Colle

Co-workers:

Eurythmy: Livia Menuzzi, Roberto und Bettina Rossi, Vincenza Ferrarella, Giovanna Recusami, Gia van den Akker and young people from Torino, Trento, Milan and Rome.

Choreography tutors: Roberto und Bettina Rossi, Elisabetta Fusconi, Gia van den Akker

Speaker/actor: Marco Conti

Composer: Simone Fontanelli

Musicians: Andrea Bertino and Ensemble

Costumes: Katja Nestle

Stage-set: Luciano Passamani

Organisation: Fabrizio Fumagalli, Gia van den Akker

Concept and Director: Gia van den Akker

Eurythmy Project: Momo

“Momo” (or “The Grey Gentlemen”/ “The Men in Grey”) by Michael Ende is a project of the Eurythmie-Studios Focus. The initiative stems from the eurythmists Franziska Knetsch and Anne-Kathrin Korf. On the way to artistic independence after an initial project “It’s M & E”, the need arose for training in directing. “Momo” seemed to offer suitable material. Elsemarie ten Brink was asked to direct and be the artistic director. The stage-eurythmist Christina Kerssen also came straight away as another director. The co-workers of Euritmie Academie, The Hague, received the initiative with enthusiasm. It was decided to collaborate.

With “Momo”, the audience is offered a eurythmy programme dealing with contemporary issues that enables young eurythmists room for artistic deepening.

This exciting and imaginative story for children and adults is about “time” and “money”. These topics may interest young people and adults in times of economic crisis, lack of time and resulting widespread illnesses, such as stress, burnout, and attention deficiency/ hyperactivity.

The project started in September 2012 with a four-week further-training course. With experienced stage-eurythmist Bettina Grube, Elsemarie ten Brink and Baptiste Hogrefe, the basics were covered of dramatic eurythmy, style epochs in music eurythmy and creative methods for contemporary music.

After a further three months of rehearsals at The Hague in the Academy for Eurythmy, where the basic choreography was created and everyone became slowly familiar with their roles, the entire ensemble enjoyed the treat from 3 to 11 January 2013 to try the whole thing on the big stage of the Goetheanum, gaining initial stage experience through the work.

The premiere takes place on 6 April 2013 at 8.00 pm in the Goetheanum. Additional performances will follow. On 1 June 2013 a performance with the theme “Time” takes place during the Youth Conference at the Goetheanum.

On 4 and 5 May 2013 a performance is planned integrated

into the theme-day in the Theater Diligentia in The Hague, and throughout the month of May actions with demonstrations and courses in schools across the Netherlands. Information on all performances will soon be available. 15 to c. 20 performances are planned in Switzerland, the Netherlands and Germany. More information: www.momo-projekt.info

Artistic Director/Director: Elsemarie ten Brink
 Director: Christina Kerssen, Anne-Kathrin Korf, Franziska Knetsch
 Eurythmy: Fionna Caspers, Kathrin Gericke, Tamara Large, Christina Kerssen, Anne-Kathrin Korf, Franziska Knetsch, Elisabeth Sophie Karnatz, Santiago Ortiz
 Composition: Pedro Guiraud
 Speech / Acting: Arno Schostok, Paulina Sich
 Coaching soloists: Baptiste Hogrefe
 Costumes: Elise Hagemann
 Photo: Charlotte Fischer
 Stage-set / Lighting: Ilja v.d. Linden
 Tour organisation: Susan Lin

Those interested to book performances in schools, conferences or congresses, please contact: Susan Lin, susanne.lin@gmx.de

Eurythmy West Midlands

Stourbridge - UK

Stage Project for Young Graduates
 October 2013—Summer 2014

In October a new stage-project starts again for graduate eurythmists with initiative and enthusiasm, who want to develop stage eurythmy. For the first project 2011–12 a group of 6 young eurythmists from various lands met. Their programme CONTRASTS went on tour in the UK and performed 20 times, including the Brighton Fringe Festival.

Once again 6 eurythmists work at present on IMPROMPTUS. This new programme of EURYTHMY WEST MIDLANDS explores contemporary music (Zimmermann, Osborne, as well as Schubert & Bach), with texts by Tolkien and Dylan Thomas and a dynamic folk-tale. Here in the heart of England are opportunities to contribute to the life of the new Arts Centre of Glasshouse Colleges (with its new Theatre). Possibilities also exist to work with the Drama Department and the Mask Studio.

Artistic Director: Maren Stott (eurythmy) with, amongst others, Geoffrey Norris and Brenda Ratcliffe (speech), Bob Davey (cello), Alan Stott (piano).

*Information & enquiries for audition: Maren Stott
 +44-1384 442563
eurythmywm@gmail.com, www.eurythmywm.org.uk*

Announcement of a new MA in Eurythmy in England

In autumn of 2013 we plan to begin a part-time Masters Programme in Eurythmy accredited by a UK University and delivered by Crossfields Institute in Stroud, Gloucestershire. This

programme will be for professional Eurythmists who wish to deepen their work, research areas of interest, and achieve an internationally recognised higher education degree. It will take place in 8 five-day modules over 2 years with a final phase for the dissertation/graduation project. The modules will include Master Classes with experienced eurythmy teachers and sessions for learning research skills, exchanging experiences and addressing topics of interest with a focus on professional development. The aim is to provide an opportunity for practice-based learning with an emphasis on individual projects and initiative. Students will also be able to submit written work in German or a Scandinavian language.

*For further information please contact:
 Shaina Stoehr, Programme Director
Shaina.Stoehr@crossfieldsinstitute.com*

Eurythmy Spring Valley Training Program Options

Full-time Training - Opening a first year class 2013

We're excited to announce the opening of a brand-new first-year class in September, 2013. This course is open to all applicants who want to start a professional training in eurythmy in the English language. Our fall semester curriculum commences with an exploration in the basic elements of speech eurythmy and an invigorating block of rod exercises, surrounded by introductory courses in anthroposophy, biodynamic gardening, poetics, and others that support first steps in eurythmy. Our school is part of the Threefold Community, which is nestled on 140 acres of land, twenty-five miles northwest of New York City. Other activities like the biodynamic gardening training, Waldorf Teacher training, fiber craft training, food coop, and Waldorf School, give us a rich community life, bringing people from many continents and countries to participate in courses offered in the arts, sciences and education. Information and application can be found on our website at www.eurythmy.org/school, or by contacting the Student Services Coordinator at 845-352-5020, ext. 13 or info@eurythmy.org.

Post-graduate Studies with a focus on Stage Craft 2013-2014

Eurythmy Spring Valley is offering a post-graduate program with a focus on stage craft beginning in the fall of 2013. Our program is for those interested in developing their eurythmic skills, while also providing ample opportunity for independent project work. Studies will include classes with master teachers on tone and English eurythmy elements, mentored projects and solo work, along with blocks on lighting and costuming. Throughout the year the training will offer a variety of performing experiences, including a culminating performance in May, 2014, and the possibility of touring. Join us for this intensive opportunity to deepen your skills in eurythmy, both in its core elements and in performing. Program Dates: September, 2013–May, 2014. Deadline for application: July 15, 2013. For information contact us at 845-352-5020, ext. 13, or info@eurythmy.org.

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

PUBLICATIONS & REVIEWS

*Appeal***Pioneers of a new art of movement: Biographical portraits of the first eurythmists 1912–1925***Margrethe Solstad*

Those who had the opportunity to visit the Goetheanum in the summer or autumn, saw the exhibition: “Pioneers of a new art of movement: Biographical portraits of the first eurythmists 1912–1925” in the foyer. Dr Martina Maria Sam has done a splendid job to bring these 84 known, and some unknown, eurythmists, nearer to us through pictures and biographical sketches. It was a right moment to do so. After 100 years of eurythmy it is important to see the past in connection with the future.

The wish to publish this work in book form has come towards us several times – accompanied by some donations. We have decided to carry out this project. Dr Sam has agreed and is already back at work. If you are able to support this project financially, we would be most grateful.

You can send your donation to the following accounts:

CHF account:

Allgemeine Anthroposophische Gesellschaft, CH-4143 Dornach
IBAN CH36 8093 9000 0010 0607 1

BIC RAIFCH22

Please specify the purpose of payment! – SRMK Buch 1410

With effective tax donation receipt for Germany:

Anthroposophische Gesellschaft in Deutschland

Konto-Nr./Acct. No. 10 084 510

BLZ / Bank Code: 430 609 67

IBAN DE13 4306 0967 0010 0845 10

BIC GENODEM1GLS

GLS Gemeinschaftsbank eG

Please specify the purpose of payment! – SRMK Buch 1410

Book project*Kommentierte Darstellung der medizinisch – menschenkundlichen Angaben Rudolf Steiners zur Sprachgestaltung***[Presentation with commentary of Steiner’s medical and anthropological indications for speech-formation]**

For nearly two years work has been carried out on a book about Steiner’s indications for speech formation which are relevant for therapy and education. The project ran in collaboration with the Medical Section led by Michaela Glöckler and Dietrich von Bonin.

In the first section passages of texts were found from 51 lecture-cycles by Rudolf Steiner by means of the electronic Collected Works (HDD), chosen for their relevance. Tables are provided which include from each part of the text the key-concepts, categories and a list of contents. The second cur-

rent stage these places are arranged in a specific way, that is, an initial overview arises through which later the most important indications can be extracted. The book will be published in one or two volumes with commentaries.

*Jana Würker***Book review****Maija Pietikäinen – Des Herzens Weltenschlag.***Biography of Valborg Werbeck-Svärdström**Verlag am Goetheanum. 42 Euros; 54 Sw, Fr.**Hans Martijn*

As a harpsichordist and accompanist of Lieder, who has lived for a number of years in Sweden and for a long time was connected to the School for Uncovering the Voice, I was especially looking forward to the biography of the Swedish singer Valborg Werbeck-Svärdström (1879–1972). It appeared appropriately for the beginning of the international conference “The World of Singing” the Goetheanum in August 2012 with the title “*Des Herzens Weltenschlag – The heart’s cosmic beat*” as the 23rd volume in the series “Pioneers of Anthroposophy” published at the Goetheanum.

The biographer Maija Pietikäinen has done a great service by allowing the pioneer achievements of Valborg Werbeck-Svärdström in the realm of singing to appear clearly on their own merits. These achievements arising out of the course of her life need no special pleading. We experience her achievement from the abundance of events, venues, from concert reviews, short biographies of personalities in her life, oral and written communications, interviews with singing pupils and patients, and from descriptions from the years of both World Wars. After reading the book the view grows that Valborg Werbeck-Svärdström was in actual fact a master, teacher, pioneer and therapist. This clear insight is welcome, since a rich and detailed picture of this singer has been achieved.

Valborg Werbeck-Svärdström chose obscurity for the main part of the second half of her life and partly too from advice from Rudolf Steiner, she “made herself scarce”. Today there are still a few people who knew her and probably nobody who could report how she sang. That’s why *de facto* everything that we know comes to us at second-hand. For not a few people this “second-hand” was Jürgen Schriefer, to whom she bequeathed the further running of her school for singing. And many live today with information “at third- and fourth-hand”. Just as everything that manifests on earth shows qualities of the medium, it is not surprising that reports and even exercises in singing and in therapy have taken on the colouring of the circumstances or personalities by which we know them. Consequently, the beneficial effect of the simple, clear style of the biographer. I knew

that Frau Werbeck-Svärdström was a master of her subject, which has been presented many times by Jürgen Schriefer in enthusiastic vividness. What Maija Pietikäinen calls up through her overview and also her chronology of the press reviews – numerous reports and review of her public appearances are quoted – surpasses all that I imagined in this respect. It also became clear to me in a flash with what humility Jürgen Schriefer took up the work, a task which because of the high aims and expectations truly was not easy. If you look at the letters and reported conversations between Werbeck and Schriefer you receive an impression of this challenge.

It was and is difficult that this work was not received without preconceptions. There are judgements on the uselessness of this “method” for artistic use; it would be useful “at the most” for therapy. This judgement might be right in concrete cases, but shouldn’t be a blanket judgement. It is not difficult to recognise that the whole of anthroposophy and the anthroposophical movement is bugged with this problem of followers and opponents, of “for or against” arising out of prejudices. Steiner in Chapter 1 of “Occult Science” goes into the reasons for the “acceptance or rejection or what the one or the other imagines with the word ‘spiritual science’”. This theme won’t be discussed further here, only to remark that in connection with social threefolding he himself very much regretted the unfruitfulness of mistaking the “example” from the “thing” itself. Just such a generalisation has been made towards what is called “Werbeck singing”. Here too there are opponents and supporters who mix up the thing as a whole with some examples (let him who is without sin cast the first stone). One of the fruit of this book is that it can stimulate the reader to get engaged with this phenomenon and from here arrive at his/her *own* position and path.

This life was destiny-laden, full of initiative and meetings, heights and depths, which not least arose out of Werbeck’s getting to know anthroposophy and her meetings with Rudolf Steiner. He confirmed the “correctness” of her singing (p. 176), and showed her exercises, also therapeutic ones. Furthermore, she collaborated with the doctors Eugen Kolisko and Karl König; and with her husband Louis Werbeck assumed responsibilities in the Pythagoras branch of the Anthroposophical Society which he founded in Hamburg; bore a daughter; founded a school for singing; appeared in operas and concerts; worked likewise in Hamburg in the Brockenhaus founded and run by Louis Werbeck (during the First World War also as a seamstress); she moved to Silesia in the Riesengebirge, in order later before the Russian Revolution to flee to Eckwälden near Göppingen. There everything that she had striven for and experienced could live on and partly also blossom unexpectedly. For example the “light- and sound therapy”, which was raised out of a stream of therapeutic ability, which apparently was already present during her early years in Sweden. Her collaboration with Eugen Kolisko experienced a climax six years before the Second World War through his eight lectures on therapeutic singing during a conference in the curative educational institute Pilgrams-hain (Lower Silesia), at which Karl König was also present. He invited Frau Werbeck six years after the War to his Camphill Community in Scotland. Music was added to therapies with colour and sound practiced there. Somewhat more than 20 years later the lades Helga Hammacher, a therapist, and Ute

Gerlach, a doctor, worked further with this in La Branche not far from Lausanne, till once more 20 years later in the Finnish curative educational Institute Sylvia-Koti around Christiaan Boele, a new impulse arises again. These are late fruits of a life of healing, which had already started to show in her childhood home: the biography leads us to the vicinity of Norrköping, where the Svärdström parents founded in 1907 a “natural healing venue”, called Solhemmet. We read: “The family Svärdström did not only radiate through a healing impulse into their vicinity...” (p. 37).

And so the book begins with descriptions of Sweden, of her father’s businesses, of hills and Vikings, tile factories, experiences in nature and pictures of Djursholmen near Stockholm, of places which most Swedish travellers would probably pass by, and with descriptions of people. With this example it becomes clear how many people are involved in every biography. The primary-school teacher of Valborg Svärdström, was also bell-ringer and organist. She remembered him for his mildness and especially beautiful voice. After this time there is the music teacher Alice Tegnér, known for her wonderful songs and texts about thick-heads, Christmas goats, or Olle who gives the blueberries he has picked to Brummelibrum the bear, and much more. The teacher Elsa Beskow, known in the German-speaking world and midwife of many golden evening hours shared by wonder-filled children and story-telling parents, during which one enters the house of the Squirrel family, or where, sitting on our oak leaf, drifting on the wind over the forest, we finally enjoy sailing adventures on a forest brook. Viktor Rydberg, also a significant personality in Swedish culture of the 19th century, was Director of one of the schools which Valborg Svärdström attended. We understand that she was not born into a nature-solitude, but into a Sweden full of culture and poetry. With the same effect, the personalities in her musical life are introduced, especially singers and singing teachers; the sparkling personality of Signe Hebbes as teacher of Valborg Svärdström comes out especially. We feel the breath of the Italian and Parisian singing culture. Later Werbeck gave a concert with the Leipzig Orchestra under Arthur Nikisch, who was also for several years the main conductor of the Berlin Philharmonic.

After this, all the names appear which we connect with Rudolf Steiner’s activities. The historical dark time of the Nazi era with the contemporary muddying of the water within the Anthroposophical Society after Steiner’s death, appears in the book. Valborg Werbeck-Svärdström probably participated at Rudolf Steiner’s last course for speech artists. With a shock I read that for the following course after his death, it was announced, “Participation unfortunately not possible”. And that during a cold spell it was ordered that the house of the Pythagoras branch in Hamburg, where V. Werbeck lived, would not be heated. In 1934 Walter Johannes Stein asked to be allowed to publish a sequence of texts about her singing school in an English-language anthroposophical journal, but the conditions before the War made this publication impossible. Her book appeared in 1938 by a publisher in Breslau. The consequence of the restrictions of the time, copies were “only” passed on, the remainders were lost. In 1969 the book “The School for Uncovering the Voice” appeared from the Verlag am Goetheanum: according to a statement by V. Werbeck-Svärdström its complete contents was discussed with Rudolf Steiner (p. 281ff.). That was three

years before her death, a good 40 years after the first attempts to publish in the Marie Steiner Verlag in Stocken came to a halt (p. 228ff.), and 64 years after her voice crisis, which at the same time also brought her to a further path of development. Even more events give the reader the impression of a “rounded off” life. At 90 years old, amidst the wonderful landscape of Eckwälden, where in the spring the cherry blossom enchantingly, near to the herb-garden of Wala and living in the spiritual vicinity of Ernst and Maria Lehrs-Röschl, Rudolf and Margaretha Hauschka and the doctor Frits Wilmar, she is allowed, as already mentioned, to experience the publication of her book in a form according to her wishes and with the long longer-for connection to the Goetheanum. In the book as in the singing school itself, the rightly handled sound NG receives its central place. With this sound the voice that had become mute was re-won; did it not recall her childhood voice and pointed her in the direction for her future development? When she turned 90, her acknowledgement of her childhood voice could appear, a child’s voice which in her years of childhood and youth surrounded by the impressions of nature and an overpowering spring, was able to blossom and sound. But this child’s voice was also allowed to unfold in the life and the surroundings of the family Svärdström, which “rayed out through a healing impulse...”, and furthermore in the spiritual vicinity of Viktor Rydberg, Alice Tegnér, Elsa Beskow and many other eminent figures.

Through all these nine decades she carried in herself, in her heart, a sound – the sound of the voice, the common sound of all voices; besides the sound, the insight how voices can be uncovered, but also how they can be bent – to this the encouragements and challenges from Rudolf Steiner; and finally a sure feeling for the super-personal and its effectiveness in singing right into the corporeality. The voice, not only a human gift but a gift from the gods every now and then is experienced by musicians and singers: there are moments of grace and of the releasing of everything superficial in music. V. Werbeck-Svärdström – this arises out of Pietikäinen’s biography – learnt this early on, and knew how to sing, to teach and to heal out of this source. She noticed the autonomy, the liveliness of the sound in the voice, calling this phenomenon “*Klangführung*” – [literally: “sound leading”]. This has not only to do with leading the voice towards a certain ideal sound, but, without naivety and illusion, that is under full self-perception to give her voice over to be led by the stream of sound, fully trusting the divine-spiritual being active in the world – revelations – effects. The sound of the voice “knows” and points the way. The concert pianist Walter Gieseking learnt to play the piano in a similar way with Karl Leimer: “Most piano players don’t listen to themselves properly!” Or, for practicing trills: “The secret is, as I said, to open your ears ...” Admittedly, Leimer spoke quite clearly about a system, a method, which with the singing school of Valborg Werbeck-Svärdström precisely should *not* happen. Expressions like “Werbeck singing” or “Werbeck method” corresponds as little to what she intended, as for instance the name “mistletoe method” does for the cancer therapy of anthroposophical medicine. When it is already so hard to hear at the piano, how difficult is it when singing! Here you can’t speak any longer of the ear, from listening merely in its function as the controlling organ; it has much more to do with the fact that listening

opens to a more informing musical reality. In Goethe’s *Tonlehre* (Treatise on music) we read: “Yet with the ear, the leading is in particular to be observed ...” In all music-making such moments of grace exist, where the ear “does wonders”. They can unexpectedly happen in concerts of a school or class orchestra. They can also happen in a concert hall, these moments in which we “see” heaven as if through the eye of a needle, when the listener turns around in wonder because the voice of a Peter Schreier is suddenly heard behind and around us.

What, it is often asked, is so special about Valborg Werbeck-Svärdström’s lifetime achievements?

Is it, that she has lived and taught a “path to catharsis in the art of singing”, as the sub-title of her book puts it, and consequently that she has pre-empted part of the purification of the soul from after-death experience, and on top of this employed this experience fruitfully in concrete practice in her life?

Is it, that she is gone a part of the way in the task given her by Rudolf Steiner, “to learn to listen to her own singing, as if a stranger were singing”?

Is it, that she made the exercise for inner tranquillity from “Knowledge of the Higher Worlds, how is it achieved?” into a living practice, and with this placed herself into practical life?

Is it, that – according to reports of her singing as well as her therapeutic abilities – she made people feel in her stage-art as well as her healing-art, that they are inhabitants of three worlds?

Is it, that she had the same uninterrupted, fruitful and natural as well as strong trust in the spiritual world, as one could see from the course of life of a Eugen Kolisko or an Ehrenfried Pfeiffer?

Is it even, that in order to overcome a painful feeling that sometimes occurred of being cut off from the spiritual world, she contributed a building-stone? With this she would have worked in the spirit of the motto:

The stars once spoke to man.
It is world-destiny that they are silent now;
To be aware of this silence
Can become pain for earthly man.

But in the deepening silence
There grows and ripens
What Man speaks to the stars;
To be aware of this speaking
Can become strength for spirit-man.

All such questions, thoughts and experiences can arise and lend wings in reading this biography. For my feelings Pietikäinen’s words are neither dramatic nor tendentious; she does not attempt to bring sensations to the light. She rather succeeds in drawing pictures, of a whole picture-gallery in words. There is much to be seen, and much that we do not see. So one can also feel at times how stories and the course of life as the course of the world touch one’s own life, how cosmos and life as a world-sound live in one’s own voice in our instruments and our music, and how the heart-beat of the world can be experienced in our own heart. Warm thanks to the author for her book “*Des Herzens Weltenschlag*”.

The Occult Script in Eurythmy

Elisabeth Goebel

Review: Rosemarie Bock, *Studien zur Menschenkunde des Eurythmieunterrichts* – “Studies to anthropology of Eurythmieunterrichts”, Vol. 7 (2012). EUR 15 in addition to p.&p., from R. Bock, Nikolaus-Cusanus-Haus, Törlesäckerstrasse 9, D-70599 Stuttgart. Tel +49 (0)711/4583 100

*“The education of the will you learn
in the world of the occult script”
(Rudolf Steiner).*

With this seventh volume of anthropological, study-of-man studies on eurythmy teaching Rosemaria Bock surprises us with a new look at our art; I would call it a “deep look”. With patient reading, what is well-known acquires a new dimension. Rosemaria internalises Steiner’s statement: “If you train your mind to understand the occult characters, you will steel your will through the occult script. You will learn to know ways which are taken by the spiritual beings who underlie nature. A faint echo of these are the symbolic characters such as the pentagram or the hexagram, ... the swastika ... astral sense organs, the wheels of the lotus-flower.” She adds, “This is a call for education – self-education and the education of children”. For Rudolf Steiner said: “... in this way you show ways of creeping in to things” (GA 101 ... and GA 97).

The occult [dimension], this bridge to the spiritual world, is closed to us today. It can be decrypted for us again today by an active movement, out of our inner being, in contrast to a reliance on tradition similar to a mere repeating of Steiner’s indications. In these volumes of studies, how one can find the inner approach presented in detail.

Through the individual’s own zenith and nadir, the path now goes to the element of the connecting circle and “the human being as hieroglyph of the universe”, as a summary of a network of all geometry. We are led further via the line to a breathing, social sculpture in group-forms, which can be

brought to children as a joyful experience as they discover the wonders of geometry. Then, from the line to the sign, to reading the triangle, the square, the circle, the cross, and the signs of the zodiac through movement, how the grip of the will, the “crawling into” makes possible a decoding and opening. The method in the chapter “From signs to symbols” is exciting, how signs meet, interpenetrate, transform and metamorphose. Thus new things constantly emerge – also in your own recognition. The advice is very good, that it is better not to let children move in front of a blackboard drawing but to let them move the form first and to let the drawing arise with them. Otherwise frustration and boredom is a common phenomenon. This chapter concludes with the words of Rudolf Steiner: “You only come to symbolism when you study it against reality. Symbolism is rooted in the universe, it is somewhere there. So it is with the ritual element.”

Then in various ways “the tree as a symbol” is researched, as far as Odin’s world-ash and the Tree of Life. The following in-depth observations on the cross can inspire, because it also touches the deepest things in man and in the cosmos. Here I would suggest to pause reading the text and think for yourself ... then astonishment is all the greater in further reading. One might also wonder meanwhile, where does the magic power inherent in symbols come from, which noticeably stimulates and strengthens our life-forces?

Much is described before the main concern under the heading “Eurythmy – an occult script” is discussed. Finally, we come to the long chapter, “Eurythmy practice as occult script” (also in music eurythmy), in which both stage-work as well as educational practice with children is looked at with a short look at the curriculum.

I hope I have aroused interest for Rosemaria Bock’s latest work: Everything we know appears in a new light. But beyond this, she claims this as research work, which would be unfruitful if it were not continued, for which it is to serve as a stimulus – to decode the occult script further out of an individual approach and innermost “access of the will”. There is no end to it.

This *Newsletter* is addressed to all trained eurythmists, all trained speakers/actors and all musicians who are interested in the Section caring for the arts and their sources in anthropology. 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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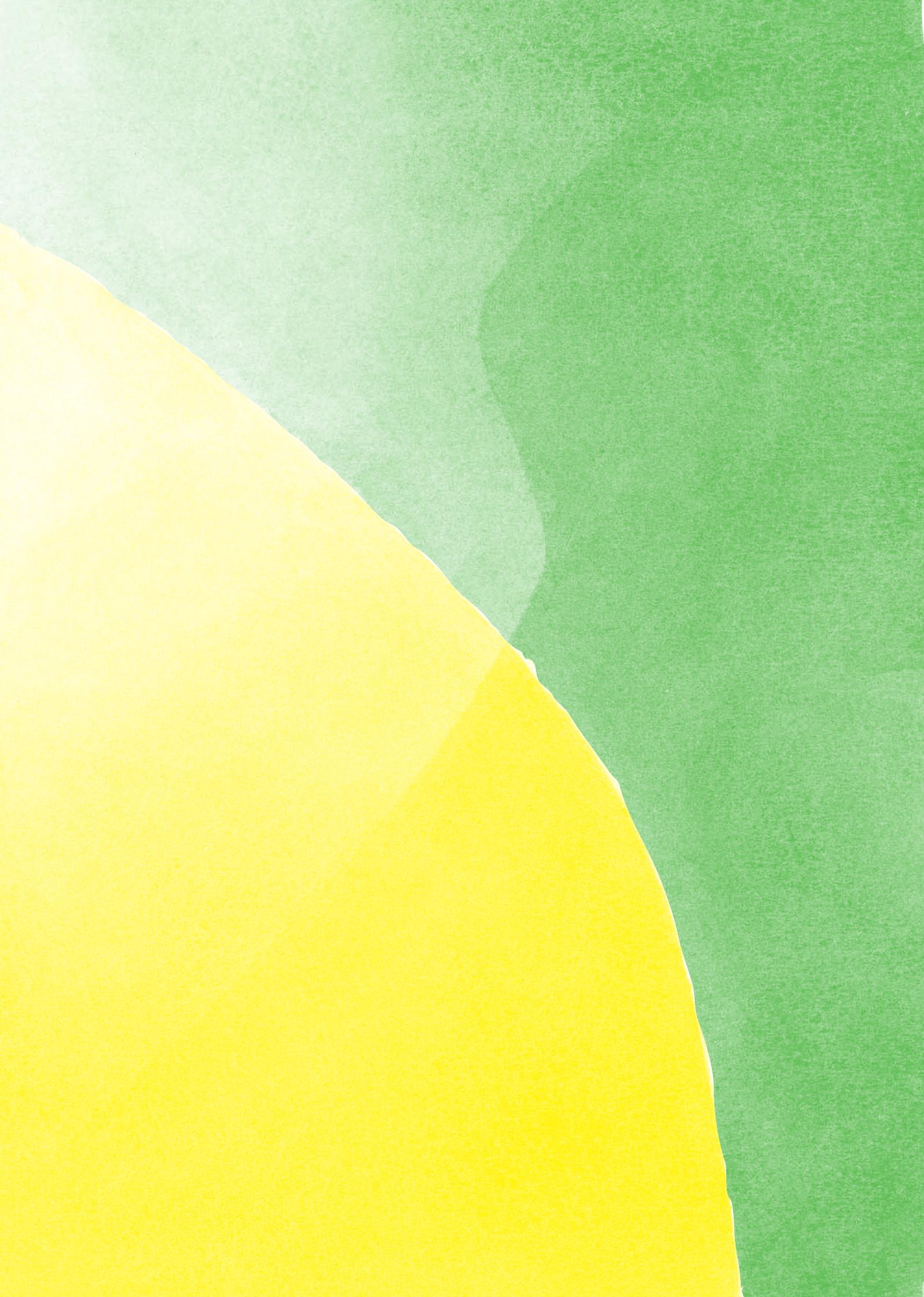
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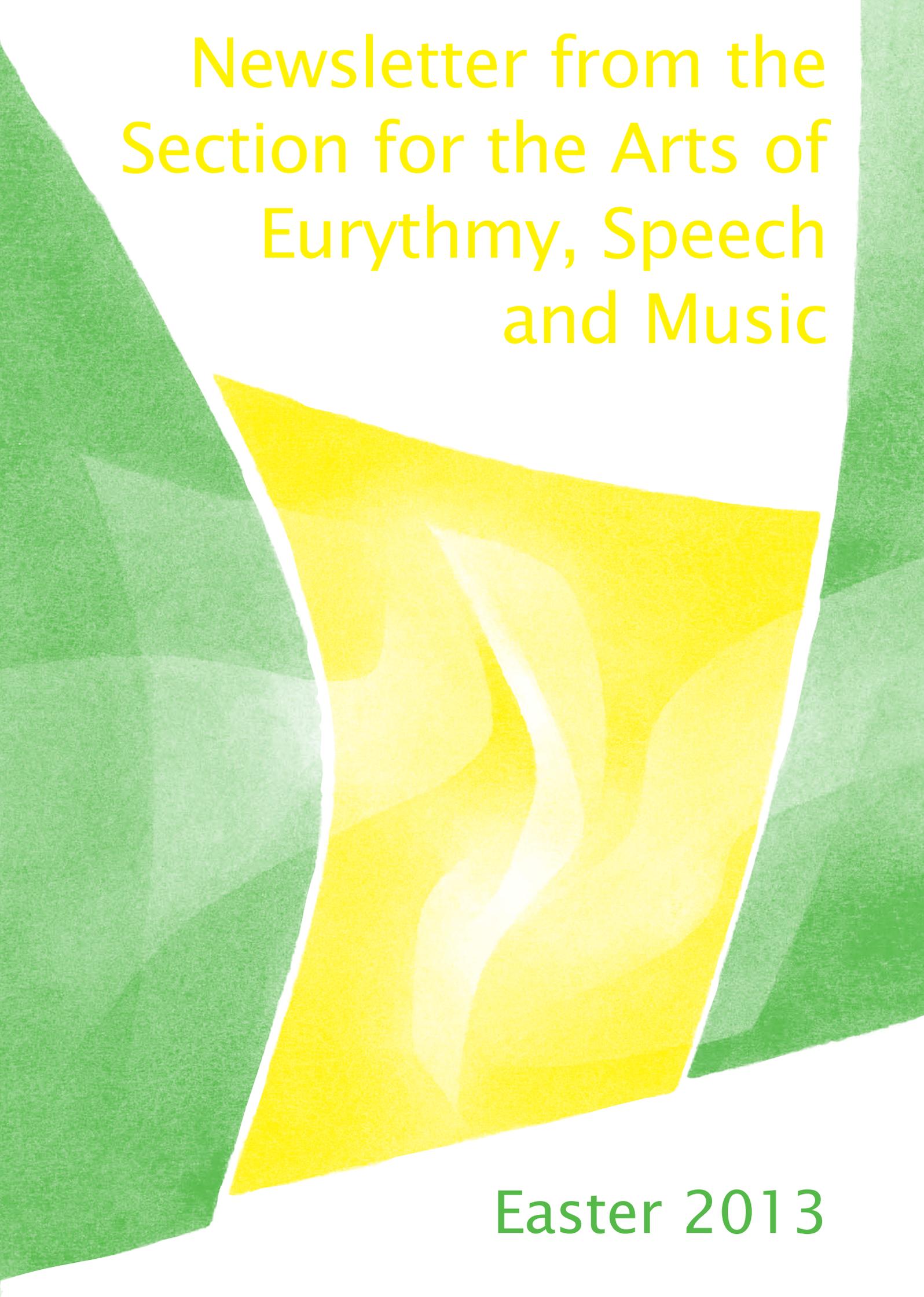
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The background features abstract watercolor washes in shades of green and yellow. A large, irregular yellow shape is positioned in the center, overlapping the green areas. The overall effect is soft and artistic.

Newsletter from the
Section for the Arts of
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Easter 2013