

The background features abstract, layered watercolor-style shapes. A large, irregular red shape is the central focus, with lighter, translucent red washes inside it. This red shape is set against a background of various shades of blue, also in a watercolor style, with some areas appearing more saturated than others. The overall effect is artistic and textured.

Newsletter
from
the Performing Arts
Section

Michaelmas 2013

FOREWORD

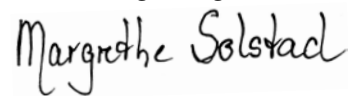
Dear Colleagues,

Summer has finally begun. For each of us a creative break will be necessary to take up the many tasks that face us. At the Goetheanum we face much with the redevelopment of the Great Auditorium beginning in October. But for the time being the Conference on the Mystery Dramas is taking place. To our great delight, it is as good as sold out. It seems that the issues relating to reincarnation and karma, individual paths with respect to inner training and the reality of the social context in which we live, can receive through these dramas an artistic guidance for our own lives.

Volker Frankfurt, eurythmist, has joined the Editorial team of the *Newsletter*. He suggested for this current issue to publish Lothar Linde's article on "Art in mechanised form?" Lothar Linde (1899-1979) was for many years active as a eurythmist at the Goetheanum, Dornach. He was called to play his part in the first performances of Goethe's "Faust" under the direction of Marie Steiner. His great impulse was to develop dramatic eurythmy. Lothar Linde has written several articles on the subject of art and the media that have lost nothing of their relevance today. Perhaps a wider exchange of ideas on this topic could arise?

Two colleagues who have been active all their lives for art have celebrated their 70th birthdays earlier this summer. One can hardly estimate how many people have been touched and inspired by their artistic and educational skills through the training, further-training courses and tours both at home and abroad. A big thank-you to you both, dear Michael Leber and Benedikt Zweifel, for all that has been achieved and is still being done! May your artistic mastery continue to move and inspire people!

With warm greetings,



(July 2013)

TOPICAL FORUM

Concerning our Section

Margrethe Solstad

The Section at present consists of the following areas of responsibility:

Silke Kollwijn is responsible for **speech and drama**. A Section-group will be formed in the near future.

Michael Kurz is responsible for **music**. A Section-group formed by Marcus Gerhardt, Christian Ginat, Johannes Greiner, Franziska Kerler, Astrid Prokofieff and Kazuhiko Yoshida carry and prepare for the annual Musicians Conferences.

For **puppetry** the Section-group consists of Mathias Ganz, Margitta Giersberg, Carmen Gioconda, Christa Horvat, Martha Keller, Stefan Libardi, Monika Lühti, Gerhardt Nebeling and Eva Pfähler.

For **eurythmy**, the Section-group consists of Volker Frankfurt, Stefan Hasler, Shaina Stoehr and Margrethe Solstad. Stefan Hasler is responsible for research questions and concerns. The group is an organ of perception and initiative for the whole area.

Sabine Brüggemann (Berlin) is responsible for eurythmical/ educational issues.

For questions regarding eurythmy in the social realm, the Section-group consists of Werner Barfod, Annemarie Ehrlich, Andrea Heidekorn, Cristi Heisterkamp, Mona Lenzen, Rachel Maeder, Elizabeth Rieger, Rebecca Ristow and Marcel Sorge.

For training issues with eurythmy the Fellowship of Eurythmy Trainings carries responsibility in collaboration with the Section Leader.

It is important to me that the areas of responsibility are supported and administered by people who stand actively in the work. The groups may not be too large, for that would complicate the possibility of coming together.

I am very grateful to all my colleagues that they take on these tasks and on behalf of the Section want to work for our arts.

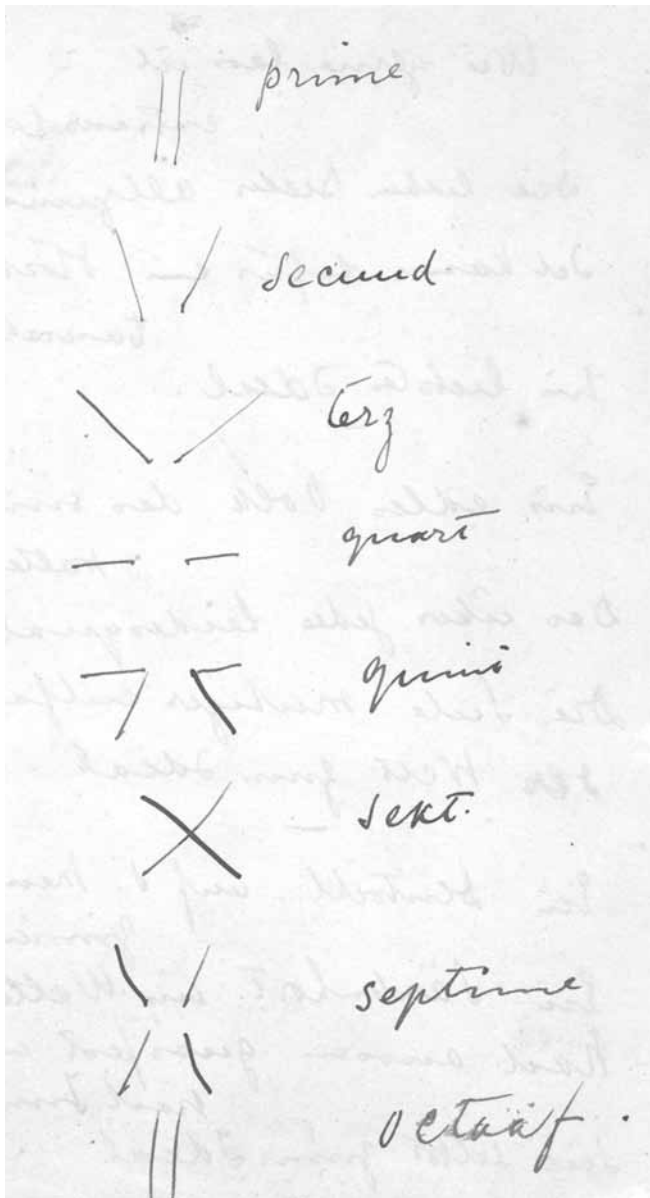
Does anyone know anything?

Two research projects of the Performing Arts Section – an urgent call

Stefan Hasler

As part of the Performing Arts Section two fundamental projects are currently being pursued. One is the new edition of Rudolf Steiner's lecture-course "Eurythmy as Visible Singing" (GA 278). The other is a publication on the early history of eurythmy, gathering as many biographical sketches as possible of eurythmists who were active from 1912 until 1925.

The new edition of lectures on music eurythmy, for which Stefan Hasler, Felix Lindenmaier and Martina Maria Sam are



responsible, documents amongst other things the records of participants, among other things, the first indications in music eurhythmly from what is called the Apollonian Course” of 1915. These lessons were not officially taken down in shorthand, so the participants’ notes form the only basis. Essential, hitherto unpublished material has already surfaced that gives a new understanding of the first steps of music eurhythmly. In the Rudolf Steiner Archiv can be found original records of Marie Steiner, Mieta Waller and a copy of the original records of Tatiana Kisselev by Johanna Mücke who was not herself present at the course of lessons. Fortunately, the notebook of Tatiana Kisselev’s records were found in a private loft in Dornach, although Kisselev did review and update her records, so that in part they no longer contain the original indications from 1915.

For many months now we have been trying to trace the literary estate – notes, notebooks, letters – of the other participants of the “Apollonian Course”, namely Elisabeth Baumann Dollfus, Erna Wolfram and Lory Maier-Smits (Alice Fels and Edith Ritter-Röhrle joined only later; their notes too could be envisaged as significant for a revised account of the “Apollonian Course”). We interviewed descendants and friends of the respective personalities; experienced helpfulness, and interesting conversations took place. We discove-

red this and that, but not yet what were looking for – records of the “Apollonian Course”. In particular, the two notebooks of Erna Wolfram from that time would be of great interest – the original recordings in Gabelsberger shorthand and its transcription, which were submitted to Rudolf Steiner in 1916 to supplement and correct. The correspondence of Hendrika Hollenbach on the theme of music eurhythmly would also be of great importance.

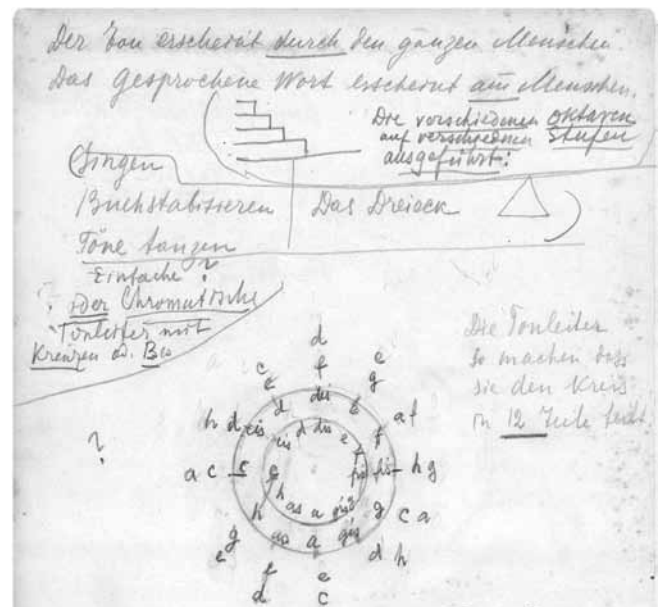
So now we ask you, members around the world, if anyone has any idea where these things could be. In your attic? Or in possession of an acquaintance or friend? Or do you have any ideas where we could look further? We would appreciate every little indication!

If you know anything else, please get in touch with Stefan Hasler (by e-mail stefan.hasler@alanus.edu; post: Eilersweg 15, D-22143 Hamburg, or by phone +49 40 677 8176)

Also regarding the biographical sketches, there are still gaps. What appeared in obituaries and memorial meetings in German anthroposophical journals has been evaluated; also the memoirs and essays and directories of members. Nevertheless, of some personalities who contributed strongly to eurhythmly in Rudolf Steiner’s time we have no complete biography – in particular their origins and how they found their way to the Goetheanum is not clear.

Among these are still largely unknown figures (in brackets are the stages of life about which we know very little): Nina Bogoyavlensky Mordowin (before she came to the Goetheanum in 1915, she was supposed to have been a “significant Russian revolutionary”), Natalie Hunziker of Papoff (her path before 1907), Anne Marie Groh (childhood and youth), Jadwiga von Siedlecka (before 1914), Agnes Spiller (before 1915), Resi Vorbeck (before 1921), Constance Birks-Elliot Dunsmore (before 1921 and after 1928), Elisabeth Hensel (before 1924), Hedwig Köhler (before 1923, after 1928), Nina Leskoff (before 1923, after 1925). About Jeanne Witta-Montrobert we know neither her birth date nor the date of her death.

If you can help to fill these gaps, please get in touch with Martina Maria Sam – (Martina.Maria.Sam@goetheanum.ch), post: MM Sam, Goetheanum, Postfach, CH-4143 Dornach, or fax +41 61 706 42 25.



ARTICLES

The Concept of Art in Stage-Eurythmy

Heinz Zimmermann

Collaboration of performers and audience

Stage-art, or performing art, could not exist without an audience. In former times the audience simply had to accept what was offered. Today, in our contemporary world, there is a desire for the stage and the audience to interact more strongly. The work of art is a joint creation, arising through the collaboration of both sides – not through the audience leaping on to the stage or the performers coming into the auditorium, but by meeting each another in a shared space so that something new arises. This perspective of the contemporary audience is something I would like myself to adopt in what follows.

It corresponds to the idea informing the building of the Goetheanum. The two spaces were to interpenetrate so that what comes from the East is shaped and configured by what comes from the West.

I would first like to refer to two audience-experiences that can lead us into this theme. Sometimes people take to a eurythmy performance someone who is not an anthroposophist. Afterwards the person in question may say: “I’m completely confused; I didn’t know where to look – at which of the five people on the stage who were all moving in different ways? Then there were the different colours, the music that came from somewhere or other, and on top of it all the spoken words. How on earth was I meant to follow all of this?”

The integrating factor

This major problem shows how important it is for an audience to watch in the right way. Rather than focus on the sudden flash of safety pins, or the performers’ hairstyles, the lines on a face or any such detail, one is to attend to the movements themselves. Only then do we gain a sense of the whole, integrating all the separate aspects into a unity. If we succeed in doing this, the separate sense-impressions of colour, speech, movement and veils together form a whole. When we listen to a symphony, we do not usually follow each separate instrument. To absorb it we likewise have to integrate separate things into a whole. The diverse sensory realms that come together in eurythmy do in fact make this a special challenge.

This means that we have to turn to a sphere where the sensory realms, separated in the physical domain, become a living, harmoniously integrated process. We are raised into this sphere, recognising it is not the same realm as that in which daily life unfolds.

Intrinsic effect

In 1990 I witnessed a very special performance that I will never forget, given by the Goetheanum stage-group in Leipzig to an audience of 800 people, most of whom were experiencing eurythmy for the first time. Rudolf Steiner’s “Twelve Moods” [1] formed part of the performance. One might have thought this was a crazy undertaking, for on your first reading of the “Twelve Moods” you understand nothing. And then, to meet this text at the same time as a first encounter of eurythmy!

The astonishing thing, however, – after a brief introduction about the realm in which the whole thing unfolds – there was stunned silence for the whole 20 minutes, followed by rapturous applause. Upon asking a few people afterwards for their impressions, they simply said: “It was wonderful!” But they had no idea what exactly they had found wonderful. The work has an intrinsic effect that communicates directly. This is particularly true of the zodiac-gestures which Rudolf Steiner did *not* give for the first produced a performance of the “Twelve Moods” in 1915, but gave later in 1924. Precisely this fact shows Rudolf Steiner’s relationship to these gestures – because of their significance, he waited a long time before passing them on. They have an intrinsic effect; each person knows they embody a power coming from a sphere beyond that of earthly space and time. They possess an intrinsic effect.

In retrospect, it became known that, like the seven planetary movements, these twelve zodiac-gestures already existed in 1914. In 1914 Rudolf Steiner wished to produce a fifth Mystery Drama, part of which would have involved a dance of the stars set in the Greek era. Erna Wolfram was to rehearse the gestures for this dance of the stars. Steiner gave the indications on two sheets of paper, and naturally she practiced them. But then, with the outbreak of the First World War, the fifth drama remained unwritten.

But one might have thought he would have rehearsed these gestures in the White Room of the First Goetheanum, alongside the Twelve Moods. Certainly not! He had the five fully trained eurythmists perform the corresponding speech-sounds – the consonants. The other eurythmists, who were not so advanced, simply carried out the vowels. This shows the respect with which Steiner himself treated these forms.

Starting from the sensory phenomenon

Not until ten years later did he introduce these gestures, in the speech eurythmy lecture-course in 1924. [2]

How did he introduce them?

His method is very interesting. He did *not* say, “Now let us learn the gestures of the twelve zodiacal beings”. Calling the eurythmists on stage, he showed them twelve different gestures; that is, he started from the sensory phenomenon, the gesture. Only later during his lecture did they learn their significance. Only then were the drawings added. In other words, he started from the sensory realm and led it into the supersensory, just as Herr Halfen did yesterday in relation to the concept of art. Here it is not a matter of illustrating something supersensory in sensory terms, but the reverse, of configuring sensory gesture in such a way that these twelve mighty powers of the cosmos appear to work through them.

The text of these “Twelve Moods” offers a monumental cosmic picture of how the human being, formed out of these twelve powers of the cosmic Word in seven different moods, was created out of the universal Word. The human being, a result of the creating, universal Word, is capable of speech because the universal Word implanted that power in him. Rudolf Steiner drew the whole of eurythmy out of this sphere. Following the “Twelve Moods”, he had the satirical “Song of Initiation” performed – a text, likewise in twelve stanzas, which pokes fun

at the esoteric affectations of some anthroposophists. The two poems belong together, revealing the whole range of the stage-art of eurhythmy, from Mystery-verses of the highest spirituality to imaginative and stylish parody.

The miracle of speech

Human speech involves an interplay of very rapid movements. Eric H. Lenneberg describes this precisely in his classic study "Physiological Foundations of Speech". A hundred different muscles in our speech apparatus are active when we speak. Roughly fourteen different innervations occur every second, giving 1000 possible muscle movements per minute, which must also occur in the right sequence. It would be impossible to undertake such a thing voluntarily. That is the miracle of speech production – the movements of the larynx are the fastest movements in our whole organism. Transferred to the whole human being – though somewhat slowed down – you have eurhythmy.

The comments that follow are a description from the point of view of an active audience member experiencing eurhythmy on stage and, as an anthroposophist, endeavours to engage with it from a quite different angle. At the same time, the connection is repeatedly represented here of stage-art with the being of eurhythmy and of anthroposophy, from which it draws its inspirations. A being or entity incarnates on the spatial plane, but this being – whether a poem, a piece of music or a human being – comes from a non-spatial world. This is also true of eurhythmy, which is the incarnation of something non-spatial into a spatial element. The powers which render us capable of speech, as outcome of the universal Logos, come from the world of life which adjoins our sensory world and is today under such constant attack. This world of life, the world of formative forces and of imaginative perception, is the source of eurhythmy gestures. This world must come to visibility within the space of the stage.

The process of becoming human

We are born on earth head first; then we stand up, so that the head is upright. This gives rise to something quite particular: a threefold quality. At first we are only an organ of movement: when an infant drinks milk, its little foot is drinking, too; the infant forms a unity in which all is in motion. In the course of further development, the head comes to rest, while the legs now come into movement – "The word of the feet" [as the Meditation for Eurhythmists says] – so that the head becomes free for reflecting and thinking, and a new centre is formed. Only by standing upright does an independent middle system arise, making the "singing of the hands" possible – the emancipation of the arms from the forces of gravity.

But something else occurs, too, as we develop.

Where is the infant's "I" located?

The "I" of the infant is not yet directly connected with the body but is still in the periphery, outside the body. This is why the young child can still imitate so wonderfully, perhaps to the horror of parents when he simply repeats at an inappropriate moment what they just said and in the intonations they used. The young child's being is as yet not at all incarnated.

As we awaken in the head the world starts to be critically observed from the centre of the reflected "I", which is located in the head. We heard about these two "I"s yesterday; we are

speaking now of the "I" that is capable of asserting itself and can think.

As first gesture it sees what should be different, what is wrong. Thinking awakens at the "critical death-pole".

Now, of course, we can ask:

Can the human being, from a focused awareness, return to the "I" in the periphery which he had originally left – although returning now in a different form because it takes place consciously? The path of anthroposophy, the path of knowledge and art, is nothing other than the attempt to reach back to the periphery.

Stepping between the earth-bound and the earth-freed

In the social sphere we can ask:

How can I develop empathy as well as [a justified] egoism?

How can I reach the periphery, where my true "I" is still, basically, located?

The "I" in the head is only an earthly, transient, everyday "I" [or self], and not the true "I". The same question arises for eurhythmy performance as for the shaping of art.

If we consider eurhythmy from a phenomenological perspective, it becomes the archetype of the consciously stepping person. Yesterday evening we saw such stepping; it requires a certain strength to step in a way that does not proceed from the sensory world yet takes effect within it. Since the audience member co-enacts this primal movement semi-consciously, he feels the harmonising effect passing to him from the stage.

What constitutes human walking?

Whenever I lift a leg, the other leg presses all the more firmly on the earth. If I then carry the leg forward and then place it again on the ground, the leg that was previously firmly connected with the earth is released and moves forward while the other leg stays firm. Natural walking is a rhythm between being earth-bound and freed from the earth. In a stylized form in eurhythmy, it becomes stepping. This is a rhythm which one can transform into speech. The earth-bound aspect corresponds to the sculptural nature of the consonant, while the carrying corresponds to the musical, to the vowel: MA-MA, PA-PA – closure of the consonant alternating with the greatest possible opening in the "A" [ah].

These primal words are nothing other than the human being's internalised stepping.

Interplay of the streams of future and past

But something else also becomes visible in this stepping. As we carry the leg forward, the other leg remains behind. We always have something that strives forward into the future, and something else that desires to stay behind, clinging to the past. Then the roles change rhythmically; the other leg comes and overtakes the first, which now stays put – and this produces the next step.

So we can speak of a dual stream, one more past-related and the other more future-oriented. Stepping is therefore also an interplay of the streams of future and past.

When watching good eurhythmists you can notice that when they step forward something that is behind goes with the movement, and at the same time something comes toward them that is in front of them. The gesture is never just forward-oriented as though seeking to fetch something, but both are always present together. A continual rhythmic balancing occurs between these two streams of time.

We can sketch this schematically as a stream from the past and a counter-stream from the future – both are present. This sketch I draw is incomplete because we walk upright; so I must also draw a vertical line. That is the stance which facilitates presence of mind between the two other poles. Here are expressed the vertical, the “I” is directing, and these are the two streams of future and past.

Qualities of the world of life, the world of the elements

What appears here to be eurythmically modified in the dynamic of movement is the conquest of a space, of a world that lies beyond the sensory world but which directly adjoins it – the world of the elements.

The impulses for movement are drawn from this world of life, as illustrated here by a small example. Naturally, I can't go into detail here, but I would like to note that this sphere of life, of imagination, is the source of movement that becomes visible in space, which we can consequently see. We can discover this in the diverse fields of anthroposophy. But through a stage-art this other space becomes available to the experience of the person watching – as long as it is actually created.

I will now make a small digression inasmuch as I would like to describe this quality of life by citing several simple examples from other domains, which can however in turn indirectly illumine eurythmy. I will leave it to your own imagination to find the relationship of these examples to stage-art.

The exclusive principle and the principle of metamorphosis

Picture a circle of a specific size. Enlarge this circle in your imagination. As it becomes ever bigger the curvature becomes ever less. Then you come to a boundary where the original circle becomes a straight line, which you naturally cannot see. On the ocean you can stand on a ship and gaze at the horizon all around. But you cannot see the circle and the straight line at the same time. The place where the circle becomes a straight line is situated at the boundary of the sensory world.

You can also do the opposite, starting from the circle and allowing it to become ever smaller in your mind until it becomes a point. Again, this is to picture a boundary.

With a logic of space and time you can now say that a circle is not a straight line, a straight line is not a point, and a point is not a circle. This characterises the exclusive principle, the “side-by-side”, adjacent nature of space.

You can also say that the circle gives rise to the straight line, and to the point, and the point in turn gives rise to the circle – the evolutionary principle. From a process-oriented, non-goal-oriented perspective, the one emerges from the other.

This corresponds to what happens on the stage when eurythmy is performed well. In relation to the various gestures, one can never say when one stops and the other begins. They pass into each other – the principle of metamorphosis.

Source and river mouth from diverse perspectives

A second example of approaching this world of life-forces in thought. In relation to the two phenomena of a river's source and mouth, you can say, when you are standing on a bridge and see the water flowing past,

“The source is far away, and previously the water was emerging from the source. The source is the past.”

Then you look toward the river mouth, into the future, and

say, “Now the water is flowing further. The future is the river mouth, the past is the spring”.

But you can also ask:

Whence comes the renewal of the river, the water?

It comes from the source. This again means that the future of the water lies in the source. What has flowed away toward the river mouth is over, is past.

Thus you have two statements, diametrically opposed because you are taking different standpoints – which you can do.

Metamorphosis and transition in time

A further example that can illustrate how one can enter the imaginative realm from the daily world of time and space. In school we learned that there are three main types of words: verb, adjective and noun. We probably had to be able to distinguish clearly between them.

But we can also form the following sequence:

“It flows (*es fließt*)” – I am one with what is happening

“It is flowing” – I distance myself, it becomes circumstance

“It is fluid” – now I am in the realm of property/quality

“It is a flow (*Fluss*, a river)” – here I have the object. [3]

We can say:

The noun is a former verb.

Or the verb is a future noun.

The phrase “it flows” becomes, if I fix it, “the river”. Once again we have a stream of time in which the word undergoes a metamorphosis. I have not shown how one is distinguished from the other as noun, adjective and verb but have led the one into the other. The transition is the interesting thing.

What occurs between “it flows” and “it is flowing”?

What lies between?

The intervening, transitional quality is the decisive thing that leads us further.

What is the nature of this development, which brings the whole thing into process and movement?

Now we have returned to the statement that a being incarnates in space, is manifest in time.

This also is an example which, with the necessary caution, we can apply to eurythmical movement.

Dual stream of time in flourishing and dying

Let us come finally to the realm of meditation. In his book *Knowledge of the Higher Worlds*, Rudolf Steiner describes a preparatory exercise for entering the imaginative realm. [4] Here we must inwardly transform something which itself is at rest in external space, in space and time. We are guided to focus our awareness alternately on the phenomena

of developing, growing and blossoming on the one hand, and of fading, withering, dying on the other hand.

We can only understand growth by seeing it as a process. In spatio-temporal terms only, we see just an excerpt, the fixed condition of a particular moment. In reality we must always remember that the current state of being is the outcome of something from the past, which bears within it the seed of a future condition. We can even go a little further and say, in growing, fading is always also contained. In the future lies the past and in withering, as the seed is formed, new growth is already present as potential. Here again we have the dual stream of time, but now in the meditative realm, through inner picturing activity rather than outward event – although we do still connect here with sensory perception, for instance, in the “seed meditation” described below. [5]

The potency of making something visible

Imagine what can emerge from the insignificant-seeming structure of a sunflower seed when the right conditions are present. It grows upward, forms a flower, which may weigh 300 grams. It grows into a plant that develops and elaborates itself upwards. All this is already contained in the seed. On this is based the meditative phrase: "What is visible comes forth from the invisible".

"The invisible becomes visible" – a wonderful phrase, that can also be directly transferred to eurhythm. The invisible is made visible. The potency of making visible comes from an invisible world, that of the life-forces. It is precisely this power that the audience can experience when they watch a eurhythmic performance that invokes it.

Uplift

In this meditation, too, we can see that the power of uplift, of levity, is active in the living world, from below upward. This wonderful phenomenon is one we also see in eurhythm: a non-eurhythmist cannot understand how a eurhythmist can pass so lightly across the stage. People often speak of "floating", but that is not correct. Here gravity is overcome in a way different from how it is ordinarily. When one watches ninth-graders (age 15) doing eurhythm, one can see how difficult it is to enter into this uplifting power of the etheric. And again, when watching a performance, the audience can themselves experience this uplift.

The principle of inversion – a dual stream of time

A final example. Rudolf Steiner comments [6] in "Speech and Drama":

In writing with style one must, in beginning to write an essay, already have the last sentence contained in the first; and must even give more attention to the last sentence than the first. And when one writes the second sentence, one must have the penultimate sentence in mind. You may only have a single sentence in mind in the middle of the essay. In other words, when one has a sense of prose style, one must write an essay out of the whole.

Naturally this shouldn't be taken literally, by counting the sentences, [7] but the principle of "inversion" is involved here: we have a first half in which something unfolds organically and comes to a conclusion in the middle, or fourth stage of seven. What was there as potential in the first half is now inverted and is taken up again at a higher standpoint, giving rise to a correspondence between the fifth and the third stage, the sixth and the second, and the seventh and the first. You can find this in the seven seals, where this principle is artistically embodied in a pure form. In an organism, a part must always be seen in relation to the whole. The decisive thing here is the transitional or interval quality. It is not a question of placing things in a logical sequence but of seeing how the future works already on the present and the present on the future. When I write the first sentence I must already be thinking of what I have not yet written. Here a dual stream of time exists, and an organism of diverse polarities.

The relationship between periphery and centre, between future, present and past, is very well expressed in eurhythm in the verse [8] upon which this conference is based:

"I feel my destiny, my destiny finds me." Centre – periphery

"I feel my star, my star finds me." Centre – periphery

"I feel my goal, my goal finds me." I find myself at the periphery and the periphery finds me at the centre.

We see here this alternation between periphery and centre. For the stage-artist this is a fundamental shaping tool for replacing everyday subjectivity with the creation of a higher individual centre.

Summary of the qualities of the etheric level

Summarising the qualities of the etheric level, which eurhythm configures and makes visible on stage, we have:

The raising of oneself: rising into a world which appears in space but is not spatial by nature. *Uplift*.

The eurhythmist's attention is not focused on a point or the goal he wishes to attain, but on the periphery from which he draws and enacts impulses. The periphery leads him. I direct the movement, not out of my focused consciousness, but as a eurhythmist I allow myself to be moved. *Productiveness and receptivity* are in mutual interplay.

The dual stream of time, which we can regard as *the struggle for presence of mind*. Those schooled in watching eurhythm can see when someone with his awareness is no longer fully in the movement. For the member of the audience, being fully attentive is naturally also hard, but in contrast to the stage-artist he has all the license he fancies. But it is also true for the audience, that when they succeed in shifting their attention from the head, from a spatial awareness, to following the movements, he can sense how something in his own life-sphere is moving in correspondence. Being conscious does not mean continually inhabiting the head and its thinking, but rather directing attention to a particular place – in this case to the movement – and allowing this movement to speak to you.

The rhythm between polarities. Everything consists of mutually interacting polarities that do not exclude each other but are interdependent and inter-related. Here it is a question of *forming a centre out of the polarities*.

And finally, *the organism as a totality*. The separate parts always relate to the whole, representing the whole, so that the whole itself also appears in the parts. We cannot simply change the sequence. *Manifestation of experience in time*.

The task for eurhythm

Stage-eurhythmists face many challenges. Amongst all the elements to be practised you have, basically, to be a musical connoisseur able to analyse a piece of music, and a connoisseur of poetry able to ascertain the style. This involves several professions in one, because eurhythm encompasses the diverse arts in such a way that they appear as a totality. It cannot be said that one does "only" eurhythm, and not music and the art of speech. That would be nonsense. Everything is integrated – which also represents a challenge for the audience. Educating the audience is an important task for eurhythm. Audience members have to learn to watch in the right way and at the right place. We might also call eurhythm the art of rendering visible the transition space, that which lies between.

A good musician starts making music before playing the first note, anticipating it; he can also play pauses. On stage this becomes visibly embodied in the eurhythmist, who is always anticipating, transforming into movement ("motivating impetus") what we "only" hear in music, that which is inaudible. This mighty, inspiring but also comprehensive task cultivates very particularly the social interplay of the arts, and finds its highest culmination in the stage-art.

Artistic engagement with Rudolf Steiner's indications

In relation to the theme of “stage eurythmy 100 years on” I would like to consider something that confronts not only eurythmists but also every anthroposophist. This is the question:

How do we engage with Rudolf Steiner's indications?

If we limit ourselves simply to following these suggestions blindly, we are at risk of becoming merely their slaves rather than free artists. On the one hand, some of his suggestions are characterised by the fact that they must first be grasped before we modify them. On the other hand, we always have to enquire whether a particular suggestion actually does derive from Rudolf Steiner. There are many supposed indications by Steiner that have arisen from tradition (“This is how it was always done”). These are the “well-trodden paths” which block all new reflection and new realisation. This, too, makes the artist unfree.

On the one hand, how can I perceive the really unique, incomparable personality and individuality of Rudolf Steiner? He was capable of drawing down gestures from the highest spheres of the zodiac, the planetary spheres, as forms and movements; he was able to create the sequence of eurythmy sounds as valid, lawful forms of expression of speech, and also did the same thing for music.

On the other hand, how at the same time can I may be an independent, free artist respecting this mighty individuality? One has to unite both these aspects to avoid becoming a slave to [one's inadequate conception of] Rudolf Steiner as an unhealthy disciple. This would strike an audience as merely sectarian and dogmatic.

How, then, can I work constructively with Rudolf Steiner's indications?

Acquiring an attitude of research and enquiry

Because Rudolf Steiner often substantiates these indications, we have the possibility of testing them by trying to verify his statements through observation, that is, enquiring practice and practical enquiry. We can ask:

What is the effect of following an indication?

To begin with, I mentioned the example of the performance in Leipzig, at which the audience members could sense the effects of the gestures. We can now try to go more deeply into these aspects, just as, wishing to become a painter, we open ourselves to the feelings invoked, say, by red and blue. You have to acquaint yourself with these qualities of colour through hundreds of exercises.

In this way, you gradually acquire competency and the capacity to make decisions regarding such indications. We can always ask:

How is a particular indication affecting me?

What kind of quality does it have?

Founded on anthroposophy, we can acquire an enquiring, questioning stance before we show something on the stage. A stance of enquiry has already to be present during the training. It is pleasing to see that in this conference many meetings are taking place where research results are being discussed. Research always means asking questions, the answers to which are not yet known.

In closing, let us consider this: Rudolf Steiner calls anthroposophy a “path of knowledge”.

Why does he not also call it an “artistic path”? This is because he sees art, knowledge, and religious and social life as a

unity. It is devastating for both art and knowledge if one regards them as opposites.

If I regard scientists as only “head people” and artists as only “heart people”, I get no further. Today, artists need to be aware of what they are doing. And every scientist or academic, as I tried to show in my examples, must embark on an artistic process in thinking and meditation. They must do eurythmy in their thoughts, otherwise they are not anthroposophists, but mere recipients who may know a lot but can do little.

The Representative of Humanity and eurythmy

Anthroposophy is always a stimulus to one's own activity, to the forming of capacities rather than the acquiring of theoretical teachings. Rudolf Steiner developed approaches to art especially during the seven years between 1910 and 1917 – the Goetheanum as a work of art, the Mystery Dramas, and so on. In this context, we can see that eurythmy is closely connected with the building and design of the Goetheanum, but also with the development of the wooden sculpture, “The Representative of Humankind”.

“The Representative of Humankind” embodies the centre between Lucifer and Ahriman, the human being walking in balance between the earth-binding forces and the earth-fleeing forces. He is depicted in movement in such a way – and this is how it was intended – that he approaches the viewer from the East. He is shaped so that any gender-specific characteristic is concealed, both in the head and throughout the body. This is a depiction of a living, reflecting figure with a particularly harmonious chest-region – not portrayed naturalistically but as quality elaborated out of the wood. The arms are in the diagonal plane between above and below, mediating between opposites; the head shows a pondering, aware forehead. This is not someone who thinks in the usual way, but a “musing”, speaking, moving Person who approaches us.

For me there is no question that what stands as being behind “The Representative of Humanity” inspired eurythmy as the new art of the future. Eurythmy is the art of “The Representative of Humanity” in a wonderful form, which, as Steiner in his day already emphasised, is only at its beginnings. But its possibilities of development have no foreseeable end, and so it belongs to the most precious aspects of what anthroposophy makes available to us.

From its beginnings, the stage-art eurythmy, as a new art, had the great responsibility of being exemplary for all further work in eurythmy. As a mature art-form, it is capable not only of mediating artistic experience but also, with its reinvigorating effect in public and internal performances, of showing students the eventual outcome of what they aim to achieve in their initial endeavours in educational eurythmy, adult courses or the living thought-processes encountered in study. It has to meet a warm understanding for its role as an exemplary art, and for the necessary practical support, in order that that it can properly exercise this responsibility.

[1] “Truth-Wrought Words”. GA 40.

[2] “Eurythmy as Visible Speech”, lecture 10. GA 279.

[3] *Tr. note*: In German all variants relate to the one word “*Fluss*” (river) as forms of “*fliessen*” (to flow). In English “flow” does not as such become a noun.

- [4] Chapter: "Preparation", GA 10.
 [5] Chapter: "Enlightenment", GA 10.
 [6] Lecture 3 of the "Speech and Drama" of 1924, GA 282.
 [7] *Ed. note:* In previous issues of this *Newsletter*, Alan Stott has shown this indication is indeed to be taken literally as the key to the whole of Steiner's written work. See RB 44, 45, 51, 55 and 56.
 [8] "Truth-Wrought Words", GA 40.

{Source: Tr. of a transcript of a lecture delivered during the Eurythmy Conference at the Goetheanum, April 2011. Ed. A.S.}

The Concept of Art in Education

Jost Schieren

What living, sense-endowed being does not love, above all other miraculous phenomena of space outspread around him, the all-pleasing light – with its colours, its rays and waves; with its gentle, ubiquitous presence as awakening day. Like the inmost soul of life itself, the vast world of the ever-moving stars breathes it and dances swimming in its blue surge and flux – the sparkling, ever-resting stone breathes it, and likewise the sensate, sucking plant and the wild, burning, many-configured beast; above all these, though, the magnificent stranger with pondering eyes, hovering gait and delicately closed, tuneful lips. Like a king of earthly nature it invokes every power to countless transformations, joins and releases unending alliances, informs every earthly being with its heavenly image. Its presence alone reveals the miraculous glory of the world's realms (Novalis. "Hymns to the Night").

These lines translating a passage from Novalis' poem "Hymns to the Night" testify to a state of consciousness that has poured itself out entirely into the world of earthly phenomena. One has the sense here that light embodies a power from which earthly things have arisen, and that human consciousness unites with this power of light. The poem passes through all the realms of nature in the manifest world, that of the stars, the stones, plants, the "burning" animal, and finally the kingdom of the human being who can gaze out ("pondering eyes"), can walk ("hovering gait") and is capable of expression and language ("tuneful lips").

The poem can be seen as a fundamental motif of education, as what we strive for as educators: we want to lead children into the "miraculous glory of the world's realms", so that they attain active participation in the world, uniting with the surrounding world in an intact and immediate way. What kind of education can lead them to such engaged participation in, and integration with, the world?

Recognising reality

Goethe already occupied himself with the question of engaged participation in the world. In his "Faust", he explored the fundamental question of how human beings can lay hold of reality with their awareness. Faust says:

"...so I perceive, then, how the world
 is held together, inwardly entwined
 I'll gaze upon all active power and seeds,
 No longer rummaging in empty words."

Up to that moment, Faust had studied all the disciplines of his day, without being able to still his thirst for a profound and all-embracing capacity to penetrate reality. He continues:

"I see that knowing nothing is our lot;
 and this is close to burning up my heart

...

To live like this – even a dog would not!"

Faust comes up against the brick wall of contemporary science and knowledge, and so decides to pursue a different path – which seems to him the only remaining way out of his impasse:

"This is why I've given myself to magic –
 so that through the power and mouth of spirit,
 may be shown to me all kinds of secret."

In the figure of the Earth Spirit, the inner coherence of the world that he seeks appears to him. The Earth Spirit says:

"In the flux of life, in storm of deeds

I flow up and down
 Back and forth weave!

Birth and grave

The eternal sea

A changing weft

Incandescence of life;

And so I work at the rushing loom of time

To weave the living cloak of the divine".

The Earth Spirit is the power penetrating, permeating and animating the phenomena of the world. Faust believes himself close to attaining his heart's desire. He says:

"You who roam the whole world round about
 O noble spirit –
 How close to you I feel."

His thirst for knowledge has reached the goal he wished for. But now the earth spirit turns him back, repudiating him with these words:

"The spirit you grasp, not me, is the one you resemble."

Kant's "Copernican revolution"

With this comment by the Earth Spirit, Goethe invokes a fundamental philosophical mood that originated in his time. It was only a few years later that Immanuel Kant wrote his "Critique of Pure Reason", making a similar statement to that of the Earth-Spirit in Goethe's "Faust":

"For laws exist as little in the phenomena but only relative to the subject in whom the phenomena are inherent – insofar as the subject has reason – as phenomena themselves do not exist but are only relative to the same entity inasmuch as it has senses. Phenomena are only mental pictures of things which exist unperceived and unknown as regards what they themselves may intrinsically be.

As mere mental pictures, however, they are not subject to any laws of relatedness other than those the relating capacity ascribes to them."

Kant establishes that no laws exist in the world, but only in the human reason. The human being possesses reason, which in turn has the predisposition to seek laws. We are satisfied when we discover laws, yet whether they have anything to do with things themselves must remain open. According to Kant, we can only say that the laws discovered by reason have something to do with this reason. He goes one step further than this and says that this is true likewise of our senses. The phenomena of the world are also not intrinsical-

ly present, but appear as they do in a form *adapted to the senses*. If we had other senses we would see have different sensory phenomena.

The central statement here is that we stand in an entirely *relative* relationship with the world's phenomena, one mediated by our reason and our sensory organisation. Kant called these conclusions a "Copernican revolution" in philosophy. Copernicus transformed the geocentric world-view into a heliocentric one. Kant effected a similar transformation in philosophy. Before him, perception and knowledge were oriented to the things of the world, whereas after him, human knowledge and perception dictate the nature of these things.

The interconnections between things are solely a construct of human reason. Things manifest in the world as a mental picture which has no intrinsic connection with the "*things in themselves*". Here Kant describes a consciousness that is completely self-enclosed, autistically self-referential. It is unable, on principle, to reach the things of the world.

Boundary of knowledge

It is precisely with this issue that Goethe engages in his "Faust". This problem of a faculty of reason that is continually thrown back upon itself was described by Goethe in these words: "The spirit you grasp, not me, is the one you resemble." Paraphrased, this means: Your perception and knowledge cannot grasp the reality of my being, but can only ever grasp itself, pursuing its own forms. It is like being in a hall of mirrors of knowledge. In "Faust", we read:

"Alas, cursed mousehole

Where I am immured – a jail

Where even – as through darkened glass –

The lovely light of heaven can hardly pass."

Faust is completely absorbed by this tragedy of knowledge. Knowledge finds no access to the things of the world. Yet the fundamental motif both of Goethe's artistic work and his scientific endeavours was to open a path for human consciousness to reach the reality of the things of this world. His whole quest for knowledge aimed to penetrate into the sphere of lawfulness of things. In his late poem "Testament", he writes:

"No being to nought can ever fall

Eternity keeps rising in them all.

Hold fast to being gladly, for

Being is eternal; laws

Preserve the living, rich array

With which the universe adorns itself each day."

These verses are reminiscent of the opening poem by Novalis; or rather, one should say that with those lines in "Hymns to the Night" Novalis is recalling Goethe. The first verse of "Hymns to the Night" is really a Goethean stanza, a turning to the phenomena of the world in accordance with Goethe: "Hold fast to being gladly..." The laws immanent in all the world's phenomena correspond to the light quality which Novalis describes.

Rudolf Steiner's theory of knowledge

Rudolf Steiner's whole early oeuvre engages with the question of human potential and capacities for knowledge, and with the problem of a thinking consciousness that is sundered from the world. According to Steiner, such mental picture-consciousness is distanced, static and self-enclosed, allowing no genuine access to reality. Ultimately, it does not lead to engaged participation in the world, or open our access to

it, but leads instead to a loss of world. At the psychological level, this leads to anxiety, despair and loneliness, and to their counter-images of power and violence. Because we cannot reach the things of the world with our consciousness, we try to take possession of them. Modern civilisation bears the traits of this.

In contrast, Steiner sought to describe a productive consciousness, one capable of participating in and engaging with the world, and identifying with the things of the world. How can such consciousness be developed?

Goethe said that "by gazing upon ever-creative nature, human beings become worthy of spiritually participating in her productions". "Ever-creative nature" is embodied in the image of the "Earth Spirit" in his drama "Faust". The aim of Goethean knowledge is not to be sundered from this power, but to participate spiritually in its creative activity. This, however, requires the subject, the human being, to be worthy of such participation.

Steiner also described how human consciousness can overcome the fixity of mental pictures. His theory of knowledge takes its starting point from two loci. These I would now like to examine in more detail: from what he calls "perception" and "thinking" as the two points of departure of cognitive consciousness.

Perception

Let us first turn to perception. Our mental picture-consciousness continually misappropriates the perceptual qualities of our meeting with the world. We always "know" what things are like in advance, and consequently do not fully engage with the qualitative nature of a perception. For this, an artistically predisposed awareness is required, which does not rush past things with the rapidity of thinking, but gives due and proper attention to the qualities of the sensory world of phenomena, for instance, becoming aware of the qualities of light and colour.

If, for example, we look at Monet's painting "The Cathedral of Rouen", we can see that the painter was not in fact painting something representative to be quickly be grasped by our picturing mind, but was instead painting the manifestation of light and colours in objects. He was less interested in representing objects than in the opportunity objects afforded him for gaining sense impressions, perceptions. Monet did not paint what he saw, but the seeing itself. This is why he constantly painted the same theme. Artists sense that there is more to be found in the perceptible world, and that more can be drawn from it than our picturing consciousness would have us believe. Cezanne, similarly, felt that the actual configuring powers of reality lie in colours. He called this "*sur le motif*" – a oneness through painting with the world's configuring powers. Our picturing-thinking suppresses this qualitative sphere of the perceived world.

A conscious way of perceiving the world, as Goethe developed it, however, is capable of approaching this qualitative sphere. Novalis claimed, to attain this we need to keep our ideational capacity "as though floating" over things. We have to become somewhat more "fluid" in our concepts. Then we would be able to observe the transformation that occurs in the concepts we produce. The subject then no longer superimposes concepts on perceptions, but the former are taken hold of by perceptions and, as it were, "concretised". They are modeled by our perceptions. This is a sculptural process. In

all his scientific works, Goethe focused on the way in which a mental or spiritual content is sculpted in this way through perception. He was concerned with a beholding not of things as such but of how something spiritual manifests within them sculpturally. In relation to this sculpting process, we can speak of a kind of incarnation-process, which we only become attentive to when we raise what is perceptible through the senses somewhat higher into consciousness, slowing down the rapidity of our capacity to form mental-pictures. With Novalis we can say that, in this way, the illuminating power of our thinking manifests in reality and incarnates in things. Goethe experienced this with every natural phenomenon.

Consequences for education

What consequences does this kind of reflection on the perceived world, this way of entering reality, mean for education? Steiner describes in great detail the advantage the child's consciousness has over adult consciousness. Children have not yet acquired such distance from things; they are still in a more intimate relationship with them, engaging in a more spiritually active way with the world of phenomena. A good lesson should not interrupt this spiritual intimacy with the world through introducing dead concepts or fixed pictures. The fact that school lessons often do this is the criticism leveled by Rudolf Steiner at the "head person" in education. He repeatedly points out that we must keep ourselves in living flux. We have to be very careful when relating to children that we do not prematurely impose our adult consciousness, which is a sundered one, onto the sphere of child-consciousness.

In this connection, I would like to highlight three aspects which Steiner refers to as suitable for wakefully maintaining a living consciousness.

1. Teaching that takes account of tangible experience

The teacher is advised to incorporate as many tangible experiences into lessons as possible. The "dignity of actual experience" must not be passed over. It takes time, but also practice repeatedly to engage with the qualitative nature of an experience. It is important to prevent this process of practice from becoming boring. Children do not possess a meditative awareness, nor the strong will which an adult may be able to invoke to keep repeatedly engaging with a particular experience. As teachers, we must meet the challenge in our method and practice of kindling joy in the encounter with the experiential world in lessons. The new and interesting that is not yet understood, all that goes beyond the ideas which children have so far formed, is to become part of the lessons they attend.

A further aspect relates to the realm of the will, which Steiner repeatedly mentions. He distinguishes between the "head" and "will" aspects of our being, pointing out that will-forces are awoken in every perceptible, real encounter. The participation of the will when forming mental pictures is small, but qualitative, sensory experience challenges the will because we have to become spiritually active in the encounter.

2. The importance of the imagination

In Steiner's accounts, imagination is the ideally hovering, conceptual power which is capable of numerous sculptural manifestations. In relation to the plant-kingdom, and his idea of the archetypal plant, Goethe experienced how the plant is

capable of endless metamorphoses. Endless variations can arise from a single form. The world of mental pictures does not know this fluid, flexible sphere. But when it proves possible to maintain a hovering stance – acquiring not just a conceptual awareness of things but instead an awareness of concepts crystallising in relation and response to perceptions – we can experience the hugely productive nature of a conceptual world. This connects with the world of experiential phenomena in ever new variations and metamorphoses. Then we can form living concepts and develop imagination.

3. The forming of capacities

Of major importance for teaching is the forming of capacities. Capacities have something intrinsically mysterious about them. Here's an example. Riding a bicycle can easily be described. You sit on the saddle, place your feet on the pedals, holds on to the handlebars, starts pedaling and takes care not to tip too far to the left or right. In such terms, a teacher could explain to children how to ride a bicycle. The following day he can ask them what they remember. There will certainly be children who can repeat what was said, but surely none of them will be able to ride a bike simply by being told what to do in this way. To ride a bicycle we have to practice, and learn at first hand about the laws of balance, so that we are in harmony with them. For every capacity we form, we enter into harmony with a law of the world that takes effect specifically in the realm of this capacity. If someone wishes to learn to play the violin, it is not really helpful to read various books about violin playing. Though this may tell us precisely what needs to be done, we are still unable to do it. This is the difference between a picturing awareness that knows everything, but is sundered from the world, and a real capacity.

Every capacity is in complete identity with the law involved. In every such capacity the dualism of knowledge is overcome in real terms. Then it is no longer possible to say, "The spirit you grasp, not me, is the one you resemble". Then the human subject is identical with the Earth Spirit. Every capacity we acquire is in harmonious accord with the things of the world. This is achieved through practice. As we practice, we adapt ourselves to the law involved, bring ourselves into complete identity with it. By developing capacities, we are as though reformed, newly sculpted through and in correspondence with the things of the world. A capacity is, basically, a spiritual power of light that becomes capable of being performed in a particular realm of activity. Within the day-aspect of our consciousness, we use our will to bring ourselves into accord with the laws at work in the world. The poem by Novalis speaks of this; and this is also a vital, core aspect of education.

The night side of consciousness

In the "Hymns to the Night", Novalis, however, speaks of another side, the night-aspect of consciousness. Immediately following the lines quoted above, he writes:

"I turn downward toward the sacred, inexpressible, mysterious night. Faraway lies the world – plunged in a deep vault – lonely and desolate is its place. A deep melancholy strokes the chords of my breast. In dewdrops I wish to sink down and mingle with ashes. Far-distant memories, desires of youth, the dreams of childhood, the brief joys of a whole, long life, and vain hopes come crowding in grey garb, like evening mist after the sun has set. In quite other realms light has pitched its joyful tents.

Is it never to return to its children, who wait for it with innocent faith?

What pours forth suddenly so sweetly foreboding under my heart, to swallow the gentle air of melancholy? Do you too, dark night, take pleasure in us? What is it you guard under your cloak that strikes upon my soul with invisible force? Precious balm drips from your hand, from the bunch of poppies. The mind's heavy wings you raise upwards. Dark and inexpressibly we feel ourselves moved – in happy shock I see a grave countenance that bends toward me softly and devotedly, revealing the mother's beloved youth under endlessly intricate locks."

There is something very moving about these lines. One wonders why Novalis turns downward, away from the light. Goethe considered it was necessary to engage with this sphere in the moral domain, and he embodied this artistically in the figure of Mephistopheles. Goethe, though, did not pursue this path in relation to cognition. Rudolf Steiner's only criticised Goethe for not engaging with the night-aspect of our consciousness, with the power to turn downwards.

In the sphere of this night-side of our consciousness it is lonely, desolate and empty. This is a realm well known to teachers and educators: there is no biography which fails to approach this abyss of loneliness, this desolate emptiness. In terms of psychological development we speak of the "Rubicon" or of "puberty" – two developmental periods when the child and adolescent distance themselves from the world. We need educators who can accompany the child on this path with great care, inner concern and serious attention. For such a path – as Goethe recognised – is also one of moral danger. The capacities which we develop in the day-side of our consciousness are not intrinsically moral. They can be corrupted. The great capacities which we have by virtue of civilisation can become immoral. So we have to ask where to find the source of ethics and morality. Society draws upon norms and laws to which one is meant to adhere. In his picture of the human being, Rudolf Steiner suggests that it is not part of human dignity merely to adhere to laws in matters of morality. He points out that human dignity lies solely in our *freedom*. In other words, we are to find ethics and morality in ourselves. Freedom opens our gaze to the night-side of consciousness, and underpins the independence of the human being. In relation to education, Rudolf Steiner says:

"The greatest thing that one can prepare in the growing human being, the child, is that he comes to an experience of freedom at the right moment by understanding himself."

Education can only ever be a preparation. Our education system is subject to the illusion of an ultimate pedagogy that leads to conclusive "qualifications". We believe we have done our part once a child has passed his school-leaving exams, or gained a Bachelor or Masters degree, or suchlike. This is the expression of a finalised sense of education. Real education, however, is not so arrogant as to consider it can be concluded and be certified as "finished". It knows it is always only a preparatory activity.

What is it preparing?

Steiner speaks of the child "understanding himself". Children and adolescents should be able to enter into an understanding, intimate and intact relationship with their individual selves. Instead of pursuing alien idols, ideals or norms, children should find a guiding thread to help them make decisions. We never know when such an aid will become

necessary in someone's biography. The quoted sentence from Steiner speaks of the "right moment". If education cannot wait for this right moment it propounds a world-view instead – whether in Waldorf education or any other educational model. If we cannot wait for the moment when the child, adolescent or perhaps even the adult identifies with himself in response to an event, experience or a situation when a decision is needed, then we are intervening prematurely. It is here the educator's duty of care is needed. The best of intentions may corrupt and overpower the human being's inner self. Reticence is required in relation to this right moment. Only then is freedom possible.

The riddle of the self

Just as, in the day-side or light-side of our consciousness, we gaze upon the riddles of the world before us, so we gaze upon the riddle of the self when in the night-side of our consciousness. Steiner-Waldorf education accomplishes something very special in relation to this riddle of the self. A particular view of the self enables it to grasp that fact of this self as entirely self-founded and not externally determined – whether through inheritance, genes, socialization, a divinity or any other agency. Every modern concept of the self tries to see the human-self as causally determined rather than self-determining. With the concept of *reincarnation* Steiner-Waldorf education has the capacity to view the self as founded upon itself. That is the distinctive and special thing. It leads us into the night-side of our consciousness – though it must do so with very great, individual care.

Children and adolescents who first become aware of this night-region lose all support from their parental home and from their friendships with other children they have hitherto relied on. At this stage, children lose the world, in a way similar to that described by Novalis. Steiner formulates this in his fundamental question in *The Philosophy of Freedom*:

"Is there a possibility of looking upon the human entelechy in a way that offers support for everything else that approaches us as experience and knowledge, but of which we have the sense that it cannot support itself?"

This question is really already an exceptional condition. Normally we rely on our mental picture-consciousness. As naïve realists we believe in our mental pictures. This belief in mental pictures is disoriented by Steiner's epistemology. In puberty it is biographically disoriented; in terms of our culture and civilisation it has now long since become inadequate. There is no support except where we find it in ourselves. In *The Philosophy of Freedom*, Steiner describes thinking as such a support – not a rational, concluded, finalised thinking that Kant describes, but an intuitive thinking that is actively self-directing and thus able to connect with the world of spirit.

Rudolf Steiner highlighted the actively self-directing, intuitive aspect of thinking, which is always overlooked in conceptual thinking. We continually forget our thinking. Just as we forget our perceptions when we overlay them with mental pictures, so we forget that we are active in our thinking. In the *Philosophy of Freedom* it is stated that the first observation we can make of our thinking is that we forget our own thinking activity. If we observe this, we are gazing on the ceaselessly beating pulse of our own spiritual being. We are always active in thinking since we must continually produce concepts from the world of spirit to maintain our consciousness. What is the significance of this for educational practice?

Forming judgments

The Waldorf School does not propound a philosophy or deal in epistemology – something reserved for university study. Nevertheless, the concept of knowledge cited here affects Steiner-Waldorf education. One way in which this becomes apparent is in the idea of judgment and its development, to which Steiner draws attention. Consider the following judgment, “The garden is big”. What happens when we form this judgment? During my life I have gathered many experiences and connected them with each other. On this basis I come to the conclusion that the garden I see here is “big”. Then someone else comes along and says, “The garden is not cared for”. Who is right? Both of us, for both have gathered different experiences which underpin their judgment. One’s own judgment is always based on one’s own experience. Judgments are biographically determined. With every judgment you have to find the strength to relate yourself to your biography. Each person does this in their own way – and this is the guideline for our existence. Rudolf Steiner now points out that in puberty the power of individual judgment arises. Adolescents at this age judge in a hugely experimental way. They form new *social judgments*, for instance, seeking out new friendships and trying socially to understand the people they encounter. They enter into relationships and break up again. Childhood friendships fail because entirely new orientations are being sought. New *aesthetic judgments* are also made. We can see this very well as illustrated by the music to which adolescents listen; they test what they like or dislike. This is also noticeable – though not always pleasantly – in their clothing, hairstyle and many other things. This seeking of judgments is inevitably experimental in nature.

Moral judgments are also very important. Adolescents have a strong moral need for judgment which is frequently projected outward. They expect *honesty, reliability and commitment* from the adult. A teacher who is unjust toward his class, or does not keep to what he says, can no longer work with the class. Adolescents have a very fine organ for moral judgments.

The forming of judgments begins in puberty, but is prefigured already in what is called the second seven-year period. During this period, children gaze as though *clairvoyantly* on the power of judgment in the people around them.

A judgment is a confluence of two things – life-experience and evidential insights. I have to reflect on what I have experienced, and where necessary have to correct myself. Above all, though, I have to gain certainty for a certain period from a judgment I have formed.

We cannot dispense with judgments, for without them we could not exist. At the same time we must be capable of continually grasping our own judging capacity anew, through our thinking. To do this we need a range of values, and this is a theme that plays a major role in Steiner-Waldorf education. On the other hand, we also need educators and teachers who form carefully considered, conscious and secure judgments, instead of swinging this way and that like journalists or politicians, whose judgments are not oriented to truth but to the broadest current agreement. Children in the second seven-year period must encounter people who have the power of forming individual judgments, so that in the third seven-year period they can then experience this power within themselves.

Steiner-Waldorf education wishes to help adolescents develop judgments that are formed autonomously in the

aesthetic, social and moral realms, which grow out of free self-determination and towards which one feels committed and responsible.

Idealism

Something else is also important for adolescent education – *idealism*. Idealism is more than “having ideas”. I can have the idea of world peace, but when I invest no energy in this idea it remains a mere idea. The ideal connects the idea with the core of our being. This occurs in each person in a unique and distinctive way. Teachers who wish to implant *their* ideals into children only do harm. As educators we must give children the freedom to develop their individual idealism so that they find in themselves the strength to nourish their ideals – otherwise their idealism easily turns into fanaticism or nihilism. Mostly we fluctuate between fanaticism and nihilism if we do not bear within us the core of our own value measure. We can glimpse this core in the eternal values of the spirit, which Plato called truth, beauty and goodness.

Truth is entire accord and identification with the laws of thinking, but out of our own activity.

Beauty is identification with what is individual. As Steiner stressed, beauty is not the manifestation of truth, which would be too general or totalitarian. Beauty is always something individual, and thus also one-sided, a portion or detail. It is a kind of relinquishment of the whole for the sake of that which is individual. If we study the biographies of artists, we can find phases of great renunciation and pain because each artist has to wrestle his way through to an individual concept of beauty. And for us, who absorb works of art receptively, beauty is the possibility of identifying with this individual quality.

Goodness or the good, is the power to identify with the necessity of development, a willingness to develop oneself further by one’s own will. This requires the ego’s capacity for devotion.

Those who can glimpse these eternal values in the night side of consciousness notice that it starts to shine. Novalis, too, gazed upon this inner luminosity of the night. In the second part of his poem, he writes:

“What pours forth suddenly so sweetly foreboding under my heart, to swallow the gentle air of melancholy? Do you, too, dark night, take pleasure in us? What is it you guard under your cloak that strikes upon my soul with invisible force? Precious balm drips from your hand, from the bunch of poppies. The mind’s heavy wings you raise upwards. Dark and inexpressibly we feel ourselves moved – in happy shock I see a grave countenance that bends toward me softly and devotedly, revealing the mother’s beloved youth under endlessly intricate locks.”

When we gaze upon the night side of our consciousness, we gaze on the riddle of the self that starts to shine and glimmer. In the eternal values of “truth”, “beauty” and “goodness” we gaze upon our originating mothering spirit. Out of this power, this gentle, inner luminosity, out of his idealism, the young person can enter into the world.

The mood of this is expressed very beautifully in Goethe’s poem “To the Moon”. One can sense here that the “moonlight” is really an inner light of consciousness that has found clarity within itself, has found ideals that do not ray out into the world in a solar fashion, do not overwhelm reality, but instead shine into the world of phenomena as gentle light.

To the Moon

Once again you're filling trees and valley
Silently with shimmering mist;
Likewise one day my soul entirely
You'll finally release.

Soothingly your gaze
Across my fields you spread
Like a dear friend's gentle eyes
Over my destined fate.

Every echo my heart knows
Of times of gladness, loss:
between my grief and joys
I wander in loneliness.

...

Summary

On the one side, we have considered an *incarnation process*, which is in close connection with the *day-side of our consciousness*. Here capacities are developed through engagement with the world's phenomena.

The other side, which we can call the *night-side of consciousness*, is not connected with incarnation but rather with *excarination*, or we might more appropriately say, *transubstantiation*. Here the enacting power of thinking – the other zero-point and riddle of our existence – raises itself from our normal mental-picture consciousness and thereby enables us, as individual human being, to connect with the world of spirit in freedom.

On the one hand, consequently, we have more of an incarnating or also sculpting experience; on the other hand, a dissolving or also musicalising experience.

An educational process has to be aware of both aspects. The first step here is to overcome mental-picture consciousness. I have to emerge from the "concretised" nature of mental-picture consciousness. Steiner repeatedly emphasised that we should not enter school with our head alone. As soon as we step back from "concretised" thinking, we can experience how we ourselves are "concretised" or sculpted through the world's forces. And we find how, in relation to thinking, we enter the eternal reality of our own being.

In the book "Theosophy" these polarities of human existence are described in one plain sentence:

If we wish to understand a human spirit, we have to know two things about him: how many treasures of the past lie in him, and how much of the eternal has revealed itself to him.

The "*treasures of the past*" are the capacities which we take with us from our encounters with the world, which are sculpted in us as we engage with the world's phenomena.

The "*revelation of the eternal*" is something that we ourselves must create out of the riddle of the self – something that each person must acquire by his own efforts. No school can dictate how this should happen, but can only accompany and support so that the individual can approach his own eternal being. Here, in my view, eurythmy bears a very particular responsibility for the practice of the art of education. This is because it works with the polar forces of sculpting and world-becoming on the one hand, and musicalising, self-becoming on the other. There are many moral dangers on the night side of consciousness, and numerous problems of over-fixity on the day-side – for instance, that we lay hold of

ourselves in our capacities in far too narrow a way. In engaging on a daily basis with these streams of forces in eurythmy, children and adolescents can gain security. Even when they lose the support of their mental-picture consciousness, they can nevertheless still experience a consolidating power from the perceptual aspect, and a power of self-becoming from the thinking aspect. They find that they can move freely in sculptural and musical realms. The fundamental motif of Steiner-Waldorf education is to gradually develop this inner freedom to an ever greater extent.

If, as goal or also as background to our educational work, we understand the free human being, this means that we must be able to lead the child and adolescent into a certain intimacy with himself. If ethics and morals are not to be mere norms laid down by society, then their source must be found within us. It is a core-concern of Steiner-Waldorf education to access this realm of human freedom. An education that is prepared to lead children and adolescents into the night-side of consciousness, to honour such freedom, has a special responsibility here. It must attentively accompany this process. Artistic work makes a vital contribution to preventing children and adolescents from succumbing to the dangers of this path, and from feeling a sense of loss and desolation. It is necessary for the soul-forces of thinking, the feelings and the will to be laid hold of and mastered more consciously in the artistic process than our mental-picture consciousness usually allows. In ordinary mental-picture consciousness, *thinking* corresponds to wakeful consciousness which shows me the things of the world in their static appearance. Naïve realism, taking things as "given", simply accepting the world as it presents itself, is the mental stance that normally facilitates thinking. In the artistic process, however, it is a matter of experiencing thinking as a confluence of individual enactment and universal content. In such thinking I enter into the realm of activity of my own being. Rather than "subjectivizing" myself, I notice that I am entering into harmony with the laws of thinking – and I do not "objectivize" myself but enter into direct dialogue. In enacting my own thinking I can sustain myself.

The *feeling* are similarly transformed. Normally, feelings are a reflex response to the things of the world, in which enjoyment and dislike, pleasure and displeasure are expressed. It is a subjective comment on the encounter with the world. Now instead, feeling becomes the power to enter into the qualitative realms of the world and to sense them. It becomes an organ for actual experiencing of the distinctive and unique nature of the things of the world.

The *will*, that otherwise intentionally transposes one's own wishes into the world, that appropriates things as it sees fit, is now directed inwards and becomes the power to form oneself.

Two will-gestures are cultivated in Steiner-Waldorf education – the will to connect with the world, which is sculptural, and the will to develop oneself, to become oneself, which is musical. The three soul-forces of *thinking, the feelings and the will*, are transformed as follows:

Thinking: free identification with one's own ideals.

The Feelings: compassionate devotion to the phenomena of the world.

The Will: the power of ceaseless inner activity.

[Source: This is a translation of a slightly edited transcript of a lecture given during the Eurythmy Conference held at the Goetheanum, Dornach, Switzerland, on April 27 2011, ed. A.S.]

The Development of Consciousness through the supersensible members during humankind's earthly development

Margaret Habekost

Encouraged by the refreshing article by Johannes Greiner (Newsletter, Easter 2013) amongst other things, I would like to make available here part of my eurythmical work. It is very condensed presentation of a wide range of work [relating to the cultural epochs].

1. The first supersensible member we look at is the “educational project life-body” that humankind has to go through with the help of the memory. Here, human beings live in yearning memory of the proximity of the gods, whose covenant with humanity is the all-embracing heavenly bow of colours. The sensory world serves only as the selfless basis for life; the general stream of life floods through this, such as our racial roots with which we are deeply connected.

Because this oneness with the cosmos does not awaken us to self-consciousness, the god Krishna issued the fearsome command to slay one's own kinsmen [in battle], thus completing what Krishna himself has already done [Bhagavad-Gita]. The life-stream seething through everything has to be severed, individualised. The soul has to learn to keep a distance, developing the forces of antipathy.

[Early in prehistory] the spring sun rises in the sign of Cancer. All possibilities, all drive to do anything, rests deep in the region of our heart.

Experience: Depth organ-related longing, as the plant towards the light despite being bound into matter, pulses through our lives.

This prehistoric time (7227–5067 BC) is manifested in later architecture and sculpture with ample visual material for *eurythmical* movement. Human beings are in a reacting stage to surrounding nature; the gods speak to him from spiritual-planetary spheres, from Saturn through all the chakras descending right to the gate of the Moon in round spatial forms as well as the legs and arms, hands held facing upwards at an angle.

2. About 2000 years later, the spring sun stood in the sign of Gemini (about 5067–2907 BC). We live through the “educational project sentient body” with the help of obedience that has to be achieved. In Mesopotamia, people mastered the contrast of light and darkness, good and evil, awakening the ability to inspire action.

We love nature, animals, battles, into which Angra Mainyu lures us using our sensory perception. We are to a degree devoted to courageous deeds in the battle with wild animals and the forces of nature, that the danger exists to connect with the dark forces of destruction. The powerful teacher and leader Zarathustra commands the turning of our forces towards the light, to Ahura Mazdao.

Experience: Being sucked in by the sensory world from one experience to the next, following the lower but sure instincts.

Eurythmically strong, reacting, emotional movements of listening, finding, admiring and adoring Ahura Mazdao: he walks among the radiant gods. A first decision to fight for him arises.

A first inkling of an inner soul-space, strong spatial changes in spatial forms. Limb-movements as in a somnambulistic state, moving from the outside.

3. Again after around 2000 years the vernal equinox appears in the sign of Taurus (2907–747 BC). The “educational project sentient soul” with the help of a feeling of self, feeling is demanded.

Is it not this the age when history proper begins, because we are dealing now with the incarnating soul?

Experience: How unspeakably confining the individual human body into which the soul has to enter! A first experience of death, to be visualised amongst other things in the square base of the pyramids with their narrow passages and chambers, to the body-constricting sarcophagi, those sphinx-lined avenues bound to the earth, and the static walking Pharaoh figures with the arms close to the body, the weight in the step on both feet, the gaze unrestricted into eternity. Consolation and certainty are given from the realm of the gods, especially with their figures of Osiris, Isis, Horus and Typhon. The path of initiation takes several steps (of which we learn from Mozart's “The Magic Flute”, R. Steiner's Mystery Plays and elsewhere). With Isis we are allowed to search for her brother-husband Osiris, dismembered by Typhon and thrown into the sea. The path leads us using the heralding Sun-Spirit Horus through the planetary spheres to Osiris, keeping watch in the resting zodiac.

This is the highest level of testing. It presupposes that we have already found Isis and now with her help find the way back to our body. For this, we have to pass through all the elements until our gaze reaches the burning flame on the altar.

Eurythmically, right angles and the narrowness of the passages of the pyramid are expressed in the spatial forms, the relief-picture of the bodily stance is important.

4. Once again 2000 years pass, and we are living through the “educational project mind-soul, or rational soul” (747 BC–AD 1413) with the help of one's own thinking through feeling. The spring sun moves through the zodiac-sign of Aries, the incarnation of the Divine becomes event. From pantheism we now come via dualism and trinitarianism to monotheism. How do we live through this fourth post-Atlantean level of human consciousness?

Quite different peoples prepare for the incarnation of the individualising Spirit of the Sun. The Hebrew people is educated in Egypt, to establish the prerequisites of the physical body and its stream of inheritance. Moses, as leader and a great initiate, hears God's voice from the burning bush. Job is an example of piety and unswerving faith and trust in his God. On the other hand, Buddha in deep devotion of meditation. Plato, who experiences thought living within himself; Aristotle creating his thoughts himself; the Academy of Athens with its philosophers; love for the world of [ancient] Greek art; fear of the underworld. Finally, the baptism in the Jordan, the resurrection. The Gospels, Gnosticism, Arthurian and Grail Knights, Romance, scholasticism, Gothic style – the wealth is immeasurable.

Experience: From the Middle East to North Africa, we have reached Southern Europe, sailing around the Mediterranean, pursuing everywhere what is new that connects to the earth and mankind.

Eurythmically a wealth of options in movement and possibilities of form are available, for example in the soul gestures and qualities, in group-exercises as well as planetary and zodiacal gestures. The development goes via the founding of churches, brotherhoods, towns and monastic foundations to the beginning of the modern era. Here the influence of the time-spirits within the epoch begins to emerge; for this the increasingly important “Twelve Moods” can help us.

5. In the modern era (1413–3573) the vernal equinox arrives in the sign of Pisces. The “educational project” is increasingly placed in the care of the individual. An indispensable helper is the verse for the Fishes [from “The Twelve Moods”], beginning with the time-spirit of Mars (active for about 300 years). The initial very clear order is dissolved; the human being has his development largely in his own hand; the “event has become destiny” and the future already shines into the present out of the sign of Aquarius.

– Or is it the announcement of Saturn time-spirit Oriphiel, whose rules after our Michaelic age? – Are we still able and want to work in our Michaelic age (1879 to about 2188)? Or through the influence of the threefold forces of Mammond, do we lose our personal thinking and the resulting activity in the “educational age of the consciousness-soul”?

Here, strong issues are connected, which I leave the reader to follow up. These questions directly touch our hearts, amongst other things the situation of our time and with it the question of the quality of our Anthroposophical Society and the School of Spiritual Science.

Could many small initiative groups serve Michael's offer of help?

About these things “Eurythmy lectures” were held in Helsinki in autumn 2012 and spring 2013.

Literature sources by Rudolf Steiner:

Occult/Esoteric Science – an Outline (GA 13)

Theosophy (GA 9)

Leading Thoughts and Letters to the Members (GA 26)

Human and Cosmic Thought (GA 151)

Truth-wrought words/ Verse and Meditations (GA 40)

Individual lectures and statements by Rudolf Steiner

Eurythmy, deepening

Sources and Backgrounds to Eurythmy and to Choreocosmos

A reply to Gudrun D. Gundersen

Dietmar E. Ziegler, eurythmist in Karlsruhe

Inspired by the words of Gudrun D. Gundersen, “The specifically human background for our Choreocosmos eurythmy-work is formed by Tatiana Kisseleff” (*Newsletter*, RB 58. Easter 2013. 14), I purchased three books to learn more about the author's [Powell's] relationship with Tatiana Kisseleff. In *Trinosophia* (2012) and *Christ and the Maya Calendar* (2009), Robert Powell broadly outlines the history of humankind and

attempts to link future periods with certain mystical directions of Russia (Sophiology). Powell's book on eurythmy (Powell 2012) is a collection of exercises and ideas from different sources. Many indications can be found from Rudolf Steiner's First Esoteric School, exercises of a Bulgarian mystic, the prayer of a nun, as well as his own prayers and elaborations.

Concrete references to Tatiana Kisseleff, as suggested in Gudrun Gundersen's article, I could not find even where I actually expected it. At 33 years old, Tatiana Kisseleff received from Rudolf Steiner details on the Lord's Prayer. It was the year (1914) when she was appointed by Rudolf and Marie Steiner to take over the responsibility for eurythmy in Dornach, to “keep eurythmy in its pure form and its sacred character from the danger of becoming superficial” (Schachenmann 1989. 80).

Tatiana Kisseleff describes her relationship to anthroposophy, eurythmy and Rudolf Steiner in the Foreword to her own book, which appeared during the 200th anniversary of Goethe's birthday, in the following words: “Goethe, in which poetic creation and scientific research have united, already at the end of the 18th and at the beginning of the 19th century had given the impulse to move on from faith as well as from merely conceptual thinking to a ‘beholding in the spirit’, to behold that world which he called the sensory-supersensory. [...] This, however, was first made possible by Rudolf Steiner through the methods of anthroposophical spiritual science [...]. Steiner deepened and expanded, for example, Goethe's teaching of metamorphosis. He transferred it from the realm of science into that of art. The artistic forms of the building he built in Dornach, which he called ‘Goetheanum’, is based on Goethe's metamorphosis and which inaugurated the organic style of architecture. Eurythmy, too, is based on the principle of metamorphosis [...]” (Kisseleff 1949).

For Kisseleff, Steiner linked his artistic impulses directly to Goethe; the whole of anthroposophy is but “developed Goetheanism”. On the occasion of the first public eurythmy performance, which was organised by Tatiana Kisseleff, in his address in Zurich, on 24 February 1919, he said: “The whole point of our eurythmical art is based on Goethe's world-conception [...] This has been attempted here in our art of eurythmy” (Rudolf Steiner. GA277. 48).

In Powell's teaching, Rudolf Steiner is one of three great teachers of humankind who taught in the 20th century, in the sense of the threefold ordering of truth, beauty and goodness (2012b).

— The bearer of truth was to be active between 1899–1933 (Rudolf Steiner)

— The bearer of goodness was active from 1933–1966 (Valentin Tomberg)

— The bearer of beauty was active from 1966–1999 (an unnamed female teacher)

“Truth, goodness and beauty are three aspects of the Risen One, which in reality cannot be separated. The three teachers need to be viewed as members of a whole [...]” (R. Powell. 2012b: 98).

This means Rudolf Steiner and anthroposophy are supplemented through Robert Powell with two further teachers. In Powell's book on eurythmy, Valentin Tomberg is also called on for the exegesis of the Lord's Prayer. The elaborations by

Tatiana Kisseleff and Rudolf Steiner are excluded (Powell 2012a). Kisseleff's view on Steiner and that of Powell show significant differences. For the former the method of anthroposophy (a training of Goetheanism) stands at the centre; for Powell it is Steiner's "pronouncements of truths". He consequently calls him the carrier or revealer of truth in the 20th century, who needed supplementing through the second teacher or revealer of the good. This second teacher, nevertheless, according to his own statement, stands in a very tense relationship to the first teacher. Steiner's anthroposophy, he says, would be: "A generalisation of deep psychological experiences" and which "the power of conviction of so-called 'spiritual science' is based on 'an acknowledgment based on belief'."

Concerning Rudolf Steiner himself, this "second teacher" says:

"No pope has ever had the measure of confidence allotted to him personally by humanity and claimed as the 'spiritual scientist' or initiate, as Rudolf Steiner was" (from a letter written by Valentin Tomberg, quoted in Prokofiev 2003).

But what have these considerations to do with eurhythm? When spiritual science is reduced to depth psychology and faith in revelation, then eurhythm would be deprived of its foundations, at least as Kisseleff (see above) and Steiner saw it, because the motto of anthroposophy is: "Overcoming the sensory through the spirit is the goal of art and science. The latter overcomes sensuality by being completely dissolved into spirit; the former by implanting the spirit into the sensory" (R. Steiner GA 2. Tr. Wannamaker. AP 1978. 118).

Or in the text of 35 years on, where Steiner quotes himself: "And when I looked today for a motto for what I have to characterise for you from the spiritual science of anthroposophy as its true meaning, then for the whole of anthroposophy I would have to put the following motto: 'Overcoming sensuality through the spirit is the aim of art and science. Science overcomes sensuality by dissolving it completely into spirit, art overcomes sensuality by implanting the spirit into it'" [1] (GA 78. Germ. ed. 44).

There are two directions of work mentioned in the motto. The scientist proceeds from the concrete, individual appearance and leads into the higher, general realm by finding the corresponding universal, non-sensory concept. [2] To clarify that this is valid for supersensory research, Steiner added a remark shortly before his death. It makes no difference in *principle* for the work of the researcher whether "the experience of sense-perception takes place through the senses fashioned by nature, or that beholding the spiritual takes place through the perceptive organs which have been fashioned through the activity of the soul" (Steiner GA2. Tr. A.S. Cf. Wannamaker 122).

This means that the clairvoyant is not yet a spiritual researcher; he "only" has incoherent supersensory perceptions. The artist proceeds the opposite way – or should make the effort. He works from a spiritual element into the sensory world. Consequently, Steiner invites the eurhythmists to understand what is presented in eurhythm, to concern themselves with the spiritual entity of the poet or composer. Eurhythm is precisely not a free-flow of the emotions or the intellectual construction of performances.

When Tomberg rejects the possibility of spiritual research, and for Powell becomes one of the most significant pillars in that writer's works, what kind of relationship can his dancers have for eurhythm, which is indeed addressed in the second part of the motto of anthroposophy? And what concrete human relationship should exist to Tatiana Kisseleff, whose work is closely connected to Goethe and Steiner?

It remains a mystery to me how one can connect Steiner, Kisseleff, and eurhythm with Choreocosmos and the sacred dance of Robert Powell. The living anthroposophy in the sense outlined was the ground on which eurhythm could grow and be constantly renewed.

The sacred background, as Tatiana Kisseleff expresses it in the letter to her brother (Schreckenbach, 2008), is the living power of the World-Word as portrayed in John's gospel.

"That which as divine-spiritual is contained in him, is expressed by the transitory earthly man, and the soul of man appears to us, in that it becomes active in eurhythm, as that which is out of the eternal element of human nature pours itself into the transitory form of the corporeal" (GA 277. 369).

"It is [...] the heart devoted to the world that lives in eurhythm" (GA 277. 378).

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Endnotes:

- [1] Steiner continues: "But this – it may be said to all those who talk of alleged contradictions in my development – this I have neither written today, nor yesterday, neither ten, nor twenty years ago, but this appears in my 'Theory of Knowledge Implicit in Goethe's World Conception', published in 1886."
- [2] Ideas also point to the sensory world, pure concepts are sense-free, that is, spiritual.

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Art in Mechanised Form?

Lothar Linde (1899-1979)

Are the mass media – radio, films, television – adequate to convey to people the arts of our Section? This question faces us repeatedly. It requires careful consideration.

It is indisputable that the mass media can convey pure information. Yet can our art itself [eurythmy] be conveyed by these means, even only as information? What happens to our art when we present it in this form? Is it possible to make visible or audible what we bring through it as “shadow of the spirit”? Or will it be so affected by mechanisation that it appears to people as a strange endeavour, leaving them indifferent because the essence is no longer recognisable?

Leaving aside the subjective response to this question – which immediately arises in those who for a long time have worked or are concerned with our art –, Rudolf Steiner made numerous remarks on these issues, from which we can establish a position. He repeatedly speaks of the processes which take place deep in the human organism when you give yourself to the mechanical sequence of a film, or to “that which the gramophone is an expression”.

In the lectures on initiation knowledge published as *The Evolution of Consciousness* [GA 227], in lecture 11 he says:

“A few days ago I said that in this region, where Imaginations take so firm a hold on the spirit, we get the disturbance of automobiles. I added that I was not saying anything against cars, for in anthroposophy we cannot express reactionary views, and when necessary I am obviously very fond of travelling by car myself. One must take the world as it is. But anything one-sided must always be balanced by its opposite. Thus there is no harm in motoring – provided we take it, and everything of that kind, with a heart attuned to the spiritual world. Then, besides driving cars with everything connected to it, come to disturb us, we shall be able to press on by dint of our own strength and freedom, for freedom had to come, and it must lead us back to the Bodhisattva.

“Human beings will be able to help themselves, where things are concerned that do us good service mechanically. It can truly be said that men will be able to help themselves in face of what comes upon them in the way of cars, typewriters, and so on.

“With gramophones, however, it is different – forgive me for concluding on such an apparently trivial note. With gramophones, humanity wants to force art down into a machine. If people develop a passion for such a thing – which is

really a mechanising of what comes down to us as a shadow of the spiritual – if they show enthusiasm for the kind of thing represented by recordings, then here they no longer have the power to help themselves. Here the gods would have to help. Now the gods are merciful, and today our hope for the future progress of human civilisation must be that the gods in their mercy will themselves come to the rescue where – as in the case of the gramophone – people's taste has gone astray.”

It may at first seem puzzling that such a significant difference exists between the effect of pure technology on people and mechanised art. In the lecture-cycle *Cosmic and Human Metamorphosis* [GA 175], lecture 4, Steiner speaks in more detail of the fundamentally different situation of films:

“I hope you will not take what has been said to-day as propaganda of any sort, but look upon it as expressing existing facts. A man certainly must and ought to live with his times and when anything is described, he shouldn't look upon it as all that can be said on the subject; he should learn to strike the balance. It is quite natural that the world today should be confronted with impulses leading entirely to materialism. That cannot be prevented, it is connected with the deep needs of the age. But a counterbalance must be established. One very prominent means of driving man into materialism is the cinematograph. It has not been observed from this standpoint; but there is no better school for materialism than the cinema. For what one sees there is not reality as people see it. Only an age that has so little idea of reality as this age of ours, which worships reality as an idol in a material sense, could believe that the cinema represents reality. Any other age would consider whether men really walk along the street as seen at the cinema; people would ask themselves whether what they saw at such a performance really corresponded to reality. Ask yourself frankly and honestly, what is really most like what you see in the street: a picture painted by an artist, an immobile picture, or the dreadful flickering images of the cinematograph. If you put the question to yourselves quite honestly, you will admit that what the artist reproduces in a state of rest is much more like what you see. Hence, while people are sitting at the cinema, what they see there does not make its way into the ordinary faculty of perception, it enters a deeper, more material stratum than we usually employ for our perception. A person becomes etherically goggle-eyed at the cinema; he develops eyes like those of a seal, only much larger, I mean larger etherically. This works in a materialising way, not only upon what he has in his consciousness, but upon his deepest sub-consciousness. Do not think I am abusing the cinematograph; I should like to say once more that it is quite natural it should exist, and it will attain far greater perfection as time goes on. That will be the road leading to materialism. But a counterbalance must be established, and that can only be created in the following way. With the search for reality which is being developed in the cinema, with this descent below sense-perception, we must at the same time ascent above it, ascend into spiritual reality. Then the cinema will do him no harm, and he can see it as often as he likes. But unless the counterbalance is there, people will be led by such things as these, not to have their proper relation to the earth, but to become more and more closely related to it, until at last they are entirely shut off from the spiritual world” (27 Feb. 1917. GA 175. *Cosmic and Human Metamorphoses*).

This clarifies what is present in the film – an effect on the “deepest sub-conscious”. In this sphere humans are materialised. This can be influenced by us as little as our life-processes are. Take, for example, insecticides in our food; we damage our health, even if we study spiritual science. The materialisation of the subconscious we can resist just as little. For this reason, it is not clear what damage it inflicts on small children, if you put the radio into their cradle, or if it even teaches them to speak. There is even a danger for adults, when they unthinkingly expose themselves to such mechanisation. Their physical bodies may have been formed, but not their souls which are subject to work by the “I”, that is, each person. For this task art has to perform a comprehensive task. Art gives sound, health-giving forces; it is the great helper to overcome materialism, the merely sensual. In a lecture (Elberfeld, 4 Feb. 1911). Steiner describes how after death humans, confined by the merely sensuous, are banished to live in the region of the lowest beings. True art lets us experience the spiritual in sensory appearance. As a replica of the supernatural world, it also affects this other world. “Classic German poems arouse delight in the spiritual world.” Similarly, on 17 Dec. 1922, Steiner describes how the cinema and photographs, capturing people in the spatial realm, permits the events in time to become lost. There is an addiction for the spatial realm. Anthroposophy, however, seeks the way from the spatial into the flow of time.

On 6 June 1923, Steiner mentions that the different constitutions of the ancient Greeks means they would have fainted had they visited our cinemas. “If you really are inwardly concerned with spiritual science, and you go to the movies, you have to gather yourself, otherwise today you too can still faint. But, you know, we are all people of today and the one takes on the characteristics of the other person.”

On 20 May 1923 (*The Arts and their Mission*. GA 276), Steiner recommends the path taken by the development of art, and the consequences for us:

“Now that naturalism has followed the grand road from naturalistic stage productions to the films – neither philistine nor pedant in this regard, I know how to value something or which I do not care over much – we must find the way back to presenting spiritual things, which basically is presenting the genuine, real thing. We have to find again the divine-human element in art. But we can only find it by regaining through knowledge, that is, survey the path to the divine-spiritual. And in this respect anthroposophy would take the path to the spirit in the visual arts, too – it wanted it in that work of art, the Goetheanum in Dornach, unfortunately taken from us. It also wants to find it on the path of eurythmical art, as I mentioned the day before yesterday. It also wants to follow this path, for example, in the realm of declamation and recitation.”

In the first long quotation at the outset (from *Cosmic and Human Metamorphoses*), Steiner suggests that a counterbalance to the unstoppable urge to materialism must be found. Here he describes this counterbalance. It lies in our art based on true spiritual knowledge. Eurythmy, a new cure, itself originates in anthroposophy; speech could be renewed from it. If we would mechanise this art, we bring it into those forces, says Steiner, that “work in a materialising way, not only upon what the human being retains in his consciousness, but upon his deepest sub-consciousness... This will be the road leading to materialism.”

Something more would still occur through mechanisation. Art has to have a therapeutic effect, also at high levels. Both the artistic activity as well as the reception of art works soundly into the body. This side of art would also be rendered impossible by a mechanisation, indeed turned into the opposite. It would be a task of eurythmists, also working as eurythmy therapists, to do something about it.

Steiner mentions canned, mechanised music in Penmaenmawr (“... enthusiasm for that which the gramophone expresses...”, quoted above). Alongside this side causing concern, disks and tapes have also a good side. You can analyse a piece of music without needing musicians. This could tempt eurythmists to do eurythmy to recordings, and use them in the classroom. But in eurythmy you cannot lie. If you or your pupils do eurythmy to recordings, you would have to eurythmise the machine, if the movement is to be true. The machine indeed pushes itself between the music and the person engaged in eurythmy. The total person is to become music in eurythmical movement. The result in this case is a fatally false situation. In children but also in adults, the therapeutic effect would be entirely open to question.

About the effect of a mechanical apparatus in art, Steiner expressed in a apparently harmless manner during the Mystery Drama premieres in Munich. Gumbel-Seiling reports that much precious time was lost building up and painting the scenery. The sculptor Maria Kracer approached Steiner, saying, “Herr Doktor, why not project the scenery; you would thereby save a lot of time”. “I have really to wonder,” was the reply, “that an artist can make such a proposal to me.” “But Herr Doktor, these stage-designs could well be painted in detail according to your requirement by excellent artists.” “Well, do you forget about the projector? Where between work of art and connoisseur there comes a mechanism, the work of art can only act on the head, not the whole person” (from *Mitteilungen aus der Anthroposophischen Arbeit in Deutschland*, Nr. 59).

Let us now turn more to the problem of information through the mass media. Such is the need of our time. If this truly occurs, you could meet it. But this information has to be true. It is true if we represent exactly what is our aim in art, namely the renewal of the spiritual sources which we have gained through anthroposophy. This path does not lead into mechanisation, but precisely points a way out of it. For this reason, which can be understood or in any case acknowledged, we have to forego showing our art in mechanised form. One could nevertheless give a picture how, for examples, eurythmy looks when one considers Steiner’s indication [mentioned above] that a fixed, painted picture of the movement of people is much closer than “the dreadful flickering images of films”. Instead of the killed movement of the film, we could show, for example, the eurythmy figures, with the necessary explanation on the sounds. From these fixed pictures, the eye can build up for itself how the eurythmy movements are. One could also consider showing photos of acting scenes with characteristic scenery. So you could give a picture of what is going on artistically in the Goetheanum. Shots of the exterior could be shown in the film, but also with inserts of fixed pictures, so that their artistic effect can be perceived. The need for information can be satisfied and the conditions of our art could be retained.

So far in these considerations, we have followed the likely effects of mechanisation of our art on human beings and on

the art itself. An extremely important issue, however, has to still be mentioned. What impact or retro-effect does this mechanisation have on our relationship to the spiritual world, to those sources from which the art is derived and is to continue doing so? In these spiritual worlds lies the will for a new artistic striving to enter our declining civilisation. Does this will connect to us when we connect artistic striving to its opposite? This question summarises an extremely serious situation. It depends on our right or wrong striving what kind of interest of the spiritual forces is met in our work. This Rudolf Steiner presents in serious words, particularly in the years 1922/23. Without this connection with the spiritual world our work would bear no fruit. It would disintegrate into nothingness.

REPORTS

Eurythmy for Pentecost

at the Goetheanum

Johannes Freimut Starke, Zurich

Three performances with eurythmy of very different character formed this year's Whitsun Conference "The Sources of Art – The Consciousness-Soul at the Threshold". On Saturday afternoon, Beethoven's "Fantasia" for piano, op. 77, was the subject of a talk by Armin Husemann. In the first half various seemingly unrelated, sometimes very dramatic motifs succeed each other, moving through 13 keys, leading to a lyrical theme whose 7 variations then take up the separate motifs in a completely transformed manner. The whole composition, appearing like a biographical process, was performed by the lecturer himself who explained what was happening through musical examples. With great dedication this was made visible through the Goetheanum Eurythmy Stage-group; through the good preparation you could follow everything. This afternoon was also integrated into the week-long International Conference for young people on anthroposophic medicine, "Strengthening the heart", with its grandiose morning lectures by the same speaker.

The theme of the Saturday evening performance in four languages was "Stars, Flowers and Crystals". It began with piano music from the book of the same title by Torben Maiwald and recitations of R. Steiner's "Stars spoke once...", G. Reisch ("*Bergkristall*" – Rock crystal), A. Steffen ("*Lilien und Rosen*" – Lilies and Roses), M. Kyber ("*Rosenblut*" – Rose Blood), G. Kleber ("*Sternenblüten*" – Star flowers) and Ch. Morgenstern ("*Wie eine Wiese*" – Like a meadow) recited in a lively manner by Dominique and Serge Maintier. The Eurythmy Ensemble showed Emerson's grand poem "Music" in English: "Let me go where'er I will/ I hear a sky-borne music still ..." With a touch containing celebrating elements, Riho Peter Iwamatsu of the Goetheanum Stage fashioned two haikus by Matsuo Basho and one from the Japanese eurythmist Yoichi Usami, who had also composed the incidental music for solo flute. Three poems by the Norwegian Gunvor Hofimo

One could perhaps add that Rudolf Steiner brought the most alive thing, anthroposophy, into print, a dead element, without any adverse effects. Why shouldn't this happen with art, if it would become mechanised? On closer examination, however, there is a fundamental difference between print and mechanised art. Print deals with a thought-content that can be fully absorbed by the reader. The activity of the "I" can re-build this content. With art, not the content but alone the form makes it effective. The form alone should say it all. Through its mechanisation, art itself becomes changed and led into something whose effect is quite different from what originally lived in it before its mechanisation.

alternating with piano pieces by Kodály in larger and smaller groupings rounded off the varied programme.

The speech choir, brought back to life a few years ago by the splendid initiative of Sylvia Baur and consisting of five ladies and five gentlemen, opened the festive Pentecost programme on Sunday evening with Rudolf Steiner's Truth-Wrought Words – "*Wesen reiht sich an Wesen*", the Taurus zodiac verse, Week 6 of "The Soul's Calendar" and Dance of the Planets. Framed by piano pieces by Kodály, sequences from the Pentecost sermon of Alanus ab Insulis stood in the centre of the performance, finishing as in the mirror once again with Truth-Wrought Words, the Gemini zodiacal verse, Week 7 of "The Soul's Calendar", Dance of the Planets, and "The Mystery of Pentecost" from Steiner's lecture of 11 April 1923 in Christiania/ Oslo arranged by Marie Steiner. Three great works were performed by the eurythmists, the central item being Steiner's Twelve Moods that the ensemble began rehearsing two years ago in Margrethe Solstad's newly formed Ensemble. For this Christian Ginat (viola) played motives by E. Himmelsbach and J. Gunziger as incidental music. Bach's splendid Double Concerto for two violins in D minor and the lively first-movement "Allegro risoluto" by Knut Nystedt framed the powerful cosmic poetry, spoken in a differentiated manner from the gallery by the speech choir joined by two ladies.

There were three performances worthy of this Festival of the Word and the of Great Auditorium of the Goetheanum. In the context of the above-mentioned parallel conference, a further performance took place by the Compagnie Phoenix, Berlin, founded two years ago (Barbara Mraz, Cornelia Szellies and Mikko Jairus) with their impressive programme "Man is a Bridge". Motifs from the Anthroposophical Leading Thoughts (Michael letters) and Rudolf Steiner's address to the Youth "But our hearts have become different" (Arnheim 20 July 1924) were presented as solos, duos and trios with an adequate, poignant intensity. The texts were complemented with music by A. Schnittke (Piano Sonata No.1, Lento), Shostakovitch (Prelude in E \flat minor, op. 34), Bach (Gigue from Partita No.1) and Schönberg (from "Six Little Piano Pieces",

op. 19, no. 6). At the beginning we heard only individual notes and sounds in connection with the silent eurythmy of two figures based on a blackboard drawing of 7 Dec. 1923. This was reflected at the end with the sentences: “Science: I am knowledge, but what I am has no meaning” and “Art, I am imagination, but what I am is not truth”. Inwardly penetrated, and in a very differentiated way, Catherine Ann Schmid succeeded in fashioning the speech for these expressive prose texts that are absolutely worth showing in eurythmy.

“Who wants to do gymnastics of the ‘I’?”

Eurythmy weekend with Gia van den Akker on “Eurythmy as Visible Singing” 25–26 May 2013, The Hague

Faridah Zwanikken, The Hague

About 25 women met from all quarters for this work. It was attended by professional colleagues and eurythmy students.

Since 2009, we meet annually to do this work, each year [to focus on] two lectures of “Eurythmy as Visible Singing”. This year, Gia took us through all eight lectures of the cycle. It was a gift to wish to meet together and we were well able to enter into the exercises and move together in music. Gia told us about her research and together we walked a path through the themes. Rudolf Steiner begins with the primal breathing, major and minor (the vowels transformed), leads through experience of the intervals to the triad: beat, rhythm, melos.

Gia gave us very clear practical tasks – a great plus. There were concise, transparent exercise-models for the basic themes and application of the indications. The exercises were new and yet known; you never get tired of practicing.

What struck me personally was the mystery of language and music in the lectures; their appearance and disappearance mutually wove together. For Gia it is important how this secret is experienced in this lecture-course and how they both merge. We found ourselves in the midst of spiritual science. How did language originate, how did music, what’s the difference? There were subtle experience practicing the [note–vowel] correspondences: do you first form a vowel or first an interval; do you transform from vowel to music or vice versa? quite another birth. As with the TAO eurythmy-exercise: the space created by the seventh-sixth calls forth the T, the movement from the third to the open space of A [ah], and so on.

It is so interesting how the one turns into the other; similar in the first tetrachord, in the second tetrachord almost spatially in contrary motion, third and A [ah] are related gestures, sixth-Ü, spatially polar but in soul-spirit the same, at once as relationship to yourself or as relationship to the world.

The organ of speech sculpts in space, but not music, which sounds through you through all the bones, through the inmost region.

We experienced that in the development of the scale, of course also the collar-bone, Gia cited Else Klink, “with the astral body you pluck the bones”.

We experienced the dissolution of the chord and the dissolution of the [merely] personal in the group, e.g. by the melody first presented by a eurythmist, then the motifs by three and then by nine, three groups of three. This created ever more an

Imagination of the melody. In a melody there is expressed not a development of linguistic thought, but rather a musical thought, a becoming, a transformation. Gia made us realise how music weaves in the astral but the eurythmist has to weave and live in total presence of mind with his/her “I” in order to show the music. What is this “I”? This is experienced as the core in the soul, as concentration of consciousness.

Practice ... and again and again: anticipation, bar lines, breaths ...

We practiced rhythm: Breathing through the gestalt: the longs behind, the shorts in front, looking at your hands. Wake up! With pitch precisely don’t look at it, so the movement doesn’t become “meaningful”.

Melos: the mystery of incarnation; we are able to go quite high in ethos and quite deep in pathos. Gia showed us through the indications how to fashion the intervals through the legs, to let melody also sing in the lower zone. I experienced how we women can enter deeply into the mysteries of will. We first held back and when we dared it we were also able to do it. You seldom can see that eurythmy becomes effective deeply existential through the individual will into the space, laying hold of the audience.

We arrived at expressive gestures when we carried out dynamics through stretching [forte] and bending [piano]. I saw the male element in this, to fashion strength. The task to be dreamingly present demands a lot of preparatory practise.

We often had the opportunity to perceive each other; we showed each other what we had practiced in two groups. The effects of the exercises could be strongly experienced, for example, the movement for rest, and especially to “taste”, and also to see, different qualities in rests in doing them. I have certainly forgotten some things, it was so rich! Thank you Gia, next time further, and once again. This shared deepening happens not often enough, we can *do* spiritual science!

WHAT MOVES YOU

brings eurythmy to the cinema

André Macco

This autumn/fall sees a world-premiere. For the first time eurythmy is the theme of a documentary film/movie, launched on 12 September 2013 in German and Swiss cinemas. The film “WHAT MOVES YOU – now everything comes into movement” has been produced during the youth-project WHAT MOVES YOU last summer in Berlin. The film-team around the award-winning director Christian Labhart from Wetzikon (for the documentary “Appassionata”, he received the audience-award at the Zurich Film Festival) accompanied during the 4 weeks the work of 83 young people from 14 nations with the whole team from the beginning of the rehearsals to the performances. The result is a sensitive as well as exciting look behind the scenes of a eurythmical working process with young people. In many discussions, the participants also express their hopes and aspirations, their joy and the frustrations associated with intensive work on this extraordinary eurythmy project. The film is not only worth seeing by people who already know eurythmy, but especially by those who want to get to know and understand it.

One of the concerns of this film is to make eurythmical processes visible and understandable in order to provide a contrast to the many clips and videos on Youtube. These often distort the image of eurythmy in the new media or represent only short glimpses. The film lasts 82 minutes and also shows some excerpts from the performances. Thanks to several generous sponsors a cinema version was produced, which will be shown in selected cinemas. Shortly before Christmas a DVD of the film will finally appear with subtitles in at least 6 languages.

“WHAT MOVES YOU – now everything comes into movement” is suitable for children (from about 6th grade, age 12), adolescents and adults and is worth a trip to the cinema. Renting is possible in particular for student demonstrations. Groups wanting already to see the film/movie, please contact

André Macco, management@whatmovesyou-film.com

Phone: +49 (0) 6221.6525893. You can also pre-order DVDs and licenses

For public screenings outside the cinema (*e.g.* Rudolf Steiner Houses, cultural centres, *etc.*) can be obtained. Director, producer and people featured in the film are also available for public meetings.

You can find all cinema dates in Germany and Switzerland, an interview with director Christian Labhart, more information and a trailer, on the official website of the film: www.whatmovesyou-film.com.

By the way: In summer 2014 a second WHAT MOVES YOU-project takes place in Berlin. Young people 17 to 23 years old are again invited to apply; the application period will begin on 15 October 2013 on the website of Project: www.whatmovesyou.de. Due to the great interest early application is advisable.

Edith Peter's Further-Training Course

Ulf Matthiesen

For the past 27 years Edith Peter has given during the Christmas season regular further training in metrics and poetics for eurythmists and eurythmy therapists. Edith Peter completed her eurythmy training with Elena Zuccoli and for many years took part in numerous performances of the ensemble as well solo appearances. Her main eurythmical contribution, which to this day is the focus of her work, she received from Hedwig Greiner-Vogel.

Hedwig Greiner-Vogel worked on a fundamentally new way with metrics and poetics, inspired by eurythmy. Her published work, her testimony, has not lost its validity: *Die Wiedergeburt der Poetik aus dem Geiste der Eurythmie. Grundlinien einer goetheanistischen Poetik und Metrik, Dornach/ Schweiz 1983* [“The Rebirth of Poetics out of the Spirit of Eurythmy: Goethean poetics and metrics in Outline”. Dornach, Switzerland. 1983]. Edith Peter, as a long-term student and companion of Frau Greiner, having appropriated the fruits of this work, has further developed them independently in recent decades.

The Greek rhythms, Norse alliteration, the Minnesingers of the C12th and C13th and the emergence of the familiar German lyrics up to their classic culmination all form the themat-

tic basis of what is called the “Christmas Course”. In great thoroughness and intensity this process of development has been experienced eurythmically year after year through intensive and impressive artistic work. Over the years, participants have received a grounded training in the field of metrics and poetics. They can autonomously apply and further develop what they have worked on, applying it in their respective professional contexts.

Interpreting modern lyrical poetry in eurythmy is explored in a separate half-day further training, which always takes place at the beginning of autumn in Berlin. It is devoted to modern German-speaking poets.

The second focus of Edith Peter's further training is the elementary exploration of the basics of eurythmical movement. This is the prerequisite for the ability to be involved in the above-sketched artistic work. The issues dealt with here include: How is our eurythmical instrument built up? What centres to movement are available to me and how can I practice using them? How do I fashion eurythmical forms and gestures? How do I find a healthy way of exercising the point of departure? How do I order my possibilities in a balanced manner? How do I develop further? Researching these and other issues has been tested and refined further over many years; it has become part of the Bachelor programme in The Hague, Holland. There is a great need to find convincing answers to the questions posed by our contemporary constitution. This work, experienced as promoting health, is enthusiastically taken up by many students.

Our further training group meeting annually during the Christmas season in Aesch near Dornach, consists of about twenty participants. A good social and artistic basis has been established through the many years of co-operation. New participants are warmly welcome. They are given the opportunity during a daily session to get to know the basic exercises.

The only requirement for participation is an interest to explore afresh one's own body as a eurythmical instrument and thereby to deepen the principles of sound and language of eurythmy. The course runs over two half-days and three full days in which we move together intensively.

The next training course, in which for the third time in succession we will work on alliteration and the elements of Nordic poetry, takes place at the turn of 2013/14.

Enquiries: Ulf Matthiesen (+49 40-59 65 44), Guido Beirens (+49 30-797 05 771), Edith Peter (+49 30-818 35 67).

Report on the International Theatre Project

2 + 2 = 8, Michael Chekhov meets Rudolf Steiner, Bologna, Italy, 1 to 8 May 2013

Enrica Dal Zio, Bologna

This project was initiated by Enrica Dal Zio (Member of Mikhail Chekhov Association, New York) and organised in collaboration with the University of Bologna. The tutors were Enrica Dal Zio (Italy), Sarah Kane (UK), Jobst Langhans (Germany), John MacManus (USA) and Glen Williamson (USA).

36 actors, dancers and movement-artists of various age-groups from Japan, Brazil, Canada, Finland, Germany and Italy met for a week to work intensively with the Michael-Chekhov technique. This particularly involved aspects that form the basis for a modern, spiritually-permeated art-form of theatre: energy-centres as the source of bodily movement, and practising attention and concentration as the basis for a strong imaginative abilities. Using this imaginative power, moods, psychological gestures, and characters can be embodied. At the same time, it can be extremely inspiring for actors in free play on stage.

For a whole day, a theatre Congress was held at the Faculty of Arts of the University of Bologna. Experts on Slavic theatre from various Italian universities and from the Sorbonne in Paris described verbally and demonstrated with the respective artistic means for the workshop leaders and about 100 audience members the archetypal principles behind the exercises of this [Chekhov-] technique.

In elaborating Chekhov's production in Moscow of Shakespeare's *Hamlet* of 20th November, 1924, the participants were introduced to and experienced the influence of anthroposophy on Chekhov's technique. In this production, they experienced the dramatic representation of the threshold to the spiritual world and the spiritual element itself. This Chekhov achieved particularly in the meeting of Hamlet with his father's *spirit*, not with a ghost. In this way Chekhov created the threshold crossing from the material to the spiritual world.

In staging the encounter of Hamlet with his father's spirit as the beginning of a path of knowledge, for the actor working with the Chekhov-technique becomes a pathway to self-knowledge. For "the theatre of the future" penetrated by the spirit, the actor is required to work on transforming him/herself, rather than only changing the instruments of representation. In the activity of practicing actors develop new artistic skills and themselves become changing "instruments".

Through his own path to knowledge and self-transformation, the actor can experience a resurrection-impulse in his/her creativity. This Christ-Impulse opens a free space of the "theatre of the future" for creative discussion between people and the spiritual realities behind the artistic world of appearances.

"Spirit of the Word": Training in Speech and Drama – starting in January 2014

Astrid Anderson, New Zealand

We are extremely grateful to our colleagues who, despite great difficulties that unfortunately can often occur between speakers, have repeatedly attempted collegial collaboration. In New Zealand we have worked together frequently in speech choirs. This each time encouraged all those involved, despite the distances and different training backgrounds.

Out of these positive learning experiences, the impulse arose in 2010 for a working Association for Speech and Drama in New Zealand and Australia, to promote regular meetings, exchange and practical work on exercises and texts, as well as professional development and mutual support in the work.

From the spirit of co-operation, especially with R. Steiner's Foundation-Stone Verse in chorus for eurythmy for the Anthroposophic Society annual conferences of recent years, 2010 also brought the impulse for our "Spirit of the Word" speech and acting training that will start in New Zealand in January 2014.

The tutors' valuable and broad-based experience of teaching, training and acting background, as well as the struggle with the demands of our time, bring about requirements, giving the school a foundation able to orient in different directions.

Under Marie Steiner, speech students still learned from the absolute model. Who, in the next generation, is still be able to do justice to this model? Are we still able to reach the Inspirations that fired Marie Steiner? Is this genius with its methods still contemporary?

It is clear to us that we cannot teach *only* out of this model, *i.e.*, to be able and want to teach through demonstration and imitation. Dealing with issues on our own artistic schooling already helped us during our own training to arrive at clear findings. On this solid foundation, the demonstration-imitation method, which we believe has to take a central position in teaching, acquires a new meaning. It belongs to the training in differentiated listening and feeling to encourage students to research the sounds of speech that give them the internal security and freedom to live intuitively with the fund of ideas and exercises of Rudolf and Marie Steiner.

In the English-speaking realm the impulse of speech-formation began with the work of Ruth and Hans Pusch in America, later continued by Sophia Walsh.

Maisie Jones, Alice Crawther, and then Mechthild Harkness and Virginia Brett carried the training courses in London, Sydney and Hawaii. Today, many colleagues everywhere continue this work, creating their own fields of work. For us in New Zealand different directions meet, lending the work a special charm.

In founding the School, the question arose: How can we achieve today the Inspirations for our work in the spirit of the Archangel Michael? This spirit points not only with inner security and strength to the model, but also offers the possibility to unify the various spiritual directions, promoting the education of the heart-forces that can bridge for us the extremely varied ways.

In addition to the essential training of the Mars-forces today, we have to add the Venus-forces of pro-active listening and inner silence. The Nordic "Vidar" is particularly helpful, to whom Rudolf Steiner attributed extreme importance; this being was and is a silent companion on my own journey.

Of the utmost importance is the future-bearing role of the Maitraya-Buddha for developing the speech process in humankind. We will carry this being in our consciousness, along with those artists who carried speech-formation and are now deceased, and of course also our present colleagues and teachers who direct and support us all, that together they may illuminate our paths and fructify the work. We also hope for a global community and collegial support for anthroposophical speech-formation for the future.

This all begs the question whether speech-formation as a career path has a right to exist. Is there sufficient demand for a School, and especially after the training, are there career opportunities for which our training can orient? These speci-

fic questions we have to face as colleagues around the world today. The career goals, jobs and demand on the part of “employers” are not given factors.

Of course, we all know how very much this training has meant to our path of personal development, and for many people, also in our work with individuals, in courses, schools, theatres, in therapy and recitation. But in today’s financial and materialistic climate, how can we summon the courage to offer a full training without being able to give the necessary support of a professional security? Is this still responsible?

Well, is there ever a spiritual security? From my own experience, confirmed by many colleagues out of their own activities, something new – and the speech-formation impulse is still in its pioneering stage – through continuous effort and stamina, can gradually find affirmation and recognition. This may become a real demand.

If our own learning curve is to lead to the future, we want to at least still to try to pass it to others. We hope the spirit out of which we endeavour to strive may bless our work and find the people whose initiative and enthusiasm may allow this work to become fruitful in the world.

Our time more than ever needs the new speech-impulse of anthroposophy, especially characterised by its enlivening effect. It reflects the supra-personal forces, with which humans awaken in their “I”. Speech is carried on the living breath-stream, strengthening human wills through the cosmic ether-forces.

The gestures of the speech sounds in such speaking fill the soul with the powers of colour, form and the musical forces of the fixed and wandering stars that vivify and strengthen it. This cosmic power of speech gives us hope and confidence for the future, allowing us to experience the eternity of the present moment. Every time we see the wondering eyes of children who experience living speech, we find our efforts confirmed; we meet again those for whom we want to work further on speech.

(For further details about our training programme and the organisation of the School, see the next issue of this Newsletter.)

Astrid Anderson grew up in South-West Africa (now Namibia); trained in England, Dornach and Novalis School, Stuttgart; Diploma in Speech Formation 1976. Teaching, therapeutic and artistic work in Stuttgart, Göppingen, Berlin and Witten-Annen, since 1984 continued in New Zealand; stage and teaching projects as well as my own further training and work in South Africa and Europe, Scandinavia, England, Germany & Switzerland. Her main interests – languages; her big concern – educational and speech work in schools and school communities, including the storytelling and acting.

Collaboration between the Sections:

The Working Conference on Therapeutic Speech Practice 2014 at the Goetheanum

Silke Kollewijn, Department of Speech and Drama, a member of the preparatory group for the conference for therapeutic speech practitioners

As soon as the art of speech comes to life within the realms of actual practice, the Sections begin at the same time to collaborate. For a number of years this has been the case with the Medical Section and the Performing Arts Section with regard to therapeutic speech. Since anthroposophic medicine began, therapeutic speech practice has belonged to anthroposophic art-therapies. It is now available, for example in Switzerland, as a federally recognised profession of artistic therapies in the subject-area of Speech and Drama, according to the official formulation.

Since speech-formation developed from its beginnings, also for the living word as co-educator within the realm of education, the profession of speech-artist has for decades found its place in Waldorf education. Various speech-artists working in Steiner-Waldorf Schools have attended the annual conference on Therapeutic Speech Practice at the Goetheanum. Sometimes the Performing Arts Section also organised conferences. The conferences on artistic speech-formation, formerly organised by the Goetheanum, have become less frequent in recent years; from this year there are new speech-chorus conferences. In various countries, speech artists and therapeutic speech practitioners also organise national working meetings.

The working conference on therapeutic speech practice in recent years sees itself as forming a bridge between medicine and art. The question repeatedly arises, How much does art need medicine in its therapeutic application, and how much does medicine need art?

As a real bridge, the realm of anthropology, or “study-of-man”, as a fruit of spiritual science emerges as an extension to medical and academic medical viewpoints. This anthropology exists as the basis for knowledge and action for teachers, and in the same way for therapists and artists.

Anthropology penetrates the work of the speech artist, actor, therapeutic speech practitioner and speech-artist as theatre-coach, indeed it underlies all Steiner’s lectures and stimulating indications on art, education and medicine. These artists who take ensouled, reflective thinking into their practice, are given inner forces of direction out of the being Anthroposophia – in other words, foundations for their actions, that is, the right idea at the right moment.

The following is a brief description of the themes and topics of this year’s autumn conference, “The speaking human being – steering between the forces of breaking down and building up”, which for the second time will have, as integral, an interdisciplinary day (Medical and Educational Conference) on the theme of the anxious child, from 23–27 Oct. 2013:

When we speak, consonantal and vocalic forces constantly struggle unconsciously with each other. In this unconscious part of speech the “invisible human being” is revealed, as Rudolf Steiner describes in his lecture “The invisible human being within us. The pathology underlying therapy” (Dornach, 11 Feb. 1923. GA 221).

The vocalic forces arise directly out of the up-building formative forces, brought about by the human body throughout its embryonic period. These forces are heard in the spoken vowels. Here the soul experiences itself. Through the forming power of the vowels, it strengthens a feeling for the body, stimulating the life-forces. The consonantal-forces in the embryo form on the one hand the physical body, and on the other hand they give the human being the ability to form concepts and to become alert to the sensory world.

This awakening to the world awakens the intelligence, saps vitality and causes fatigue. Every person is placed between these forces of building-up and breaking-down in his unconscious bodily depths, in order to become through the means of conscious and artistic working on his/her own speech his/her own “steersman”. From the higher level of the Spirit-Self, speech and the art of poetry make possible this “directing force” of his “I”.

In addition to the thematic content, this conference is currently the only international meeting place and forum for exchange for speech-formation, where the various issues and concerns of the profession of speech-formation in the various educational and therapeutic fields of life can be discussed.

Colleagues from other disciplines are warmly invited to attend the various presentations of the conference. *The lecture topics:*

“The invisible man within us”; the body as an organ of touch; observations on different constitutions; the six fundamental exercises and the therapist’s path of schooling; studies and exercises – with *Dr Kathrin Studer-Senn*.

Declamation and recitation and their relationship to the seven life-processes – lecture by *Dietmar Ziegler*.

Karmic aspects of building-up and breaking-down processes in speech breathing – lecture by *Barbara Denjean-von Stryk*.

Effective principles of therapeutic speech in the field of tension between centripetal and centrifugal forces – lecture by *Dietrich von Bonin*.

Configuration of the fourfold human being in the anxious child – lecture by *Michaela Gloeckler*.

Things are moving!

3rd & 4th Meeting of the Network Speech Initiative *Ruth Andrea*

On the 9 & 10 March 2013 in Dornach the third meeting was held of the Network Speech Initiative. 13 of 19 colleagues were able to participate. Working on far-reaching aims that the organisers Ursula Ostermai, Kirstin Kaiser, Agnes Zehnter and Ruth Andrea had undertaken for the network – which were discussed and clarified during the last two meetings in January & September 2012 – the group went on:

- to create a forum for meeting and exchange for the profession of speech-formation;
- to work through the spiritual-scientific foundations of speech-formation and thereby provide the professional basis for presenting and communicating, and to relate individual artistic creating to the basis of the spiritual facts;

- to form working-groups that are working through the fundamentals of speech-formation or are devoting themselves to selected topics and questions;
- initiating events.

The reports were positive from the working-groups in Dornach, Stuttgart and Berlin, where there have been regular meetings – especially in Dornach and Berlin. In the Berlin working-group the reflective practical work focussed on a variety of topics. One result, among others, showed that in comparing and exchanging explorations of the exercises, the joyful discovery was made that Steiner’s speech-exercises can well hold their own as compared with other speech-exercises. A speech-workshop for artistic performances and demonstrations (also for teaching) as well as public information-days are in the pipeline.

The Dornach working-group focuses on fundamental research where are discussed, among other things, the understanding and formulating in your own words of passages which relate to the rhythmic system, from “Poetry and the Art of Speech” and “Speech and Drama”. The group is going to pursue the question of what the speech-artist has to master as technique in the speech-instrument in order to have it available, as second nature, as artistic method. The Dornach group also plans public weekend gatherings for research and for training issues.

New in this third meeting-group was the undertaking of practical work on hexameter, in two groups. People shared their experiences which were practised, experienced and evaluated in the subsequent reflective conversation. A commitment was made to continue practical speech-work at future meetings. The work was felt as inspirational and the mutual exchange in the exploratory work was experienced as enriching.

And so on 15 & 16 June in Stuttgart, the speech work continued, this time in two sections on the topics “breathing processes” and “observation – picture – concept”. Again, in the shared speech-work an attempt was made to perceive, work with and understand Steiner’s anthropological indications, which were presented in short introductions.

One focus of the fourth meeting was the preparation for an artistic-speakers’ meeting at Ascension 2014 in Stuttgart. All speech-artists are invited. The meeting is to promote an awareness of the art and the artistic profession of speech-formation and bring about the possibility of a forum for exchange. Speech-formation needs to become more active in artistic performances, workshops, demonstrations, working groups on research topics among other topics (see the invitation to active participants in this issue).

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OBITUARIES

The following poem by Erika Beltle may head the obituaries. On 21 June 2013 she returned to the spiritual world. Erika Beltle was instrumental in promoting and cherishing the Eurythmeum Stuttgart. Ursula Piffaretti is penning an obituary for her, to appear in the next edition of the *Newsletter*, Easter 2014.

*Die Füße gefesselt,
von Wurzeln umwunden,
das Haupt für die ziehenden Sterne
befreit –*

*das Herz in der Waage,
schwankend entzweit
und immer von Dornen der Neigung
voll Wunden:*

*so blüht du hinauf
aus dem Schosse der Zeit
im Dufte der Rosenstunden
in deine Ewigkeit.*

[Your feet chained, entwined by roots, your head free for the circling stars – your heart in the Balance, divided & fluctuating and always full of wounds through the thorns of sympathy: so you blossom upwards out of the womb of time in the scent of the moment of the rose into your eternity.]

Erika Beltle

Sketch of the life of Ursula-Ingrid Gillert, née Goette

22 April, 1927 – 20 May, 2013

Michaela Bocka, Prien am Chiemsee

On Whit-Monday, at midday, my mother completed her earthly journey silently and at peace. She died unexpectedly, but in retrospect how it happened seems inevitable. She lived the last four weeks of her life, sitting in a chair with a view out the window in harmony with nature, lost in the sight of a magnolia tree in full bloom and in the joyful concern for her feathered friends whom she fed on several small bird-tables.

Her need to speak was unabated, even when the sentences became barely comprehensible.



During her life she colourfully communicated to people who wanted to listen to extensive accounts out of her versatile life.

It was very gratifying for me to find in her estate three sketches of her life she had penned, and thus to let her speak for herself:

“I was born in Stuttgart on 22 April 1927 as the second child of my parents Johanna and Fritz Goette. My brother, born two years earlier, died after two weeks. So I grew up as the older sibling with a brother three years my junior. We enjoyed a beautiful, rich, free childhood.

My parents were both members of the Anthroposophical Society (in Stuttgart, “Free Society”). My father was head of Weleda, where we often visited him before closing time. Soon we knew all the employees, making some intimate friendships that lasted many decades.

At three years old I started children’s eurythmy with Frau Baumann-Dollfuss and later with Fr. Vogel, now Frau Beck. We loved our teachers above everything and for this lesson we were allowed to go to the Waldorf School. I was already registered there immediately after my birth. For the monthly school festivals and Christmas plays I could attend as a very small child; I was already at home in this school.

At 6 years old I was interviewed for school entrance by Dr Kolisko, but he did not take me because I was still so small. This he repented a year later, for now due to the State ruling I was prohibited from entering school. This was the first serious blow in my life. I really wanted to know who could absolutely forbid me to go to “my school”.

I went at the intuition of my parents not to the local elementary school, but further away to the school in Wagenburg. To get there I travelled half an hour every day. I was fortunate that my teacher was an anthroposophist, so the four elementary school years were not so terrible.

On Thursday afternoons, when the Waldorf teachers were in conference, we were allowed to go to the school. We had painting with Fr. Michels, recorder-playing and later also violin with Fr. Haueisen, and eurythmy with Fr. Rommel. We “forbidden” children had access to all school events. That was wonderful. The monthly festivals were unforgettable. It began when the curtain rose and the whole stage was filled with beaming pupils. The choir was directed by Herrn Wickenhauser.

Our childhood was a happy one, but very soon it was overshadowed by the looming National Socialism. The ever more tangible Hitler-regime always hovered like a Damocles’ sword over us.

After four years of elementary school I took the exam in the secondary/ high school. I entered Heidehof School only five minutes away.

Already in the preschool years, music played a big role in my life. Meanwhile, I took private lessons in violin and made rapid progress.

In 1938, the Waldorf School was closed. Everything no longer made sense, because the Thursday afternoons were no more. All of this weighed heavily on my child’s soul.

My mother decided to go to Dresden with her two small children, where there was still a Rudolf Steiner School. In September 1938 my heavenly school-time began. In 1939 the War

began; everything was very exciting and threatening, because Dresden is located a stone's throw away from the former Czechoslovakia. But we had the school, so we should just Be Happy. The separation from my father was hard, but we saw him more often as he had frequently to travel to Berlin for the Weleda company in the struggle to obtain the necessary raw materials.

It was a very bitter when he separated from my mother; I thought I could never be happy. But the school and music helped. I played the violin rather well and meanwhile also the piano. We played music a lot and I used every spare moment to practice.

In school we had to do the Hitler greeting and many other things. We had to attend the Hitler Youth, but I was very lucky with a very understanding leader. I had to do lots of singing with the children, because the others probably were not as gifted for it. But it became ever more dark, and in 1941 the [Waldorf] School and The Christian Community were both prohibited. We were not able to be confirmed, and again everything seemed hopeless. This was the second much stronger blow in my life. We were spied on when we stopped on the street, phones were tapped, our teachers were detained, cult objects dragged from homes and books by Rudolf Steiner seized. We had many guardian angels; nothing happened to us.

In Dresden Neustadt I entered the Girls' High School. There we had a wonderful music teacher who was delighted to have so many talented people and we gave fine concerts. Everything else was hell.

We moved back to Stuttgart where we experienced the terrible air-raids. But it wasn't as bad as fear of the regime. We gave great concerts at the school. We were "sent to the land" before the War ended, from where I illegally fled with my girlfriend. And 21 April 1945 the War ended. There was an indescribable feeling of happiness: now we can say everything we think and can do everything. We wanted to embrace the world in our joy. Outer life was difficult, but the inner life flourished. Just the following day I celebrated my 18th birthday! From now on, the work with anthroposophy unfolded with a huge crescendo – lectures, seminars, youth conferences, exuberant life.

After high school I entered the eurythmy training with Else Klink and after three years I completed, which is nothing to compare with today's graduation, continuing on the stage in Dornach with Marie Savitch.

Shortly before I had met Friedhelm Gillert, who studied at the Music Academy in Stuttgart. In 1958 I married Friedhelm Gillert. He also came soon after to Dornach and began studying eurythmy with Lea van der Pals. After eight years of Dornach – for me eight years on the stage, for him four years of training and four years of stage – we went to Florence, where he had been invited by Maestro Lupi, Vice-Director of the Conservatio Cherubini. This was followed by eight happy years in the paradise of Florence, immersed in art, but marred by financial hardships. Outer life was very hard because we often literally lived on the breadline. In 1960 our son Alexander was born, and 1964 our daughter Michaela.

1966, we returned to Germany (my brother was about to begin his teaching in a Waldorf school); we arrived during the winter, at minus 20° in Dietersheim, north of Munich, where our eurythmy work continued as "Eurythmy Training and Eurythmy Stage-Group Munich". Already then we toured with our small stage-group. Before this we led for several years the eurythmy training in Florence. The "Scuola di Euritmia die

Firenze" was established at the request of our students.

Outer life was sad, difficult and dreary, but within things began to grow and blossom. The school quickly became very large.

On my 50th birthday it was decided that we would move to Grafrath. After searching for seven years for a suitable location, it now seemed this was the place. Because of lack of money, I worked for 17 years at the Rudolf Steiner School in Munich/Schwabing as a eurythmy teacher, which I enjoyed very, very much, also at the same time as a tutor of the eurythmy training and on the stage.

Ten years we were permitted full creative power in Grafrath, until my husband after twenty years of joint artistic work became ill and died unexpectedly in 1996. Many dark things had to be overcome during the following years, external rigors but also a lot of human darkness.

I continued the work after my husband's death, at first leading the school alone, supported by Benedicta Schradi. In 1997 I gave the responsibility to her in order to provide guidance in the training and the stage work. Through this my workload did not diminish. I hardly took part in the stage-work, because I experienced with a shock how it appears when the physical powers are reduced. I did not want to inflict this on any audience. Music and eurythmy have always kept me alive, both of course intimately linked with anthroposophy.

During the three years in Dresden, my entire life-needs were supplied by concerts, the theatre and the opera. I thank my dear mother for allowing me at 11 years old to attend concerts in Dresden alone. If it was more than three times a week, she found it "perhaps a bit much".

I was always alone, and generally my life was led alone and is very lonely, but I believe that is right, although it is sometimes difficult. Many deep joys happened, such as experiencing Maestro Celibidache, who died last year (1996), well advanced in years. Probably such profound experiences would not have been possible in company with many people. However, I stand with undiminished enthusiasm in working with and for the art of eurythmy."

These writings my mother wrote about 15 years ago in 1997 and 1998, for what occasion is beyond my knowledge. Her uninterrupted enthusiasm for eurythmy and conveying it to people continued during the period from 1999 at our school in Chiemgau, in Prien.

After the training centre Grafrath had once again moved to new premises on the grounds of the nursing home Marthashofen and then, after a few years, ceased its work, mother moved in with us.

She lived until 2011 with us in our house and entered intensely into the life of Prien branch of the Anthroposophical Society and the Waldorf School Chiemgau/ Prien.

She enriched with music the Children's Service of the free Christian religion lessons and organised many fairy-tale performances she had rehearsed with a free eurythmy group. Until the end, she taught adult courses and gave individual lessons.

After several health issues, it was her own wish to move to the nursing home Marthashofen; "here we come full circle", she said. The internal mobility out of the power of eurythmy and to be a human listener out of the being of music were her deepest and abiding concern right to the end.

Junta Schütze

13 May, 1935 – 1 May, 2013

Annemarie Bäschlin

Junta Schütze was born on 13th May 1935 in Zittau, the oldest of six siblings. Zittau (Saxony) was the homeland of her father and his parents. Her mother came from Silesia. Soon the family moved to Berlin, where her father worked in the patent department of Siemens. She repeatedly visited her grandmother in Zittau, spending wonderful holiday with walks in the idyllic Riesengebirge. Junta was 8 years old when the terror attack on Berlin took place, and the call to evacuate. This caused Junta to make great inner preparations for a long trip. Eventful years of various experiences of war followed, and being on the move – an odyssey. Through a fortunate coincidence she escaped the major attack on Dresden. The seven members of the family were evacuated to a farm in Bavaria where they all lived in one room. From this homestead Junta saw the miserable sight of prisoner-trains driven by soldiers from the concentration camps. Reading the book “And there was Light” helped her to endure the horrors of war, because Lusseyran mastered it. Her father, released from captivity in Russia due to illness, was reunited with his family. Junta sees him come first, as she was guarding the geese by the river.



In Lübeck the family lived in a barracks camp (transit camp), a new home for three years. Her father's encounter with the dentist becomes crucial for the whole family. He gives him the magazine “*Erziehungskunst*” [The art of education]. Her father sees his new path and turns towards Waldorf education. Her mother looked for something for the children and finds The Christian Community.

The most beautiful thing for Junta was on Sundays when the three older sisters sang for ¾ hour on the way to The Christian Community in Lübeck. They were happy. The silhouette of the Hanseatic city was familiar and dear to them.

In 1948, her father goes to the teacher-training college in Stuttgart. Her mother supports him on this new path. In 1949 the family moved to Wuppertal, where her father got his class-teacher position at the Rudolf Steiner School. At first, the children had to be divided amongst various families. But all the children were allowed to attend the Rudolf Steiner School. Junta joined Class 8, graduating with a high-school diploma. With great sacrifices of the parents, terrace houses could be built with her father's help. Her father's task was to dig the foundations of the houses in slate rock with pickaxe and wheelbarrow, after working in the mornings as a class-teacher with 50 children.

Moves were necessary because of the war; Junta attended intermittently thirteen different schools. The following data shows her journey:

1954–55, Salta Järna (special education) at the Glaser's.

Junta found a spiritual teacher in the anthroposophic physician Dr Simon Pressel. Led by him, she attended the Priests' Seminary in Stuttgart 1956–58. Junta was 21 years old.

1959–61, Eurythmy School with Lea van der Pals.

1962–66, through Herr and Frau Kutzli, Junta worked in the Ecole Montolieu sur Montreux as a eurythmy teacher.

1966–2001, Rudolf Steiner School, Zurich, as a eurythmy teacher.

Junta continues to 2010 teaching an adult course.

The centre of Junta's life was eurythmy. She thanks her destiny that she was able to meet this art.

At the Rudolf Steiner School Zurich, she met the founding teachers H.R. Niederhäuser, I. & D. Wäger-Gossweiler, Dr H.W. Zbinden, and in the weekly training sessions H. von Wartburg, and M. Balaster-v. Wartburg. These were also the personalities who worked on publishing Rudolf Steiner's work.

Junta liked travelling. During a free year, which she spent in further training in the eurythmy schools in London, Berlin and Dornach, she also toured the Burgenland, Cornwall, and Brittany where she explored stone circles and cave paintings. She toured Scandinavia after her year in Saltå with Wolfgang Schad. She visited the wonderful museums in Copenhagen, Stockholm and Oslo.

Junta also loved the Swiss mountains, the white peaks that rise to the deep blue sky. She loved the gushing streams, the spicy scents of alpine meadows. The pictorial poetry of Conrad Ferdinand Meyer touched her heart. Accompanied by her sister Gotlind, her last trip took her to the island of Ufenau, upon which C.F. Meyer created the powerful language of “Huttens letzte Tage”.

Goethe also interested Junta all her life. Motivated by research that she pursued with her classmate Wolfgang Schad, they sought to get on the track of “the secret laws of nature”. It then turned out that Goethe's language is particularly suited for eurythmy, which was visible in the most beautiful way with Junta, with such poems as “Proemion” and “Selige Sehnsucht”. But in other poems the creative power of Junta's noble eurythmy came to expression, such as in Solovyov's “Christmas”. At the conclusion of her eurythmy training she was allowed to perform the slow movement from Beethoven's Pathétique Sonata, which left an unforgettable impression.

Junta has always been a seeker, yet she was emotionally delicate, finely sensitive, withdrawn and inward looking. Her attitude was of great humility, reverence and gratitude. In some ways her positive attitude and luminous radiance was a role model.

Junta's enthusiasm and youthful vigour enlivened her eurythmy lessons; the children were happy with her. However, she was convinced that if eurythmy lessons with the children are to be health-giving, teachers should constantly practice eurythmy as an art. Here Junta spared no effort in constant further training. She attended courses, especially of the esteemed teacher and great artist Lea van der Pals in Dornach, and the professional conferences in Stuttgart. Thanks to the understanding of the teacher collegium, eurythmy teachers in Zurich could also pursue artistic work. They rehearsed contributions for the yearly festivals of the Pestalozzi-branch of the Anthroposophical Society. It was a great help when at times experienced artists from Dornach gave

instructions, e.g., Ilona Schubert, Isabelle de Jaeger, Daffi Niederhäuser and Eva Froböse. These years of effort at the school created and maintained a high level of artistic life.

Purposeful, seeking harmony, with an unshakable conviction working out of anthroposophy, and out of a deep Christian feeling, Junta took on her tasks responsibly. She strove confidently forward, into the future. In great love and gratitude we remain linked to Junta.

Helga Steiner

4 August, 1927 – 7 July, 2012

Inge Werner

Helga Steiner, née Becker, was of very beautiful appearance. Into old age her perfectly upright posture and her gait had something regal about it. Her finely shaped limbs were made for eurythmy. Easily her arms in a sovereign manner laid hold of the stage area behind her. Her nimble feet mastered the most difficult eurythmy-forms by Rudolf Steiner. I saw her once with Gesa Müller (later Beil) on the big Goetheanum stage perform the tenth verse of *The Soul's Calendar*: "The lofty summer heights is lifting up the sun's radiant being ...". Through the presentation of two young eurythmists, you felt as if you were lifted up and taken to these heights (written by Christa Schreiber).

Helga Steiner died on 7 July 2012 around 4 o'clock in the morning in Albert Kolbe Heim, Kassel. A few weeks earlier she had done eurythmy with the members of the Kassel branch [of the Anthroposophical Society] and given an impressive talk on the architraves in the First Goetheanum.

Helga Becker entered the world on 4 August 1927 near Aachen. She had a brother and a sister, and was herself a sickly child. In December she received an emergency baptism, and pulled through. The death in Nordernay of her twelve-year-old brother Klaus made a deep impression in her life; with the black coffin, the family returned by train. The family was wealthy; her father was General Director of the coal-mines in the area of Kohlscheidt. They lived in a villa with a park-like garden. Helga was a happy child; her father called her "little bird". Her mother was a member of the Anthroposophical Society.

Helga experienced deeply how in 1935 the Gestapo searched their house – she was 8 ½ years old. Everything was ransacked, and they took the anthroposophical books. "Mother sat there like a stone, tears ran silently down her cheeks; I suffered very much with her and I would have gladly held her in my arms, but I sat transfixed on my chair." Later she saw her mother sitting there every night copying out Steiner's four *Mystery Dramas* and *Knowledge of the Higher Worlds: How is it Achieved?*

As the only Protestant girl in the elementary school in a Catholic environment proved very difficult for her. When images of the saints were distributed as rewards, she was told – in front of the whole class –, "You have no saints", and, "The Last Supper by Leonardo da Vinci, this is probably also for you ...". She was ashamed. Only a change of school brought liberation.

From her mother Helga inherited a talent for drawing. She received instruction, was allowed to do some sculpting which she did well. Then for five years she was allowed, whenever she wanted, to work in the studio of Prof. Schepp which she enjoyed very much. She was then 14 years old.

From then on, the War affected their lives; to distribute food for those bombed, deliver mail in the streets, where debris lay to right and left, *etc.* When the Americans invaded she camped for weeks in the basement. Finally, in March 1945, you were free!

Helga studied at the Düsseldorf Academy for Sculpture and nearly landed in a course with Beuys. In July 1947, she received strong impressions during the high-school weeks in Stuttgart. After an Act of Consecration of Man, her eyes fell on a prospectus of the "private college", where she was welcomed immediately: biology, anthropology/ study-of-man, spiritual evolution, speech formation, eurythmy – and her future husband, Raphael Steiner. Shortly before her 21st birthday, she became a member of the Anthroposophical Society as a thank you for all these gifts of destiny. It was followed by the eurythmy training with Lea van der Pals and Margarete Proskauer-Unger in Dornach.

Helga Steiner experienced the laying out of Marie Steiner in 1948 in Rudolf-Steiner-Halde and the impressive festival with the speech chorus.

Raul Ratnowsky was also her teacher, with whom she first worked on a wooden relief. This was followed by strong experiences of art in Florence and Rome.

After this she became a member of the eurythmy stage-group led Marie Savitsch. She was allowed to participate in all the scenes of Goethe's *Faust*.

Her father alongside this "starving art of eurythmy" wished for his daughter "something reasonable", for example, learning a language. So she went to England and met Eugene Kolisko and Walter Johannes Stein. She learned English in the mornings and in the afternoons worked in eurythmy with Marguerite Lundgren, whom for a period she replaced in all courses and performances.

In 1954 she left Dornach. She married Raphael Steiner and four children were born.

Eurythmically she was active in Kassel, first with kindergarten eurythmy and adult courses and later in high-school classes at the Waldorf School. She worked in the stage-group with the eurythmists in Kassel, practiced in this group and performed more and more with eurythmists from Loheland, Sassen and Marburg. They performed especially the four fairy-tales from Steiner's *Mystery Dramas*, a Vivaldi concerto, a ballad programme and in particular Goethe's "Fairytale". Helga Steiner was competent and helpful with respect to the severity of the work, but radiating humour and cheerfulness; she was always enthusiastic.

The Kassel eurythmy-group worked for ten years with Claudia Reisinger and Werner Barfod, Veronika and Christoph Peter and Wolfgang Wunsch on "Eurythmy as Visible Singing" during the weekend meetings. On behalf of the Association (the *Bund*) of Waldorf Schools, this work of music teacher, eurythmy teachers and eurythmy accompanists always included a eurythmy performance with solos and groups of those who met. It was taken to different places. With style and feeling Helga Steiner helped compile the colourful programmes and participated actively in everything. Alongside her eurythmical initiati-

ve she also gave clay-modelling classes to high-school seminary students.

In 1987, she actively participated with the initiative “100 Tage Kunst im documenta-Zelt” as she was ever particularly receptive towards everything new. She worked with Raphael Steiner in a building-group for the emerging “anthroposophic centre”, demonstrating perseverance, artistic sensitivity and unconditional will to create.

In 2011 she fell seriously ill. Relaxed and with courageously she approached the last part of her earthly journey. She passed consciously, quoting the lines of Ringelnatz:

“When I am dead/ you should not mourn,/ our love will outlast us./ Clad in another dress/ we will meet afresh/ and bless each other.”

Already here on earth you could experience working together with Helga Steiner as beneficial, whether in the annual eurythmy performances in the work-centre in Frankfurt/Main or contributions to the Class Conference in Marburg with Jürgen Smit. Especially for the latter she showed her deep inwardness, gentleness and relaxed style, coupled with her own fidelity to anthroposophy. With extreme gratitude to have known her.

EVENTS OF THE SECTION

EURYTHMY

2 – 3 November 2013

The I A O and its anthropological bases

Ursula Ziegenbein, Dr Wilburg Roth and Dr Dieter Roth,
By studying Steiner’s designs for the ceiling painting of the First Goetheanum – now to be seen in the Second Goetheanum – we can more deeply understand the three great sound-gestures I–A–O, giving the key to the whole of eurythmy and eurythmy therapy.

12 – 13 October 2013

“The vowels give the inner key to the macrocosm” (Rudolf Steiner)

– The pathway of the “I” between incarnating and ex-carnating

“The consonants of the evolution-sequence take hold of the total human being of soul and spirit”

– The rhythm of the soul to the world in time, as experienced in the outer and inner life

Werner Barfod,

7 – 8 December

Eurythmy to Motives of the Class Lessons

with Ursula Zimmermann

In a sequence of two weekends we follow the motives of the 19 Class Lessons; the work includes Class discussions and eurythmy.

Eurythmical skills are required.

Eurythmy dress and eurythmy shoes required.

For Class members. Please bring your blue card.

The schedule for each course is more or less arranged as follows: Starts every Saturday at 9.30 am – 6.00 pm and ends on Sunday at 1.00 pm.

Registration forms for each course, from March 2013:

Goetheanum Empfang, P.O. Box, CH-4143 Dornach

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

tickets@goetheanum.ch, www.goetheanum.org

Course fee, each event: 120 Sw. Fr. / 80 Sw. Fr. conc.

2 – 3 January 2014

Music eurythmy course with Dorothea Mier

For eurythmists & eurythmy students in their final year

1 - 2 March 2014

Artistic training with development of self-management and entrepreneurship

with Gia van den Akker

Eurythmy course for eurythmists, eurythmy students and interested persons

5 – 6 April 2014

The Motives of the 19 Class Lessons

Eurythmy and Class discussions with Ursula Zimmermann

For members of the School of Spiritual Science

with a knowledge of eurythmy

3 – 4 May 2014

Colour resonances in nature and the human soul

with Werner Barfod

For eurythmists, eurythmy students and those interested

30 June – 3 July 2014

Meeting of new graduates of the eurythmy trainings world-wide

13 – 14 September 2014

Eurythmy course with Benedict Zweifel

11 – 12 October 2014

Vocalisation and Meditation

with Werner Barfod

For eurythmists, eurythmy students and those interested

8 – 9 November

Eurythmy with Benedikt Zweifel

(Date to be announced)

I-A-O

Eurythmy course with Ursula Ziegenbein and Dr Wilburg Keller Roth, Dr Dieter Roth

For eurythmists, eurythmy students and those interested

6 – 7 December 2014
 The Motives of the 19 Class Lessons
 Eurythmy and Class discussions
 Ursula Zimmermann
 For members of the School of Spiritual Science with a knowledge of eurythmy

Preview 2015:
 6 – 11 April 2015
Eurythmy Conference

MUSIC

23 November 2013
Section day: The nature of the musical element
 Contributions by Johannes Greiner on the music of Ciurlionis; Wolfram Graf on van der Pals; and Jitka Koželuhová on her music.
 Evening concert with works by Schubert, Wagner, Scriabin, Ciurlionis, Graf, and Koželuhová
 Hristo Kazakov, Wolfram Graf, Johannes Greiner, Jitka Koželuhová (piano)

7 December 2013
Rudolf Steiner's "The Soul's Calendar"
 Set to music (complete) by Raphael Simcic
 Organiser: Johannes Greiner

7 – 9 March 2014
Musicians Conference
 Programme and invitation to follow in the autumn/fall

4 May 2014
 Matinee concert
 Works by Emil Himmelsbach (centenary year), Ernst Klug, and others.

During the Whitsun Conference, 6 – 9 June
 Performance of "Hymns to the Night" by Novalis set by Lothar Reubke, Lorenz Stolzenbach and Siegfried Thiele (80th birthdays of the three composers) – (initially planned 21–22 September 2013)

14 – 15 June 2014
Section day: Expanding tonal awareness
 Kathleen Schlesinger (centenary of her discovery of the aulos scales) and Heiner Ruland (80th birthday), lectures and concerts.

SPEECH

23 – 27 October 2013
The speaking human being – steersman between the forces of breaking down and building up
 Workshop on Therapeutic Speech Practice for speech artists, doctors and therapists, with an interdisciplinary theme-day of the Medical-Education Conference for doctors, therapists, teachers and parents on "The anxious child", on 27 October 2013
 Medical Section in co-operation with the Section for the Performing Arts
 The detailed programme of the conference can be downloaded www.goetheanum.org/5155.0.html (homepage).

28th February – 2 March 2014
In the beginning was the Word
 Continuation of the two conferences in 2013 on artistic practice in chorus of "Urbeginnen" by Rudolf Steiner
 Further training weekend for speech artists and speech students in their fourth year
 New participants are welcome.
 The preparation group:
Claudia Abrecht, Dagobert Kanzeler, Silke Kollwijn and Trond Solstad

23 – 26 October 2014
Working-days for Therapeutic Speech Practice
 Organised by the Medical Section, in collaboration with the Section for the Performing Arts

PUPPETRY

14th – 16 March 2014
Puppeteers' working days

ANNOUNCEMENTS

Courses with Annemarie Ehrlich 2013/14

12 – 13 Oct: *Brugge, The Seven Rhythms of the Foundation-Stone Verse*

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

18 – 20 Oct: *London, Zodiac in four aspects from Scales to Fishes*

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

22 – 23 Oct: *Budapest, Zodiac in four aspects from Scales to Fishes*

Registration: Dora Mihalez, doramihalez@gmail.com

25 – 26 Oct: *Vienna, the living element...*

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

28 – 31 Oct: *Prague, Educational Exercises*

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

2 Nov: *Prague, Eurythmy in the working life*

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

25 – 26 Jan: *Bern, How can I keep healthy?*

1 – 2 Feb: *Bern, How can I keep healthy?*

Registration: Heidi Müri, tel. +41 34 445 39 76, heidi.mueri@sunrise.ch

3 Feb – 3 March: *Sekem, training*

14 – 16 March: *Stuttgart, How can I keep healthy?*

Registration: Eurythmeum St. tel. +49 711 236 42 30, e-mail: info@eurythmeumstuttgart.de

19 – 26 March: *Vaihingen, The 7 Rhythms of the Foundation-Stone verse by R. Steiner*

21 – 23 March: *Vaihingen, Connecting to those who have died*

28 – 29 March: *Vaihingen, How do I keep healthy?*

Registration: Akademie Vaihingen, tel. +49 7042 941895, info@akademie-vaihingen.de

11 – 12 April: *Copenhagen, Saving the living word; bringing thinking into movement; becoming aware of the realm between*

12 – 13 April: *Copenhagen, How can I keep healthy?*

Registration: Elisabeth Halkier, tel. 0045 3964 1108, e-mail: elihn55@gmail.com

30 May – 1 June: *Weimar, Zodiac in 4 aspects, from Scales to Fishes*

Registration: Bärbel Richter, tel. +49 3643 853726, e-mail: syrafrank@web.de

6 – 7 June: *Freiburg, How can I keep healthy?*

Registration: Angelika Haberstroh, tel. +49 7661 7040, e-mail: angelika_haberstroh@web.de

Studio B7 in Stufenhaus/ Apolda

In the first half of 2013 Dorothea Maier and Ulrike Wendt travelled a lot with their colleagues – there were 21 studio performances, especially with the fairytale “*König Lindwurm* [King Dragon]” and the EurythmieTheater “*Dieser Andere – eine Auseinandersetzung mit dem Doppelgänger* [This other person – a confrontation with the Double]” as well as four workshops in the Stufenhaus and in Stuttgart. In the autumn/fall both productions are resumed; the current performance dates can be found at <www.studiob7.eu>. 1 December is again an open day, when excerpts from the Christmas programme can be seen.

In addition, training courses are offered in Apolda on topics that we have been working on for many years.

From 6 to 8 September Dorothea Maier offers a weekend course in fashioning modern texts and music, especially for young eurythmists. The theme is “Waking Sleeping” – how can eurythmy offer itself and at the same time be carried out in fully awake consciousness, so that it does justice to the special requirements demanded by contemporary works? Dorothea Maier has for decades been concerned with this issue and worked out some projects. Especially here, the 2001 project “May the silence sound to them” may be mentioned. Here she worked with Bernard Rissmann (cello) on a piece by Friedwart Blume, by carrying out a eurythmical voice independent of the cello part. With this work, the two artists performed at the Donaueschingen Music Festival. For Michaelmas (September 27 to 29) Ulrike Wendt’s theme is “Forms of movement of the ethers and their manifestation in eurythmy”. Based on the ether-exercises developed by the American eurythmist Marjorie Spock in her life-long research, and awareness exercises from work on the formative forces according to the method of Dorian Schmidt, a deeper understanding of the kinds of ether will be developed as a basis for eurythmical movement. These ether-movements can be found again in Rudolf Steiner’s eurythmy forms; they re-enliven the form-stream in a wonderful way and expand the possibilities of eurythmy.

From 1–3 November Dorothea Maier and Ulrike Wendt hold a joint seminar: “Silent movement as an essential quality in eurythmy.” Eurythmy to speech and music is only one part of our art – in the preludes and postlude and silent transitions, a free space is offered for fashioning, which Rudolf Steiner took up with ever fresh creativity. In addition to working with these indications, suggestions will be given to find gestures and movements, which can supplement the sound-gestures out of the substance of eurythmy. In addition, in each eurythmical movement there is a special kind of silence present – it is necessary to discover and develop this.

The Stufenhaus in Apolda has a wonderful large room in which to work and a cosy kitchen; accommodation at cheap prices can be found nearby. The course fee is €120 per week; discounts for students and in special situations are possible – funding contributions are of course also possible! Seminars begin Friday at 6.00 pm and end Sunday afternoon at 3 pm. We appreciate early applications (from now until no than 14 days before the seminar).

*Registration and info: Studio B7 im Stufenhaus,
Dorothea Maier and Ulrike Wendt,
Lessingstr. 34, 99510 Apolda / Thüringen, Germany.
Tel: +49 175 5603852, mail@studiob7.eu, www.studiob7.eu*

Educational Seminars

of the North German Eurythmy Teacher Training

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)

Tutor: 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 Eurythmy Akademie 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.

Middle School: 6 Jan. – 17 Jan. 2014

Upper School: 20 Jan. – 31 Jan. 2014

Exams and Finals week: 2 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

Eurythmy Association Switzerland (EVS)

"How can eurythmy inspire?"

A day of meeting

Saturday, 2 November 2013 (10 am – 9 pm)

in the Eurythmum CH, Aesch

10:00 *Opening address on the theme* Johannes Greiner

11:00 *Raising questions* in small groups on art, education, basic questions, & training

12:30 *Meetings during lunch*

14:30 *Plenum* for the discussion groups

15:15 *Workshops* on art, education, & therapy with students of the Eurythmeum, teachers, eurythmy therapists, & stage artist

17:30 *Meetings during supper*

19:00 *Performances*

Pupils out of Rudolf Steiner Schools, Students and tutors of Eurythmeum CH, Humorous items with Angelika Storch (Nuremberg), and others.

(visit: www.eurythmie-verband.ch)

Further Training Courses, Eurythmie Verband Schweiz (EVS)

Course No. 35: Sat/Sun 16/17 November 2013

"New sources of strength for daily life"

with Christiane Hagemann & Michael Werner, Hamburg

Tension, strain and uncertainty – stress is an acute problem of our time. Especially in the social professions where commitment is high, personal regeneration presents a particular challenge. With the welfare of children, young people and clients permanently in focus, people respect less their own vitality.

In this course you will meet well-trying, co-ordinated exercises. With targeted application they build up your own forces again. *Vitaleurythmie* [life-giving eurythmy] – these co-ordinated movements provide strength and energy when under stress and fatigue, but also in normal everyday life. They relax, bring things into movement and are refreshing. These exercises train you in awareness; inputs on regeneration and discussions supplement the effect. The workshop supporting your self-management skills will help you get back in control. This course is open to all eurythmy enthusiasts familiar with the basic elements.

Venue: Eurythmeum CH Apfelseestrasse 9a, 4147 Aesch
 Times: Saturday 16 Nov. 2013: 9.30 am – 6.00 pm, Sunday 17 Nov. 2013: 9.30 am – 12.30 pm
 Fees: Members of the EVS und BV/DE: 160 Sw. Fr.; non-members: 210 Sw. Fr. Students in their 4th year: 100 Sw. Fr.
 Further training info: 9 hrs. à 60 min. / 12 sessions à 45 min.

Course No. 36: Sat/Sun 25/26 January 2014
 “The Human Being as Music”
 Music eurythmy with Benedikt Zweifel

Info and registration for all courses of the Association
 Rachel Maeder
 Mannenbergweg 17, CH-3063 Ittigen
 Tel. +41 31 921 31 55, Fax +41 31 921 9911
 rachel.maeder@hispeed.ch, www.eurythmie-verband.ch

Events and Courses at Eurythmeum CH

Festival for those who have died
 1st November 2013, 8.00 pm

Festival for those who have died
 Michael- and Pestalozzi- Branch, Zürich
 3rd November 2013, 4.30 pm

The Dream-Song of Olaf Åsteson
 12 December 2013, 8.00 pm

The Dream-song of Olaf Åsteson, Hinterfultigen bei Bern
 15 December 2013, 5.00 pm

Speech eurythmy and music eurythmy
 Begins: 14 October 2013. Experience eurythmy regularly by joining the first-year students once a week – each Wednesday morning from 9.00 to 12.00 noon; registration requested.

Eurythmy in education with Marc Büche each Friday from 4.00 – 6.00 pm.
 Info and registration: Marc Büche, Tel. +41 61 701 15 23
 marc.bueche@eurythmielehrer.com

Subject to change
 Further info regarding
 further training, intensive courses, adult classes:
 Tel: +41 61 701 84 66
 info@eurythmeum.ch, www.eurythmeum.ch

“The Testimony of the Word”

Mon 21 April, 6.00 pm – Thurs 24 April 2014, 12.30 pm

Eurythmy seminar with Werner Barfod and trip to “The Last Supper” by Leonardo da Vinci in Milan.

Studies on the zodiacal positions and the planetary gestures, in the context of Leonardo da Vinci’s “The Last Supper”
 Out of the gestures the twelve reactions of the disciples can be read, as also the connection with the 2 x 6 speech gestures. The vowels as a pathway through the 13 figures supplement the composition.

Eurythmical studies deepened with contemporary texts and verses by Rudolf Steiner.

Fee 200 Euros / students 150/100 Euros

Accommodation 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

Bildungsstätte für Eurythmie Vienna

Theme of the year: The Light-Soul process – its consequences and tasks for the path to perform eurythmy:

Wednesday, 16 Oct. 2013; 6.30 pm: Michaelmas Festival

Wednesday, 13 Nov. 2013; 6.30 pm: Remembering those who have died

Saturday, 14 Dec. 2013; 4.00 pm: *End-of-term performance followed by Advent Festival*

During Advent performance by the adult courses

Wednesday, 18 Dec. 2013, 6.30 pm: Eurythmy for Christmas

The students and the Collegium warmly invite you.

www.eurythmie-wien.at
 dr.johannes.zwiauwer@aon.at

Aglais Eurythmie-Ensemble

Programme “...UNTERWEGS...[on the way]”

The three-minute playlet by Thornton Wilder, “Nascuntur poetae”, begins and at the same time forms the focus of our comprehensive 75-minute programme. This is the story of a poet of the future who in his pre-earthly existence is blessed by two different female figures. The one brings him the joys, the other the inevitable sufferings, of his forthcoming artist’s life.

What a poetic soul can experience during its life, we then experience vicariously with poems by Hölderlin, Urs Martin Strub, Rudolf Steiner and with other, lighter texts. In music, works by Hans-Georg Burghardt, Scriabin, as well as two movements from Beethoven’s late piano sonata op. 110, etc, will be performed.

10 Aug. 8.00 pm Berlin, Rudolf Steiner Haus

11 Aug. 5.00 pm, Freie Waldorfschule-Maschsee

24 Aug. 8.00 pm Göttingen, Freie Waldorfschule
 25 Aug. 7.30 pm Schlitz-Sassen, Richthof
 1 Oct. 8.00 pm Kiel, Rudolf-Steiner Schule
 5 Oct. 7.30 pm Kassel, Anthroposophisches Zentrum, during
 the conference "The First World War and the Destiny of Middle
 Europe"

Aglais Eurythmie-Ensemble
Info-tel. +49 7052 879 95 75

Freie Eurythmie Gruppe Stuttgart, Elisabeth Brinkmann

Antigone with introductions by Marcus Schneider

23 June '13| 6:00 pm Premiere, Scala Basel, [5:00 pm Marcus
 Schneider]
 22 Sept. '13| 5:00 pm Dorfgemeinschaft Tennental
 10 Nov. '13| 4:00 Lebensgemeinschaft Sassen
 17 Nov. '13| 11:00 am Friedrich Husemann Klinik Buchen-
 bach
 26 Jan. '14| 7:00 pm AG und WS Göppingen, [6:00 Marcus
 Schneider]
 01 Feb. '14| 7:30 pm Johanneshaus Öschelbronn [30 Jan., 7:30
 pm Marcus Schneider]
 15 Feb. '14| 5:00 pm Cusanus Haus, Birkach, [12 Feb., 5:00 pm
 Marcus Schneider]
 16 Feb. '14| 7:00 pm Filderklinik Bonlanden
 29 Mar. '14| 7:00 pm AG Heidelberg
 04 May '14| 6:00 pm Karlsruhe Paracelsus Haus, [Marcus
 Schneider 5:00 pm]
 28 June '14| 7:00 pm Studienstätte Unterlengenhardt, [Mar-
 cus Schneider 6:00 pm]

Freie Eurythmie Gruppe Stuttgart, Elisabeth Brinkmann
Adolf-Kröner-Str. 25, D-70184 Stuttgart
tel.+49 71124 78 77, mobil +49 172 736 08 80

Eurythmy West Midlands:

Stage Project Stourbridge-UK

A further project for young graduates developing the perform-
 ing art of eurythmy is offered from October 2013 in the
 heart of England for eurythmists with initiative and enthusi-
 asm.

The completely new theatre of the Glasshouse Arts Centre
 has now opened. Active involvement with the Drama Depart-
 ment and the Mask Studio is resumed and developed. Young
 eurythmists can look forward to intensive eurythmical work,
 as well as involvement in preparing for a tour: finding pro-
 grammes, rehearsing, directing, lighting design and costu-
 ming. We encourage group involvement to form a seamless
 programme celebrating the limitless eurythmical possibili-
 ties to engage in the contemporary search for meaning.

2013 the YOUNG STAGE GROUP (6 members from Mexico,
 Romania, Poland, Germany, England) toured UK with their
 programme "Impromptus", a seamless programme of topical
 texts, music and "The Three Gifts of the North Wind", a folk-
 tale from Norway.

2012 the YOUNG STAGE GROUP (members from Mexico,
 Japan, Czech Republic, Germany and England) with their
 programme "Contrasts" toured the UK: Brighton Fringe
 Festival, schools, special needs centres and underprivileged
 communities, and performances during the Eurythmy Festi-
 val (organised by the Association of Eurythmists in the UK) in
 Newton Dee, Aberdeen. An excerpt from "Contrasts" was
 shown in May at the 9th International Eurythmy Forum,
 D-Witten.

Co-ordinator and carrier: Maren Stott (eurythmy) with
 Geoffrey Norris and Brenda Ratcliffe (speech), Alan Stott
 (piano), Robert Davey (cello) and other artists.

Enquiries:

Maren Stott, tel. +44 138 442563
eurythmywm@gmail.com, www.eurythmywm.org.uk

Network Speech Initiative

Meeting for speech-artists during Ascension, Stuttgart 29–31
May 2014

Do you carry speech-formation in your heart?

Is speech-formation your profession, or does it flow into your
 daily work though you could hardly specifically name the
 wellspring of this activity?

Would you like to share your experiences with others whose
 profession is based on speech-formation, and actively par-
 ticipate in Network Speech?

Then it would be a very good idea to contact us!

We invite all trained speakers to meet during Ascension 2014
 in Stuttgart, where we intend to come to a deeper exchange
 about speech-formation. From Thursday to Saturday, there
 are demonstrations, recitations, led working-groups on
 research topics, workshops, short presentations, and last but
 not least time for meetings in the literary night café.

If you would like to contribute – a recitation, a workshop,
 a talk, a demonstration – on a topic you love, or in which have
 interesting experiences to share, please send us your propos-
 al by 31 August 2013.

We look forward to hearing from you. You can reach us by
 e-mail: netzwerk-sprachgestaltung@gmx.ch, by snail-mail
 to Miriam Leist, Treiberstrasse 23, DE 70619 Stuttgart, or call
 Christiane Goerner on +49 30 49784706

For the preparation group:

Sabine Eberleh (Stuttgart), Christiane Görner (Berlin),
Mirjam Leist (Stuttgart), Kristin Lumme (Freiburg),
Ursula Ostermai (Gempen)

Eurythmy in Organisations

First steps towards a new profession

8 – 10 november 2013 Ambleside, Cumbria, England
Course Leaders: Melissa Harwood (Eurythmist) and George Perry (Consultant)

This course is for eurythmists who want to work with eurythmy in organisations.

It is divided into 3 weekend sessions.

The idea behind an organisation: the culture, vision, mission and phases of development.

The people in an organisation: individuals, teams, biography and conflict resolution; the consultant's role

How we can work within an organisation. Meeting the client; diagnosis; creative problem solving; implementing improvements; fee setting; finding work and presentation of oneself.

At the end of the course you will be more confident to take eurythmy into the world of organisations.

The fee for this weekend course is £135

For more information and booking form please contact:

Melissa Harwood

Stubdale Cottage, Grasmere, LA22 9QJ, U.K.

hardyharwood@btinternet.com;

tel. +44 1539435231

Eurythmy Spring Valley Training Program Options

Post-Graduate Artistic Studies Year with a Focus on Stage Craft 2013–2014

Eurythmy Spring Valley is offering an artistic post-graduate program with a focus on stage craft beginning in the fall of 2013. The program provides a wonderful opportunity to work with Dorothea Mier and other ESV faculty members on deepening artistic skills and exploring the elements of stage craft, while also providing ample time 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. The Artistic Studies Program will culminate in a performance in May, 2014, and offer 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.

Julie Schwartz

Publicity Coordinator

Eurythmy Spring Valley

tel. +1 845-352-5020, ext. 23

julie@eurythmy.org

PUBLICATIONS & REVIEWS

“Eurythmy as Visible Singing”

Translated and with a full commentary by Alan Stott. New edition, Anastasi Ltd, June 2013

Christopher Cooper

This new edition, a handsome single volume, comes 17 years after the first of 1996 (corrected 1998). To its wealth of valuable material come additional material with further insights. Tucked away at the end of the book comes “Interpreting Melos” by the composer Josef Matthias Hauer. This had appeared only months before these lectures on the new art of eurythmy. Hauer's manifesto substantially influenced Rudolf Steiner, who kept abreast of the latest developments. Also new is Appendix 9 “Art as a Way – the Way as Art”. This could turn out to be Alan's masterpiece, written for a collection of articles at the request of the editor Stefan Hasler (Dornach, forthcoming). Through the eyes and ears of young “Anna” (who keeps a daily diary), and the mature comments by Alan (her creator), the reader takes a seat in the Glasshouse near the Goetheanum in 1924 and comes up to date with a com-

mentary made today, a hundred years on. Astonishing how Steiner unfolds in these 8 lectures reference to the traditional spiritual path through his down-to-earth jokes, asides and – what amounts to more than simply the scale from prime to octave – his profound musical awareness of number!

Steiner knew the notable Viennese composer whose innovative “atonal concept” is touched on in Lecture 5. Reading “Interpreting Melos: questions to the artists and thinkers of our times” in a good English translation 90 years on, you can still feel its fresh, outspoken views and burning relevance to our own times. Hauer gives a fine overview of how melos (the inner, creative Voice) developed in Ancient China, through Egypt, and on to the Greeks. The Greeks, however, brought everything into drama, and thus (Hauer claims) compromised spiritual, musical inspiration. Though Beethoven is still just about bearable, Wagner is “utterly decadent”. Hauer's uncompromising vision and very stimulating comments are sympathetically heard by Steiner. Hauer, a lone creative artist who appreciated Goethe's “Theory of Colour”, must have encouraged Steiner. Hauer understood the common spiritual source of music and language – and culture as such. He is

scathing about modern developments (p. 499): “Although the art of music is supposed to be the spiritual leader of all the other arts, in Europe it is the art that has sunk deepest of all.”

Hauer throws down the gauntlet to modern musician and composers. The tragedy of Hauer and all who resist manifesting the spiritual element – right up to the phenomenon of recordings and subjectively orientated enjoyment addressed briefly in Appendix 6 – is met with the creation of eurythmy. In this musical context, to those who “hate” the visible world, Steiner appeals to his listeners to “love” it, that is, to begin to transform it. There is nothing sentimental or unimportant in these lectures. This is indicated, for example, by the words “hate” and “love”. These words come 5 times each in lecture 5. This lecture deals with aspects of tonality (the circle of 5ths) reflecting our situation in the 5th post-Atlantean epoch, where we are given the T-A-O eurythmy-exercise to address our deepest needs. It links the beginnings of human culture. This is just one detail how the commentator reveals the significance of every numerical reference in these lectures.

The inclusion of Steiner’s own notebook (for the first time complete) to the lecture-course is most valuable. His handwriting, in places deciphered, is given in letterpress, with a first, careful English translation. Many comments are aphoristic, yet give important glimpses of Steiner’s thought processes and his researches into physiology and its connection to the musical element.

Over 100 valuable pages of notes arise out of Alan’s deep study of the eight lectures. These notes help to elucidate many an intentionally challenging phrase of the lecturer. Alan, who gives of his talents daily playing for eurythmy, shares his encyclopaedic knowledge of the history and technical side of music and its place in culture. This “Companion” with its interpretations pays great dividends for readers wishing to extend their understanding of what Steiner gave in these unique lectures.

One Appendix sheds much light on Steiner’s remarks on tonality and “the character of each individual key” (Lecture 5). These additional studies help the reader to wrestle more effectively with the concept of atonality, the diatonic system and the harmonic element. Given the considerable quantity of modern music of the past 100 years attempting to divorce itself from its tonal roots, these studies offer some secure guidelines and signposts.

Other Appendixes range far and wide over a variety of topics, revolving around the system of seven and the arrangement of twelve. How do the planets and zodiac relate? There are some important “initial observations” about the T-A-O eurythmy-exercise. Some of these themes are becoming topical; they were touched on in Michael Debus’ fine lecture on the T-I-A-O-A-I-T at the Eurythmy Festival at the Goe-theanum, summer 2012.

Lovers of Bach’s music will value the short section (p. 422ff.), showing how deeply his music is imbued with esoteric traditions going back many hundreds of years. The influence of Bach on all subsequent composers shows how much tradition has been kept alive right into modern times. Tonality is celebrated victoriously, for example, by Shostakovich in a major work, the 24 Preludes and Fugues, op 87. A reference to Chopin’s homage to Bach in his cycles of 24 Preludes, op 28, in the page listing Alan’s further published articles. Research continues into the realm of actual musical inspiration coming to light today.

This authoritative and meaty volume of some 530 pages needs to be read carefully in measured doses. There is a danger of being swept away on the surging tide of notes and further insights. As a “Companion” – the first of its kind – intended to be used with discrimination, the valuable and skilfully assembled material of this revised edition – and the layout is significantly improved – gives the possibility of deepening the work of eurythmists, musicians, and composers, as well as lovers of art who wish to extend their horizons.

Rudolf Steiner’s Calendar of the Soul – set as a song-cycle by Raphael Simcic

Der Seelenkalender Rudolf Steiners – eine Vertonung als Liedzyklus von Raphael Simcic

Price: 35 Sw. Fr. Available from: Raphael Simcic Apfelsestr. 21, 4147 Aesch, raphael.simcic @ gmail.com

Johannes Greiner

This musical setting of Rudolf Steiner’s “The Soul’s Calendar” by Raphael Simcic arose out of the context of the finals of the Rudolf Steiner School Birseck. Because Simcic has written countless compositions for piano, piano and voice, choir, guitar ensemble and orchestra, he was commissioned to write a musical for his class. He chose the theme of Homer’s *Iliad*. The musical “Troy” was performed with great success by his Class 11. Then the question arose for a subsequent larger project. He thought first of a cycle of compositions, building on compositions on the seasons by Vivaldi, Tchaikovsky and Fanny Henselt. Suddenly, during a conversation, the idea came to set “The Soul’s Calendar” to music on the occasion of its 100th anniversary. To compose 52 songs, which also should form a cycle, of course surmounts by far the scope of a Class-12 project. However, after the experience with the musical, we could be sure Raphael Simcic would manage it. And so now we have this wonderful work, which makes available the weekly verses in quite a new form.

In relation to the overall composition of the cycle Raphael Simcic follows the suggestions of the anthroposophical researchers Hermann Beck and Friedrich Oberkogler concerning the relationship of keys to the zodiac. He has put into music the verses in the key of the relevant zodiacal sign. He begins the Easter verse with C major (Aries), follows the rising year with the major keys, in order to choose after midsummer, with the descending sun, to choose corresponding minor keys. At the Christmas season he returns from minor to major keys, rising to Easter in the major key. According to Steiner’s suggestions always three verses are kept in a similar mood. With leitmotifs and related accompaniments, content and connections of mood can be experienced. There are also musical relationships between the four “crisis verses” (weeks 7, 20, 33, and 46).

The musical language of these songs is always original and evocative. Sometimes it requires a longer time to appreciate the mood, sometimes the moods appears clear and formed. They are musically held in such a way that the pieces can be performed with young people. Raphael Simcic was concerned to find a non-elite style accessible to everyone. You can

also sing together before a meeting including Society evenings. For people, too, who have meditated the verses for many years, it may be interesting and freshly inspiring to experience how these verses live in a young man and how he interprets them musically. I look at this great work filled with gratitude, wishing it much success!

Delta Eurythmy with Older People

Practice reports and reflections, ed. Andrea Heidekorn and Michael Brater.

The last phase of life – a review on one's own biography, a dealing with changed physicality, with the re-experiencing of one's condition of soul, a confluence for farewell – the delta of life.

The authors present the characteristics of this phase of life, as well as the possibilities of eurythmical activities for senior citizens in different contexts. The basis is their many years of work-experience. A particular focus is dementia that is increasingly becoming the focus of social artistic work with senior citizens. A chapter with practical examples rounds off the presentation.

In the new monograph series "Art Practice", which this volume opens, individual work-areas and positions of social and artistic activities are presented in detail.

In the department of "Art in Dialogue" at Alanus University which published the book, visual and musical artists collaborate, amongst other things, in interdisciplinary work with students of art, culture and the social sciences, including economists and entrepreneurs. The social relevance of various artistic activities can be clearly shown and contoured here. Artists tell of their partly exceptional fields and projects. Colleagues gain insights and often concrete practices help. Our aim is a lively up-to-date exchange amongst eurythmists, as well as between eurythmists and potential clients.

Delta-Eurythmie mit Senioren und Seniorinnen

Praxisberichte und Reflexionen, herausgegeben von Andrea Heidekorn und Michael Brater, mit Berichten von Michael Ganss, Konstanze Gundudis, Heike Houben, Thilo Riebold & Eva-Maria Quintin.

Verlag Kunst im Dialog, ISBN 978-3-943618-05-1 | 10.90 euros

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Dear Editor,

I read with great interest the article by Johannes Greiner "How did people in ancient cultures move? And what we can learn from this for eurythmy?" (RB 58). It prompts me to mention the little-known book by Hans Georg Brecklinghaus "*Die Menschen sind erwacht, du hast sie aufgerichtet*" [People are awakened, you have placed them upright]. With numerous examples H.G. Brecklinghaus discusses the art of ancient Egypt with regard to body-structure and characteristic patterns of movement in everyday life. In "*Aufrichtig aufrecht*" [Sincerely upright], pub. Hans Huber, Bern, the anthroposophic doctor Dr Solveig Hoffmann (she links to the above-mentioned book) is enthusiastic for a living anatomy experienced through the Cantienica R-method. According to my own experience practicing this method of grounding and mobility brings the body into optimal anatomical condition from which it can open to the periphery.

Yours, Silke Hoffmann

Gunhild von Kries: Aus Liebe zur Musik – Schritte in ein neues Zeitalter

*[For the love of music: steps into a new era]
Novalis Verlag, 2012. ISBN 978-3-941664-31-9
168 pages, 8 Euros, / 22 Sw. Fr.*

Johannes Greiner

With this book Gunhild von Kries has created something outstanding in several respects. A tremendous overview allows the reader to participate in the author's experience and commitment to music. This overview spans all the musical elements with an overview of the development of music itself.

In three major steps the structure of the book traces the history of the incarnation of music. In the first part, our view is raised towards the origin of music as a being. We hear humankind's sublime thoughts about music and its origin. We are led to an encounter with music as a living being. This being came from the divine world, to connect in order to assist humanity. With this being humanity descended into the depths of incarnation. On its path, this being has to live through much external perfection but also much distortion and defilement. Gunhild von Kries awakens in us a conscience of the being of music. After describing the descent of this being right into the 20th century, the second part follows, consisting of two full pages. She describes her own path with music. Today, everything depends on individual human beings. Only through this eye of the needle, can an ascent of culture and of music happen. A third part follows, in which, starting from simple phenomena such as listening and silence, the author opens up a path of understanding. This may free the being of music from the danger of rigidity of the present time. She also shows how music's re-ascending curve of development can reach into the future. She begins with the noises and sounds of materials and ascends via rhythm, tuned sounds, intervals, harmony, and so on, to the highest heights of musical meditation that can lead human beings to an essential encounter with Christ through the experience of music. The genial development-curve of this book describes

the descent with the being of music from the heavenly realms down to the earth, the arrival to one's own self, and then a re-ascend with consciousness to the heavens and a co-creating with the gods.

It seems to me to be a good sign that the book has just been published in the prelude to the Wagner Centenary. But it was Richard Wagner, who brought music with particular force down to earth. Right into the final details of instrumentation, to the action of the gods as persons acting on stage, he brought heaven down to earth. His mighty soul could ensoul the big sounding apparatus of the orchestra. His followers could take it no further. Music [in this stream] fell into sensory noise. The 20th century brought death in many areas. It brought electronic reproduction and also canned music, sound mummies. The book follows these processes of dying. It vividly illuminates how many "achievements" of the 20th century represent a martyrdom of the being of music. But the knowledge of death also calls for a new life. It calls for revival of the music out of a phenomenological experience of the musical elements and guided by a spiritual awareness of the present moment. If the romantic composers – most notably Wagner – helped the heavenly being of music to place its feet on the earth, then musicians like Gunhild von Kries with an attitude to music tangible in this book, make it possible for this battered being of music the way back towards the heavens. What is presented in this book is permeated by this important task. One could summarise the message of the book as follows: in earlier times music raised the human being. Then people came to themselves. Today music has to be raised again.

The book provides for the interested layman a readily understandable insight into the whole field of music and lets him feel how big the horizon is which anthroposophy can expand for the appreciation of music. For the musician, it is possible to illuminate in thought his/her relationship to the musical element and to find an essential encounter with music. Many details appearing in the musician's daily life are gathered together in this book to form an overall image that can be therapeutic and liberating. Those for whom music is a path of healing of man and world, will especially appreciate this book. It takes leads everything presented into healing. A persistent Manichaeism ensouls the presentation, wanting to turn everything into light.

Finally, it may be pointed out, the way this work is written and constructed can also be experienced as something musical. Here the thoughts and language begin to resound.

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:

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MISCELLANEOUS

Letter to the Editor

Sabine Kohl

The article on "I think the speech" (*Das Goetheanum*, 1 Feb. 2013) related Herr Heigl's personal

experience. Surely it would be good if other eurythmists would express something as Herr Barfod did in his book. Here the whole planetary and zodiacal gestures enter into the respective positions of Agrippa of Nettesheim. Consequently, I submit my observations.

When one experiences how all our beautiful movements, formed by the impulse of the "I" in the joints through the bones, find their precipitation in angles, it is easy to understand that an "angle-exercise" was added to the first eurythmy-exercises given by Rudolf Steiner.

The representations of the human being by Agrippa, inscribed into the figures of square, triangle and circle, should also be jumped. The specific quality of the jumped angles can be

experienced in the middle of the scalp as a centre-like contraction, and in the thighs striving outwards as an experience of the periphery. At the same time, in jumping you can feel alternately the forces of light of the cosmos and the gravity of the earth.

The human form in the microcosm and macrocosm is presented by Agrippa surrounded by square, triangle and circle. In his lecture "The Lord's Prayer", Rudolf Steiner assigns the lower limbs to the square, the upper limbs to the triangle. Between this, the words "I think speech" are given exactly to these respective angular positions.

This future, modern "angle impulse" can be found in Rudolf Steiner's architecture, graphics and in the Apollonian forms of eurythmy. Here one surely feels a primal impulse. "He is the cornerstone," you can read in the gospels. The "angles" of this cornerstone are of a special kind! Paul wrote to the Ephesians (2:20), "... Jesus Christ himself being the chief cornerstone".

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.

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Margrethe Solstad (Editor)

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