

Newsletter
from
the Performing Arts
Section

Easter 2014

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FOREWORD

Dear Colleagues,

You have probably heard that Stefan Hasler has agreed to take over as leader of our Section from January 2015. I am very pleased about this. A long process preceded this election. I could fruitfully discuss the matter with trusted people concerned for the work of the Performing Arts Section. Above all, the conversation was continued, as is always the case, with the Goetheanum executive. Already we are preparing together the Eurythmy Conference, taking place after Easter 2015. Together we shall continue to pursue further questions and projects of the Section. Stefan Hasler will also collaborate in projects with the Goetheanum Eurythmy Stage-Group. At a later date he will introduce himself here in our Section *Newsletter*.

The decision has been made to perform Goethe's "Faust" at the Goetheanum. The preparation committee, consisting of Christian Peter (director of acting), Margrethe Solstad (director of eurythmy), Roy Span (stage-set), Martina Maria Sam (dramaturgy), Ilja van der Linden (lighting) and Nils Frischknecht (administration) has already been working for a year. Now Rob Barendsma, eurythmist and costume-designer, joins as the person responsible for the costumes. We very glad to welcome him. We expect to perform Goethe's "Faust"

Part 1 in the summer, 2015. The first auditions for the actors have already taken place. For the audition of eurythmists, two days have been announced for late March. With the publication of this *Newsletter*, we hope that the casting of the large ensembles of actors and eurythmists will already be decided.

The large stage at the Goetheanum is at the time of writing a huge construction site, a big "hole", so to speak. Since September, the entire technical part has been torn out. It's amazing, just the dimensions of this stage area, which is now naked. The upper machinery is almost completely installed. The next stage is the orchestra pit and "the underworld". The new stage is to be festively opened on 26 September. Until then, a brisk work-plan has been drawn up. We wish our colleagues who are responsible for this massive work, all our best wishes to carry out the tasks. I think it will be for everyone who loves the big stage a special moment to be allowed to experience it again ready for performances.

With warm regards,

Fe *Margrethe Solstad*

TOPICAL FORUM

Report on the new edition of "Eurythmie als sichtbarer Gesang" by Rudolf Steiner [GA 278]

Stefan Hasler

How we came to this project:

Three years ago some eurythmists and musicians, a singer, a doctor and a philosopher came together to deepen the many topics that Rudolf Steiner addresses in his lecture-course "Eurythmy as Visible Singing". Through many meetings and mutual stimulation, new questions and further issues arose. As a result of this work, a book entitled "Die Toneurythmiekurs von Rudolf Steiner" that assembles the contributions from this work appears from the Verlag am Goetheanum in 2014.

A number of our questions could only be answered with the support of the Rudolf Steiner Archives in Dornach. We wondered whether the text of this lecture-course that we have received is authentic. It contains some sentences that with the best will are hardly understandable. Is there any unknown material in Rudolf Steiner's own Notebooks still to be discovered? How did he prepare himself for this lecture-cycle? In what context were the eurythmy-figures for major and minor moods created? How do the two Stuttgart lectures

of 1923, "The experience of tone" [i.e., music] and the first music-eurythmical indications from 1915 relate to the music-eurythmy lecture-course of 1924? How has music eurythmy developed over the years?

In the Archives we found abundant unpublished material. It soon became clear that it might be worthwhile to re-visit the basis of the text the lectures. Some significant changes between the first shorthand transmission and the printed version were apparent at the first glance.

Consequently, the Board of the Archives decided in February 2012 on a new edition of the "Eurythmie als sichtbarer Gesang". The people responsible for this work are: Martina Maria Sam, who brings her publishing experience in the Rudolf Steiner Complete Edition and her profound knowledge of the history of eurythmy (in the summer of 2012 she was responsible for the major exhibition on the first eurythmists and wrote a thesis on Rudolf Steiner's production of Goethe's "Faust"); Felix Lindenmaier, who, as a lecturer in music theory at the Music Academy in Basel and a lover of eurythmy through many joint projects, brings a basic understanding of the musical aspects of eurythmy, and Stefan Hasler, eurythmist and eurythmy tutor at the Alanus University in Alfter.

The following presents some aspects of our work together.

The search for material

“The Experience of Tone”, two lectures in March 1923 in Stuttgart:

Rudolf Steiner’s own Notebook with preparations for the lectures in Stuttgart was initially the most important discovery. Amongst other things it contains the so-called interval-forms [actually “rhythms”].¹

This was of great importance, since Steiner’s original blackboard drawings for these lectures were not preserved. There are no records of the original interval-forms. In this Notebook a page with a beautiful metamorphosis of forms right up to the octave was found!

Hitherto it was claimed by some eurythmists that the interval-form for the octave cannot exist since the actual experience of the octave lies in the future. Well, it turns out that in the preparation of these lectures Rudolf Steiner had also drawn a form of the octave. But that gives rise to the next question: Why did he not mention it in the lecture? In the accompanying text in his Notebook, he wrote down “octave: jumping – with moving in the air”² How is this to be understood?

Later we discovered in the literary estate of Magdalene Sieglöcher in Stuttgart an article by Alice Fels, in which she describes the context of the Stuttgart lectures. They were conceived “for the teaching staff of the Eurythmy School – two lectures on music and music eurythmy. He [Rudolf Steiner] also wanted the faculty of the Waldorf School to attend and he told me to go over and invite the Waldorf teachers. The lecture-course was held in the singing auditorium of the Waldorf School, because we did not then have our own room. At that time, Dr Steiner spoke for the first time about the nature of the musical intervals and gave the spatial forms to do so.”³ Until now it was assumed that the lectures had been given primarily for the Waldorf teachers and the eurythmists were also allowed to participate. From Alice Fels we now learn that the lectures were held primarily for the *eurythmy teachers*. With this background, much in the two lectures can be understood afresh and quite differently. This already starts with the first sentence, “and I will speak in particular in such a way as is particularly necessary for teachers.”⁴ This may introduce new questions. What consequences for curriculum and methodology for the eurythmy training arise out of these two lectures?

We three editors were already agreed that the Stuttgart lectures basically belong to music-eurythmy and consequently have to be included in the new edition – Vol. 278 of the Collected Edition. Alice Fels’ comments, which we discovered later, then gave us a fine confirmation and, so to speak, an “historical justification” for this.

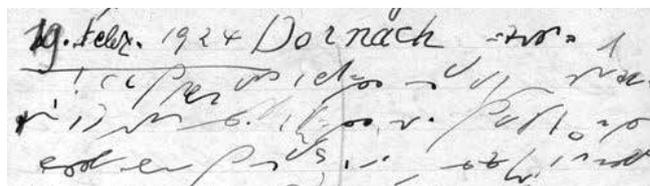
Fortunately, one of the teachers of the first Waldorf School, Karl Schubert, had taken down in shorthand both of these lectures. But as he was only an amateur stenographer, one might assume that at some places he could not quite keep up and tried to supplement some fragments in the first draft. Now, the question is whether he added things from memory of Steiner’s presentation, or whether he completed it out of his own understanding. With the publication of the text we decided for a new transcription of the shorthand report. Compared with the existing documentation in the book [in “The Inner Nature of Music...” ET of most of GA 283: Q & A sessions are omitted], the text has emerged shortened and in some places quite divergent. For example, there’s a big difference whether the experience of the octave is described as, “dann ist das der innere Beweis Gottes”⁵ (earlier text version)

or whether as in the new edition: “so ist das der innere Erlebnisbeweis Gottes”⁶ – “inner proof of [the existence of] God” becomes “inner experience-proof of God” [ET, 1983, 56, has: “Then, the musical experience will become for man proof of the existence of God...”].

“Eurythmy as Visible Singing” – the music-eurythmy lecture course 1924:

With regard to the lectures on music eurythmy we can be grateful to fate that the professional stenographer Helene Finckh recorded in her careful and competent manner. Besides the shorthand, there also exist the first transcription and Steiner’s Notebook showing his preparations for the lecture-course. Apparently no notes exist from the participating eurythmists and musicians present.

We were very fortunate that the retired co-worker of the Archives, Michaelis Messmer, as a profound expert on Finckh’s shorthand, stood by our side. In painstaking work – partly with a magnifying glass so that no minute curve or line could be overlooked that might change the meaning – she helped us to check the difficult passages.



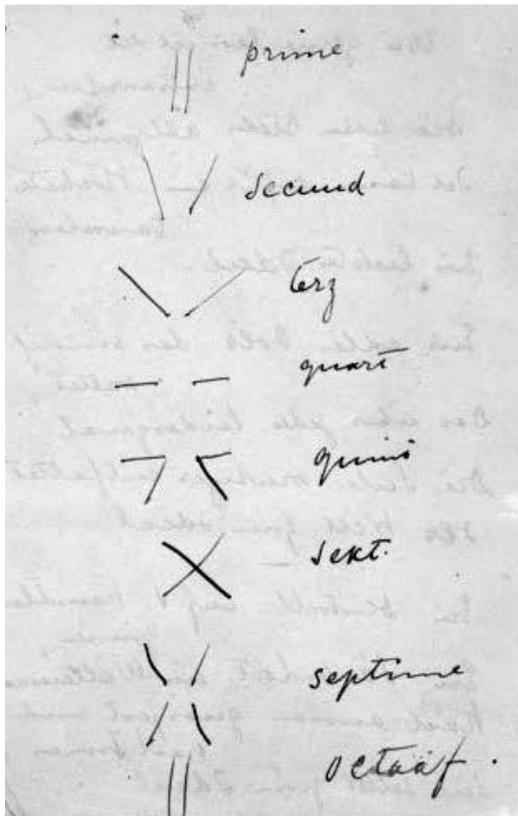
Here, for the layman, big surprises arise, which you only begin to realise with such a revision. Shorthand has virtually no punctuation; uppercase and lowercase letters do not exist. For many concepts and some words abbreviations have been used that do not allow one to see whether the word is singular or plural, whether it was meant as an adjective to the following noun or as an adverb. These differentiations must all be obvious from the context. This creates a larger room for interpretation than one would naively expect. In order to fulfil our responsibility for the publication as correct as possible, we read the lectures aloud to each other in order to come to find the right punctuation that would support the context of the meaning.

Overall, we have tried to meddle with the text as little as possible and only gently corrected, edited and supplemented it, apparent to the reader by the use of square brackets [], so that it is clear what are the editors’ considered opinions. In all doubtful places, we consulted the shorthand. We were frequently very happy with the feedback from Frau Messmer, who solved our queries.

The “Apollonian Course” of 1915

The Apollonian course of lessons was originally intended only for a few people – initially there were probably only nine participants. No stenographer was present. So, only the records of those present exist, for which we went on the search. A little adventure story began. Pretty soon we found in the Archives Marie Steiner’s records – in the form of some loose sheets of notepaper – and from Mieta Waller a small notepad, the same format normally used for shopping lists.

Furthermore, a notebook by Tatiana Kisseleff was found in the Archives, but unfortunately only a copy – the original was said to be lost. But out of the blue it suddenly appeared at the right time! It had been kept safely in an attic in Dornach – and was handed over to us in trust.



Moreover, another very well kept notebook was found – too neat to have originated during the lessons themselves. After some research, it was clear that the handwriting was of Johanna Mücke. She had not participated in the course itself, but she and Käthe Mitscher came by – as Erna van Deventer had reported to Edwin Froböse – always at the end of the lessons in order to take down Steiner's newly created blackboard writings. These most likely were destroyed in the burning of the First Goetheanum.

With time, however, we realised that with the above-mentioned notebook, we had a copy by Johanna Mücke from the original records by Tatiana Kisseleff, which she made for Marie Steiner – of whom we also find in it written remarks. This copy of Johanna Mücke became very valuable for us because Tatiana Kisseleff had corrected her records several times over the years, as can be seen in the following example.

aus der Farbe heraus sich gestalten zu lassen.
Wir werden das richtigem ablesen zu
lassen die Räumlichkeit, so das die Güte die
begegnet ausstrahlen. Und bevor Sie haben, diese
Güte, das so zusammenfassen (konzentriert im Mittel-
punkt); jetzt stellt er sich bereit und die Wunden
einandergeheilt werden, so stellt er das aus-

Only with sharp eyes – and thanks to the copy of Johanna Mücke – the original pencil drawing could be discovered and brought out by modern technology.

Moll



eis

This page amongst others is now published in the new edition.

Through the documents something else became apparent. During the Apollonian course Rudolf Steiner spoke not only about music eurythmy on 23 August, but a second time on 26 August 1915. To the indications of the first day (the scale, tone-spiral and singing – speech sounds – dancing the tones – the triangle) there came the indications for the minor scale.

The search for notes of Elisabeth Dollfus-Baumann – or also her mother, Marguerite Dollfus, who also took part – is so far without result. Nothing could be found either in the Archives, neither in the attics of the relatives.

Similarly, the search for the literary estate of Erna Wolfram-Deventer has so far been without success. We know from her letters that she had taken down shorthand notes of the course and transferred them into a notebook. Rudolf Steiner looked through this notebook in 1916 in Berlin, corrected and supplemented several things. Erna van Deventer also possessed eurythmy-figures made by Rudolf Steiner and Edith Maryon. The search for her estate – phone-calls, visits, conversations, archival research, etc. – led us to Italy, Holland and England. However, up to the present, the documents referred to unfortunately remain lost.

Fortunately, though, Erna Wolfram-Deventer in correspondence with Edwin and Eva Froböse on the occasion of the publication of "Eurythmy: Its Birth and Development" [GA 277a, the so-called "Querbuch" = landscape format] in the 1960s, quotes some of her records. Already these few things give yet again some other aspects of Steiner's indications.

A whole pile of copies of Lory Maier-Smiths' notes to her memoirs we received from the estate of her biographer Magdalene Sigloch.⁷ Only – where are the originals? Neither in the Archives, nor with the relatives has anything so far emerged.

Of the other participants of the Apollonian course, who came but a few days later (Alice Fels, Edith Ritter-Röhrle, Assja Turgenieff, etc.), apparently no records have been preserved.

After this exhaustive search all possibilities so far to locate undiscovered material are probably exhausted. All the now presented documents to the music-eurythmy work will be published in the new edition.

Participation in the music-eurythmy lecture-course / backgrounds

Part of our task was to establish the context and background of the lecture-course. Who actually participated? What were the inner motivations for these lectures? How did Rudolf Steiner prepare for the course?

According to what has been handed down, he wanted to keep the number of participants deliberately small.⁸ Only 20 to 30 people were present, all of whom were connected through years of working with him. This is apparent in the characteristic style of the lectures. Rudolf Steiner makes allusions to their common experience. He refers to pieces that had just been performed⁹, and directly addresses the individual demonstrating eurythmists.¹⁰

A second characteristic is the integration of the lecture-course into the whole flow of anthroposophical work. In the current state of our research, all the participants had just become members of the School of Spiritual Science, or at least had asked about admission, which means they had

heard the first Lesson. This context provides quite a different background to appreciate. The impressions of the Christmas Conference, too, and the previous lecture-course were strongly present.¹¹ Considering these backgrounds, one can appreciate these lectures much better.

The lecturer's background in musical knowledge:

For a deeper understanding of the music-eurythmy lecture-course it also proved to be essential to know Steiner's background in musical knowledge. In his library there are 85 titles on music, of which 35 titles in the strict sense are works on music theory. It is evident Rudolf Steiner used 12 books for the preparation of the lectures; with the remaining 20 books thematic links can be found.

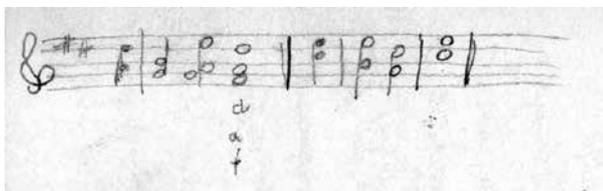
It was very surprising for us to see how thoroughly Rudolf Steiner had prepared for the lecture-course. Reference to the many entries in his Notebook [NB 494] shows that he knew very well the science of his time regarding the theory of music.

The following passage from lecture seven (26 February 1924) may clarify how Rudolf Steiner prepared. In Adolph Pochhammer's "Einführung in der Musik" [Introduction to Music] he found the following example about "Cadences":

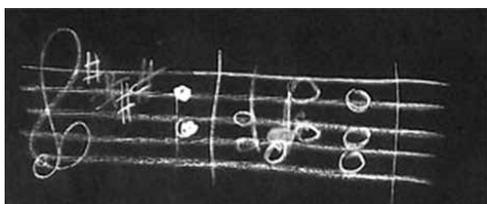


[Example of a cadence in the major. Examples of two cadences in the minor.]

In his Notebook¹², he wrote only the upper part of the notation system:



During the lecture, he noted only the following on the blackboard:



Rudolf Steiner prepared himself most thoroughly for these

lectures. Here only an error in notation occurred in his haste, so that only the top of the musical example was copied, the lower staff omitted.

In the extensive commentary to our new edition the context of the background of music theory is given. Thus the reader will better appreciate what basic understanding of music lived around 1924, how Rudolf Steiner treated it and where his views are altogether new.

Critical textual editing:

Helene Finckh took down in shorthand over 2500 lectures by Rudolf Steiner. Her extremely good, professional transcripts can give us a relatively authentic account of the lectures. However, the transcripts can only be "relatively authentic", because many things cannot be recorded: the tone of voice – which, of course, carries much of importance – the gestures that accompanied Rudolf Steiner's speaking, and the movements that he demonstrated. Even with the best shorthand-writer certain "errors" can never be completely ruled out: mishearing, fatigue, changing pages and notepads, disturbing noises, and so on. Furthermore, it must be borne in mind that in the speed and the reduced size of writing, where each little stroke means something different, with each transfer into longhand a certain measure of interpretation is necessary. And writing shorthand always involves a sacrifice – while writing "wanting to understand", or even to think about what is spoken, is not permitted – and it was just Helene Finckh's great strength that she could direct her concentration throughout to the audible word, in order to write the words already as they were sounding, and without trying to form a delaying concept.

Here we mention a number of examples, how in our opinion, a return to the shorthand has changed the meaning – sometimes even made it clearer:

(1) In the following passage from the lecture 4, one can see that even the smallest intervention greatly change the text. "You can really say: 'As physical human being marking the beat; as etheric human being expressing the rhythm; as astral human being evolving the melos: it is thus that I appear before the world.'" [The earlier version has "ätherisch" and "astralisch"; the corrected version of the shorthand has "ätherischer" and "astralischer" (by adding "-er", the etheric and astral human being is meant). The English translation (2013. 74) already anticipated the point and can remain unchanged—Tr. note.]

(2) The following passage from lecture 2, apparently an unimportant aside, clearly shows the oral characteristic style of the presentation. The content is not changed, but the whole statement sounds completely different [and should not be edited out]: "When we think of it, by saying this we are already speaking in gesture" [ET. 2013. 51] The full version according to shorthand reads: "But, you see, by saying something – just think, my dear friends – by saying something, we are already speaking in gesture."

(3) Great confusion has raged for many years over the use of the terms "Elle" and "Speiche" (ulna and radius – the bones in the forearm) in lecture 7. From the second German edition onwards we read: "The outward stream passes through the back part of the arm, via the *ulna*, down into the back part of the hand. The inward stream passes through the palm of the hand, up the *radius* and back again here, [into the collarbone]" [ET. 108].

From the second published German edition onwards, the

terms “Speiche” and “Elle” have changed places from their position in the shorthand report [NB that the transposition is justified, is argued by Dr Armin Huseman in “Harmony of the Human Body”. Edinburgh. Floris Books 1994. Tr. note].

We hope that this work provides the basis in order once again to meet Rudolf Steiner and the first eurythmists in their concerns, completely differently and afresh. The direct “stream of tradition” of the time has dried up 100 years on – all the participants are no longer on this earth –, but the direct confrontation with the reports, the documents, can be a help to find new approaches to the sources of inspiration.

Two new publications:

(1) Rudolf Steiner: Eurythmie als sichtbarer Gesang [“The experience of music” and “Eurythmy as visible Singing”, as well as the music-eurythmy indications in the “Apollonian course of lessons”]; GA 278, 6th German Edition, Rudolf Steiner Verlag Dornach 2014, edited by Martina Maria Sam, Stefan Hasler and Felix Lindenmaier.

(2) Stefan Hasler (ed.): Der Toneurythmiekurs von Rudolf Steiner. Work material, documentation, research, analysis. Contributions by: Matthias Böltz, Else Marie ten Brink, Ingrid Everwijn, Wolfram Graf, Johannes Greiner, Stefan Hasler, Ulrich Kaiser, Michael Kurtz, Holger Lampson, Melaine MacDonald, Carina Schmid, Margrethe Solstad, Shaina Stoehr, Alan Stott and Albrecht Warning.

Endnotes:

- [1] Elena Zuccoli, Ton- und Lauteurythmie, Dornach 1997, 32.
- [2] Rudolf Steiner, Notizbuch 292-99 in GA 278, Dornach 2014.
- [3] Alice Fels, Geschichte des Eurythmeums, 3f.
- [4] Rudolf Steiner, GA 278, Dornach 2014, 13.
- [5] Rudolf Steiner, GA 283, Dornach 1989, 130.
- [6] Rudolf Steiner, GA 278, Dornach 2014, 23.
- [7] Literary estate in the Eurythmeum, Stuttgart.
- [8] Cf. The report by Lothar Walter Gärtner on “Herren-Eurythmie” [“Male eurythmy”], in Erika Beltle/ Kurt Vierl *Wir erlebten Rudolf Steiner*. Stuttgart 1979, 180ff.
- [9] He mentions with some somewhat critical words “Waldesrauschen“, a study for piano by Franz Liszt, that was performed on Sunday, before the lecture-course began, by Erika Schilbach with a eurythmy-form by Rudolf Steiner.
- [10] During lecture 4 the same thing was shown consecutively by four eurythmists, with some comments by Rudolf Steiner.
- [11] Rudolf Steiner, “Anthroposophie, eine Zusammenfassung nach 21 Jahren”, GA 234.
- [12] Archivnr. 494, Rudolf Steiner-Archiv, Dornach.

The Profession of Speech-Formation and Drama in 2013

Silke Kollwijn

“What is more glorious (*herrlicher*) than the light?” (Goethe, “Fairytale”). Every person carries within themselves a spark of divine light that has created the world. In a conversation two “lights” come together and become “more glorious” – “*h-e-rr-lich-er*”: they waft towards each other in “h”, connect and meet in the “e” (“*eh*”) and bring their own light into an energetic, creative process in the “r”, which again generates light in the “*lich*”, in the “*Ich*”s (the “I”s, or egos) of the con-

versation partners.

In such a way I could characterise a large part of my initial activities in 2013 in the Section for the arts of speech: Many conversations – listening, feeling, discovering, describing, expressing my opinions, questioning – took place last year. This generated awareness of light, heart-warmth, and germinations of will to the question of the nature of Section-work, even a slipping into the view of others, subduing one’s presence, acknowledging the will of the other. Out of these conversations, the central task opened up for me, which I recognised for the domain of speech and which I took on. These tasks were for me this year a melting-pot of not-yet exhausted perceptions. I learned where my colleagues stand in their tasks and intentions with the art of speech and drama.

In addition to this, I strongly experienced how different people live, feel and think in the different countries, especially in the field of activities of my colleagues. This requires very different paths for the impulse of speech, even if one does not get to speak of existential questions of professional rights, finances, *etc.* Other languages require different configurations of the human soul. It seems very important to me that the Central-European consciousness should not forget this!

Thus a Section-task exists to perceive with warmth this diversity of physical, mental and spiritual situations of a country, where colleague in speech-formation are active. Specifically, this means for me: Our worldwide Section is formed out of that which streams and lives in the world as initiative of all the colleagues who work with the artistic nature of speech in all the professional fields, and the free art itself out of their own path of practice with anthroposophy. If just two colleagues come together on this basis, then the being “Anthroposophia” can inspire their work. Strength, too, can arise when initiatives, even under difficult circumstances, can be shared and perceived worldwide, such as through this *Newsletter* of our Section.

It also belongs 2013 that now in many places speech-colleagues with genuine interest for “how does the colleague do it?” concern themselves with the basic phenomena of “movement – gesture – speech” in speech-formation and in drama. I perceive that this need is ever more naturally pursued with the greatest mutual respect.

This also shows a progressive path, to feel and to understand the depths of will in speech-creation, with which the speaker has to penetrate his own subconscious mind with new awareness and knowledge. We are to speak and to act out of the archetypal strength of “presence of mind”, and its reflection to be found mirroring this process in the thought-consciousness of every day. If this is successful, understanding of the spiritual laws of speech can grow again.

Only a small number of speech-artists, actors and speech-therapists can today earn their daily bread only from practising the arts of speech, speech-education and speech-therapy. And we have to thank precisely these people that with all their passion and responsibility they bring to flower the art of speech with recitation, speech-chorus, acting and directing!

In 2013 the Section organised in two weekends speech-chorus work on Rudolf Steiner’s “*Urbeginnen*”; a third weekend follows in March 2014. The work with the artistic fashioning elements was the focus – to manage to place oneself as an individual speaker into the common artistic expression of a speech-choir without losing oneself, and so to find a common attuned speech-formation through which something

higher can be expressed. The profundity of what could be meant by “speech-impulse” became on the theme of the “Urbeginnen” [Primal Beginnings]. Steiner’s lecture devoted to the “Urbeginnen” entitled “The Christ-impulse in the being of time and its influence in man”, 7 March 1914 (GA 152), gives moving insights. To continue working in a rhythm of some months on the same piece was experienced by the participants as very fruitful, serving the nature of the project.

In the realm of the trainings in speech-formation and drama, a meeting of tutors in 2009 took place again in 2013. Despite the diversity of the existing trainings, the tutors feel responsible for the speech-impulse and the indications of Rudolf and Marie Steiner relating to the arts of speech and drama. They are seeking for an exchange and co-operation in all matters relating to professional competence, course-content and practical co-operation with the Section. The next meeting is organised by the Section for 19-20 October 2014.

The colleagues involved in the speech-therapy conference in 2013 concerned themselves in detail with Steiner’s remarks on the “invisible human being”. Work on the School of Spiritual Science also began (see the report by Brenda Ratcliffe). For dates, see: Events of the Section.

On 1st March 2014, in the Education Section, a colloquium on “Education and Language” will take place, with the following questions: “What is the importance of speech-culture in education? How does speech-culture stand in education

today?” Various aspects will be discussed. The meeting is an impulse of the Education Section. To prepare for this impulse, discussions with the leaders of the Education Section have taken place with colleagues working in education, Waldorf teacher-trainings and speech-formation trainings and myself.

On the weekend 15-16 March, 2014 Eila Väisänen will give a further-training course on the Kalevala.

We are pleased that the “poetic soirées” at the Goetheanum take place during 2014, a collaboration of our Section with the Humanities Section. This year they are devoted to eight different poets, with contributions on poetry and biographies, with recitation, eurythmy and music (see Events Calendar of the Goetheanum).

We in the Section are happy, too, to learn of your artistic projects!

Please refer to Events of the Section for other events in 2014.

The Section would like to be a forum of creating, researching, exchange and meeting in relation to the creative word, with which the human soul in all its facets, in its deeds and sufferings, takes hold of itself in and out of the spirit.

“... And in love to him
to feel myself as a totality ...”

(R. Steiner, Wahrspruchwort, “Who understands the meaning of speech”. GA 40)

ARTICLES

The Number Seven in all Development, and the Cosmic Christ

Johannes Greiner

The law of seven

Why are there always seven? Seven years for the development of a supersensory member, seven planetary stages of development, seven cultural epochs? Why always seven? Who always counts and orders, and directs things so that at the end seven stages are always distinguishable?

When I first started to read Steiner’s books and lectures, I met me in the descriptions of the earth’s development and human development much of what I already knew in music. In anthroposophy everything is presented in seven steps. These seven steps are an essential element of our music. What is shown in detail in “Occult/Esoteric Science—an Outline”, is found already in the archetype as an inner path in the simple major scale. This begins with the prime, resting in itself, still the non-spatial potentiality of Ancient Saturn. The second follows, bringing everything into movement. Nothing is more enlivening than a questioning musical second. In Ancient Sun the etheric body is added – life begins. In the scale the third follows with its inwardness and strong inner life. This corresponds to the astral body that arrives on Ancient Moon. The awakening fourth completes the movement

and brings consciousness. This corresponds to the first half of the Earth, called “Mars”. With the social fifth in the scale, linked to the breathing, the second tetrachord, the upper four notes, begins. This development on the one hand takes up on a higher level the steps from prime, second, third and fourth, and on the other hand also shows a mirrored development tendency – fourth and fifth are complementary intervals, as well as third and sixth, second and seventh and prime and octave. Accordingly, development proceeds in two streams of movement, since the beginning of the second half of Earth-evolution, called “Mercury”. The turning-point is the Christ-event of the new era. In the scale this middle region is left free, but when it is filled-in the tritone [e.g. C – F#] arises, which in the Middle Ages was experienced as a coercing devil.

What lives in the image of the earth’s development in each scale was brought to experience since the Classical period a hundred times and one times over in the 8-bar phrase. Countless themes between the level of a Beethoven and that of shallow popular music in their construction follow this tendency of development. These form-principles are so deeply rooted in us, that according to my experience even laymen when trying to compose melodies often come to such 8-bar development curves. We have these forms so strongly in us that they so to speak flow out from us.

One could say, in a comparable way, in earlier times myths and fairy-tales prepared people’s souls to understand the

secrets of anthroposophy. As a preparation, their mood and picture-content was taken up into human souls. Similarly, musical compositions of about 250 years have prepared people to understand Rudolf Steiner's "Occult/Esoteric Science". For what is described there, has been experienced countless times in music.

The planetary evolution of the Earth is made tangible to the present day particularly impressively in the beginning of the first movement of Beethoven's Ninth Symphony, and in Bruckner's Third and Ninth Symphonies – although in these cases independent of the 8-bar phrase. These three symphonies (by the way, all in D minor) begin with the warmth-sound of Saturn. Into it there shines a first single-voice theme – the light of the Sun. Then there follows an increase of movement to ever increasing emotion – the astral impact of the Moon –, in order fully to arrive to the Earth in the sound of the brass. Then it breaks up through pauses – the Spirits of Form shape everything into firmness. In the further course, these three symphonies wrestle with the present conditions, trying to incorporate the future mercurial [healing] quality.

Yet what for me was an initial answer – that I already knew the lawfulness of world-development in music – became in time an even bigger question! Why are these laws also in music? Who makes sure that the same aspects in a tremendous long development of the Earth from Ancient Saturn to the distant condition of Vulcan are adhered to, as are to be found in small, primitive form in a song like "Angels" by Robbie Williams? And why does our own biography conform to the seven-year cycle?

An abstract rule – a kind of a development-grid in which all development must conform – does not allow a thinking made mobile through anthroposophy. At the latest, after Rudolf Steiner's lecture-cycle "Realities of Evolution" of 1911 [GA 132], it is made clear, that there are no laws working blindly in world evolution, but that at the basis of everything there are Beings at work. If one penetrates deeply enough one always comes to Beings; the truth behind it all are not principles but spiritual beings. Which Beings order time in such a way that everything evolving shows itself in seven stages?

It seems to me plausible that as people are the result of a development that follows the law of seven, and in our productivity also work with the law of seven – often without realising it. In works of art, we pour ourselves out, so to speak. That we hear the concept of seven "outside" in melodies and musical developments, is not surprising. But who gives creates us seven-membered? And who creates the Earth's development after this lawfulness? What Beings are these?

During a seminar, we tried to illustrate this by sitting in a circle times, and one by one said something about an object placed in the centre. We imagined that one after another exalted cosmic-beings express themselves and their succession results in a development path. We imagined 12 Beings, of which only 7 would speak; five would remain silent. The fact that Seven express themselves we justified by the existence of the seven Spirits of Form (Elohim) who manage our Earth's development, having shaped everything into the earthly visibility. So we tried to illustrate the principles of development in the interaction of Beings. The social life between the gods would be understood as constitutive for all our development. This idea – or rather this picture – nourishes me more than the acceptance of laws of evolutionary development to which everything is subjected. There would be,

then, gods of development who, through their interaction, make development possible at every level. But who are these gods of development? Are they the seven Spirits of Form, of whom Rudolf Steiner said they represent Christ in their totality? If the [cosmic] Christ, the Lord of Life, is at work, how are we to think and imagine that?

"In a dark night"

A crucial step for me to answer that question led me to the study of the poem "In a dark night" St John of the Cross, who lived from 1542 to 1591 in Spain. Together with Teresa of Avila, he campaigned for a religious reform of the unshod Carmelite order. The resulting light through these efforts brought attention to the shadows cast from unreformed religious circles. This aroused jealousy and great hatred. John of the Cross was captured and imprisoned for nine months in a monastic prison in Toledo. He could have died in captivity, had he not managed to escape. But this captivity was very fortunate for him and for posterity. Before that, he had expended all his strength in pastoral care and in the social shaping of monastic communities founded and run by him. In prison, he was finally alone with himself. In this plight he had tremendous inner experiences, which he formed into poems. Later he explained these experiences. These then became his books. Almost everything we have today of his written works resulted from the plight of his captivity. Those who wanted to harm him, actually caused his fame that still continues, especially in Spanish-speaking countries! "Thus works the force which always wants evil and always creates good" [Goethe].

His most central experience in captivity, an encounter with Christ, he brought in the form of the poem "On a dark night". In it he leads to the quintessence of a mystical experience. He leaves the body (*My house being now at rest*), and strives towards the encounter with Christ. The encounter is described with the images and words of a lovers meeting. It culminates in the merging of one's own soul as bride with the bridegroom Christ.

- 1.) *On a dark night, Kindled in love with yearnings—oh, happy chance!—
I escaped undetected, My house being now at rest.*
- 2.) *In darkness and secure, By the secret ladder, disguised—oh, happy chance!—
In darkness and in concealment, My house being now at rest.*
- 3.) *In the happy night, In secret, when none saw me,
Nor I beheld aught, Without light or guide save that which
burned in my heart.*
- 4.) *This light guided me More surely than the light of noonday
To the place where He (well I knew who!) was awaiting
me—A place where none appeared.*
- 5.) *Oh, night that guided me, Oh, night more lovely than the
dawn,
Oh, night that joined Beloved to lover, Lover transformed
in the Beloved!*
- 6.) *Upon my flowery breast, Kept wholly for himself alone,
There HE stayed sleeping, and I caressed HIM, And the fan-
ning of the cedars made a breeze.*

7.) *The breeze blew from the turret As I parted his locks;
With his gentle hand he wounded my neck And caused all
my senses to be suspended.*

8.) *I remained, lost in oblivion; My face I reclined on the
Beloved.
All ceased and I abandoned myself, Leaving my cares for-
gotten among the lilies.*

What excites me about this poem is not only the content but also the form. This encounter is described in eight verses and thus in eight stages. Each step corresponds to an interval mood. At the end we reach the octave – the becoming one with the Highest Self of humanity. These eight verses are a musical scale. But they also picture human evolution. Most of us are most likely at the fourth stanza, wrestling slowly towards the fifth stanza, in order in the future to come together as humanity ever more with the Christ.

These eight stages in detail:

1. The first stage is the prime, the beginning of all development. It is the foundation, the ground of everything to come. At the same time there already lives in the prime a divining of what comes as far as the octave. It is also the level of the physical body, of the house. It began on Ancient Saturn. One day when the octave is achieved, it will become our Spirit-man.

On a dark night, – this is the dormant primordial ground from which everything comes, the night of the senses that has been silenced.

Kindled in love with yearnings, – What moves through all development is love. The archetype of this love unites us with Christ. He draws us through the activity of our love towards Himself.

Oh happy chance! – Here in the prime the completion of the octave is already felt in anticipation.

I escaped undetected, My house being now at rest, – Interpreters not familiar with the images of mysticism see in this sentence a reference to the escape of John of the Cross from the monastery prison of Toledo. Another flight, however, is meant. He leaves the house of his body. The dark night of the senses – that means, the meditative absorption in the inner world – makes this possible. The house, which is already quiet, speaks of the physical body, which no longer determines and limits the soul-development.

2. The second stage, or the interval of the second. Here movement also becomes outwardly detectable. With the prime everything is still inner. The condition of Ancient Sun brought the light and thus the beginning of external space. Then we received our etheric body. We became living beings. With life and the weaving between light and darkness movement began.

In darkness and secure, By the secret ladder, disguised – the image of the ladder gives the essence of the second. Not only do we build our diatonic scales [German: *Tonleiter*, lit. “tone-ladder”) out of seconds; the falling into duality that occurs with the second degree, results in strong striving.

Oh happy chance! In darkness and in concealment, My house being at rest – Here it is again emphasised that there is an inward process that is not related to external light.

3. The third stage brings the ensouling. On the Ancient Moon we received our astral body. The third is the interval of intimacy. The sounding together of “third” and “heart” can help one empathise about it. If there are intervals of love, these are the third and its complementary interval, the sixth.

In that happy night, – without doubt a major third!

In secret, when none saw me, Nor I beheld aught, Without light or guide save that which burned in my heart. – The light of his heart lighting for him the world, through which the path leads to Christ. Here he is completely himself – no foreign light and no foreign coincidence helps to illuminate him. This fits very well with a statement by Rudolf Steiner about the third: “The feeling of the third is an intimate one which you settle with yourself in your heart” (*Eurythmy as Visible Singing*, GA 278. 2013. 53).

4. With the fourth stage the development becomes concrete. If you are not careful, you lose sight of what is ensouled and enlivened. This stage is the “Mars”-phase of our Earthly condition, the time before the Christ-event. Natural science is still largely stuck in this pre-Christian phase. Yet the fourth gives awareness and alertness. With an emptiness of soul and facing a “dead” material world our spiritual consciousness can awaken.

This light guided me More surely than the light of noonday, – The world of midday heat is the mercilessly illuminated outer world. Here he emphasises that the inner light of the heart is much safer than anything outer.

To the place where He (well I knew who!) was awaiting me—A place where none appeared. – Note that he speaks here of a place, not a being. This corresponds to the concrete situation of the fourth degree. The solid earth is the place where the turn-about can happen towards an essential spirituality. It is the free space where anything can happen. With it we can lose ourselves and find ourselves. From here the further path goes either up or down. Yet no spiritual being is there to influence us. The gods have left a free place, so that we can freely decide. It is the place where “no one noticed me”, *where none appeared*.

5. The fifth stage, in a way, anticipates the octave in a still imperfect, undeserved manner. At the same time it is also a new beginning through the next four steps to the octave. Whereas the fourth stage is somewhat self-centred, egoistic, the fifth is the interval of a breathing social mood. Here the mediator of all beings is active, in earlier times called “Mercury”. As far as the fourth step we climb down to the ground. With the fifth, the ascent can begin. Until the fourth we come ever more to ourselves. With the fifth, social development can begin again.

Oh, night that guided me, Oh night, more lovely than the dawn! – The dawn is an image for a new beginning. A night more lovely than the dawn, means an inner, new beginning independent of all externals – reborn out of the spirit. Musically, with the fifth degree the upper tetrachord begins that longs for the octave, just as the lower tetrachord strives for the fourth.

Oh night that joined Beloved with lover, Lover transformed in the Beloved! – After the triple call at night, that pictures the world of soul and spirit, in contrast to the fourth, the world of the bright, intense midday heat, the merging will finally lead to the octave, already foreshadowed. Beloved (Christ) and

lover (one's own soul) will become one.

Characteristic of the breathing quality of the fifth (by the way, the fifth, the vibration ratio of 2:3, which corresponds to the ratio of the five lobes of the lungs) is that it is not simply an encounter. It is also not so much a merging, but a transformation. The soul (the lover) is similar to Christ, she is transformed into him, she becomes the Beloved! It is the night that can do this because such longing lives in the heart of searcher for Christ (first verse).

6. The sixth stage takes up again the soul-element of the third stage. Only now everything is changed and ennobled. The sixth compared to the third is far more social. It is to some extent a heart outside the human being, a cosmic inner experience, a third open to the other person.

Upon my flowery breast, – here the heart of the third degree is heard...

Kept wholly for Himself alone, – one can guess how much preparatory work has to be done in a soul, that this degree of fusion can happen.

There HE stayed sleeping, and I caressed HIM, – here the turning-inside-out is addressed, which includes the upper tetrachord of development. The gods led us along the first four steps. In the fourth place they left us alone – for the sake of our freedom. The next steps must come from us. We become increasingly active, and the gods become those who respond. Only with great reverence and even greater humility can these stages of development of humankind be divined. Today we are still so far away! We usually go to sleep, and let the gods watch over us.

And the fanning of the cedars made a breeze – though I cannot say exactly why, for me this corresponds to a sixth experience. The intimate shadow and the subduing of what is external through mighty trees...

7. The seventh stage is shown in a double face. The seventh on the one hand is nervously moved, on the other hand only through it is a real arrival at the octave, or the keynote, possible. In any case, the seventh is a crisis. Something has to be released so that something new can be found. The life of the [complimentary interval the] second has become, especially in the major seventh, an all-dissolving trembling.

The air vibrating in the battlements – that is the trembling of the seventh! The eurythmy seventh brings the fingertips into trembling. The fingertips of the building are the battlements. There the air vibrates!

As I parted his locks; – the hair is also a form of border – so to speak, the battlements of the head – this hair he parts.

With his gentle hand he wounded my neck – here the peace of Christ meets the crisis of the seventh. His hand is quiet. Like the blessing: "Peace be with you", he touches us on the neck. One could also say, between head and heart.

And caused all my senses to be suspended – with this as a gift the condition of the octave is prepared. It is now a different kind of calm, like the resting of the first degree. There are also other senses than those of the fourth stage, which are here brought to rest. Everything is an octave higher and comes to us as a gift.

8.) The octave takes into itself everything that has occurred previous in itself. The eighth stage of Earth's development will lead back to invisibility and with it are becomes similar to

the first stage. But how different everything will be within! We will have grown to become creative beings! Everything is completed and rounded off.

I remained lost in oblivion – Peace is the gift that Christ has brought us. Before the Incarnation one could only find one's "I" through struggle. Only in contradiction to something other could one's own being become aware of itself. Heraclitus of Ephesus was in despair at the realisation that war is the father of all things, that without dispute nothing can become conscious of itself. Christ brought the "I" that ignites itself on the other. Since then, dispute is no longer necessary. In peace one can let one's self go to make room for an experience of the "I" which arises out of fusing with the "I" of Humankind, the Christ. Our countenance and the countenance of Christ mutually incline, mutually aware:

My face I reclined on the Beloved,

All ceased and I abandoned myself, – Now everything comes back into the invisible and unnameable.

From the silent seeds (prime) a shoot sprouted (second), it grew into a stem (third), making a node (fourth). Fertilised by the cosmos, the flower unfolded (fifth). It became fragrant (sixth). Finally, the seed tore itself trembling from the mother plant (seventh), in order to sink again as the beginning of a new development into the dark earth. For each octave can again be prime, a new growth. That too is why there are seven. Actually there are eight, but the octave is mostly covered by the new prime, with which it coincides.

All ceased and I abandoned myself, Leaving my cares forgotten among the lilies – With the lilies the motif of purity sound. The lily is the attribute of the pure soul of Mary receiving Jesus into herself. Many Annunciation pictures show lilies. But here the lilies are not at the beginning as a prerequisite, but at the end as the fruit of development. It is the development towards a new purity.

This poem can bring the experience of a seven- or eight-membered development as a way of the human soul to Christ. In it is also contained human development entire. The path of humans to Christ and with Christ seems to me the meaning of all development that is accessible to our knowledge. The purpose of all development is brought into this poem in a form as it could become understandable to a mystical soul at the beginning of the modern age.

One last thing, there are besides the many times John of the Cross is mentioned an entire lecture Rudolf Steiner dedicated to John of the Cross (lecture, January 4, 1919, GA 188). This lecture shows not only that Rudolf Steiner studied him and his works intensively; John of the Cross as a figure is most remarkable! Clearly, it is important that Rudolf Steiner responds to attacks from Catholic circles by showing how much anthroposophy is already contained in the works of John of the Cross. If the Catholic Church fought against certain truths of anthroposophy, it should by rights continue to do so against John of the Cross. But it does not. On the contrary! He was canonized and declared a Doctor of the Church. So that Church is inconsistent, and it is not concerned with the truth. On a deeper level the lecture is also concerned with something else: the order and selection in which Rudolf Steiner takes up the thoughts of John of the Cross, makes it possible for him in this lecture to expound beforehand the basic motifs of the First Class lesson – given, of course, much later. The lecture is as it were a hidden Class lesson.

Since studying this poem, everything that is sevenfold seems to me to move like reversed sunbeams towards a solar centre: the meeting of humankind with the Being to whom they have most to thank: Christ Himself. So for me the essence of the law of seven has become the expression of Christ's being. He works through the seven Spirits of Form and he acts as a Sun-being through the Twelve of the zodiac. This law of twelve is indeed selected by the sun. Which seven aspects of the twelve cosmic forces may become deed, is determined in our time by the seven Spirits of Form. But all this is not abstract celestial mechanics but social life between complementary gods. Their joint work is the path of development, which we are able to walk, and which leads us to the Representative of Humankind. This path leads us through seven degrees. In the first four stages we move away from the origin, come to ourselves and progressively further from the gods. On the blank space of the terrestrial earth, we can make the inner turning and out of our own initiative re-tread those stages we passed on the way down. We only come through Christ to the fifth stage. In the subsequent stages, He accompanies us and we find ourselves ever deeper in Him. He is the source of the path of development, the aim and the companion.

I think now I understand a little better what is spoken in the Act of Consecration of Man to Christ: "Who bears and orders the life of the world..." One aspect of this ordering is the law of seven. Through the ever-present order of seven I now see that all development is aligned to Christ – or, more accurately, that it makes development possible. After all, he said, "I am the way ..."

The ET of the poem "On a dark night" is based on one of two trs. in "The Complete Works of Saint John of the Cross" tr. E. Alisson Speers. London: Burns & Oates. 1943. I, 347f. For the original Spanish text and another ET, see: <http://poemsintranslation.blogspot.co.uk/2009/09/saint-john-of-cross-dark-night-of-soul.html>

The Eurythmical Instrument

Part I

Rosemaria Bock

As eurythmists, we possess an *instrument* upon which we play, with which silently yet visibly we speak and sing. We often say that we tune this instrument, as a violin or a piano should be tuned. Before each rehearsal of a poem, or a piece of music, we tune with stepping, with rhythms, form-exercises, and with exercises in speech-sounds, or musical sounds.

For a long time it has been a major concern of mine to continue this exploration of the *eurythmical instrument* and exchange findings with other eurythmists. Since people today speak especially of the *body*, attention is drawn to bodily movement, so a professional exchange might be timely. Our *Newsletter* is a suitable organ to take on a discussion in this sense, and thus become the "round-table-discussion letter".

What is this unusual instrument which we use in eurythmy? We can answer: *the body, the physical body or Gestalt.*

Rudolf Steiner has impressively spoken about the *gestalt*, the human form, in so many contexts that all this cannot find a place here. Questions concerning the body (*Körper*) and the physical body (*physischer Leib*) are to be considered; perhaps they can then lead us to the human form (*Gestalt*). On the way to this, distinguishing views of the body suggest an important step in knowledge. The two terms *Körper* and physical *Leib* are often used as if they were interchangeable, to mean the visible human body. The word "body" (*Körper*) is quite easy to say; "physical body" (*physischer Leib*) is a more expansive phrase. Even the term body (*Körper*) is definite; humans also use the word for quite different "bodies" [e.g., "body of knowledge"; "examining body". Tr. note]. One body (*Leib*), though, can take on not simply the physical but also the etheric form and soul-form.

We might ask why Rudolf Steiner speaks so often – one might even say primarily – of the physical body (*physischer Leib*) and not often of the body (*Körper*). Considering everything he has said about eurythmy, it is probably necessary more clearly to distinguish these terms. If we follow Steiner's efforts to portray the *invisible* physical body, it's certainly a long way from Ancient Saturn to the phantom body and the resurrection body. How clearly the most important thing is said on this subject is formulated in "Occult/Esoteric Science—An Outline": "When we speak of a 'physical body' in this context, we must be careful to avoid thinking about human physical bodies as they exist today. Rather, we must distinguish carefully between the physical body and the mineral body. A physical body is one that is governed by the physical laws we observe today in the mineral kingdom. However, our present-day physical bodies are not only governed by such physical laws but are also imbued with mineral substance." [1]

To my great delight I discovered recently in the memoirs of Annemarie Dubach that she quotes [2] this decisive statement from "Occult Science". In the wide field of writings on eurythmy this is so far the only find. Annemarie Dubach goes on to say: "When the human form is spoken of in a spiritual-scientific, and also in a eurythmic sense, we must be aware that not only the physical body is meant [as visible form. R.B.], but that only this physical body penetrated by the life and astral bodies and by the ego composes what may be called the human form. This combination of four members, this form which is shaped, held together and given strength by the life-body (etheric body), and is illuminated and given its impulses by the astral body and ego, this complicated human structure is the *instrument* for the art of eurythmy." [3]

Dubach here touches on a central mystery of eurythmy, which, however, does not lead as far as a confrontation with the term "phantom-body". Because she does not consider the question of visible body (*Körper*) and invisible physical body (*Leib*), it needs to be further researched here.

An example from the realm of arm-gestures could lead us further. Imagine a simple opening arm-gesture, such as a eurythmical "A" (*ah*). It assumes that we want to express what we speak, hear, and feel as an openness of soul through amazement, intuiting, questioning, and so on. The arms reproduce a process of the soul. We need to invest much conviction into the arm-gestures that they ray out into the surroundings. A simple geometric angle will then be clearly distinguished from a eurythmic "A". The conscious creation should be manifested, not only the form. In other words, it needs to breathe. Also, an infinite variety is opened: an "A" for "Aha!",

another “A” for “*alt*” [old], for “*Tag*” [day], for “*Hass*” [hate] – will all be different, yet they remain “A”.

If, however, we form the position “I think speech” there is no variation, no diversity. The position must be exactly horizontal, the figure quietly upright. What flows into the gestures is not speech with its words and sounds, but only its meaning. A structure in the human form is called forth; it will always be the same with everybody. The impulse for movement starts from a thought, aiming for a clear form to which no special process of becoming leads. The personal feeling is not demanded, we feel “only” the law impressed on the human being, the archetype of the cross revealed here.

Why is this law of the exercise “I think speech” so refreshing, that it is ever and again sought in countless hours of practice? Do we mean to strengthen our *Gesetzleib*, “body of laws” [4] – as Rudolf Steiner also called the physical body (*Leib* not *Körper*) – raising it into awareness? Certainly with this and similar exercises, we work against “mysticism”, [5] sharpening the sense of formed movement itself.

The outstretched arms can also completely express different, much simpler things. Out of a strong, instinctive feeling the arms open wide in great joy, in the sense of freedom, or the loving receiving of a little child running towards us. Neither a spoken connection nor a specific structure, no conscious leading are decisive for such a gesture. Here human feeling with the astral body speaks through the bodily gesture.

In forming the cross, however, as it is required for the position “I think speech,” the consciousness is directed entirely to the physical body, its physical forces and laws. The first words “I think” accompany the human ability, which now become visible, to stand upright in the cross of the world’s spatial directions and to win and bethink with his/her arms the widths of the world for his speech.

And in the sound “A” is expressed with the formative forces through the etheric body an objective speech-element, which may appear outwards in many variations.

These comparisons bring us back to the subject *instrument*. The key to it is in the second example, in the geometrical laws of the exercise “I think speech”. Our body, which becomes visible through matter, could never perform a structured gesture that leads in all exactness to a geometric figure. The material substances that make the body outwardly visible are exchanged [6] every 7 to 10 years. So we have to ask, how then is the shape, the form, maintained in this exchange of matter? Even after 10 years, the body has in itself all the invisible structures and forces which built and maintain this body. Rudolf Steiner referred to the matter in the human body as the sand that would trickle down without the body of laws, as a pile of sand, and also once as *Bröselchen*, “little crumbs”. [7] Matter – the sand and “little crumbs” – wants to rest. Matter can only come to rest when abandoned by the life – the laws of the body are abandoned and it becomes a corpse.

This resting, of course, is alien to eurythmy. And yet there is a form of expression that brings the movement in such a way to an end that the rest, so to speak, arrives absolutely without breaking down the structure. It is the colour black.

Rudolf Steiner speaks of it as the spiritual image of the dead... The soul deserts us when the grisly black is in us But the spirit can penetrate this blackness... it can assert itself in it”. [8] Whoever dresses in black wants to hold back his personal side, such as priests and mourners; they makes them-

selves small and inconspicuous; they can hardly inspire others to move. The eurythmy-figure for “Grief” clearly shows how the movement come to an end with the black. With the dress-indications for the poem “*Begegnung*” (meeting) by C.F. Meyer, the black appears quite characteristic. If “the spirit can penetrate the black, can assert itself in it”, as Steiner expresses it, then in doing eurythmy we can try to feel the effect of the invisible “spirit-building” in ourselves.

Human movement is not created *in* the material physicality but *with* it, *through* it, even if it contributes to its usable instrument. Steiner, however, designated the physical body (*Leib*) as a net in which matter is collected. [9]

It can fill us with wonder and infinite admiration, how diverse the contexts are from which further threads lead to this theme. Steiner found dozens of new names with which he tried to explain this human physical body, this body of laws. [10] When searching through the variety, one learns how important to him the facts were. It must be added, however, that – based on misunderstandings and hostility which his lecture-cycle “From Jesus to Christ” provoked – he no longer used the [traditional] name *phantom body*, but for it he found a wealth of new coinages and other names. Two of the many names belonging to the new coinages may be mentioned: *Geistbau*, spirit-structure [11] and *Baukräfte*, building-forces, [12] the second in particular pointing to active forming forces. And both words refer to spiritual structures.

Poets have initially recognised and praised the sovereignty of the human form. Even before we look further for the path from the physical body to the eurythmical instrument, to the gestalt, two poets should be allowed to speak:

<i>Heil Herz und hoff das Wort ward Stoff und zur Gestalt erblühe seine Lichtgewalt.</i>	Hail, heart, and hope [because] the Word became matter and into a form may blossom Its/His light’s power.
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Ernst Barlach (1870–1938)

<i>Die Gestalt des Menschen ist der beste Text zu allem was sich über ihn empfinden last.</i>	The human form [itself] is the best text for everything you can experience about it/ him. Goethe (from “Stella”, Act 3)
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The next step can begin with the question: On what do we rely when we have acquired the skills, physical dexterity and mobility, and when matter is indeed constantly renewed? How in this flow do we lay hold of the power that holds together our human shape and form?

[To be continued]

Endnotes:

- [1] GA 13 “An Outline of Esoteric Science”. AP 1997. Tr. Creeger. 137f.
- [2] Annemarie Dubach. “Eurythmy Recollection”. Spring Valley 2000.
- [3] Ibid.
- [4] GA 226 “Man’s Being, His Destiny and World-Evolution”, Lecture 2, 17 May, 1923.
- [5] GA 196 “The Present and social changes in human development”, Lecture 8, 31 Jan. 1920.
- [6] GA 234 “Anthroposophy, and Introduction”. Lecture 4, 1 Feb. 1924.
- [7] GA 230 “Man as Symphony of the Creative Word”. Lecture 12, 11 Nov, 1923.

- [8] GA 291 "The Phenomenon of Colour in Material Nature", Lecture 2, 7 May 1921.
 [9] GA 131 "From Jesus to Christ". Lecture, 10 Nov. 1911.
 [10] GA 230 "Man as Symphony of the Creative Word". Lecture 12, 11 Nov. 1923.
 [11] GA 208 "Anthroposophy and Cosmosophy", Part II, lecture 13, 22 Oct. 1921.
 [12] GA 168 "The Ego-consciousness of the so-called dead", 22 Feb. 1916.

The Musical Intervals

Sophia Imme Atwood-Reipert, Dornach

In 2012/13, I gave a eurythmy-course in Dornach on the musical intervals. They are particularly important for me because, alongside the harmonies, the intervals give most of the emotional form to a piece of music.

When I was working in the Goetheanum Eurythmy Stage Group and taught at the Eurythmy School of Lea van der Pals, I met William Dörfler, [1] who developed an organic music-teaching. In the preface to his textbook, he describes how his music-teaching came about: "In many-sided human relationships, supported by a rich activity as a choir-leader, as well as oboe-player and flute-player, in countless courses and lectures as visiting lecturer and at the Goetheanum ... one could experience from Rudolf Steiner's indications a flow of clarifying and organising insights. Several hundreds of young people, but also musicians and eurythmists standing fully in their profession ... Doctors and educators have inwardly worked in this way in the maturation of ideas and the sequence of examples." [2]

It was clear to me that a significant anthroposophical music-teaching had been developed here, a "new foundation of musical knowledge out of Steiner's spiritual science", as Wilhelm Dörfler himself called it. Starting in 1963 I began private lessons with him in a two-year course. Inspired by my studies, we soon formed within the Stage Group a working group that worked systematically on the intervals. The insights gained by Dörfler proved to be extremely fruitful for our work on the intervals.

I continued working on the development of the intervals. This led in 2000/01 to a eurythmy-course and a public demonstration of elements out of four chapters from Dörfler's music-teaching, which for the first time were developed for practical eurythmy work. The results are documented in a folder published by me with musical examples and the corresponding eurythmy-forms: archetype of a theme, tempo, rhythm, intervals, time-signatures. [3]

For my father, Hans Reipert, [4] who had attended Rudolf Steiner's lecture-course on music eurythmy in 1924, the process of the development particularly of music-eurythmy was very important. He wondered why the interval-gestures are used so sparingly. In his "Eurythmischen Korrespondenz" [eurythmy correspondence], pub. between 1952-58 (with the first eurythmists), [5] he writes: "Which eurythmist has not stood before the sheet music and learned the musical sounds/tones for their piece without a player? ... One has to torment oneself somewhat, purely to memorise the sequence of positions. The students of the Eurythmeum in Stuttgart, who showed some exercises to Dr Steiner in the Landhausstrasse late in 1923, surely vividly recall the slightly pained

reaction of Dr Steiner, who said, 'We cannot go on like this; I will have to give something new for music-eurythmy.' Until then, music-eurythmy was still 'in its infancy'. [6] What was to bring music-eurythmy out of its diapers/nappies were precisely all the elements that lie 'between the notes/tones', [7] first and foremost the interval-gestures, then the motive-schwung [the 'breath'] and other gestures ... Stage presentations almost studiously avoid especially the gestures of the fourth and the seventh, as Dr Steiner gave them in his lecture-course Are these characteristic gestures somewhat avoided ... because they do not appear 'aesthetic' or 'graceful'? In any case, properly applied, they are exceedingly true and consequently artistically effective."

We have always been very careful to fashion the two types of intervals – the "melodic" (from note to note) and the "harmonic" (relating to the respective root – the degree of the scale). It is now the artistic task of eurythmists to select those intervals that best express the musical statement.

One has to be clear that the "melodic" intervals are to be shown *between* the notes/tones. The "melodic" form is more like a line-drawing. Yet it enlivens very much the spaces between the notes. The "harmonic" intervals enliven and radiate through the tone itself. The fact that we always perceive them in terms of major, minor and discord/dissonance, brings a very rich, deep emotional expression to the music.

One might say the "melodic" intervals lend a more thoughtful element to a musical work. So do the melodic instruments. The "harmonic" intervals give more warmth of heart, an expression of soul, or emotion, as far as something dramatic in the eurythmical fashioning.

For expressing chords, I also recommend using the intervals (melodic and harmonic). There are so many different discords, augmented, diminished, and so on, all producing different sensory-moral effects requiring their respective resolutions.

Chords and "harmonic" intervals give significant colour and richness to the interpretation. On no account should they be neglected.

As eurythmists we should try very hard to express a piece of music in its visible appearance as closely as possible. Rudolf Steiner expected more from us in artistically fashioning the "inaudible" events (*e.g.* motif-breaths, bar lines, etc.). These are still fine future tasks! In 1925 Rudolf Steiner intended to give further lecture-courses in music-eurythmy, which unfortunately was prevented by his passing.

Endnotes:

- [1] William Dörfler, b. 1899 in Biberach an der Riss (Oberschaben), d. 1980 in Dornach. After the First World War, he encountered anthroposophy. Several discussions with Rudolf Steiner. From 1926 worked at the Goetheanum. His music teaching appeared in 1975 in 3 volumes by Verlag am Goetheanum. Wilhelm Dörfler, "Das Lebensgefüge der Musik", Vol. 1, 400 pp., bound ISBN 3-7235-0154-0. Sw. Fr. 15.
 [2] From the preface and epilogue to "Das Lebensgefüge...", Vol. 1.
 [3] Wilhelm Dörfler, "Das Lebensgefüge der Musik". Eurythmy elaborations by Imme Atwood. Folder, pp. 200, Sw. Fr. 39; available through the bookstore at the Goetheanum.
 [4] Hans Reipert (1895–1981), was one of the first male eurythmists.
 [5] Hans Reipert, "Eurythmische Korrespondenz. Eurythmisten im Gespräch 1952-1958", Otanes-Verlag 2006, pp. 313. P/bk c. Sw. Fr. 20. Juergen H. Havix, Berlin. www.otanes.de service@otanes.de ISBN 3-931370-70-4
 [6] Rudolf Steiner, "Eurythmy as Visible Singing". GA 278. ET 2013, p. 37.
 [7] *Ibid.*, 91.

The sound “CH” and its relation to the zodiac

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Over the years, every now and then something is said about the speech-sound “CH” and its affiliation with the Scales and later to the Twins.

We sisters (graduated Elena Zuccoli, Feb. 1962; with Lea van de Pals, Dec. 1966) both learnt that “CH” belongs to the Scales. We both had the good fortune to attend lessons with the eurythmy-therapist and artistic eurythmist Elsbeth Sophia Barthold (1893–1985 Dornach). She gave us many inspiring, imaginative and varied exercises to fashion forms and speech sounds. It was a pleasure creating various forms of the [consonantal] evolution-series in the zodiac. It was to us a matter of course, following her suggestion, to form the “CH” in the centre of the circle. So, on the way [in the evolutionary sequence] from the “G” in Sagittarius, to move the sound “CH” in the centre, towards the place of the “F” in Cancer.

“CH”: the initial of Christ. Christ as the solar centre surrounded by His 12 disciples as representatives of the 12 pictures on the [zodiacal] circle was used in all Mysteries and initiation centres as the model. And, indeed, even in Goethe’s poem “Die Geheimnisse”. An image in the visual arts, for example, in illuminated manuscripts, always depicts Christ in a mandorla, surrounded by the Tetrad of Eagle, Lion, Bull, Angel/Human, representing the evangelists. May we not also fashion the “CH” as the thirteenth speech-sound in the centre of the Twelve?

More on “I think speech”

Elly Berner

In the Michaelmas *Newsletter* 2013 (“Reader’s Letters”), Sabine Kohl asked for further contributions on “I think speech”. What has hitherto been published is exciting and gives me new aspects to practise.

This exercise “I think speech” was a favourite concern of my teacher Nina Leskov. She received it from Rudolf Steiner. In the hour of her death she insistently spoke, repeating in Russian, “the six forces”. Was she meeting them? From Nina Leskov and other of the first eurythmists I was able to meet, I learned of the differences. They are well known. Hands facing inwards – facing outwards – open with one leg – with both – jumping – walking – and so on.

Rudolf Steiner’s advice – according to Nina Leskov not always reported correctly – was to study Agrippa von Nettersheim but not to imitate, just note the positions – no crossed arms at the beginning – not [carried out] in a circle.

Nowadays I often hear, “we need to find ourselves”. My question is: Are there not the “We-exercises”? How is it be when with this Apollonian, individually-practiced “I-exercise” we come together in the hall or on stage with make it something Dionysian? In my classes, it also happened we did do the exercise together, but then facing forwards as a group.

Based on all the different details, I venture to describe some experiences after many years of practice. Trying to

experience the forces behind me and inwardly to hear the words is the beginning of the exercise. That allows the positions to arise, not you just doing them. Sometimes it feels as if a puppeteer were moving your arms.

Every day I practice two variations from colleagues, and then walking sideways without rotating the hips (a theme for itself). To describe all the positions individually leads us here too far. So I choose one that is “contested”. Third position: “I have spoken” – below the heart – it is often too high. On this Frau Rolofs, during the Eurythmy Therapy Course 1964, said: “Do you want to continue to speak? Speak but from the heart!”

In order to correct themselves, I gave my students the tip to feel in the shoulders a light “H”. The fourth position: “I seek for myself in the spirit”: according to the drawing in the eurythmy lecture-course there is a rectangle; according to the text there is a square (Agrippa). Could “a Grace be sitting in the corner” watching (R. Steiner, “Eurythmy as Visible Speech”)? If so, then the hip-joints will sustain the square.

Instead of practice routine, let’s go exploring. In this way, this “I”-exercise can live; our eurythmical instrument, which in our technical age has to be tuned daily, will be prepared for the various eurythmical activities. If we have made the exercise our own, there are certainly opportunities for variations in our present age. So much for now. I’m looking forward to the next posts.

On the entire composition of 12 poems by Vladimir Solovyov in eurythmy by Rudolf Steiner

Olga Pronina, Moscow

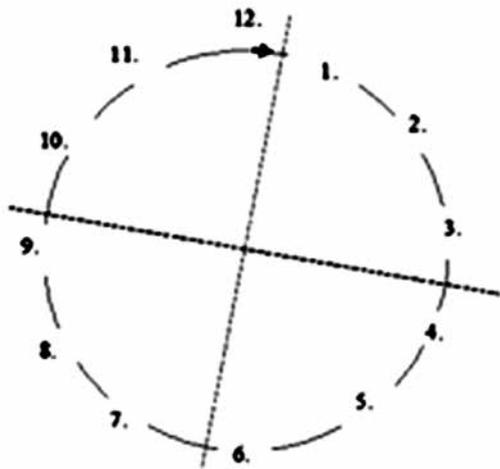
Report after a contribution during the 5th Eurythmy Festival in Moscow (2–5 January 2014)

Vladimir Solovyov (1853–1900) is best known in Russia as a philosopher and champion of wisdom, of Sophia, and less as a poet. This phenomenon might be better understood when you know which poems Rudolf Steiner chose to give indications for eurythmy. From 15 Russian poems to which Steiner gave eurythmy choreographic-forms, 12 spring from the pen of Solovyov. The first eurythmy performance took place 21 years after the poet’s death, at the time when his soul was already free from earthly bonds.

If, following the chronological development of his 12 poems, we want to look for a eurythmy-form, we come at the image of a circle, the form for perfection. At the beginning of this series of 12 poems, there stands “The Nile Delta” (Cairo, 1898). Then follows the poem “In bright blue light there appeared to me” (1875), about his encounter with Sophia in the Egyptian desert. He later described his feelings and perceptions in the poem “Tri Swidanija” (“Three Encounters”, 1898). In the little poem from 1875, he expresses an immediate experience. Sophia as a star of eternity, beautiful Stella, rayed from living light into his life from spiritual heights. The poem “Nile Delta” was written during his last farewell trip to Egypt. Solovyov saw places in which he met Sophia, wanting to revive the soul-memories. Both poems are connected to

the Sophia-event: first the direct encounter with Sophia, and the later memory of it. The first and the twelfth position, we can “bring closer together” and the series on the curve forms a circle.

Our circle of the 12 poems can make an open circuit, as follows:



Here are the poems in the chronological order of their performance in eurythmy:

1. “The Nile Delta”, 1898 (24 Sept. 1921)
2. “Little white bells”, 1899 (6 Nov. 1921)
3. “Again white bells”, 1900 (6 Nov. 1921)
4. “Christmas 24 Dec. 1894” (25 Dec. 1921)
5. “Immanu –el”, 1894 (25 Dec. 1922)
6. “To the New Year”, 1893 (31 Dec. 1922)
7. “The departed”, 1895 (9 July 1923)
8. “Overcome the rush of the day”, 1892 (17 July 1923)
9. “Our desires are as fleeting as shadows”, 1893 (27 July 1923)
10. “Empress Earth”, 1886 (30 Dec. 1923)
11. “The earth’s longing for spring (Russian Spring)”, 1895 (9 Mar. 1924)
12. “In bright blue light there appeared to me ...”, 1875 (28 Dec. 1924)

The first six poems were performed during the construction of the First Goetheanum. The sixth poem in this series, “To the New Year” (dedicated to Sophie Khitrovo earthly “Sophie”, friend and “eternal bride” of Vladimir Solovyov) was performed just before the fire in the New Year’s Eve 1922/23. Together with the Building it was taken into the ether-widths. In our circles, this corresponds to the lowest point.

After the third poem, “Again White Bells” the earthly life of Vladimir Solovyov ended. “Again White Bells” is his last poem, written three weeks before his death. Little white bells, their image corresponding to the gestures of clear faith, grow to human size and bloom even now in the forest next to the family village of Frau Khitrovo: “Pustynka” (little desert), not far from Saint-Petersburg, where both poems about the bells (1899 and 1900) were written. There is also the “the holy stone”, where Solovyov experienced a vision of the wise, venerable saints (called “starets”), of the holy Fathers. Besides this stone Solovyov wanted his final resting place to be, but it was not possible; his tomb is in the Novodevichy Monastery in Moscow, next to the grave of his father, the historian Sergei Soloviev. The dawn above the monastery was observed from the window of his flat, by the future poet Andrei Bely at the beginning of the 20th century. During this time the dawn

of symbolism rose about the cultural horizon of Russia. Andrei Bely was his gifted representative and Vladimir Solovyov was a forerunner of symbolism.

The tenth poem “Empress Earth” created during the Christmas Conference 1923/24 for eurythmy, accompanies a new stage of life of the Anthroposophical Society. In the poem Solovyov describes the feeling of the stream “from heaven jubilating rays” in Pustynka in 1886.

The circle is open; upon fulfilment it expands into the etheric world as a wreath or a crown for Vladimir Solovyov by Rudolf Steiner. Here you can also find “the gate of eternity”.

The “O” reveals the human being as soul

Dr Wilburg Keller Roth

With the eurythmy therapy lecture-course, Rudolf Steiner inaugurated not only a therapeutic method, but also a diagnostic system. Consequently, the indications for the individual sounds, in the order he introduces them in “Eurythmy Therapy” in April 1921, have for the last three years been the theme of the summer eurythmy-therapy further-training courses of the Medical Section, headed by Margrit Hitsch in Dornach.

We held a conference in 2011 on “I” [ee], in 2012 on “U” and in 2013 on “O”.

- “I reveals man as a person[ality];
- U reveals man as man [his humanity];
- O reveals man as soul.” [1]

The I is bright, the stretching produces light; [2] human encounters are fresh, free, and powerful; social forms happen surprisingly simply. The U-conference possessed a festive solemnity. The U leads within, but with the gaze on the DU – the Thou. To fashion the O-conference was more difficult. What exactly is the human soul?

The soul is a comprehensive, embracing principle. Like the circular movement it swings in polar directions always returning to itself. It is by nature a being of light, but bears in itself a yearning for weight, gravity. So it leads the spirit into the body in order at the same time to mature the spirit. Both take place in time; it is life in the body and life in the spirit. “The human soul is a blossom of the world, destined to ripen the divine spirit in itself.” [3] “The soul is the link between the spirit of man and his body... While the soul lives in the body, it is to some extent involved in everything that goes on in this body.” The soul’s task is “to direct the spirit to the physical.” [4]

“Man is bound to the earth, so that in this state between birth and death, his soul, after it has lived for a time in the light, ever again hungers for gravity, returns to the state of weight. When a condition arrives where there is no longer this hunger for gravity, then the human being will increasingly follow the light. He does this to a certain limit, and arriving at the outermost periphery of the universe, he has consumed that which had given him the gravity between birth and death. Then a new longing for gravity begins, and he enters again on his way to a new incarnation. So in the midnight-hour of existence a kind of hunger for weight arises.” [5]

“He learns to recognise gravity by submerging into his body. This can be seen for spiritual-scientific research in the

following manner: If you have raised yourself to the Imaginative level of cognition, then you can observe the etheric body of a plant. In doing this, you will experience inwardly: This etheric body of the plant, which pulls you up continually, is weightless. On the other hand, observing the etheric body of a human being, it has gravity... The etheric body of man is something that, when the soul is in it, that soul takes on the weight. This living with weight gives earthly man the fact of will." [6]

Here a comprehensive spiritual context is outlined, with which we can follow how the question of the human being wanting to reveal himself as soul, can lead over to the question of his becoming corporeally plump, and also for the indication of the O for illnesses of the individual organs. The correct ratio of gravity and light has always to be re-found in every stage of life, to be re-regulated ever again for each organ. And the relationship to gravity receives different soul-nuances in the cosmic connection with Jupiter, Mars and Venus:

"The human being returning to the earth longs again to live in the earth's gravity. But he first passes through the sphere of Jupiter. Jupiter also radiates its gravity, such that is appropriate to tune the longing for the earth's gravity to a certain joyful mood... The human being passes to the sphere of Mars. He yearns for earthly gravity. A joyful mood is already in him. The gravity of Mars also interacts with him, is implanted; to a certain extent it inoculates the activity of the joyful soul longing for earthly gravity, wanting to give itself to this earth's gravity, in order powerfully to make use of the next physical life between birth and death... Man still passes to the sphere of Venus. With this joyful longing tending towards power, he mixes a loving laying-hold of the tasks in life." [7]

All these nuances can be found in connection with the O. If you work carefully and patiently on the basic elements of eurythmy, they reveal their healing power. Every speech-sound calls forth another sound in the bodily form, fostering elsewhere a re-enlivening, permeability, and consciousness.

The O is a dark sound; the bending produces darkness. [8] Yellow becomes red the more the light immerses into condensed matter [cloudiness, dust, etc. Tr. note] and shines *through* the density. But also, out of the colour blue, red can appear by the condensing of the cloudiness appear *in front of* the darkness, as Goethe observed and described on some thick ink-marks. Red intensifies the yellow-blue polarity, a sovereign colour-principle. Goethe, out of reverence for its special position on the colour-circle, liked to call it *Purpur* – [imperial] purple [crimson, carmine red. Tr. note]. On the eurythmy-figure for the O, Steiner writes "reddish" for the movement – because the red is brightened, quasi idea, direction, radiance – "lustre of life". [9]

The veil is yellow, slightly shaded towards blue to a greenish-yellow; "splendour of the Spirit" [10] in the "dead image of life". Its asymmetry is like an image of the eternal circling, of the rise and fall of the soul between heaven and earth, between the light and gravity, reminiscent of the two halves of the circle in the cupola-motif of O in the large cupola of the First Goetheanum. When you learn to see the veil for the first time in this polar motion, it is very surprising how the rise and fall of the circular movement between right and left finally comes to rest in the symmetric hexagonal form in the blue character, as far as the bodily figure, into that which endures, into the dark within.

Where the soul flows into the living element a rounding occurs, a spherical, interior space, as in the head, the chest, and upper abdomen, and in the joints where the head-formation is repeated. "When someone pronounces O, s/he actually expands the living element." [11] Where the solid element should assume clear contours out of the slimy-fluid element, the O is effective in eurythmy-therapy, like a remedy using Jupiter's metal, *stannum*, tin.

In the counter-movement the veil lightens up; it brightens, starts to breathe. The breath carries over cosmic images into the bodily form. [12] At the same time consciousness comes about, where the bodily form comes to rest, as in the nerve substance that forms the organic basis of consciousness. In this way, the bending, the rounding in O can be felt – in artistic eurythmy as well. [13] The O-needy patient is to form a closed circular form, closed off towards the back "spiritually through the feelings" with the sternum, "as if someone had given him a line along the sternum... So, you are to feel the circle that goes through it." [14] It is through various arm-positions, in sliding from above to below forming a kind of barrel-shaped body in front of himself – like the arcs of the ribs of the human chest that rise and fall in breathing – by "always feeling the roundness of the arms in the movement". [15] This demands a lot from patients, who as "real fatties" are often loaded precisely on the shoulders with too much condensed and solidified substance. For the formation of the O-gesture, this armour has to move until, forming circular movements from level to level, an animated, flowing, resculpting of the shoulders is attained. The patient should even "feel the whole muscular system in great detail" [16] – *again* learn to feel – and thus should be aware "of his fatness, of his breadth". [17] S/he should know and be aware of what is being attempted.

The soul itself must be set into motion. "In the O you go out of yourself, enclosing something within yourself... With O there is a kind of falling-asleep-while-staying-awake, in that you allow your whole being to go for a little walk into the space which you enclose with the O-gesture... I approach a tree with my arms, but I myself am the tree,... I've become a tree-spirit, a tree-soul, because I have become one with the tree, I make this gesture. I go out of myself. That which is important for me is enclosed in my arms." [18] Without the movement of the soul, which corresponds to the outer, enclosing gesture, the O can be cold and hard, appearing shockingly lifeless. Without the participation of the soul the light of the veil is lost.

Each forming process in the physical has its counter-process in the etheric. By rounding the lips to an O, you call up in the etheric a dilation, an "inflation" [19] of the head. Conversely, the enclosing eurythmical arm-gestures of O has a forming effect on the head. Consequently, the blue character appears on the eurythmy-figure in a duality – as a comprehensive hexagonal framing form of the arms, and in the enclosed hexagonal surfaces of the head. Here even on this hexagonal, blue form of the head, a narrow greenish-yellow veil-sickle can be noticed; in Steiner's black-and-white sketch for the eurythmy-figure it is clearly seen by the absence of hatching. The principle of the double sphere, the double dome, lies as the many-sided basis of the form of the human organism. For instance, in the ratio of the larger right to the smaller left diaphragm-cupola above the two upper abdominal organs of the liver on the right and the spleen on the left, or in

the lemniscate relationship between the larger arc of the ribs in the chest and the small vertebral arch, which encloses the spinal cord to the rear. The blue character on the lower legs and feet can be interpreted as an echo of the arm-gesture.

If a person has a “tendency to become fat”, [20] is “unnaturally plump”, [21] it is important to try eurythmy-therapy with the O-exercise, to act on the head formation. For the tendency to become fat shows a preponderance of the effects of the etheric streams of the chemical ether and life-ether that humans suck up from the earth right into the head, which thereby is softened, melts away. [22] “The consequence for the human organisation concerned – that too much pours into the head – is that too much is eaten”. [23] Moreover, the light-ether and warmth-ether, which are taken in from the outside through the head, are not able to work sufficiently in shaping and “solidifying”. [24] “And that plays a big role in everything that sculpts – the distribution, differentiation of the thermal conditions in the human organism and the organisation of conditions of the air.” [25] The air, though, is always to be thought as permeated by the light-ether. [26] “For everything which is centrifugal, that radiates, plays an important role in everything that, firstly, comes from the human organism’s own dynamic, the substances of the world” (the chemical ether), “and, secondly, that which in overcoming the inherent vitality of the external entity is developed in the human organism” (the life-ether). “These two dynamics must absolutely be mutually regulated; one can hope that eurythmy therapists will train themselves, by developing a keen sense for what can happen in individual cases. A great deal depends, of course, on an artistic attitude of soul.” [27]

In addition to the vowel O-exercise, through the consonantal movements of therapeutic eurythmy “objective Imaginative forces” [28] are to be created – often, especially the teeth-sounds, such as D, T, S and N, are indicated in order to regulate the metabolism in the “enhanced metamorphosis” with leg-movements and jumps, better to bring in more light and air, and at the same time to “evoke healing forces in relation to the head-organisation” according to the effective principle of polarity. [29]

In eurythmy-therapy the vowel-gestures are also carried out with the legs. If you bend the legs out, bending the knees and stand on your toes, then you have a nice O-shape from below “sucking up” without pushing down. This represents the etheric human form, but, as it were, up-side down. Humans fashion the spherical form physiologically directed upwards, to form a heavenly-image of the cosmic sphere, the spherical form. And we stretch the gestalt and the limbs downwards in relation to the earth’s centre. [30] So Rudolf Steiner emphasised immediately after the description of the O-movement with the legs, to do the leg-movements with “only one-third strength”, [31] to be carried out between doing twice the already-mentioned movement-sequence with the arms. The human being is to stand humanly upright again, yet become mobile, learning to breathe between above and below in a newly-acquired freedom. (On the other hand, for artistic representation of non-human beings, the elemental beings in the Mystery Dramas, Rudolf Steiner indicated to do the vowels with the legs.)

The O is a breathing-sound, particularly in connection with the breathing-sound M in the ancient meditation syllable A O M, present in eurythmy therapy in the midst of the series of sounds LA-O-UM.

Together with the musical correspondence, the movement for the interval of the second, the O is a great therapist for shoulder-problems, which often go hand in hand with an unnoticed freezing of the movements of respiration.

In social forms, the strength of the O is “worth its weight gold”: everything has its place, its form, even conflicts can more often be resolved. The soul can reveal itself, but always in view of the sister-soul, can empathise with the soul of the other. Some conflicts don’t materialise at all, because the O carries within itself the feeling for the right amount, the right mode for that particular moment. A development that extends in one direction has to end up harmoniously turning in the opposite direction. In this way a breathing comes about in the encounter, in a conversation, in a mutual statement and recognition of the self and the other; modesty, humility, knowing your own measure as the prerequisite for an effective co-operation.

In the background to the work on the O, there is always the quiet question of the “I [ee] in the sphere of O”, Steiner’s indication for fashioning the gesture of love in eurythmy. [32] This can hardly be taken as a technical hint alone, because it contains an unsolvable paradox: “stretch in the sphere of the bending”, which is like squaring the circle – how can that ever be carried out?

Already in the first eurythmical indication for speech-sounds, the I-A-O, [33] the column of light that the human being should raise as a new backbone before the forehead, not only initially in the I, but is then further moved in the A and O. And with the I A O in eurythmy-therapy, [34] the I of the stretching torso becomes the supporting structure for the O formed with the arms. Without the free upright posture, the arms lack the strength to fashion the sounds.

Is there not heard whenever human initiative unfolds in its self-formation in eurythmy and eurythmy-therapy, the principle of “the I in the sphere of the O”? “Man is free, and he will even become [more] free little by little with respect to the formation of his own form, but he must be able to do something with his freedom.” [35] What a deed of love, already to entrust eurythmy today to people to rely on their self-formation in free will! The forces maintaining the etheric body are forces of love [36] – as sometimes can be perceived at the bedside of a dying person, in the outpouring of the ether-body filling the whole room. Can a real eurythmy exist outside the “I [ee] in the sphere of O”?

At the end of the conference, 18 people together moved the Jupiter-seal. The rhythmic impulsing, finally without being directed from outside, harmoniously continued to oscillate – it’s always a special moment of grace when it succeeds. It gave an idea of how, as a eurythmising human community, we today may be preparing for the day when the entire earthly humanity will lead into a new planetary incarnation.

Significant suggestions I owe to a lecture by Dr Dieter Roth of 12 August 2012.

Endnotes:

- [1] GA 315, Eurythmy Therapy, Lecture 2. 13 April 1921.
- [2] GA 277a. “Light and Dark”, 26 August 1915. 81 (Germ. ed. 77).
- [3] GA 40, Truth-wrought-word, on a photograph, Weimar c. 1896.
- [4] GA 9, Theosophy, Chap. 3, part 4. The Soul in the Soul-World after Death.
- [5] GA 202, “The Connection of the Natural with the Moral-Physical”, Dornach 10 Dec. 1920.

- [6] Ibid.
 [7] Ibid.
 [8] GA 277a, Dornach, 26 August 1915.
 [9] GA 291, Colour.
 [10] Ibid.
 [11] GA 315, Eurythmy Therapy. Lecture 3. Lecture 14 April 1921.
 [12] GA 208, Forming of Man through Cosmic Influences, Lecture 29 October 1921.
 [13] GA 315, Eurythmy Therapy, Lecture 1 (2009. 11): “For our physician friends I want to emphasise particularly that what is essential in eurythmy – and that through which one achieves what is essential in artistic eurythmy as well – is not the mere form of the limb in position seen from without, but that which comes into being when the stretching or the bending within the positioned limb is *felt*.”
 [14] GA 315, Eurythmy Therapy, Lecture 2, 13 April 1921.
 [15] Ibid.
 [16] GA 315, Eurythmy Therapy, lecture Stuttgart, 28 October 1922.
 [17] Ibid.
 [18] GA 278, Eurythmy as Visible Singing, Lecture 1, 19 February 1924. 2013. 40.
 [19] GA 315, Eurythmy Therapy, Lecture 3, 14 April 1921.
 [20] Ibid.
 [21] GA 315, Eurythmy Therapy, Lecture 2, 13 April 1921.
 [22] GA 313, Anthroposophical Spiritual Science and Medical Therapy, Lecture 2, 12 April 1921.
 [23] Ibid.
 [24] Ibid.
 [25] GA 315, Eurythmy Therapy, Lecture Stuttgart, 28 October 1922.
 [26] GA 316, Course for Young Doctors, Lecture 6, Dornach 7 January 1924.
 [27] Ibid.
 [28] GA 313, Anthroposophical Spiritual Science and Medical Therapy, Lecture 9, Dornach 18 April 1921.
 [29] GA 315, Eurythmy Therapy, Lecture 6, 17 April 1921.
 [30] GA 315, Eurythmy Therapy, Lecture 3, 14 April 1921.
 [31] GA 315, Eurythmy Therapy, Lecture 2, 13 April 1921.
 [32] GA 277a, “The Apollonian Course”, Dornach, 25 August 1915. 80.
 [33] GA 277a, Munich, early September 1912.
 [34] GA 315, Eurythmy Therapy, Lecture 1, 12 April 1921.
 [35] GA 313, Anthroposophical Spiritual Science and Medical Therapy, Lecture 9, 18 April 1921.
 [36] “Faith, Love and Hope”, Lecture, 2 December 1911, in “The Golden Blade” RSP, London 1964. 1-26.

“The human being who has disappeared in the gesture, rises again in the spoken word”

Ute Basfeld

This meditative sentence is placed by Rudolf Steiner at the end of the second lecture of “Speech and Drama” (Dornach, 6 September 1924). In this lecture, following his introduction to the Mystery Drama, Marie Steiner recited from the Scene 7 from “The Portal of Initiation” – Maria in the spirit-realm listens to the three soul-forces. Immediately after, Rudolf Steiner introduces two things: the six basic gestures of speech and the entire zodiac – the cosmos of consonants in their four qualities as blowing, plosive, trembling and wave-sounds.

Two days earlier Marie Steiner concludes her speech-course for the participants of the drama lecture-course, at the end of which she provides four speech meditation-exercises. She concludes her explanation by referring to this same Scene 7. A day later (5 September), Rudolf Steiner begins what on the continent is called “the Dramatic Course”, ET

published as “Speech and Drama” [GA 282]. On the second day he gives a meditative sentence (ET p. 63), introducing it with the following words: “Let us then receive this truth, as a heritage from those times when speech was still part of the content of the Mysteries: “The human being who has disappeared in the gesture, rises again in the spoken word.”

He links to his previously expressed request: “It is a truth upon which we should meditate deeply and often, if we are seriously wanting to practise the art of speech-formation – and then meditate also upon all that will reveal itself further as a result of the meditation.”

The following contribution attempts to penetrate to the resurrection-forces in speech:

Vorfrühling

Härte schwand. Auf einmal legt sich Schonung

An der Wiesen aufgedecktes Grau.

Kleine Wasser ändern die Betonung.

Zärtlichkeiten, ungenau,

greifen nach der Erde aus dem Raum.

Wege gehen weit ins Land und zeigens.

Unvermutet siehst du seines Steigens

Ausdruck in dem leeren Baum.

Rainer Maria Rilke

[Prose tr.: Early Spring

Hardness waned. Protection covers the exposed grey of the meadows. Small waters change their emphasis. Tendernesses, uncertain, reach for the earth from the distances. Paths go far into the country and lead – unexpectedly you see its rising – expression in the bare tree.]

In an almost Goethean observation of nature, here is described in a wonderful way how winter gives way to a divining of the spring. *Härte schwand* – “hardness waned”. The clearly contoured, objective world goes over *auf einmal*, “suddenly”, into double meaning. *Schonung*, “protection”, as spatial and emotional quality, gives the second line its own rhythm: *aufgedecktes Grau*, “the exposed grey” has simply to widen the meadows: the trochee begins to swing. Then the third line leads directly into a melodic listening of *Betonung*, “emphasis”; the fourth and fifth lines leads to feelings of tenderness, reaching out; the sixth and seventh lines “suddenly you see” – indeed, what *do* you see, hear, and feelingly touch? Something essentially present and at the same time not perceptible as a sensory entity. It may find its form in the title “Early Spring” and *seines Steigens Ausdruck in dem leeren Baum*, “its rising – expression in the bare tree”, in a seeming sense-perfectible way so that the observer can experience it.

What Rilke rhythmically, musically and pictorially summarises here in such a fine manner as something sensory-supersensory in language, the reader can find inwardly in his/her own inner experience of nature in his/her soul. An inner experience of the forces of resurrection in early spring in nature, as can be perceived around Eastertide [in the northern hemisphere], becomes immediately alive. It follows that the fullness of what is experienced, the sensory-supersensory perception of the external world, nourishes the soul. Nature begins to blossom, and with her the deep human response.

But what happens to human soul and spirit, when this now turns its will of perception no longer towards the outside world, but to its own inner world?

The Welsh poet and Anglican clergyman R.S. Thomas (1913–2000) expresses this as an experience of absence, stimulating us to walk the path: “God is that great absence in our lives, the empty silence within us, the place where we go on a quest ... “The modern poet Paul Celan (1920–70) also speaks of perceiving these forces on the night-side of our inner being:

*Einmal,
da hörte ich ihn,
da wusch er die Welt,
ungesehn, nachtlang,
wirklich.*

*Eins und Unendlich,
vernichtet,
ichten.*

Licht war. Rettung.

[Prose tr.: Once, I heard him he was washing the world, unseen, night-long, really. One and unending, destroyed, egoing. Light was. Rescue.]

Four times *Rettung* (rescue/ salvation) becomes *wirklich* (real) through a context of tensions. Qualities of perception are mentioned: *hörte – ungesehn*

(heard – unseen), that is, the experience of light during the night is heard, not seen: *nachtlang – Licht war* (night-long – light).

Precisely in its destruction *Eins und Unendlich* (one and unending) become merged. Out of this process of fusion something completely new arises, even into creating a new word, a verb for ego-activity: *vernichtet, / ichten* (destroyed / ego-ing). In the creative act of this assonance *vernichtet, / ichten*, has “the search in the empty stillness, within”, as R.S. Thomas describes the place, found an Adriadne’s thread, a new ability of perception.

In the first lesson of the path of meditation of the Michael School (Dornach, 15 February 1924), in his remarks and mantras, Rudolf Steiner exactly describes this relationship between the day-side and night-side of man in terms of his perceiving the outer world and his own being, between light and darkness, and creating a new light.

All this now can also be found in the exercises for speech-formation meditative exercises – a path we take in what follows. Let us first look at the exercise that most strongly bring this relationship between light/ brightness and darkness into movement:

*Weisse Helligkeit scheint in die schwarze Finsternis
Die schwarze Finsternis ergreift die fühlende Seele
Die fühlende Seele ersehnet die weiße Helligkeit
Die weiße Helligkeit ist der wollende Seelentrieb
Der wollende Seelentrieb findet die weiße Helligkeit
In der weißen Helligkeit webet die sehrende Seele –*

[White brightness shines into black darkness
Black darkness grasps the feeling soul
The feeling soul yearns for the white brightness
White brightness is the soul’s willing urge/drive

The willing urge of the soul finds the white brightness
In the white brightness weaves the yearning soul –]

In her practice-course held directly before Rudolf Steiner held the “Speech and Drama” lecture-course, Marie Steiner concluded by working on this exercise, explaining it: “To express pure spiritual [content]: to let shimmer through the differences of light and darkness. To remain more in pure feeling, less with the impact of will: ‘The feeling soul yearns for the white brightness’ also finding the brightness. The ‘weaving’ more in the pure stream of feeling, the other things more with will-impact (W).”

“Guidelines for what we are to express in our art” (GA 282, Germ. Ed. p. 48f. – *not* in ET “Speech and Drama”).

The “white brightness/clearness” occurring in five of the six lines of the verse is an all-impulsing [power]: it leads by “shining into black darkness that lays hold of the feelings... the longing for the white brightness”. What is the white brightness? “The soul’s willing-drive” in me is that which wants to perceive something in my soul. With this I “go on a quest” (Thomas), possessing the ability of “ego-ing” (Celan). And precisely this newly created ability of perception that “finds the white brightness” was already present, but not yet experienced in my own being. Yet in this present, “white brightness weaves the yearning soul”.

Anyone who tries to track the path rationally through this exercise will experience some difficulties. It will be different, however, when, using what Marie Steiner has indicated with sometimes more the will-impact, sometimes more the pure feeling, or the pure stream of feeling, is fashioned through the breath:

White brightness shines in black darkness
(expressing something purely spiritual);
The black darkness grasps the feeling soul
The feeling soul yearns for the white brightness
(let the differentiation shine through)

(more in pure feeling, less with W)

*The white brightness is the willing soul-drive
The willing urge of the soul finds the white brightness
In the white brightness weaves the yearning soul –
(more in the pure stream of feeling, less with W)*

Then allow the differentiation of light and darkness to shine through, through the differentiation of the speech placements. This allows us to experience in speaking an actively creative path of perception, at the end of which a new spiritual recognition of being becomes visible.

A similar spiritual activity is demanded from speakers by the “Ecce Homo” by Rudolf Steiner (*Wahrpruchworte*, Germ. Ed. p. 121):

*In dem Herzen webet Fühlen,
In dem Haupte leuchtet Denken,
In den Gliedern kraftet Wollen.
Webendes Leuchten,
Kraftendes Weben,
Leuchtendes Kraften:
Das ist der Mensch.*

[In the heart feeling weaves,
In the head enlightens thinking,

In the limbs strength of will.
Weaving of radiant light,
Strength-filled weaving,
Light-filled strength;
This is man.]

“This is man”, who always re-creates in his soul-qualities in a process of constant presence of mind in which there is no past, present and future in terms of our normal consciousness, but a constant activity existing in movement.

Let us now turn to another speech-formation meditation-exercise:

*Du findest dich selbst:
Suchend in Weltenfernen,
Strebend nach Weltenhöhen,
Kämpfend in Weltentiefen.*

[You find yourself:
Searching in world-distances,
Striving for world-heights,
Struggling in world-depths.]

Marie Steiner speaks about this exercises (ibid. p. 49): “First, as regards the ideas, then the three nuances: searching, striving, struggling. Despite its [the vowels in the German text] moving backwards, it increases the intensity. The (...) exercise in its construction is a reversal of what is established in the exercise: “In the vast wide open spaces”:

*In den unermesslich weiten Räumen,
In den endenlosen Zeiten,
In der Menschenseele Tiefen,
In der Weltenoffenbarung:
Suche des großen Rätsels Lösung.*

In the measureless expanse of space,
In the endless tides of time,
In the inmost human soul,
In the wide world’s revelation:
Seek the solution to all life’s riddles. (Tr. Sophia Walsh)

Of this breathing-exercise, Marie Steiner says elsewhere (“The art of recitation and declamation”; Marie-Steiner Seminar, Jan.–Feb. 1928, p. 167): “In the exercise ‘Unermesslichen...’ there comes in addition a directing of the breath. The words are steered over the waves like barges. Gradually increase until the fourth line.”

If we now relate both exercises in the way described, it makes sense:

*Du findest dich selbst: Suche des großen Rätsels Lösung:
Suchend in Weltenfernen, In den unermesslich weiten Räumen,
Strebend nach Weltenhöhen, In den endenlosen Zeiten,
Kämpfend in Weltentiefen. In der Menschenseele Tiefen,
In der Weltenoffenbarung:*

You find yourself: Seek the solution to all life’s riddles:
Searching in cosmic distances, In the vast wide open spaces,
Aspiring for world heights, In the endless stream of time,
Fighting in cosmic depths. In the depths of the human soul,
In the world’s revelation:

Who is it who actually addresses “Du – you”?

When we as speakers go on the meditative path of “white brightness” with the moved breath of “egoed” hearing-speaking, then at this moment we are “citizens of two worlds”. On one hand, we live in the here and now, and on the other hand we enter an active experience that can lead us into another world. However, only when we raise into experience this stream of active power in ourselves. At no point do we have a vested right to this “double-world citizenship”. In a lecture “On self-knowledge linking to the Rosicrucian mystery-play, ‘The Portal of Initiation’” (Basel, 17 September 1910 [GA 125]), Rudolf Steiner speaks the border situation between these two worlds as follows:

“We must make be clear in such things, (...) that when self-knowledge begins to arise in the outer cosmic-weaving cosmic-being, it does depend on abandoning all one-sidedness. [Today our Philistine manner always experiences everything from one viewpoint in space and believes it is] able to express truths with words. But words, because they ware bound to the physical sound, can less well express the truth. We must, I would like to say, *feel with the expression.*”

Nevertheless, if we do “feel with the expression”, then we directly enter a process in movement. When it is over, we still live in an echo of it but have returned completely to our physical situation. Only by renewing this bringing-ourselves-into-movement, do we find again the immediate aftermath of that which lives in the words: “In the movement of the words there lies in the description of the spiritual world that which you cannot express in any other way” (Rudolf Steiner, lecture Berlin, 31st Oct. 1910, “Some things about the Rosicrucian mystery-play ‘The Portal of Initiation’”. GA 125. Germ. Ed. p. 160).

In order to clarify what he means, Rudolf Steiner immediately continues that the three figures of Philia, Astrid and Luna are in no way symbols or allegories for the sentient soul, the mind-soul and the consciousness-soul.

In practicing this self-knowledge between the two worlds, I realise that there is a boundary between my physically-fixed perceptual world and the spiritual world perceptible only in inner movement. This boundary, or threshold, I have always to acknowledge, have always to protect, if “threshold violations” are to be avoided.

If I make myself aware of this quality – in speaking-listening, listening-speaking – I reach a first “glimpse” of what occurs not as an allegory, but a meeting with the being appearing in the form of a guardian.

Rudolf Steiner speaks repeatedly about this in many of his lectures and also in the Class Lessons for the members of the First Class of the Michael School. The content of what has been alluded to can be found in the second mantra-group of the first Class Lesson. In the third mantra-group the Guardian speaks what can also move with the help of the above-mentioned breathing-exercise, “In the measureless expanse of space”. There follows important observations on the will, the feelings and thinking as a fourth mantra-group.

In the other, dramatic form, Rudolf Steiner also speaks about it – on thinking, the feelings and the will – in his Mystery Dramas. “One is in fact placed under the necessity, when speaking of higher worlds, to say this in several ways” (Ibid. p. 160).

In scene 7 of the first Mystery Drama, “The spirit-realm”; Maria entreats her three different soul-forces for help:

*Ihr, meine Schwestern, die ihr
So oft mir Helferinnen wart,
Seid ihr es auch in dieser Stunde,
Daß ich den Weltenäther
in sich erbeben lasse.
Er soll harmonisch klingen
Und klingend eine Seele
Durchdringen mit Erkenntnis.*

You, my sisters, at this hour
be once again my helpers,
as you have often been before, –
that I may make world-ether
resound within itself.
It shall ring out in harmony
and, ringing, permeate
a soul with knowledge. [ET. by R. & H. Pusch]

Following this, if the world-ether starts to sound, then in Maria it creates a recognition in a threefold way which permeates her soul.

The weaving here of thinking, the feelings and the will with their differentiated relationships to the sentient soul, mind-soul and consciousness-soul in relation to “weaving astrality”, “weaving ether-being”, and inner firmness infused “into the physical body” – to call to mind ever again this mutual weaving in the direct – not an allegorical – experience (GA 125, p. 114ff, and GA 147, p. 115ff. German eds.) is certainly a meditation content for itself.

The next of the speech meditation-exercises also suggests a similar practice of the three soul-qualities:

*Sende aufwärts sehrend Verlangen –
Sende vorwärts bedachtes Streben –
Sende rückwärts gewissenhaft Bedenken*

[Send (thou) upwards longing desire –
Send (thou) forwards conscious striving –
Send (thou) backwards conscientious reflection]

Marie Steiner discusses this exercise: “Learn to swim with the breath and hear to the sounds swing. Already with ‘send’ you pass on to modulating. Feel what the connections of the consonants do to each vowel, for example: ‘n-d’ in the word ‘sende – send’.

Take three vocal registers.

Do not keep things on a lead; feel the sounds and swing with them. The flow of movement must take you along. In these things lies the essence.”

Send upwards longing desire – lip placement; feeling
Send forwards conscious striving – teeth-tongue placement;
thinking
Send backwards conscientious reflection – palate placement;
will

The same sequence of placements – lips, teeth-tongue, palate – is also to be found in the previous direction-exercise (“in cosmic distances, – heights, – depths”).

We come finally to the last of these speech-meditation exercises, in which the three soul-qualities of thinking, the

feelings and the will are immediately addressed. To this end, Marie Steiner says the following (GA 282, Germ. Ed. p. 49f.): “Such mantric verses are useful in several ways. It will teach you to make the voice into a barque, or barge, which carries something other. When reciting for eurhythmy it is very important that the voice becomes a carrying barge!”

Once before the picture of the boat was used, in which the motive of a barge from Goethe’s Fairy-tale resonates as a picture of the connection between the sensory world and super-sensory world.

*Wäge dein Wollen klar,
Richte dein Fühlen wahr,
Stähle dein Denken starr:
Starres Denken trägt,
Rechtes Fühlen wahr,
Klarem Wollen folgt
Die Tat.*

[Weigh your will clearly
Direct your feeling truthfully
Steel your thinking firmly/starkly:
Firm/Stark thinking carries,
Right(ful) feeling guards,
Clear will follows
The deed.]

“First: expectancy. As a commandment from the spiritual world, from spiritual beings, not merely from an old, benevolent teacher.

The second part summarises what has already been prepared, the fulfilment. In “wahrt” (guards) go over to the “t” that has something descending. If a pause is necessary break, then after “folgt” (follows).

Everything didactic and abstract must be avoided, the spiritual experience must enter. Not didactic or religious. The possibility to fill the natural element with pictures or musicality. Both mutually pervade here. It has to loosen and spiritualise what is pictorial in sensory beholding.

If you think about the scene in the spirit-realm in the “Portal of Initiation”, Scene 7, you can see what is meant.

In the second part, a strong impact of will is necessary” (Dram. Kurs. Germ. Ed., p. 49f.).

“When speaking the last line lead away from the musical into the movement” (The Art of Recitation and Declamation”, p. 167).

Expectation
Wäge dein Wollen klar, Palate placement; will
Richte dein Fühlen wahr, Lip placement; feeling
Stähle dein Denken starr: teeth-tongue placement; thinking

Fulfilment
Starres Denken trägt,
Rechtes Fühlen wahr,
Klarem Wollen folgt

Strong will-impact
Die Tat.

Let us summarise the traversed path: From a perception of nature that nourishes the soul, we come first to nothingness,

to darkness, when we want to perceive what is going on in our own spiritual being. Essential matters themselves can come to expression in us only when we become permeable in the flow of our breathing, in dealing with the sounds of speech, no longer desiring anything for ourselves. That is, when in speaking we lead ourselves to *listen*, the stream of speech becomes a “barque”, or “barge”, through breath-control, dealing with the sounds, and a permeable flexibility. There is a Guardian for this transition from light into darkness into [a new] light. In practicing speech a new light is alive in our soul, in which the soul-being appears in us in a threefold form of thinking, the feelings and the will. With the help of our flow of breathing and the movement of speech-sounds, we arrive via the various placements of lips, teeth/ tongue and palate to an adequate external and internal flexibility – the spiritual act.

Rudolf Steiner, in the introduction to the second lecture of “Speech and Drama”, relates (p. 44) how these explanations came about – his intention: “In certain parts of my Mystery Dramas, the attempt has been made to lead back into speech-sounds the rhythmic, musical, pictorial qualities which are generally found today only in the thought.”

And like a sounding together of what has been touched on here, Rudolf Steiner says a “truth-wrought word” (Wahr-spruchwörter, p. 137):

*Sprechend lebt der Mensch
Den Geist, der aus Seelentiefen
Sich holt die Kräfte,
Um aus Weltgedanken,
Wie aus dem Gotteslicht,
Zu bilden Menschenfarben.
Im Deklamieren lebt
Des Lichtes Weltenkraft,
Im Rezitieren pulst
Der Seele Farbenmacht*

[In speaking humans live
The spirit, out of soul-depths
Draw the forces
In order, out of world-thoughts
As though out of the light of God,
To create human colours.
In declamation lives
The light’s world-power,
In recitation there pulses
The colour-power of the soul.]

What significance can consequently be given to speech-formation in our time? At the end of our deliberations, let us connect again to the second lecture of “Speech and Drama” and to all that follows the introduction of the six basic speech-gestures as material for meditating.

In surely a most unique way, Marie Steiner expresses what is meant in retrospect to her rehearsal of “*Echnaton, der Götterlassene*” [Akhenaten, the Forsaken of God] by Annemarie Dubach-Donath on the occasion of the commemoration Rudolf Steiner’s 70th birthday on 27 February 1930:

“But it was also really excellent yesterday, because the etheric body was released – because of this, the necessary pauses were present, with the gestures leading on in a natural way. The fire of life went through and was not damned up in the head. The work was carried through and the audience followed with keen interest this experience of the soul”

(“*Aus der Probenarbeit mit Marie Steiner*”, ed. Edwin Froböse, 1978. 13).

But that means no more and no less than to stand in speaking already in the midst of spiritual knowledge: not already an intuited vision of beings, but as an Inspiration experienced in speaking, which is revealed to the listener as a spiritual fact: “The human being who has disappeared in the gesture, rises again in the spoken word.”

Lest we forget!

Egon Lustgarten, composer

Dedicated to Theresa Morrow, pianist, the composer’s granddaughter (d. May 19, 2007)

Daniel Marston

Egon Lustgarten (b. Vienna 17 August 1887, d. Syosset, N.Y. USA, 2 May 1961).

Only very late and hesitantly has the rediscovery of Egon Lustgarten begun of a composer who shared the fate of emigration, as did many great musicians of his time. But anyone who concerns himself today with the now only sparse key dates of his life and work, soon suspects that real treasures still lie hidden.

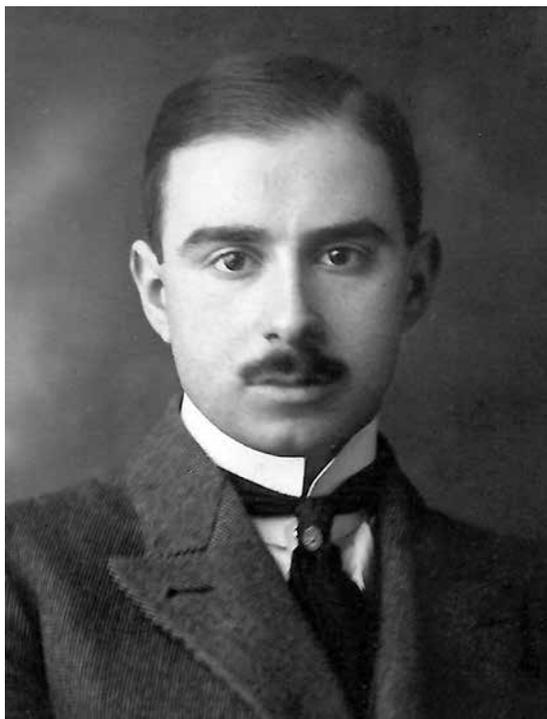


Born in Vienna, he showed early on special musical abilities. His father was trained as an engineer and later worked successfully in a wholesale wood concern. As a patron and human being he was everywhere much liked and appreciated. It was at first his parents’ desire that their son should become an engineer. But they recognised their son’s musical

talent, and enabled him to study at the Academy of Music in Vienna.

In his whole professional life Lustgarten worked in many directions, teaching, composing as well as publishing. He published amongst other things sixteen essays in the “*Musikblättern des Anbruch*” between 1919–37, then in Vienna. Bartok, Berg and Schoenberg also published in this most important magazine for contemporary music. In 1921 Lustgarten became Professor of Counterpoint, teaching harmony and composition at the New Vienna Conservatory. Both as a teacher and as a composer he was able to inspire students and fellow musicians through his professional and human character. About his first opera, “Dante in exile”, Josef Krips, conductor of the Vienna State Opera, wrote. “You can quote me that this is the best opera of the century.” A former student of Lustgarten, the well-known music journalist Prof. Kurt PAHLEN, wrote to Lustgarten’s daughter (May 1998) that in her father he was allowed to meet “one of the most precious

people in my life; I appreciated him to the utmost, indeed revered him both professionally and humanly. In many of my books, I have always mentioned him with gratitude and called for the preservation of his compositional work.”



An inkling of the way he was able to inspiring his students, how he brought the material and the dignified art of formulating it, one can read from the following description from a friend. “After hearing a concert together I was allowed to talk about the musical experiences. Immediately, it was clear that he possessed the inherent standards; you saw how objective they were. What was authentic, he immediately related to the history of music and to the life of the composer. This was unpretentious and without aids, in a modest little room, yet it could have inspired people in the lecture hall of a college of music.” [1]

Most likely through a friend of his youth, Dr Ludwig Thieben, Lustgarten became aware of anthroposophy, which took place in his 33rd year (similar to his contemporary, the composer Viktor Ullmann). His own ability to enthuse he could unfold in this new realm of knowledge and life-style. He soon became active within the anthroposophical life in Vienna. Karl von Baltz describes: “In the circle of the Vienna eurythmy group, for which he joyfully fulfilled request after request, for whom he composed, wrote out parts and played, without considering time and energy, I experienced with him the most wonderful collaboration. He belonged to that branch of helpers that can still appear in Society rooms, moving chairs and the speakers desk without others much noticing it.” [2]

At the big anthroposophical East-West Conference in Vienna on 6 June 1922, a composition by him was performed in the evening concert, with Lustgarten himself at the piano. On his programme he wrote afterwards, “Rudolf Steiner attended this concert until the end”. Even Lustgarten’s future wife, Sophia Elizabeth, née Theumann, already then Secretary of the Vienna branch of the Anthroposophical Society, participated in this Congress. They married in 1925.

For seventeen years he was fully committed to develop its

activities in Vienna. In the general public he was recognised and appreciated. At the end of the ’20s he was commissioned by the Vienna municipality to rehearse a choir for workers in the further training institutions and conduct an orchestra. Karl von Baltz experienced him: “I can still see Egon Lustgarten’s graceful agility, punctuated by decisive, didactic gestures, conducting in Vienna a choral piece by Bartok in a workers’ education centre. How he knew how to guide the rough strength of the voices, conferring a touch of sweetness, even grace.” [3] An original composition for these choirs was performed more than once, for which he was awarded in 1928 with the Vienna Schubert Prize. Every year he and his wife hosted a house concert in aid of the young Waldorf School.

As the signs of the coming catastrophe in Central Europe were increasingly apparent he had to decide to emigrate, which he did in 1938. The fact that his family, although for generations Christian, was, however, of Jewish descent, brought him into real danger. The necessary exit papers could be procured through his sister-in-law in America, an opera singer, who herself had become an American. She enjoyed good relationships with recognised musical circles around Bruno Walter. The abrupt tearing up of the deep roots of native and European culture was painful.

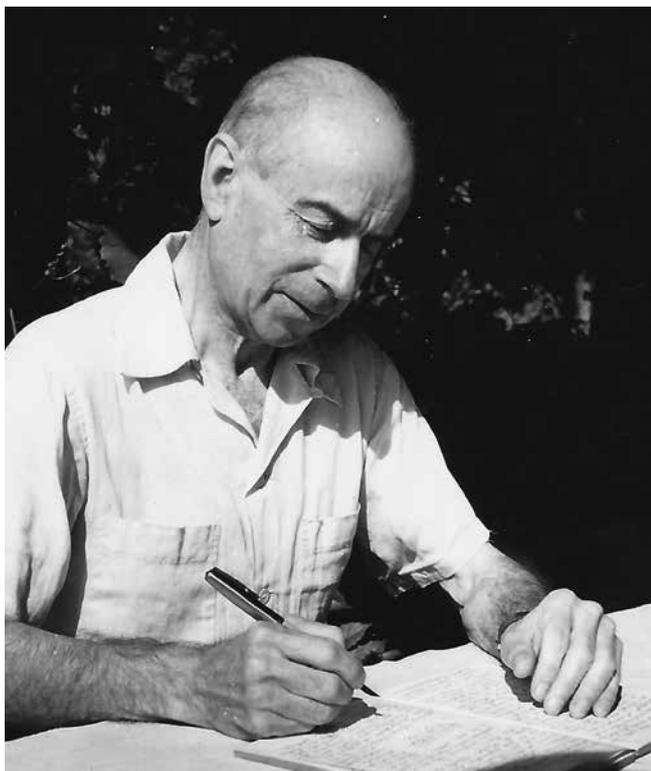
His widowed mother was hidden by friends in Vienna until she was betrayed towards the end of the War and deported to Theresienstadt concentration camp. She was one of the very few who survived Theresienstadt.

In Syosset, a small town on Long Island, east of New York City, Lustgarten found a new home, but really he never quite achieved to feel at home in this new land and life. Quietly he continued to compose, taught many private students and occasionally wrote essays, but fate denied him a breakthrough of his cultural impulses in America. After the War he visited Vienna and lived for a time in Dornach, where he gave a lecture at the Goetheanum on 28 December 1952, “The spiritual directing force of the arts”.

In 1960, again in Dornach, he fell seriously ill. Karl von Baltz reports: “In Basel Civic Hospital, after a first operation, he completed another 16-voice choral piece. After a second operation, always lovingly accompanied by his beloved wife, he flew back to his second home. to his daughter, and died there on 2 May 1961.” [4]

Lustgarten persistently pursued a central theme in his work, the marriage of image, sound and word in connection with mystery-wisdom – he even wanted to insert singing into the [first] Mystery Drama. For performances of “The Portal of Initiation”, in 1944 he set some passages to music. Two musical *Singspiele* and three fairy-tale opera emerged, and after this his last opera, intended as a big stage mystery-play to Goethe’s fairy tale, “The Green Snake and the Beautiful Lily”. An amateur performance of his second fairy-tale opera “The Blue Mountain” (after a Norwegian fairy-tale “Helge Hal”) in New York in 1945 was well received. In Vienna compositions by him were ever again successfully performed, especially songs and choral works – for example, still in 1957 a work for baritone solo, chorus and large orchestra, “The Song of Nome” (or “Alaska ballad”).

In 1999 after more than forty years the rediscovery of his compositions began, especially through the efforts of “Elysium” (Association for the promotion of cultural understanding, especially between Germany and America) [5] with the



performance of the song “Schneider Courage” during the Bernrieder Elysium Festival in Lower Bavaria and later at the Goethe Institute in New York. The Süddeutsche Zeitung, 7 June 1999, wrote: “The discovery of the evening ... a surprisingly contemporary setting.” In May 2000, three songs came to performance at the Berkshire Composers Concerts in Massachusetts, with his granddaughter, Theresa Morrow, at the piano. A highlight of this first phase of rediscovery was the concert premiere of his opera “Dante in exile” in the summer of 2005 in Bernried and then at New York’s Carnegie Hall.

Since then, things have again become quieter concerning Lustgarten. But the questions become louder: Which musicians will now want to perform his work? Which theatres, opera houses, Waldorf Schools (!) will want to take on the first performances of his musical Singspiele or the three fairy-tale operas? Will there be performances in the Great Auditorium of the Goetheanum of his operas [6] when the orchestra pit is completed!?

Lustgarten’s estate with over 200 manuscripts and documents lies currently at the Austrian National Library in Vienna. An institute in New York [7] holds 59 of his diaries, saved by his daughter and awaiting contemporary research. Alone reading the titles of his essays [8] arouses curiosity and the desire that these spiritually rich contributions will soon be collected and published. May the exploration trip soon begin!

Endnotes:

- [1] Arthur Fuchs, “Egon Lustgarten” (obituary), “Das Goetheanum” 25 June 1961.
- [2] Karl von Baltz (obituary of Egon Lustgarten), Nachrichtenblatt, 28 May 1961
- [3] Ibid.
- [4] Ibid.
- [5] www.elysiumbtc.org
- [6] What would Lustgarten himself have said of the possibility to perform operas in the Great Auditorium of the Goetheanum? In a lecture in New York City, “Goethe’s relationship to music and

music drama” Lustgarten spoke already in the ‘50s essential thoughts, referring to Goethe and his enthusiasm for Mozart’s “The Magic Flute”. “Goethe regarded music as the true basis for all art. Its importance for him was of something universal. Indeed, several dramatic works by Goethe show operatic inclusions. Especially the supernatural characters in “Faust” are intended as vocal parts. So, at the first performance of “Faust”, the role of the Earth-Spirit was sung, and Goethe thought to cast the role of Helena with two women, an actress and a singer.”

[7] Leo Baeck Institute, New York City, www.lbi.org

[8] For example: “How important is eurythmy for the creative musician?” And “The mystical meaning of music theory”, the leading article in Jahrgang 1, No. 1 of the new magazine “Musikblätter des Anbruch”, Universal Edition, Vienna, 1919.

With the appearance of this paper in the journal STIL (summer 2013), only one photo was available. Soon three other photos of the composer at an earlier age were found, published now for the first time. Also to come to light is an obituary written by Lustgarten’s widow, Sophia Elizabeth, published in a non-anthroposophical source: http://www.lahrvonleitisacademy.eu/archive_egon_lustgarten.html

It becomes clear, as you might guess in reading about his life, that his connection to anthroposophy presented an obstacle to his acceptance in the public cultural life of his time: “To the same degree as he joined this spiritual movement, he lost ground in the outer world of music. The former ‘moderns’ who expected him to be of their own company, dropped him because they could not understand how he could join such a movement.” May all musicians and music-lovers feel encouraged to assist in the discovery and objective assessment of this composer.

Daniel Marston, Dornach (b. 1943 in Minneapolis, Minnesota, USA), studied comparative literature and languages at the Universities in Wisconsin and Oregon. 1972–76 eurythmy training at Elena Zuccholi school. Eurythmy therapy training. Worked from 1982–2007 eurythmy therapist at the Lukas Clinic, Arlesheim. During this time, a wide range of journalistic work to promote the renaissance of the composer Viktor Ullmann (1898–1944 Teschen Auschwitz) .

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REPORTS

Report on an artistic further training – developing self-management and entrepreneurship

Eurythmy Course with Gia van den Akker
of 21–22 September 2013

Elisabeth Lanz

The idea of realising your own eurythmy-project is often quickly born. You search for suitable themes, music, literature, poetry and just begin with lots of enthusiasm... But wait, soon you realise that much more belongs to be concerned with the planned project. For all the participants are immersed in a complex process: it needs a concept, rehearsal timetable, musicians to be organised, the financial resources clarified; costumes, lighting, advertising must be thought through, etc., and last but not least: Where and for whom this project is to be shown.

Despite the modest number of participants, we entered with joy and expectancy into the course-theme. Eurythmy was to be a master-teacher through the whole further training seminar. To begin with we practiced on the well-known text from *Antigone* by Sophocles, “The most quickening thing in order to be happy is...”, where we should be independent and supple in and between the movement, through marking the metre, walking and the Apollonian head-movements. I experienced again how liberating it is, when it transpires to move between the rhythms of anapaest, amphibrach and dactylus. In Goethe’s poem “die Freude” (Joy), we worked further to become independent in the movements of the head and body. So we learned quite practically how important it is to keep the overview in order to move freely in the spatial directions.

The various stages of development through which a eurythmy-project passes was outlined by Gia van den Akker in the theoretical part using the model of the “creative spiral” (by M. Knoope). In concrete terms, we worked on an actual planned project of a participant. A business plan was set up, the commercial and financial situation studied, and a letter for sponsorship penned. Together we shared the results on Sunday, suggested improvements and made new suggestions. And we realised how much preparatory work and advance planning are necessary for the artistic work to develop freely.

Gia van den Akker succeeded on this weekend to give us a tool, so that we can successfully devote ourselves to our eurythmy-project with joy and courage. And once again, I realised how profound and true to life eurythmy itself is.

The next further training and continuation on the theme of self-management and entrepreneurship is expected to take place 1–2 March 2014.

Eurythmy in the Avignon Festival in 2013 in the “Chapelle du Miracle”

Eurythmy Ensemble Mistral from Stuttgart
L’homme qui rit – The Man who Laughs (Victor Hugo, 1869)

Dominique Bizieau

The “tremendous wind of the abyss in its double manifestation of storm and misery”. In this threatening atmosphere, with this “rugissement de l’abîme” [roar of the abyss], Victor Hugo begins his novel “The Man who Laughs”. Five eurythmists/ actors/ actresses/ musicians, a speech-artist and a lighting-designer have tackled this giant of French literature, and with what courage!

The young and dynamic Eurythmy Ensemble Mistral has already proved itself, risking eurythmy productions such as “Herr Arne’s Treasure” by Selma Lagerlöf and “The Portrait of Dorian Gray” by Oscar Wilde.

This time, however, with “L’homme qui rit”, one of Victor Hugo’s most tremendous novels, the artists have tackled an endless source of wisdom and history. It is comparable to the well-known work “Les Misérables (1882)”, in its epic and social dimension. Ensemble Mistral set out to fashion into a one-hour stage-version precisely this monument of French literature! Such boldness immediately awakens curiosity and admiration. A glance at their website confirms the quality of the images and the aesthetic they exude, the staging, the lighting effects and increasingly invite one to go to a performance ...

The five eurythmists partly trained at the Eurythmeum Stuttgart, partly at the eurythmy school Elena Zuccholi and Witten/ Annen, have together participated in major premieres in speech-eurythmy and music-eurythmy and subsequent large-scale tours. So this is not their first attempt.

When they performed “The Man who Laughs” in German, especially for pupils in the upper school, their aim was to make it understandable for each audience in a condensed form. With their characteristic professionalism they have taken up the challenge to perform in its original language this important work – *L’homme qui rit* – at the Festival of Avignon. After an exploratory trip in 2012 they offered their project for the festival OFF. So it happened that a completely unusual version of this known work was performed before a numerous and attentive audience every evening from 8 to 31 July 2013.

What a moment of happiness for eurythmists and all who love eurythmy!

Just getting to the “Chapelle du Miracle” seems like a pilgrimage! The place is charming with the old stones, Romanesque-style, a special stage-area. Upon entering the space, the magic begins ... In the gradually increasing light, shadow-like figures sneak around, sliding, flowing and silently, pushed by the howling wind. A warm and deeply resonant voice rings out from the background of the chapel, in the back of the audience, filling everything, and directing the hardly distinguishable forms.

Victor Hugo’s novel begins with the description of a storm, of a shipwreck and a marooning. Through eurythmy and the

tone of voice, we dive from the first moment into a twilight, an unsettling atmosphere. The eurythmists seem to waver on troubled waters, seeking in the midst of a threatening environment, more than an unlikely way ... A sequence of very expressive scenic pictures lets the viewer experience with the "child", and later with "Gwynplaine" – this is the first name of "Laughing Man" – a terrible adventure that has both prophetic and initiation character.

Thanks to the talented artists, thanks to the eloquence of their gestures, we experience a new creation of "l'homme qui rit", where text and pictures correspond and completely become one, where the gesture brings forth the word, and not vice versa.

The voice of Serge Maintier, melodious and rich in intonation, captures the dramatic action and approaches so accurately the psychology and the nature of the characters, that it seems to us we would not only see the eurythmists, but also hear them in their various registers.

In addition, the theme of the word, of speech, is the basic element of the book, and so probably the choice of the artists who aim to lift the word to its most noble functions. And we, instead of following the action on stage as an audience, we felt gradually as participants of a particular mystery, of something that took us a lot further than a mere theatrical performance usually does ... And the audience felt it even if it was not always easy for them to define it ... "What is it? What's going on here? Such dramatic power combined with such light-footedness, this ease that I cannot identify, but which touches me! There's something magical here!"

In exchanges after the performance, or in reading more appreciative reviews, it became clear that this eurythmical approach to Victor Hugo's work animated the audience in a special way, allowing them to see and understand this "soul-drama", as Victor Hugo called it, to see with the heart and to understand beyond the written word. The spiritual forces that govern the eurythmists and penetrate through them give these dream-visions full meaning, heightening the message.

The study of such a work demands of those who make it happen, depth and forces of love; immersion in the French language, especially into the "raging river" of Hugo's language, requires humility and boldness. In their striving to capture the spirit of the French language, the eurythmists mention the musicality and harmony of French which helped them fully to reproduce this work, despite the difficulties of the peculiarities of the eurythmy. With incredible talent they have reached their goal, supported by its French speaker and an intensive introduction to French eurythmy by Marcella Trujillo, eurythmist and actress (St Menoux).

As to their research, "Speech and Drama" by Rudolf Steiner was a valuable leader, quite complementary to the "soul-gestures" that he had given for eurythmy. They also highlighted the rhythm and Hugo's powerful phrasing: "The aim of art is the affirmation of the human soul."

The work on the elements and colours of the music they themselves composed and played on different instruments, alternating forwards and backwards between the flats and off-stage, completed this great enterprise. We were offered an original and unexpected style, harmoniously combining tradition and research.

I would consequently like to thank Mistral Eurythmy Ensemble and Serge Maintier with all my heart, to have served our language so well and to have rendered Victor Hugo

such a tribute, to the poet of shadow and light, of the abyss and of the Beyond, of the monsters and angels. All realms of polarity where eurythmy is particularly effective!

The extraordinary path of the artists in the service of the word through the "labyrinth of human passions" strikes me as entirely Michaelic and illustrates in a beautiful and powerful way Victor Hugo's incessant struggle between Lucifer and Ahriman in the face of lies and injustices, he, the defender of the needy and the condemned: "*Car le froid des hommes est plus que le froid terrible de la nuit*" [Because the coldness of men is more cold than the terrible cold of the night]. Following this reference to Michael, I would like to add the following words of Rudolf Steiner: "(...) But if we ask: In what ways can knowledge alone from the truly divine reach man? Then we cannot point the way through the head, to the way through sensory perception and thinking, but we can only point to the way that passes through the rest of our organism. And the huge, mighty secret prevails ..." (GA 194. The Mission of Michael, Lecture 2, Dornach, 22 November 1919).

We wish the young team much success; may they continue to spread with these performances of "l'homme qui rit" their light. And do not hesitate to read this masterpiece of French literature once again!

"l'homme qui rit" Eurythmy Ensemble Mistral

Eurythmy: Anthea Beck, Daniel Müller-Goldegg, Eugeniu Visan, Hermione Beck, Pola Rapatt

Speech: Serge Maintier

Music: Mistral eurythmy (eurythmy ensemble Mistral)

Costumes: Hermione Beck

Lighting: Moritz Meyer

www.eurythmie-mistral.de

Dominique Bizieau, stage-eurythmist and eurythmy tutor:

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Review Public Course "Eurythmy in working life" with Annemarie Ehrlich

Claudine Nierth, Hamburg

Under the auspices of Rudolf Steiner House Hamburg, we invited the public to a five-day workshop with Anne Marie Ehrlich on 13 September, each morning from 9 to 11am.

Every day we were a new circle of different people, eurythmists, eurythmy students, entrepreneurs, managers, and curious newcomers who just came to sniff around. Although each day built on the one previous, it was the daily fresh grip that Annemarie Ehrlich created with the participants, bringing them together and inspiring them. Each day brought a common "presencing". We were never less than 25 and no more than 40 participants, taken up from where we were in

life to move together. This works precisely with eurythmy and with Annemarie Ehrlich.

We worked on the themes of leading and being led, on the interaction of form and content, as well as at community-building and the task to come to ourselves. All themes we share with our contemporaries, regardless of whether they know the eurythmy or not. But everyone during these days realised what a splendid, special contribution eurythmy can bring to social interaction and how fast it connects, integrate and move people.

Due to the demand a public course is already planned for the autumn/fall 2014. Also there will be a special day for people from industry (entrepreneurs, consultants, managers), in which we eurythmists learn of the current needs of the economic life in order for our part to be able to give eurythmical solutions and provide assistance.

Eurythmy is impressive. It originated from people for people; it is up to us whether we succeed to open the doors and make the treasures accessible to strangers. Another seed in the large field.

Workshop "Farewell in movement" and a eurythmy programme for those who have died

November 14, 2013 with Gia van den Akker

Joyce Berger

I would like to express my enthusiasm for the workshop "Farewell in movement". For this I travelled from Roosendaal to The Hague. At first the question arose whether enough participants would enrol. But by the evening more than 20 people were present and more came for the performance which subsequently took place. Women were in the majority but it was a nice mixture of older and younger people.

We began to walk freely through the room, building up contact to ourselves to our movement. This had to do with attentive perception. *Attention* was the central issue all told. We carried out the EVOE (ancient Greek greeting) in a circle with a variation added by Gia for those who had died, and the "Hallelujah" in eurythmy.

Standing in a tight circle we experienced how it is to stand strongly together giving mutual support, and how it is when the support is not there. We moved the four elements of earth, water, air and fire, and texts in which we could experience and express the connection to the stages of mourning.

The time flew by! Finally, we carried out a memorial ritual in the circle; it took place in all tranquillity and was very consoling.

After a short break the memorial performance "*Achter de tijd*" ("Beyond Time") took place. Wonderful music for cello solo was played by Annie Tangberg with equally wonderful eurythmy. The impression of what Gia did in eurythmy leaving behind the "primal self" for me was indescribable, it was so impressive! Thank you!

In my opinion it was a pity that people applauded at the end. It would have been more appropriate to sound out in silence. This evening left such a good impression. The work-

shop could have taken longer and the question occurred to me whether there are eurythmy-forms that could be carry out for dying people (such as the Hallelujah)?

I look expectantly to the following workshop and can warmly recommend this workshop for anyone.

N.B. For November 2014 there are already requests. Those interested can invite this workshop with the Memorial Eurythmy to their town in November 2014. Please contact me: info@giavandenakker.com

Change in the Eurythmy Training, The Hague

Helga Daniel

In 1995, the eurythmy training in The Hague and teacher training merged in Zeist. Together they made "Hogeschool Helicon". Later the music teacher training was added. It was first in Zeist and then moved to The Hague. For 18 years the trainings have always made approaches to connect with their areas curriculum, or work together for some days or weeks. It was difficult at a distance of about 70 km and occasions were quite rare.

As with so many trainings, over the years student numbers have decreased. The Board of Directors at Helicon were concerned how it would continue. In their eyes, the trainings were like islands in an ever-changing society. They held the ideal that as many anthroposophical impulses and institutions as possible have to shed their insularity. Going your own way is no longer appropriate; anthroposophy must prove that they can stand in the midst of the world, an ideal very strongly currently living in the Netherlands.

Without really involving the colleges, merger opportunities for the whole of Helicon or for specific departments were investigated. In Hogeschool Leiden, a university with about 10,000 students and a faculty of more than 1000 colleagues, the partner was found willing to take over all three trainings of Helicon. Hogeschool Leiden already has an anthroposophical art-therapy training and it certainly was open to add another such training. The Trustees decided and negotiated without taking into account the advice of colleges.

Since January 2013 Hogeschool Helicon is now dissolved; the three courses are part of the Faculty Education in Hogeschool Leiden. From May 2014 all departments will be in Leiden under one roof. This means that the Eurythmy School in The Hague moves 20 km to Leiden.

This offers opportunities for a real co-operation, as well as the chance to be seen by the thousands of young people who, coursing during an open-day through the building, inform themselves. Through these meetings new perspectives for the future could arise.

Leiden is one of Europe's oldest university towns. Even if the university is situated somewhat on the outskirts, between a giant natural history museum, an oncology octopus-house and the medical school, you can feel as you stroll through the Old Town at every step the spirit, the richness and history of the "golden age". Leiden is also Rembrandt's birthplace, the painter who uniquely dealt with light. So, in

this new context, in entirely different ways than previously expected, eurythmy will continue to grow.

Master's Degree in Eurythmy in English

Shaina Stoehr, Coralee Schmandt, Stefan Hasler, Marcelo da Veiga

Over the past year many eurythmists have expressed interest in a project to offer a Master's Degree in Eurythmy for people working in the UK. The aim is to enable people to deepen their own work in eurythmy, while also generating research and development in the profession as a whole. Up to the present time such courses have only been available in German.

In planning this course it has become clear that the interest for such a programme extends also to English-speaking eurythmists in non-EU countries, such as the US and Canada. We are now pleased to announce that there will be an opportunity for eurythmists to enter an accredited Master's programme with Alanus University in Alfter, Germany, delivered in English. The Alanus University Masters Degree is internationally recognised and has already proved to be an award that gives eurythmists higher qualifications, supporting and extending their practice in a range of settings worldwide. Our plan is to begin with the first group of students in the autumn of 2014.

Eurythmists will have the opportunity to specialise in one of the following areas, and the assignments and projects will be appropriate to each field:

- Eurythmy as a Performance Art
- Eurythmy Therapy
- Eurythmy in Education and as Social Art

The aim of the course is to deepen and expand one's own work through:

Eurythmical practice in Master Classes and through individually determined projects

Defining one's own questions and developing the research skills to explore them

Looking at eurythmy in the context of contemporary thought and activity

Sharing our experiences and discoveries through presentation, demonstration and discussion

The structure of the course is envisaged as a series of four one-week modules per year over a period of 2 years. In between the modules, students will be engaged in working with assignments and individual projects in their own context of eurythmy activity. The final graduation work will be carried out during the second year and will be relevant to the field of study: for example, a performance, therapy case study, or community or school-based research project.

The tutors responsible for the programme are Coralee Schmandt and Shaina Stoehr. A number of eurythmy tutors have agreed to make contributions over the course of the programme, bringing their wealth of experience to the Master Classes. These include: Volker Frankfurt, Melissa Harwood, Stefan Hasler, Michael Leber, Jonathan Reid, Margrethe Solstad and Maren Stott. In addition, the Crossfields Institute research faculty and Marcelo da Veiga from Alanus University will be involved in the teaching of study skills,

research methods and anthroposophy. Dr James Dyson will be involved in the therapy specialisation. There will also be guest lecturers on a variety of themes, including Goran Kranz who, for many years, has brought eurythmy research into a contemporary framework.

We are grateful for all the support that we have received from so many friends, colleagues and organisations in setting up this Master's Programme and look forward to your continued enthusiasm and warmth. More information can be found on the Alanus website or by contacting us directly at: eurythmya@gmail.com

Coralee Schmandt has been active internationally as a eurythmy teacher and performer for 30 years. At present, she is based in Forest Row and carries Intensive Eurythmy Courses in Shenzhen and Xi'an China and the BA Upgrading Course in Eurythmy in Scandinavia.

Shaina Stoehr is based in Stroud and has been working for 30 years as a eurythmy trainer, performer and therapist. She is co-carrier of the Eurythmy Therapy Training in the UK and is also active internationally, mentoring and teaching in eurythmy trainings in Russia and the USA.

Threefold walking – Impulse, Thought, and Deed in connection to Feeling

Bevis Michael Stevens

The parts of threefold walking

Where does the connection to feeling in threefold walking originate? Some colleagues associate it with the *lifting* of the foot and the upward direction of the stream of feeling. Others connect it to the *placing* of the foot, to be carried out in a sensitive or «feeling» manner. [1] However, in the speech-eurythmy lecture-course, [2] we read:

lift: impulse of will
 carry: thought
 place: deed

“Thought” and “deed” are mentioned, though not “feeling”. Does it take no place in threefold walking?

As a will-activity, walking belongs to the area where deeds arise and are completed. I believe this is a clue to understand the terms, and why “feeling” is not included. Rudolf Steiner is quite specific in his choice of terms, especially in eurythmy. His terms change according to the particular area of eurythmy. For example, the speech-figures are designated with “movement, feeling and character”. For the two music-eurythmy figures, these become the music-specific terms “melos, rhythm and beat”. So, it's not surprising that the terms for threefold walking, an activity of the limbs, are mainly will-specific.

The act of walking, or taking a step, needs to be preceded by a will-impulse in order to arise and, logically, only becomes deed when the walking or stepping is completed. So the terms for the first and third stages are understandable. But

here another question has first to be answered: What is “thought” doing in a will-process? And especially: Why does it come here in the second place? Doesn’t thought precede an impulse? Or, could it also be argued that in certain circumstances the thought may arise as a result of the deed – what is called “learning by doing”?

Actions in general

To broaden the perspective, let us look at actions in general with a simple example. Someone picks up a piece of chalk; three stages can be determined. First the hand is lifted, then carried towards the chalk, finally it takes hold of the chalk. When is the *thought behind it* revealed? At the moment the hand is lifted, the reason “why?” is still obscure. For the *viewer*, the reason or intention (*i.e.* the thought) out of which the action unfolds first becomes clear as the hand approaches the chalk. Although the *thought* may have been there first for the person carrying out the action, it is only revealed to the observer midway through the action. Through the *movement* we, as onlookers, understand why the hand was lifted and what the action will be. [3] To understand further the term «thought», it is helpful to expand it to *the intention behind the action*.

But the action is not a completed deed until the chalk is actually grasped. The action could remain incomplete – the chalk may remain where it is because the doer changes his/her mind. If the action were broken off after the carrying of the hand, we may still perceive the intention. If broken off still earlier, at the moment of lifting the hand, we would only be aware of an impulse having existed, but would be blind to the *reason* (*i.e.* the “thought”) “why?”.

The impulse is an extremely short moment, so short that it can be missed altogether, especially as it is part of the action. Yet infants learning to crawl can rock backwards and forwards endlessly, getting nowhere. The countless repeated impulses tend to be forwards inclined; one may even think the infant is aiming towards something it can see. The effect on the viewer could cause impatience since impulses give rise to the expectation that something should happen: “When is the child actually going to move forwards?” But there *is* no intention behind such movements; they are purely impulses!

All actions are made up of multiples of the threefold process. For, returning to the above example, the actual reason for picking up the chalk is not initially apparent. I may pick up the chalk to throw it, write with it on a blackboard, or simply out of a wish to look at it. So the *full* reason will only become clear while continuing with the action. Furthermore, this first of all becomes a *deed* after the chalk has been thrown, the writing is finished, or the chalk has been looked at. [4]

Feeling in actions

After establishing why thought appears in second place, and before returning to threefold walking, we now explore what role feeling may have in actions. Is there a feeling element in actions and, if so, where?

The answer must lie in *how* something is done. This “how” can already be perceived in the impulse. The impulse in an action differs in its feeling-quality, whether done in a quiet, energetic, rushed, angry, thoughtful, joyful, or caring manner. This is clarified by experimenting. Begin an action and vary the feeling of the impulse, and stop the action just after

the moment of impulse. Not only the feeling, but also the speed will be different. But feeling doesn’t just affect the impulse. Although it may first become *visible* at the moment of the impulse, feeling actually carries the whole action. To make this clear, experiment by actually doing or just imagining the following: pick up a chalk and throw it joyfully and then angrily, or toss it with keen aim into a wastepaper basket. As well as continuing through an action, the feeling or emotion will often be noticed by an observer even *before* an action arises. Feeling exists beforehand, usually continuing till the completion of the deed; it may even resonate afterwards. It gives the whole deed its mood, or strength of expression. Feeling surrounds the action and so corresponds to the «feeling» of the veil, which surrounds every speech-eurythmy gesture.

The thought in threefold stepping

What has been said about actions in general is also true of threefold walking. When a step begins, the reason for it is not yet apparent. Is to be a short or a long step? Is it to go backwards or forwards? Will it go a long or a short way, be straight or round? None of this is apparent to the observer at the moment of impulse. The thought behind a rhythm – let’s say, an anapaest – only appears through the length of the steps as they are carried forward in time and space.

Moreover, it is first through multiple threefold stepping, all containing the thought in part, that the thought becomes fully visible. Thereby the designation of «thought» to the second (carrying) part of the step is justified.

Feeling and threefold walking

I tend to agree with those who connect feeling with *lifting*, and consequently the upward direction of feeling. [5] Feeling plays a large part in lifting the foot. A quite specific feeling results. In this revolt against weight, we are given a *feeling* of freedom [6] and with it our feeling of self. Here if anywhere feeling is most at home.

But consideration shows that, as with deeds in general, feeling also covers the whole threefold step. Certainly, in lifting the step the observer or audience first knows whether the step is joyously light, weighed down by sadness, energetic, or weak. The *impulse* already contains within it, and is carried by, a feeling. This feeling usually continues through and carries the whole step or series of steps until the step becomes *deed*. Then again, *how* the step is placed in «deed» will greatly vary, depending on the nature and character of the step. For example, a step filled with sympathy rather than antipathy will radically change the whole nature of the placing. The «deed» may be soft or assertive, or any variation of mood in between. [7]

To conclude: Firstly, a direct relationship exists between threefold walking and actions in general. Secondly, both proceed in the same three parts. The impulse *begins*. The thought – although necessarily contained within, and even precedes the whole deed – first becomes apparent to the observer in *second* place, during the course of the action. The actual completed deed itself comes *third*. The impulse belongs to the past, the thought to the present and the deed to the future. Of course, different points of view lead to different classifications relating impulse, thought and deed to time. In the context of this essay, the above is the correct order. Surprisingly, the feeling element not only pervades, but is evident

during the course of the entire action, affecting the strength of expression of every stage. Feeling, then, is omnipresent!

Bevis Michael Stevens, stevens@eurythmy.co.nz

- [1] This is often practiced together with the poem 'Erde ich spüre dich' by Hedwig Distel.
- [2] R. Steiner, Eurythmy as Visible Speech [GA 279], lecture 9. Dornach, 4 July 1924.
- [3] In the eurythmy-figures for the speech-sounds, the "movement" correlates with the thought-element of the speech-sound. This correlates with the thought-element of music – "melos".
- [4] A well-known trick of lecturers and teachers to hold the attention of their listeners, is to leave an action unfinished – such as picking up a piece of chalk, yet doing nothing with it. The listeners are left expectant, wondering, "To what is the action supposed to lead?"
- [5] An elderly person, hunched over her walking-stick, taught me about the upward stream of feeling. I greeted her with a friendly "Good day!" Her joy of being greeted lifted her upright in order to answer me!
- [6] Cf. R. Steiner GA277a: entry dated Kassel, 29th January 1912.
- [7] The action of walking is a multiple repetition of the three moments. The impulse may cover several steps; the *thought* may become apparent immediately or may take several steps; likewise the *deed*. For the required artistic expression, each moment can be varied in emphasis and/or duration.

Speech in Waldorf education in Russia

Silke Kollwijn

For several years Elena Krasotkina, speech-artist from Dornach and tutor in the speech-formation training in Odessa, travelled regularly to Russia to give blocks in three Steiner-Waldorfschools in Samara, Tolyatti and Ufa, located between the Volga and the Ural Mountains. There she worked with students, teachers, parents of the schools, kindergartens, and the teacher-training in Samara. There now follow two reports of teachers at two of these schools, which give an insight into the benefits of this initiative, even if it can only be on a block-teaching basis.

Speech in support of Waldorf teachers

Galina Ljasschenko, Class 2 teacher at the Waldorf School Tolyatti, Russia

Firstly, – of course, it does not set in at the beginning, but after a few sessions – you start to sense speech as a living entity. You begin to trust the process going on within. For myself, I finally learned to be able to listen to my own speaking. One should at least be able not to disturb the process going on within – better still, actively to help it along. These exercises are there that you learn to understand how you can offer this help.

The exercises in speech-formation fill the [human] middle. I was not alone in feeling the fullness – so did the other course-participants. After the exercises you reach a state of equilibrium. The world begins to sound.

Second, it is a great help in preparing and conducting lessons. This means, from the speech-exercises with the children up to storytelling. The teacher needs to know that working with the children depends on how he deals with his own

speech with which he directly affects the children. This cannot just be done with books. For this one needs practice. Theoretical knowledge alone does not help the teacher how to work with the children's speech. The teacher has to work on him/herself. The schools need speech artists, both for the teachers and for the children.

Speech-formation exercises permit me to understand how we are to tell the children the various teaching materials (fairy-tales, fables, ballads, *etc.*), how the specific characteristics and differences of the texts are. It allows me to feel the effect of the different sounds, their qualities, and to learn to work with these qualities; to become acquainted with scientific facts about speech and speaking; to learn to hear my own voice and to work on it with the help of the exercises; to develop the sense of speech. I also learn to learn to understand the gestures of sounds and sentences; to work on outer gestures for the preparation of a narration and to transpose it into inner gesture.

I now prepare better the material for narration, whether it be a fable or a legend. The children take in the stories more easily when the recommendations of speech-formation are being followed. Their re-tellings are then more exact. They remember the content better, and when they re-tell them, so to speak re-draw the picture, their perception is deeper. This is also reflected in further work with the story, when drawing or using them in a theatrical play. At the moment we are working, for example, with "Saint Francis" by Maximilian Woloschin. How beautifully the children tell this story!

With regard to electronic media, smart phones, computer games, internet, *etc.*, which now sprawl everywhere with a clear negative impact on children's development, increased work on speech in schools and kindergartens is a necessary condition for the healthy development of future society.

(from the German of the Russian original)

Speech at the Waldorf School in Samara on the Volga (Russia)

Veronika Schustova, Class 7 teacher at the Waldorf School in Samara, a student of the 4th course of Apeech Therapy School in Odessa.

Speech appears to be one of the essential tools of the teacher, but unfortunately teachers dedicate only little attention to the development of their own speech. To solve this problem and help our teachers, our school in Samara invited the speech-artist, which means in Russian, a teacher of the art of speech, Elena Krasotkina. Thus began our collaboration in the autumn of 2010.

For the first time as Elena visited our school, she worked with the pupils of Classes 5 and 6 in a piece from Homer's *Iliad*, also with the teachers. The teacher Olga Ivanovna had at the beginning still some doubt, since the main lesson on Greek history and Greek culture had not yet taken place, but Elena convinced her of the necessity of practicing the hexameter. And soon she realised what a deepened feeling of this rhythm was established in the pupils through the long untiring practice.

The lessons took place at the beginning of the main lessons in the rhythmic part. After Elena had made the children thoroughly familiar with the content, they began to familiar themselves with the hexameter through stepping it. Elena read a line and the pupils – in rows of five – stepped one step for each dactyl. Now, stepping further and themselves speaking, they repeated this line. In this way they laid hold amazingly fast this large section of the *Iliad*, and because the pacing was now learned from the ground up, the movement of the hands could be added. On three dactyls the hands were slowly lowered from above downwards (breathing), in order in the 4th, silent, dactyl to be lifted quickly up again. Thus in addition to the pulse, stepped by the feet, the duration of the breath was carried out by the arms. After this was well introduced, Elena returned to Switzerland.

I continued the work, always with half the class at the end of the main lesson in the hall. After repeating the walking, the children, standing in pairs facing each other, threw towards each other wooden staves while reciting long passages – always with the length of a dactyl. For two months, each child immersed him/herself three times a week into the element of this rhythm, and gradually the speech became smoother and over-emphasis on the meaning was dissolved. The subject-teachers noticed that the pupils took part in their lesson in a calmer and collected mood.

When Elena came back in the summer of 2011, she continued to work artistically, also individually on the “roles” of the individual speakers. Then this fragment of the *Iliad* was initially completed with a performance.

Our school participates regularly with the 5th Class at the annual Olympic Games, this time in Crimea, in the Ukraine. There are competitions in the Olympic disciplines: running, jumping, wrestling, discus tossing and javelin throwing. There is also the opportunity to compete with bow and arrow. In the evening different schools show their theatrical productions. Here, our *Iliad* was very successful. The audience were amazed how beautiful, clearly and at the same time how naturally our children spoke. Thus all those language exercises and tongue-twisters, which always preceded our practice, had a good effect.

I would like to draw your attention to a work with the *Edda* in Old Norwegian. It was an intense struggle for a year to achieve the various characters of the consonants. We learned this know and love, indeed adore, this. They helped us to overcome an excessive stressing and stretching of the vowels; the *Edda* gained its own pictorial and sculptural character.

Elena Krasotkina works twice a year at our school. She dedicates many hours a day working with the teachers: listening and speaking, fairy-tale style, fable style, poems, ballads, etc. And the teachers experience how much they gain by working with speech. At our school, the relationship to language has been deepened; we have become more aware. The class-teachers have gained quite a new picture of their pupils, when they were allowed to see how the pupils worked with the speech-artist.

So it seems to me that such a periodical work, which showed good results all round, a good alternative to the constant presence of a speech-artist, which would be, of course, be very desirable, but in Russia it would not be possible because of the lack of trained speech-artists.

(From the Germ, tr. of the Russian original)

Guest blocks of speech-formation in Steiner-Waldorf Schools

Silke Kollewijn

This idea to work in blocks with speech-formation/ elocution in schools is already carried out in various places in the world. Steiner-Waldorf Schools have to economise very tightly with their finances. A useful possibility to carry out the educational mission of Waldorf education is being shown to teachers and pupils. The educational task is addressed in speech, for the skills of the artistic, spoken word are connected to the rhythmic system in an anthropological manner. The two reports from Russia show examples. Especially when work with the hexameter is then continued by the class-teacher for a long time, over several main-lesson subjects, his anthropological [“study-of-man”] influence weaves into all the children’s further streams of life.

In the U.S.A., our speech-artist colleagues also made good experiences for almost twenty years with this idea of guest blocks in speech-formation. Yet this may not mean that it would not be a *better* solution for a speech-artist to be fully employed at a school, or also recognised as a subject-teacher, as the extra-lesson teachers already are [on the continent]!

In Germany, the professional association BVSS (professional association for speech-formation and drama) has for several years in collaboration with the Steiner-Waldorf Schools Fellowship [on the continent] has pointed out the possibilities of projects with guest speech-artists. Yet in Germany the skills of spoken language in the form of elocution, rhetoric and theatre-projects since 2004 and in the reform of 2015 are, for example, also embedded in the curriculum of German lessons in the upper school in the educational plans of the State of Baden-Württemberg (see: www.bildung-staerk-menschen.de).

Rudolf Steiner describes in the “Deeper Insights into Education” (GA 302a, 15 Oct, 1923) that educators’ speaking may ideally approach artistic speech.

These reports from Russia are evidence of such an endeavour and would like to stimulate and encourage; they show that, even in the current difficult economic times, ways can be found for speech-formation in the realm of life of education.

There is a great need for creative speech in Russia. Financially, however, it is often very difficult. If you want to support this work, please contact the contact person for speech-formation in Russia, Elena Krasotkina: elenakrasotkina@bluewin.ch

Mother tongue – Soul nature – New development in speech

Speech Therapy Conference 2013, Contribution to a Working Group

Enrica Dal Zio, Bologna, Italy

As an individual, I decide to enter life’s experiences in my present incarnation through the special make-up of my folk-

soul. Not without reason are we born in certain areas of the earth in order to develop ourselves through the specific properties of the region – including the language. The soul is the mediator between the eternal, spiritual individuality and the physical body, and likewise the folk-soul can be understood as the mediator between the folk-spirit (archangel) and the earthly region.

In this context, Claudio Gregorat, in his book *“L’anima di Popolo Italiano”* (Ed. Antroposófica, Milano 2006. 19) well describes how each region of the earth has a particular vital, or etheric, radiance, in the same way as originally the migrating peoples chose the place where this radiance best suited them for settlement. Then the etheric body of the people (made up of the totality of etheric bodies of all its individual members – also called the folk-soul) in this area can begin to act by penetrating and organising the etheric aura of the soil. Active co-operation between national soul and the land worked through in this way will form a new energy-field that attracts the archangels. In a certain way the archangels choose the people that allow them to develop as a folk-spirit. They can only connect with groups of people, whose etheric bodies form a kind of vessel. In this, connections and meetings can take place between archangels, human peoples, and the place chosen by these peoples as their habitat. The angels, though, connect with individual persons, as do the individual guardian angels.

This distinction is important not only simply as knowledge, but also in order for a person experiencing difficulties with a certain language to sense whether s/he experiences this conflict more on the level of their own individual development (involving the angel), or whether s/he rather experiences the conflict rather in their own folk-customs, in the relationship to the spirits (archangels) of their own or another language.

For the individual, their own speech-body – formed from the words of their mother-tongue – is the most natural soul-expression of how they see and experience the world in accordance with their specific national style and manner (see Rudolf Steiner’s lecture, Torquay 18 August 1924. GA 311, 2009. 101ff.).

As an artist I seek the most alive and best form of expression for my idea, and am only satisfied when I have achieved it (see Friedrich Schiller, “On Beautiful and Art” – *“On the Aesthetic Education of Man”*, Letters IX & XI). As an individual, I act in a similar way when I want to express myself fully in another language, either as an adopted child, as an immigrant, as a foreigner or as a translator from one language into another.

The bridge between two different languages is initially an inner soul-experience – the experience of being mute – the experience of not being able to express oneself and not to be fully understood. It is a kind of abyss-experience, which I have seen particularly in my work with adopted children from another language-realm. These children grew up a few years in their own homeland and have already taken in the typical habits of their folk. Everything for them is new and strange; what they are used to is no longer valid. Things of the new country are so different – it and its language remain incomprehensible, especially when the two speech-roots are very different.

As an accompaniment in the schooling process, it is precisely therapeutic help for young foreigners to get over this

abyss that has shown me how important it is to work on the archetypal elements in the sounds and in the language. This promotes a healthy and natural overcoming of the abyss, or void, with respect for the culture from which the person comes.

To accomplish this, it was especially important for me artistically to deepen elements such as the zodiacal and planetary forces, the primary sources of the alphabet (see, for example, Ilia Duwan, *“Sprachgestaltung und Schauspielkunst”*, Dornach 1990).

It is just as helpful to learn to experience the four elements earth, water, air and fire in nature, since they are generally valid elements in every nation. These elements can also be experienced in artistic action, for example, in clay-modelling. This experience with form, of the sense of touch, creates a transition to the plosive sounds. Into these consonants the forces of the earth-element enter.

This method was extremely helpful for me in the treatment of dyslexia. Ronald Dewi, a colleague, impressively describes his experience in *“Legasthenie als Talentsignal: Lernchance durch kreatives Lesen”* (pub. by Knauer). Just as significant with this background is raising the awareness of the physical tools of language tools as well as the experience of the voice placement in the mouth with taste-samples (see Wilfried Hammacher, *“Die Grundelemente der Sprach-gestaltung und Schauspielkunst nach Rudolf Steiner”*, Volume I. 136f., Dornach 2005). These generally experienced processes are not tied to specific nationalities. In this sense, it is rewarding to see how, for example, people who come from different languages form the lip-sounds differently when tasting sweet whipped cream! Thus, the term “lip sounds” becomes enriched by many new nuances.

Also a valuable means to work in this way are the six basic gestures of speech, as well as the soul-gestures from Michael Chekhov’s acting method. There are archetypal gestures lying behind language, coming from a spiritual region not yet divided into the vernacular languages (see, amongst other things, my article, printed as Appendix III for trainers in Coenraad van Houten, *“Threefold Nature of Destiny Learning”*, Rudolf Steiner Press/ Temple Lodge Pub. 2004. Germ. Ed. 69).

The deepening of Rudolf Steiner doctrine of the senses and learning the basic elements of other art-forms can in addition support the speech therapist artistically to fashion the archetypal qualities of language that are not bound to any individual (national) language. It serves the methodological bridging of national differences. This path can lead us out of a one-sidedness of our artistic field. Paired with genuine interest and the study of other cultures, it can form the basis for good translations.

In this way creatively developed translations can connect different peoples if and when they become meeting places between the impulses of speech-formation and the spirit of the country in which we implement precisely Rudolf Steiner’s speech-formation exercises.

Enrica Dal Zio, speech artist, actress, director, clown, and therapist was born in Monselice (Padova) and lives in Bologna. She works with speech formation for many years in both artistic and therapeutic areas. She holds various courses, seminars and lectures in various European countries, Russia, Brazil, Argentina and the USA.

Therapeutic Speech Conference at the Goetheanum, October 2013

Brenda Ratcliffe with input from Sibylle Eichstaedt

It was wonderful to come together for our annual conference with over 120 colleagues working in the realm of Anthroposophic Therapeutic Speech (ATS), fellow speech-artists and doctors from twelve countries. While ATS is not as well-known as its sister therapy, eurythmy therapy, it is all the more encouraging and inspiring to meet so many colleagues and to learn about the varying research.

The days began with Bothmer Gymnastics, followed by everyone reciting in chorus two of Rudolf Steiner's Zodiac Verses under Trond Solstad's lively artistic direction. We were very fortunate to continue our study of Rudolf Steiner's lecture "The Invisible Man in Us" from last year's conference, led by Doctor Kathrin Studer-Senn from Zurich who has made a life-long, deep study of the lecture and written a book about it.[1] As keynote speaker, she led us every morning on an unforgettable path of exercises, allowing the lecture to become actual experience.

Collegial exchange in the manifold workshops was very stimulating and refreshing. Unforgettable, too, was meeting Martin Georg Martens – former director of the speech and drama training at the Alanus University – and his work with

the rhythms of language. He brought their inner nature to life by dancing them with us in intricate, dynamic stepping patterns. Participants contributed to a many-faceted performance celebrating the work and life of Christian Morgenstern. The conference ended with a joint study-day with physicians on the theme of "The Anxious Child", part of the annual School Doctors' Conference held at the Goetheanum.

English speakers are made very welcome in the Dornach conference with excellent simultaneous translation by Rosanne Hartmann – so please feel you can come to benefit from this further-training opportunity!

Unfortunately, our Therapeutic Speech Training in Britain, which has run two training cycles in collaboration with the Eurythmy Therapy Training, is currently dormant until enough students gather for the next course.

Brenda Ratcliffe, Stourbridge (E-mail: ratcliffedabj@btinternet.com) and Sibylle Eichstaedt, Stroud (E-mail: creativespeech@mac.com) are speech artists also working in the realm of therapeutic speech.

Endnote:

[1] Kathrin Studer-Senn and Mona. Ruef *Der unsichtbare Mensch in Uns*. Verlag am Goetheanum (2005) English translation available on line: www.medsektion-goetheanum.org/EYED2/files/file/pdf_EN/EN_Studies.pdf

OBITUARIES

Erika Beltle (19.2.1921 – 21.6.2013)

Ursula Piffaretti



When the sun stood at its highest point on a beautiful winter day at 12 noon on 19th February 1921, Erika Beltle was born. On 21 June, exactly when the high sun at its highest point in 2013, she returned to the spiritual world. She herself describes her life lasting 92 years in the following words:

When looking at my own life's path, it seems to me as if I had sought five meetings – you could also call them experiences or fulfilments – without detours:

1. the experience of nature,
2. attending the Waldorf School,
3. early meeting with anthroposophy

4. finding the my partner of destiny, and
5. realising my life's tasks.

From the first moment everything seemed geared to make this possible – and it goes without saying that precisely obstacles and difficulties are the helpers for this.

I was born in February 1921 in Stuttgart, but my pre-school years I spent almost exclusively in an unspoiled rural area in Hohenlohe. Everything that happened at that time around a child, were meaningful and quite understandable activities that served man and nature. We experienced the animals, knew when the swallows migrate and the storks return, where the first violets bloom and what rules are to be observed in the course of the year. Here I was mainly under female protection, as it were in the care of two mothers: the physical and the foster mother in Hohenlohe, both of whom I loved equally.

When school started, with pain this life in the great outdoors ended; amid the high town-houses I felt as if imprisoned. It took a long to familiarise myself with my new environment and to attune to school system, even though I loved my teachers very much from the beginning. I attended the Waldorf School until the closure by the Nazi regime. Then followed the trade school and office work for the entire duration of the Second World War. We shared the general fate: bombed, relocation of the business, death of my friend in Russia.

One looked for good literature and conversations with people who did not only to remain on the surface of existence.

Already early on I became interested in philosophical and ideological questions. Through a sporting accident when I was 13, which isolated me a long time, I had the opportunity to devote myself extensively these studies. I read what came in the hands in this regard, but especially from my mother's bookcase, "Theosophy", "Occult Science—An Outline", "Knowledge of the Higher Worlds—How is it Attained?" and so gradually Rudolf Steiner's basic writings.

Since the chemistry school that I wanted to visit was booked out for a year, I attended in the meantime a commercial school. But then the Second World War broke out, and I ended up with an insurance company, where I was finally obliged to remain until the end of the War.

In the last year of the War I married Theodor Beltle with whom I had exchanged since 1940 field-post letters containing fierce disputes about anthroposophy. It was prohibition time and anthroposophical literature could neither be bought nor sent into the field. In time, there awoke in my correspondence partner an understanding. Besides his profession as managing director of his father's confectionery concern, he soon became a staunch and active anthroposophist. In the years after the end of the War, we enjoyed many guests, worked on anthroposophy with a group of friends and with Ernst Uehli, my former teacher at the Waldorf School, went on wonderful trips to Greece and Italy. Also my first poems were published "*Wanderung*" (1956) and "*Schaue, Lausche*" (1962), as well as the "*Pfiffikus-Rätsels*" (1962).

Then in the late '50s – as if out of the blue – came the request to take on the new building of the Eurythmeum in Stuttgart, which we then did. Years of construction followed, demanding all the time and strength. But during the course of several years, a large, beautiful building was established in Stuttgart. For the eurythmy school and the stage, a supporting Association and a stage-group which performed in large theatres in Germany and abroad. Now I could again devote myself to other things: my first essays appeared in magazines, more poetry and riddle volumes as well as short stories and two picture-books with verses came about.

Just at my 49th birthday life placed for the second time a surprising question, this time to me alone: to take over editing the Anthroposophical Quarterly "From the Anthroposophical Work in Germany". I agreed, and led it for 18 years with always constant joy. In Kurt Vierl I found a co-worker for years of smooth and good co-operation. (NB a fruit of these years is the volume "Memories of Rudolf Steiner", which gives an extremely versatile, vivid impression of the founder of anthroposophy and its work in the world.)

In 1989 my husband died. It was very difficult to come to terms with his farewell. Now after years of intimate communion I had to face life alone. Now it was time to sift through a lot in writing. I still live in our house in Stuttgart, care for the garden, the feathered friend visiting at the window and the conversations with interesting people. From time to time I write a poem, and I am particularly fond of riddles, and soon there will appear in the Rose library a volume of selected poems from six volumes now out of print, entitled "*Melodie des Lebens: Gedichte der Freundschaft und Liebe*" [Melody of Life: Poems of friendship and love]. With this, I think, enough is published in this life."

That's as far as Erika Beltle wrote in 2005. But it turned out differently. The newly published "*Pfiffikus-Schelmennuss*" riddles (2005) aroused again the desire to forge riddles, so altogether seven books of riddles successively published by Verlag Freies Geistesleben appeared, which in their absolute precision and at the same time poetic power of language encourage the joy of thinking and the joy of discovery. Also unexpected was the volume of "Collected Poems" in the series "Selected Works of Erika Beltle" published by Verlag Urachhaus, Stuttgart 2008, where only a year previously there had appeared "*Was die Sprache versteckt halt*" [What language keeps hidden – the magic of its artistic methods], a theme on Rudolf Steiner's aesthetics lying very close to the heart, and where in 2009 as Vol. 3, her of their collected stories entitled "*Unter griechischer Sonne*" [Under the Greek sun] – and finally in 2011 appeared as Vol. 4, "*Flamme bin ich sicherlich*" [I am flame for sure], her collected essays. Also worth mentioning is that Erika Beltle in 2009 published her correspondence with her future husband, Theodore Beltle, from World War II about love, life and anthroposophy as an exciting epistolary novel "*Für Dich will ich leben*" [For you I want to live] was published (Freies Geistesleben).

Erika Beltle had a circle of friends, to which in her younger years numerous personalities belonged who were especially active in anthroposophy, in her old age a number of younger anthroposophic aspiring people inclining towards poetry, language, philosophy and phenomenology and also science. The conversations with her and her friends brought every time stimulation and spiritual enjoyment. Always interested in other people and life, she cultivated her friendships, participating in everyone's individual destiny and work. And in all the years since the death of Theodor Beltle she felt close to him and remained deeply spiritually connected.

Her birthdays the poetess celebrated poetess in her beautiful home with her circle of friends – which included her publishers – always in a festive manner in beauty and good spirits and meaningful conversations. So in 2011, her 90th birthday, 2012 and 2013, her 91st and 92 birthday, physically always becoming more fragile, but spiritually brighter, interested and present, in the soul participating in the events of life of her friends and with joy in her garden, daily perceiving the many flowers and the domesticated feathered friends.

A sudden deterioration in her health made hospitalisation in June 2013 necessary. There she experienced the modern technical machinery of today's health care... Thus she experienced in her 92nd year at the end of her life the highly developed technology of our civilisation, whereas at the beginning of her life was completely influenced by the artisan craftsmanship and the simple life in the country – the extreme change an entire century! But it was always her innermost concern to fructify civilization with anthroposophy. Erika Beltle possessed strength of the spirit, beauty and generosity of heart – she had a special relationship to the sun. She died at home again, on 21 June 2013, when the sun had just reached its peak during the course of the year.

There is a list of her books on:
www.geistesleben.de/urheber/erika-beltle

Carina Baltz

May 8 1922, Hamburg – 25 April 2013, Dornach

Felicia Birkeneier-Baltz

To search for the keynote in joy and sorrow, also for others



Before sunrise, accompanied by birdsong, Carina Baltz concluded the melody of her life. The echo of her rich life may be a little described here.

Carina's mother Ingeborg Dithmer was raised as the daughter of the Danish Ambassador to Romania. For two years before her marriage she studied music in Geneva – voice, piano, and violin. The quiet wedding with the ship's engineer Walter Pichon took place in the Memorial Church in Berlin in 1915 in the midst of war-time. It was followed by the birth of Lillan, her older sister by 7 years.

Then, when Herbert came to the world in 1920 and Carina in 1922 in Hamburg, Ingeborg Pichon soon met anthroposophy. She was thrilled and managed to convince the rather aversive Walter to send the younger children to the Wandsbeker Waldorf School. Lillan, the eldest, wanted to stay in the state-school and so the different paths of the sisters showed themselves early on, without tarnishing their relationship.

Often the evening was filled with mother singing and playing the piano (songs by Schubert, Hugo Wolff and others). Carina started age 4 to play on the small violin, on which a little boy played for her on the last day of her life.

In the Waldorf School she received violin lessons in a group of 40 children. That was very painful for the small Carina – so many wrong notes at the same time! Thankfully she soon took private lessons and loved music. Herbert got on well on the piano, showing a remarkable talent for improvisation.

The '30s brought a lot of unrest and heavy impressions that she could never quite forget. In the school playground rebellion broke out a few times. Her instinct told her that when Heinz Müller (the class-teacher of little Hebbi [Herbert]) was present, then it was safe, then nothing adverse could happen.

When her father lost his job, her mother took the children

to Denmark to her family. Carina was 13 and had to go to a Catholic convent school. The compensation for this disappointment she found riding in the countryside on her uncle's estate. She also won a medal in roller-skating; she loved the movement.

Finally, the family was able to reunite in Bremen. Soon the years of study began during war-time. Carina practiced in the attic and had several times to take cover in the air-raid shelter. From this she one day suffered from jaundice. She earned some extra cash through her draftsmanship and running errands for her father's company. For Christmas 1941 her beloved brother came home as an officer once more; everyone felt for the last time. In January '42 they received the letter with the news that he had fallen in Novgorod. She had to deliver this message to her mother. After that, the 20-year-old had with all her strength for months to carry her almost mute mother. She went daily on long walks with her and was for her *the* support as her mother's missing keynote. Walter could not give this.

The end of the War she experienced with joy on her 23rd birthday, and longed to study away from home. This was only possible for her in 1947 after the time of the *Trümmerfrauen* [the "ruins women" or "rubble women" accomplished the tremendous task of clearing the ruined cities after the allied bombings. Tr. note]: in Freiburg i. Br., where she studied with the anthroposophists Adalbert Nauber and at night earned her money by serving in pubs. She also helped in the reconstruction of the building of The Christian Community, for which she was asked by Friedrich Doldinger.

Nauber's profound, almost a little aloof style of playing the fiddle was for her the longer she studied with him the more foreign it seemed; she lost some of her inner ground and the keynote (*Grundton*) of her earthed being, and also her joy. Then in 1949 a timely request came. Frau Savitch urgently needed a violinist for the Eurythmy Stage-Group at the Goetheanum in Dornach, after Eva Christeller Mees had left. She bravely accepted. The first person she met on the Goetheanum Hill was the young viola-player Christoph Day, who much later was to play with her for years in a quartet.

One evening, Carina Pichon played for eurythmy the first movement of Mendelssohn's violin concerto in E minor with orchestra. After the performance, Professor Karl von Baltz came to her on the dais. He congratulated her, saying she could do with a little "talking shop" – "Or would you not want to study with me in Graz?" "I would indeed!" she said. "Don't you have an uncle in America?" he then asked [= "Do you enjoy independent means?" Tr. note], and she could confirm it!

Thus began for Carina the crucial time in Graz. Her mother's brother was supported to support her for years. But she got a job at a music school and thus enjoyed independence. She had finally found her teacher, who opened to her from rich musical experience and a deep connection with anthroposophy the worlds of music and the violin. His bowing technique suited her completely: through four elements, that is, [the polarity of] an elastic streaming and a plastic gathering, opening up unprecedented opportunities. She discovered Bach's solo sonatas completely fresh. Karl v. Baltz also gave courses on topics of cultural history for the students. This made him with certain colleagues not only popular [*i.e.*, the opposite]. But the fact that behind the work of the artist Baltz stood the loss of his first wife in the War and

a second very unhappy marriage – Carina only gradually became aware of this. An aunt was so concerned about him, that one day she confided in Carina.

Between Carina and Karl friendship and love developed. But then Carina was torn abruptly from the full musician's life because she was expecting a child, and in 1956 that meant to withdraw from social life. She lived in the country and gave birth to Felicia in Innsbruck. This time her father was helpful and very sympathetic and brought them to Bremen, where she got an orchestral position and the child was cared for by her beloved grandmother.

In 1958, Karl's situation was clarified. He had just become leader of the Performing Arts Section at the Goetheanum. After marriage they lived and worked from then on in Dornach. At first, not an easy start for Carina, but the musical tasks grew. Carina built up a number of pupils and made sure that Karl always found his "keynote" (and ironed shirt). Eurythmy rehearsals in joy and sorrow belonged to her life again, and for years the training courses of Karl von Baltz, where she played the musical examples in a selfless way.

In the '60s a number of concert-tours followed with duo works with pianists or organists. A special highlight was playing the works by H.I.F. Biber from the early baroque.

Karl and Carina loved to travel and were filled with precious impressions – art, nature and the Mediterranean. In simple private accommodation they lacked nothing; it was transformed into abundance.

During all those years Karl von Baltz invited a wide variety of musicians and artists to the Goetheanum, including Elly Ney and Bruno Walter, and composers, such as Alois Haba,

William Petersen and Vilko Ukmar. Often our living-room was filled with 30-40 people after concerts and performances. Carina conjured something edible for everyone and created the ground for a mood of celebration in the Baltzes' house.

With all the insults that Carina had to experience in her life, she was not bitter, but led them to a resolution. When people full of bitterness and anger spoke about the Goetheanum and the events there, then she became very indignant. *Rudolf Steiner* intended something of deep substance that was world-changing, always needing positive strength that is can become life.

A special friendship linked the Baltzes with Sergei Prokofiev. Whenever he wanted to stay in Dornach, he was always lovingly welcome. In 1987 Karl v. Baltz died, aged 89, when walking along the road, and Carina caught him. Here, too, she prepared the ground. Even after this the Baltzes' house was a guest-house where Carina herself was there for people, full of interest, yet could extend tranquillity. She still taught and participated in the cultural life – not just in Dornach.

The Romanian adoptive grandson brought new joys and sorrows, which she bore with inner strength. She was still able to visit Romania, her mother's land, and Russia, the country where her brother had fallen. In 2004, she had to move into a smaller flat because of difficulties in walking, and in 2009 to the nursing home House Martin.

She heard her last concert in the Great Auditorium of the Goetheanum in a wheelchair. Attentive and with joyful interest, she listened to contemporary Russian piano compositions played by Ivan Sokolov. She was happy and beaming. She wanted to take with her a little bit of "today".

EVENTS OF THE SECTION

EURYTHMY

5th – 6th April 2014

Eurythmy on motives of the Class Lessons
Eurythmy and School conversation with Ursula Zimmermann
For members of the School of Spiritual Science

3rd – 4th May 2014

Colour harmonies in nature and in the soul eurythmically experienced and moved
with Werner Barfod
For eurythmists, eurythmy students and those interested

30 June – 3 July 2014

International meeting and finals of the Eurythmy Trainings

13th – 14th September 2014

The twofold human expression through musical sound and speech
(with special reference to the musical sounds/tones)
Eurythmy course with Benedict Zweifel

For eurythmists and eurythmy students in their final year

11th – 12th October 2014

"The vowels give you everything you need to know about the human being. They supply the inner key to the macrocosm" (R. Steiner, GA 265).
with Werner Barfod
For eurythmists, eurythmy students and those interested

8th – 9th November

The twofold human expression through musical sound and speech
(with special reference to the musical sounds/ tones)
Eurythmy course with Benedict Zweifel
For eurythmists and eurythmy students in their final year

29th – 30th November

The I A O and its anthropological/study-of-man basis
with Ursula Ziegenbein, Dr med. Wilburg Keller Roth and Dr med. Dieter Roth
For eurythmists and eurythmy students and those interested

6th – 7th December 2014

Eurythmy on motives of the Class Lessons
Eurythmy and School conversation with Ursula Zimmermann
For members of the School of Spiritual Science

2nd – 3rd January 2015

Music Eurythmy Course with Dorothea Mier
For: eurythmists and eurythmy-students in their final year

Eurythmy courses of the Section, Registration for each course:
Goetheanum Empfang, Postfach, CH- 4143 Dornach
Tel +41 61 706 44 44, Fax +41 61 706 44 46
tickets@goetheanum.ch, www.goetheanum.org
Course-fee in each case: 120 Sw. Fr. / 80 Sw. Fr. concessions

Worldwide Eurythmy Conference

6 April, 7:00pm – 10 April, 2015 10:00pm
The Apollonian Course of 1915
Cosmic Word – Human Speaking

In August 1915, Rudolf Steiner invited the four eurythmy teachers Elisabeth Dollfus, Tatiana Kisselev, Lory Smits and Erna Tungsten to a course at the Goetheanum that would form the foundation for the further development of the cosmic dimension of eurythmy and of the soul-qualities in speech. A hundred years on, this Conference will provide the framework for our exploration – in lectures, workshops and conversations – of the impulses given in 1915 and their unfolding since then. How are we making use of these foundations today?

Lectures: Peter Selg, “The year 1915 in Rudolf Steiner’s life”; Christian Hitsch, “The impulse of the First Goetheanum”; Martina Maria Sam, “Overt and covert aspects in the development of eurythmy”; Christiane Haid, “The inner experience of cosmic formative gestures – The Twelve Moods”.

Eurythmy demonstrations on selected themes of the Apollonian Course

Workshops on themes of the Apollonian Course, each prepared by a eurythmy-teacher and a coach.

Performances by the Goetheanum Eurythmy stage, Else Klink Ensemble Stuttgart and other groups.

Margrethe Solstad, Shaina Stoehr, Stefan Hasler

For Further Information: www.goetheanum.org/6373.html

29 June – 2 July 2015

Worldwide meeting & finals of the Eurythmy Trainings

MUSIC

4 May 2014

Lecture and Matinée Concert

Works by Emil Himmelsbach (100th anniversary), Ernst Klug, and others.

14 – 15 June 2014

Section Days: To expand the tonality

Kathleen Schlesinger (100 years discovery of the Aulos-scales) and Heiner Ruland (80th birthday), lectures and concerts.

SPEECH

Sunday 19 & Monday 20 October 2014

Workshop for trainers (by invitation)

Wednesday 22 October to Saturday 25 October 2014

Gesture affects the word

Workshop on therapeutic speech practice and speech in education

for speech artists, therapists, teachers and doctors

Organised by the Medical Section, in collaboration with the Performing Arts Section, followed by an interdisciplinary theme-day approaches to understanding various attention disorders :

“What makes us jump out of the skin”, 26 October 2014

Programme and registration from June 2014 www.goetheanum.org/6182.html

Poetic soirées. Poetic reflections and biographical motives with recitation & eurythmy, or music

Every Sunday from 4.30 to 6.00m, in collaboration with the Humanities Section

6 April Poetic Soirée III

Friedrich Hölderlin

“Learn art in life, in the work art learn life ...” Friedrich Hölderlin

Andrea Hitsch, viewing; Goetheanum Eurythmy Stage

11 May Poetic Soirée IV

Ingo Alexander Bergmann and Reinhard Moritzen

Contemporary Lyric Poetry

Reading contemporary poetry by the poet himself

14 September Poetic Soirée V

Conrad Ferdinand Meyer

Michael Blume, introduction and recitation

12 October

Poetic Soirée VI

Japanese haikus from three centuries

“Autumn night – the hole in the door - playing the flute”

Michael Kurtz, introduction; Abrecht Claudia and Sara Kazakov, recitation; Joachim Pfeffinger, Flute

16 November Poetic Soirée VII

Rainer Maria Rilke : 1st, 5th and 10th Duino Elegy

“Stars of the land of grief – affirmation of life and of death prove to be one”

Esther Drill, speech and drama; Claire Wyss, eurythmy; Joachim Scherrer, musical improvisation

7 December Poetic Soirée VIII

Ingeborg Bachmann

“Starry eyes, break through the thicket shimmering ...”

Christiane Haid, observations, Christine Engels, recitation; Franziska Büklers, clarinet ; Goetheanum Eurythmy Stage-Group

ANNOUNCEMENTS

Courses with Annemarie Ehrlich 2014

30 – 31 May – 1 June: Weimar, The Zodiac in four aspects, from Scales to Fishes

Registration: Bärbel Richter, Tel: +49 3643 853726, syrafrank@web.de

6 – 7 June : Freiburg, How do I stay healthy”

Registration: Angelika Haberstroh, Tel: +49 7661 7040, angelika_haberstroh@web.de

25 July – 2 Aug.: The Hague, How do I find my source? Theory U (only for eurythmists)

Registration: A. Ehrlich, Tel: +31 70 3463624, eurythmie-im-arbeitsleben@gmx.de

3 – 8 Aug.: The Hague, Summer week for everyone!

Moving together – speaking – thinking

Registration: A. Ehrlich, Tel: +31 70 3463624, eurythmie-im-arbeitsleben@gmx.de

25 August – 7 Sept.: Hamburg, How do I find my source? Theory U (only for eurythmists)

Registration: Claudine Nierth, Tel: +49 178 8 377 377 claudine.nierth@mehr-demokratie.de

5 Sept.: Hamburg, Introductory day for entrepreneurs (10 am – 4.00 pm)

Registration: Claudine Nierth, Tel: +49 178 8 377 377 claudine.nierth@mehr-demokratie.de

8 – 12 Sept: Hamburg, Open course for eurythmy in working life. daily from 9:00 – 11:00 am

Registration: Claudine Nierth, Tel: +49 178 8 377 377 claudine.nierth@mehr-demokratie.de

19 – 20 Sept. : Hamburg, educational exercises II

Registration: Jürgen Frank: frank@steinerschule-bergstedt.de

24 – 25 October: Vienna West, How can I train myself, that the deceased may want to connect me?

Registration: Barbara Chaloupech, bach.pr@gmx.at

27 – 31 October: Prague, Education–Teaching–Adult Education

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

21 – 22 Nov. Brügge, Hoe blijven we gezond!

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

Instituut voor Eurythmy in Werkgebieden

”How do I find my source?” Theory U

26 July 2014 at 7:00am to 2 August 2014 at 12:00 noon

A week practicing for eurythmists and students in their final year

Venue: The Hague, Academie voor eurythmy. Riouwstraat 1, 2585GP (NL)

Course fee: EUR 150

Tutor: Annemarie Ehrlich, Languages: German and Dutch

Method: Try out much yourself, so we are able to do eurythmy with everyone.

Limited number of participants! Admittance after the date of registration. Accommodation in student houses for 15 EUR per night, including bed-linen, towels, and use of the kitchen.

Registration:

A. Ehrlich, Dedelstraat 11, 2596 RA The Hague (NL)

eurythmie-im-arbeitsleben@gmx.de

Tel: +31-70-3463624

Eurythmy West Midlands

Performing Eurythmy in 2015

Young eurythmists are invited to develop their artistic eurythmy building-up a YOUNG STAGE GROUP in England. This includes active involvement in forming programmes, rehearsing, directing, lighting design, costuming, and all that belongs to touring. To achieve our long-term vision, a fourth project begins in October 2014. This one-year stage-project can be taken to gain BA equivalent “Eurythmy as a Performing Art”.

Your gained experience could lead to membership of a permanent performing company.

Rehearsals take place in our eurythmy studio, part of the Arts Centre on the campus of The Glasshouse College (a further education centre for young people with learning difficulties: www.rmet.co.uk). In our new theatre a rich cultural life takes place. We are situated in the heart of England, with easy access to Birmingham, Stratford-on-Avon, and Wales.

Involvement with the Drama Department and Mask Studio at Glasshouse College can form part of the programme. Our working method is a collaboration with experienced artists: *Artistic Director*: Maren Stott (eurythmy) with Geoffrey Norris (speech), Alan Stott (piano), Bob Davey (cello) and other artists.

Dates: The next programme begins October 2014; rehearsal for a full programme Oct.–May; tour May–June 2015 and Sept.–Dec.

Previous projects: “Contrasts” (2012); “Impromptus” (2013), currently “One Smile of Light” celebrating the centenary of the poet Dylan Thomas.

All enquiries:

Maren Stott, +44-1384 442563

eurythmywm@gmail.com

www.eurythmywm-org.uk

Master’s Degree in Eurythmy in English

Modular Course over 2 years (see article)

Dates for the first year:

September 8–13, 2014

November 10–15, 2014

February 9–14, 2015

May 25–30, 2015

*Contact: Coralee Schmandt or Shaina Stoehr
eurythmya@gmail.com
Emerson College, UK*

Eurythmy Spring Valley Training Program Options

Post-graduate Artistic Study Program at Eurythmy Spring Valley 2014-2015

Eurythmy Spring Valley is offering an artistic post-graduate program beginning the Fall of 2014, for those interested in developing their eurythmic skills, while having ample opportunity for independent work and performing experience. The program provides a wonderful opportunity to work with Eurythmy Spring Valley faculty members, Barbara Schneider-Serio, Dorothea Mier, Annelies Davidson, and Natasha Moss. The first term, from September through mid-December, 2014, will include some combined classes with the fourth year, reviewing and deepening tone eurythmy and English-eurythmy elements, while already starting the process of shaping independent study work. In the second term, participants will fully focus on developing pieces for the culminating performance after Easter. Join us for this rich opportunity to deepen your eurythmic skills. Program Dates: September, 2014–May, 2015. Deadline for application: July 15, 2014.

*For information contact us at 845-352-5020, ext. 13,
email us at info@eurythmy.org, or visit our website
at www.eurythmy.org.*

Eurythmy Spring Valley Performance Project

Summer 2014 Mystery Drama Performing Project – Eurythmy Spring Valley Ensemble

The Eurythmy Spring Valley Ensemble will be taking part in a unique Mystery Drama project this summer. In August 2014, the Threefold Mystery Drama Group will perform all four Mystery Dramas by Rudolf Steiner, highlighting a nine-day festival and conference, to explore the future of the anthroposophical movement. Never before, in the English-speaking world, have all four mystery dramas been performed together in one conference. As part of the conference, the Eurythmy Spring Valley Ensemble will perform three fairy tales from the Mystery Dramas, including the *Rock Spring Wonder*. We'll be preparing these fairy tales under the guidance of Ute Medebach, from Dornach, Switzerland, who will share the special indications for these pieces in a professional conference in Spring Valley, NY, March 7-8, 2014. Some of our ensemble members, along with a number of eurythmists in our region and beyond, are also performing the other eurythmy roles in these Dramas. We are very happy to be a part of this rare event for the English-speaking world.

*For more information on the conference:
[www.threefold.org/conferences/
rudolf_steiners_four_mystery_dramas.aspx](http://www.threefold.org/conferences/rudolf_steiners_four_mystery_dramas.aspx)*

Courses with Werner Barfod

29 – 30 May, Frankfurt: Conference of the School of Spiritual Science, “The rhythms of the 3rd Class Lesson”

6 – 9 June, Dornach: “The cosmic Lord’s Prayer and the mystery of vocalisation” as part of the Pentecost Conference at the Goetheanum

19 June, Stuttgart: Anthroposophical Society “Ahriman demonstration”

19 – 24 June, Dornach, at the Goetheanum: during the conference on “Riddles of Philosophy” by Rudolf Steiner

3 – 6 July, Dornach: during the Conference at the Goetheanum: “Meditation initiatives worldwide”

Seminars of the North German Eurythmy-Teacher Training 2014-2015

September 2014, “working with large wooden staves” as preliminary exercises or as transition in dramatic expression – mainly for the eurythmy of the upper and upper-middle school.

Tutor: Andreas Borrmann

Dates: Friday, 12 Sept. (6:00pm) to Sunday, 14 Sept. 2014 (12:00 noon)

Venue: Rudolf Steiner School Berlin

Registration deadline: 4 Sept. 2014

Fee: 125 EUR

October 2014, “What I need ...”

for fashioning an autonomous speech-eurythmy work with middle-school and upper-school pupils. In particular, we will practice uncovering lively, timely and in-depth poetic texts, to begin creative fashioning with the pictures of strong inner experience.

Tutor: Andreas Borrmann

Dates: Friday, 3 Oct. (6:00pm) to Sunday 5 Oct. 2014 (12:00 noon)

Venue: Rudolf Steiner School Berlin

Registration deadline: 24 Sept. 2014

Fee: 125 EUR

February 2015, “fairytales – fairytales – fairytales”

for the little ones, the middling, the big ones ...

of teaching – tutoring – projects – adult courses ...

Tutors: Doris Bürgener (Augsburg), Renate Barth (Berlin)

Dates: Friday, 13 Feb. (6:00 pm) – Monday, 16 Feb. 2015 (12:00 noon)

Venue: Augsburg

Registration deadline: 2 Feb. 2015

Fee: 175 EUR

May 2015, “The Four Temperaments”

Helmut Eller (Hamburg), experienced Waldorf class-teacher 4 times through, and author of “The Four Temperaments”.

Peter Michelsen, eurythmist at the Waldorf School Schopfheim will work on speech eurythmy and music-eurythmy and the 7th Class will demonstrate some items.

Date: Friday, 1 May (6:00 pm) to Sunday 3 May 2015 (12:00 noon)

Venue: Schopfheim

Registration deadline: 18 April 2015

Fee: 175 EUR

Eurythmy Bachelor

Practical teaching qualification

The Eurythmy BA (formerly Eurythmielehrer Referendariat) also offers for the academic year 2014-15 practical teaching qualification. Supported by the Bund, the [German] Steiner-Waldorf School Fellowship, joint-project of the Hogeschool Leiden (formerly Euritmie Academy, The Hague), the Institute Witten/ Annen and North German Eurythmy-Teacher Training.

The modules take place in 10 weeks in Leiden, in the German language, with additional 30 weeks of study in teaching practice. This one is a career changer in the 4- year Bachelor education. Each module can be attended as a guest; an internal certificate is issued.

Crash Course (including “emergency kit” for classes/grades 1-12): 25 August – 5 September 2014

Lower School: 8 – 19 September 2014

Middle School: 12 – 23 January 2015

Secondary school: 26 January – 6 February 2015

Finals and exam weeks: 26 May – 5 June 2015

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*

Further-Training Courses EVS, Eurythmy Association of Switzerland

Course No. 37, Sat./ Sun., 25/26 October 2014

The Angle-Gestures in classes 4, 5 and 11 with Helga Daniel, The Hague

The reference to the angle-gestures/ tones often remains abstract. In every piece of music they emerge from the 4th Class onwards. They should never on their own, but always with interval gestures belong to working out pieces. In this course attention will be directed in particular to the angle-gestures. Essential is how to begin with the 4th Class. It is important to start these gestures out of hearing in the experience of movement of the children. On this one can then build further in the coming school years. In the upper school, students learn to use them feely in working out angle-gestures and the stream of forms.

The work is divided into two parts. Firstly, actively going through the structure of each process in order to take steps in conversation making things aware and making notes. In the eurythmy sessions in addition we shall work on exercise specific for eurythmy teachers.

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

Dates: Sat 20 Oct. 2014: 9:00 to 12:30/ 3:00 to 6:30; 7:45 to 9:00, Sun 21 Oct. 2014 – 9:00-12:30

Fee: Members and EVE & BV-DE 160 Sw. Fr.; non-members 210 Sw. Fr., students in the 4th-year 120 Sw. Fr.

Further-training credits: 11.5 hours @ 60 mins / 15 lessons of 45 mins

Registration till 13 Oct. 2014

Information and registration: Rachel Maeder

Mannenberglweg 17, CH 3063 Ittingen

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

rachel.maeder @ hispeed.ch, www.eurythmie -verband.ch

EVS – Day of meetings

with Dorian Schmidt for formative-forces research

Fri, November 21, 2014: Evening Lecture

Sat, 22 November 2014: training seminar

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

Further details to follow

Artistic further training for eurythmists and eurythmy students in Järna, Sweden

with Barbara Mraz and Mikko Jairi

8 to 12 October, 2014

The basic intention of this further training is to develop independent research into the eurythmical sources in terms of an artistic eurythmy training-path out of anthroposophy and to develop a resulting practice-culture that can transform and enrich one's daily work in eurythmy with new impulses.

Besides the two realms of themes guided by Barbara Mraz and Mikko Jairi, the opportunity is there for solo corrections on prepared solos and duos in the evenings (please send music and texts in good time to the address below). On another evening a glimpse will be given into the current artistic work of the Compagnie.

Mikko Jairi: Exercises by Marjorie Spock (1904–2008) on the four ethers and their artistic application.

Barbara Mraz: Music-eurythmy block III, Debussy & Schönberg.

Course Dates: Wednesday, Oct. 8, 4.00pm to Sunday, Oct. 12, 2014, 12.30pm

Teaching languages: Swedish, German & English.

Fee: Sw. Cr. 2900; Registration deadline: September 23, 2014.

Announcement: In 2015, this further-training continues with new themes.

Registration and further information:

*Anne Grethe Kumlander, Yttereneby, SE–15391 Järna
annegrethekumlander@hotmail.com
Mobile +46702280602*

“Ube... Practice ...” Summer Academy IV

An artistic further-training week for eurythmists and eurythmy students in Berlin-Kreuzberg

with Barbara Mraz and Mikko Jairi

9 to 13 July 2014

Whoever has not noticed that in Berlin, at the beginning of the summer holidays, an intensive artistic work in eurythmy exists, already in its fourth year – has another opportunity get to know this!

The “Practice ...” Summer Academy 2014 offers eurythmy colleagues of all departments an intensive week, looking for

artistic inspiration and exchange, and also sharing together experiences in artistic eurythmy.

In addition to artistic matters, questions on the on-going work with the eurythmical instrument and on a newly developed culture of practice in our profession, based on what an inner study of anthroposophy and the schooling of eurythmists in this day and time needs to be.

This year we will work on parts of the 1st and 4th movements Dvorák's 9th Symphony (piano reduction) and in contrast to this György Ligeti's "Béla Bartók in memoriam", as well as on a silent form-composition.

During the week, the Compagnie Phoenix Berlin will give a glimpse into their new evening programme. At the end of the working together there will be a festive performance with all that has arisen in the week.

Starting dates: Wednesday, 9 July 9.30am to Sunday 13 July 2014, 8.00pm

Costs: 270 EUR/ early-bird discount until 30 May 2014, 240 EUR.

For eurythmy students in the basic course (with documentary proof) 180 EUR.

Venue: Waldorf School in Berlin-Kreuzberg, Ritter Strasse 78, D-10 969 Berlin

Registration deadline: 2 July 2014.

Announcement: The "Practice ..." Autumn Course will be held from 14 to 16 November 2014. More details in the next issue of the Newsletter.

Continuous artistic training for eurythmists in Berlin

Barbara Mraz alternating with Mikko Jairi

Saturday 10.00am to 1.00pm (April 26 to July 5 & Sept. 6 to Dec. 13, 2014)

This work links on the "Practice ..." Summer, Autumn and Winter Courses and deepens artistic researching on various topics, such as the essential in-streaming and out-streaming, the four groups of consonants in the evolution series, planets and zodiacal qualities, etc., an artistic fashioning of Steiner's "Michael Imagination" is currently a key theme.

Cost: 30 EUR each Saturday.

Venue: Waldorf School in Berlin-Kreuzberg, Knight 78, D-10969 Berlin.

*Registration and information:
Barbara Mraz Tel. +49 30 45,081,192
barbara.mraz@web.de*

The Stage & Consciousness!

Artistic training-project with the Compagnie Phoenix Berlin
28 Sept. 2014 until the end of April 2015

Training project in Berlin for trained eurythmists looking for a deepening and/ or an artistic challenge.

(A) deepening (continuous or in blocks that can be attended individually), with the following eurythmic topics, amongst others:

(1) Work on music eurythmy, instreaming and outstreaming;
(2) Spatial awareness and possibilities of fashioning contemporary music;

(3) Introduction to the formative-forces research – the basis for a meditative path of training in eurythmy;

(4) Introduction to the epochs of the history of dance in relation to eurythmy.

Other topics: Steiner's "Michael Imagination"; qualities of the planets and the zodiac; exercises by Marjorie Spock to the four kinds of ether; introduction to eurythmy in Steiner's Mystery Dramas; Christian themes in the poetry Vladimir Solovyov; training perception by viewing art in the Berlin museums.

(B) participate in the festive Christmas performance in December 2014

and in the new stage-production of the Compagnie.

The focus in this production is contemporary music, the premiere in April 2015, with a subsequent tour.

Participation in the projects of the Compagnie Stage-group requires participation in the deepening blocks; they are a condition for the participation in the Compagnie production.

Costs: 300 EUR monthly; for more information visit: www.compagniephoenix.com

*Application/ Admission until 15 August 2014:
Barbara Mraz, Malplaquetstrasse 16, D- 13347 Berlin,
barbara.mraz@web.de; mikkojairi@hotmail.com*

La Fabbrica, Piedmont, Italy

"The testimony of the word", eurythmy seminar with Werner Barfod with a visit to "The Last Supper" by Leonardo da Vinci in Milan.

Studies on the zodiac and planetary gestures in connection with Leonardo da Vinci's "The Last Supper".

From the gestures of the twelve disciples, the reactions speak to the words of Christ; there is a connection to be discovered with the speech gestures (2 x 6).

The path of the vowels through the thirteen figures complement the composition.

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

Date: Mon, 21 April, 6.00pm – Thurs. April 24, 2014 12.30pm.

Cost: EUR 200 / students EUR 150/100 excluding travel, lodging and meals.

Overnight at the winery Incisiana 30-50 EUR 30-50 per person, per night.

Sing, dance, listen, feel and be amazed...!

Workshop singing and movement

With Marjolijn Peper and Gia van den Akker

Your body sings when you dance and your voice dances when you sing.

We are working on vitality, expression and focus, in order to find our own inner balance. In the mornings, we work on body and vocal exercises, relaxation, technique and group-play. In the afternoons, individual work, coaching and presentation is paramount.

Target group: singers, actors, dancers and people who want to grow by voice and movement.

Date: 27 April, 6.00pm to 4 May 2014, 12.00 noon

Cost: EUR 300, excluding travel, lodging and meals.

Overnight at the winery Incisiana EUR 30-50 per person per Night.

La Fabbrica Eurythmy Summer School

"Euritmia, una GIOIA" 27 July – 2 August 2014
 Summer school for amateurs, young and old, and eurythmy students,
 an artistic refreshment and inspiration in a sunny Italian environment.

ANNOUNCEMENTS

With eurythmy exercises for body, soul and spirit and common choreographic work with Italian poetry and music.
 Possible art trips to Milan, Turin, Genoa
 Tutors: Cristina Dal Zio (Venice) and Gia van den Akker (Incisa Scapaccino)
 Cost: 300 EUR, students get a discount
 Sign up to July 20.

EURYTHMY MASTER CLASSES 10–16 August 2014

for eurythmists and eurythmy students.
 Theme A: perception of space through movement.
 How can I strengthen my spatial presence through movement?
 Study of exemplary exercises and forming your own movement compositions.
 Theme B: as a means of expression: movement, feeling and character
 Topicality and authenticity in artistic expression.
 Mornings, work in the group, afternoons solo/ duo tutoring and individual questions
 Possible art-trips to Milan, Turin & Genoa
 Tutors: Hans Fors (Stockholm) and Gia van den Akker (Incisa Scapaccino)
 Cost 300 EUR, students get a discount
 Sign up by 3 August

Info and registration:

*www.giavandenakker.com/(info@giavandenakker.com
 Tel. +39.3484254007*

Hygienic Eurythmy in Rome

with Margrit Hitsch

Further training course for eurythmists and doctors
 Gruppo Artistico Romano "Amici dell'Euritmia"
 Via Montello, 2– Roma
 4, 5, 6 April 2014 and 16, 17, 18 May 2014

Info/ Registration

Sandra Schneider-Pedrini

Thannerstrasse 45 – CH 4054 Basel

eurigienica@gmail.com, Mobile Tel. +41797217863

Union pour l'eurythmie Paris

Further-Training Courses for eurythmists

Hélène Oppert: colour experiences in French poetry and their eurythmical expression
 Jehanne Secretan: Contrasts in style between the Renaissance and Romanticism in music eurythmy
 30 May – 1 June 2014 from Friday 5.00pm to 1.00pm Sunday
 (Course fee 90 EUR).

Werner Barford: Colour harmonies in nature and in the

human soul eurythmically experienced and moved with text examples

29 – 31 August 2014, from Friday 5pm to Saturday 1.00pm
 (Course fee 90 EUR).

Accommodation possibilities in Eurythmee: 10 EUR per night.

*Eurythmee, 1 rue François Laubeuf, 78400 Chatou/France
 +33 130534709; eurythmee@wanadoo.fr
 http://eurythmee.paris.free.fr*

TOUR Eurythmy performance "Albolina"

from: "Our Mother Earth", a social-eurythmy sculpture

The initiative:

"Our Mother Earth" is a project for nature and man in which the focus is our love for nature, our concerns and our responsibility for them both.

The artists have designed this project as a social work of art involving artists, students, teachers, parents, and people in politics and agriculture.

The eurythmists have rehearsed a story from the Dolomites (Albolina) with the actors and musicians. In each respective town/city, the local students from two Waldorf schools (Turin and Milan) and a free youth group (Trento) have taken on the group-choreography. The topic was prepared with the teachers and parents. A theme day was held in each of the three towns/cities. On the day various artistic workshops were on offer, a panel discussion on sustainability and agriculture, and as a conclusion the eurythmy performance "Albolina".

Albolina: The only daughter of a lord of the manor is sick. He seeks help and in the forest he meets a woman who is a herbalist (Bregostena). She can heal the girl with the help of nature, with the light and power of the morning sun. Every morning at sunrise, the daughter says a morning verse and becomes ever stronger and more beautiful. The forest-woman warned her, as soon as she is healed to stop saying it, because other living beings also need these forces. But being vain and selfish she abuses the powers of nature in her self-interest. The forest-women consult together and send an owl to warn her. But Albolina does not obey, is kidnapped by a nature being (Pelendrons) and punished by the Head Witch and the forest women. She can only be freed if she can help someone else out of her own motives...

Simone Fontanelli has composed the music for this production. (www.simonefontanelli.com)

To see trailer youtube: Albolina

Info/ Contact:

*info@giavandenakker.com/ www.giavandenakker.com
 Tel. +39.0141791247*

New Worlds

The International Youth Eurythmy-Project WHAT MOVES YOU moves into a second round, summer 2014

André Macco

When the time comes for young people to open up "their"

world, whole new worlds can open up. That's how it was in the summer of 2012, when 83 young people from 14 countries came to Berlin in order to discover (afresh) eurythmy for themselves.

This year, the international youth eurythmy-project WHAT MOVES YOU moves on to a second round. What was originally intended as a unique event found such an appeal that the project-team led by initiator André Macco decided to risk a new venture. The programme of WHAT MOVES YOU stands under the motto "New Worlds". The focus of the work is Dvořák's Symphony No. 9 ("From the New World"). An important addition this time will be speech eurythmy.

The registration-period has been running since October 2013. We are looking for young people aged 17–23 interested in art and eurythmy. In addition to the four eurythmy-workshops there will also be courses in painting, choir singing, history of the time and dance, to name some. Trips and excursions supplement the offer. Through a special fund – made possible by a foundation – the conference fee or travel costs of eligible young people from distant regions or in special life-situations can be met.

A special highlight this year is the end of the project: the two performances on 9 and 10 August 2014 take place at a location that is known in Berlin for major occasions and cultural events – only there has never been eurythmy. "It was our desire to bring eurythmy to a completely new venue," said André Macco, "and with the ARENA BERLIN we found a unique framework that will give us all a special challenge because there is no classical stage set up." Tickets for the two performances will be available from 1 April in advance.

WHAT MOVES YOU – New Worlds. The second International Youth Eurythmy-Project in Berlin takes place from 13 July – 11 Aug. 2014.

Artistic Director: Ulrike Baudisch, Mikko Jairus, Gisli Macco, Astrid Thiersch, Reinhard Wedemeier, Ulrike Wendt and Jacob M. von Verschuer. Gnessin Virtuosi Moscow, Conductor: Mikhail Khokhlov. Lighting and Stage Manager: Peter Jackson. Production Assistant: John Duve. General Director: André Macco.

Performances: 9 & 10 August 2014, ARENA BERLIN. Ticket sales starts 1 April 2014.

Tickets + information:

www.whatmovesyou.de

Project Office: +49 6221.6525893

Mystery Dramas in Spring Valley, NY:

From August 8-17, 2014, there will be a Mystery Drama conference at the Threefold Community in Spring Valley, NY, in which all four dramas will be presented in English by the same repertory ensemble. This is the first time such a project has been undertaken in the USA. The group consists of mainly amateur actors, with the help of five professionals, a few speech-artists and many eurythmists, under the direction of Barbara Renold. Since 2009, the group has produced one play each summer. Since the cast has stayed largely the same over the years, this daunting and challenging project is being attempted. We hope to see many of you there! Registration will begin in mid February.

*Please check the Threefold Educational Center's website for more details
www.threefold.org/events*

Training-Centre for Eurythmy, Vienna "The eurythmical zodiac"

*Summer working-days for eurythmists and 4th-year students
Tuesday, 8 July 11.00am until Saturday 12 July 2.00pm*

Speech-eurythmy, from 10.00am: From the Apocrypha, and "Prologue in Heaven", from Goethe's "Faust".

Music-eurythmy, from 3.00 pm: The incarnation of time in classical music: Dissolving through the eurythmy movement, contrasting Debussy and Mahler

Preview: In September in Vienna we begin a new part-time 1st year!

(Stage work, courses in further training, research group, adult courses)

Bildungsstätte für Eurythmie Wien

Tilgnerstr. 3/3, AT-1040 Wien

Phone and Fax +43 1 504 83 52 or / 440 22 92

dr.johannes.zwiauwer @ aon.at

Logoi – Free Academy of Speech, Drama and Social Art

It is still possible to join the already begun 4-year training course in Mannheim

Orientation days:

Sunday, 16 Feb. 2014, 10am–6pm: The healthy hexameter rhythm

Sunday, 9 March 2014, 10am–6pm: improvisation and acting according to Michael Chekhov

Saturday, 5 April 2014, 10am–6pm: The six basic dramatic gestures

Information and contact details:

Renate Pflästerer, Tel. +49 6257-63235, hoilogoi@web.de,

logoi-freieakademie.blogspot.com

Liver and kidney

Examples of etheric and astral effects in the speech process
20–22 June 2014 Eugen Kolisko Academy, Filderstadt-Bonlanden

Lectures, workshops, supervision.

Speech therapy further training for doctors, speech artists, therapists and medical students with Barbara Denjean-von Stryk voice and respiratory therapist Stuttgart), Dr Philipp Busche (Robert-Bosch-Hospital Stuttgart), Barbara Taubenreuther (art therapist Filderklinik) and Dietmar R. Ziegler (speech and respiratory therapist Stuttgart)

This further training is recognised by the BVAKT with 16 points.

Information and registration:

Barbara Denjean, Einkornstraße 23,

D-70188 Stuttgart, Tel 0711/283842
barbaradenjean@freenet.de

“Speech Formation – more than a Stage Art”

Initiative Network Speech

Conference for Speech Artists in the Waldorf Education Seminary, Stuttgart Ascension Day 29 May–31 May 2014

Under the artistic direction of Marie Steiner-von Sivers at the Goetheanum, speech-formation initially appeared as a great and unmatched stage art. Today, after nearly 100 years, it is not only to be found on stage, but as a cultural factor in numerous educational and professional fields.

What did Marie Steiner-von Sivers actually create at that time? How is speech-formation to be understood today? How does it meet the needs and demands of the present times? How is speech constituted? How does it originate?

During our two days together, we want to take up these and similar questions, to look in conversation and exchange at the work in speech-formation. Workshops, working groups, demonstrations and short presentations will cover such topics as Working on texts, rhythmic speaking, the use of gestures, speech-formation in Steiner-Waldorf Schools, choral speaking, and more.

There will be time for artistic contributions and a night-café for further events and spontaneous performances. We look forward to a lively exchange with numerous contributions – please specify with your registration!

Further information and registration :

netzwerk-sprachgestaltung@gmx.ch

www.netzwerk-sprachgestaltung.ch

Mirjam Leist, Treiberstr. 23, DE 70619 Stuttgart

Christiane Gorner +49 30 497 847 06

For the preparation committee : Ruth Andrea, Sabine Eberle, Christiane Gorner, Beate Krützkamp, Dorothea Krueger, Miriam Leist, Kristin Lumme, Ursula Ostermai

PUBLICATIONS & REVIEWS

“Den eigenen Eurythmyeunterricht erforschen”

ed. Stefan Hasler/ Charlotte Heinritz. Contributions to eurythmy in education. From research work at Alanus University, Part 1. edition waldorf, Stuttgart, 2014. 19 EUR. ISBN 978-3-944911-05-2

Michael Werner, Hamburg/ Gisela Beck, Bielefeld

After a hundred years: “What moves you?” goes on a cinema-tour and eurythmy in Steiner-Waldorf Schools is scientifically researched. From his meetings with eurythmy teachers, Stefan Hassler (eurythmy, Alanus University Alfter) in collaboration with Charlotte Hein Ritz (Education Science, Alanus University) initiated this research project, accompanied and supported by Jost Schieren (Education, Alanus University). Under their direction, seven eurythmy-teachers of six Waldorf schools in Germany formed the collegium of researchers. For one academic year they researched and documented their own eurythmy teaching. The seven participating eurythmy-teachers are experienced; they teach in Berlin, Bochum, Bergisch-Gladbach, Herne, Hamburg and Schopfheim.

For the first time teaching eurythmy in Steiner-Waldorf schools in Germany has been studied in this way. It was first necessary, in approaching scientifically this artistic subject of Waldorf Schools, to develop appropriate research tools and a repertoire of methods of the social and educational sciences.

Based on specific questions about eurythmy teaching, a research structure providing three different research phases was established. Each phase takes a particular research perspective, part of a series each based on their own methods of research. The results are published in a three-volume publication; Volume 1 is published, Vols 2 & 3 to follow in 2015. The written-up research results of Phase 1 (Vol. 1) have already been presented and discussed at a symposium in September 2013 at Alanus University (www.eurythmieforschung.de).

The research methods used are based on empirical and qualitative norms. In Phase 1 of the research each of the seven participating teachers questioned and reflected over a period of several months on their own research question in their practical field. During the course of the school year, both a non-specialist colleague and a fellow researcher regularly visited lessons. This was followed by a detailed discussion or interview about the research question. Exchange and reflection from different angles complemented the view of their own question and its follow up. Documentation of this process was the data-material that was subsequently evaluated. To this end, the researchers met about every eight weeks at Alanus Uni. Feedback and discussions held during the day-long seminars, under the direction of Charlotte Ritz Hein and Stefan Hasler, led to concrete steps. Issues in content and method were discussed in detail as they occurred. Since none of the eurythmy-teachers involved had ever worked on a similar research-project, the development of the research-questions was associated from the beginning with learning about the tools of research methods. Here too this research for eurythmy in education entered new land.

Naturally, throughout the whole time there were individual “research crises” to be mastered. They, along with the entire research process, are described in the reports of the researchers. So it was extremely helpful and encouraging to have experienced dialogue partners amongst the fellow researchers. The great mutual trust created was proved through the support in the ups and downs.

The prerequisites for participation in this research were the readiness to look critically at your own previous practice in teaching, work out a systematic study on your chosen theme, and document it. This willingness to work within the necessary time-frame was required. For everyone the effort of the project, in addition to a full employment at the school, was not always easy to manage.

In the forthcoming Vol. 1 Stefan Hasler and Charlotte Hein

Ritz describe how the research-project came about. The contribution by Jost Schieren takes the theme “The Art of Education: The concept of art in education”. In another chapter, you can find a description of the ways how this project was constructed and methodically carried out (Charlotte Hein Ritz/ Axel Föller-Mancini).

As centrepiece of the publication are the individual reports of the researchers. Everyone involved took a specific class in which they worked on their own theme. The themes were:

(1) A solo project as a means to promote the independence of students in the context of eurythmy lessons of a Class/Grade 11,

Michael Werner, Rudolf Steiner School Hamburg Bergstedt.

(2) Ways of experience to eurythmical speech-sound gestures – How can pupils fashion speech-gestures that are alive and independent?

Andreas Borrmann, Rudolf Steiner School in Berlin.

(3) Questions and observations to an open, dialogue-oriented fashioning of lessons,

Imogen Scheer Schmidt, Hibernia School Herne.

(4) Forming reflections and concepts in the eurythmy lesson – Development of a 9th Class/Grade in the field of tension between prejudice and interest,

Jürgen Frank, Rudolf Steiner School Hamburg Bergstedt.

(5) Resistances in eurythmy lessons – How do I learn to read and understand them?

Peter Michelsen, Steiner-Waldorf School Schopfheim.

(6) Do BLUE; become RED; see BLACK; application of colour-gestures in eurythmy lessons,

Norbert Carstens, Widar School Bochum-Wattenscheid.

(7) What do boys need, what do girls need in the middle-school in eurythmy lessons?

Fay Claudine Gauthier, Waldorf School Bergisch Gladbach.

A rich appendix with notes and references to the cited bibliography complement the reports. A chronological list of the literature on eurythmy in schools was compiled by Gisela Beck.

After a period of three years now – the first research meeting

was held in January 2010 – we can say, from the perspective of fellow researchers, that the challenge to step into the new territory of eurythmy in education has paid off! Beyond our own experience, it can be at best be an impulse, even outside the framework of academic research, to look at your own teaching as a “participating observer” and systematically reflect. Colleagues at Steiner-Waldorf schools may be encouraged to tackle locally their own ways of exploring this exciting field.

It would be nice if this project could also make a contribution to bring closer together the many friends of eurythmy and those interested in eurythmy in education. It could enable a growing understanding for this special subject (still) of Steiner-Waldorf schools, eurythmy in education.

Finally we would like to thank the Foundations that enabled the financing, and all participating colleagues who contributed to the success of this project.

“Speech – the invisible creation in the air”

Research on aerodynamics of speech sounds

Dr Serge Maintier, ed. Prof. Dr. Rainer Patzlaff

Published around Pentecost 2014, the book (95 pages) with DVD (1 hour 20 mins) as an educational film-essay.

For the first time, the phenomenon of acoustic sounds is shown in its exact correlation with morpho-dynamics (flow patterns). This means that Rudolf Steiner’s indications – especially from his addresses to eurythmy performances – is now scientifically fully confirmed. The gestures in the air are the models for the eurythmical gestures, as Steiner emphasised several times.

Recommended for eurythmists, eurythmy teachers in the upper school, speech artists, speech therapists, artists, and therapists.

Verlag Dr. Kovac

specialist publisher of scientific literature – Hamburg

MISCELLANEOUS

Margarita Woloschin, “The Green Snake”

First French edition of her autobiography

Amélie Long

Because her whole life was dedicated to art in the highest sense of the word, many readers will know of the painter, poet and eurythmist Margarita Sabachnikova-Woloschin (1882–1973), whose most decisive encounter with Rudolf Steiner in the early years of the 20th century determined her life. She has left us an important work, written in Nazi Germany in 1942 – her memoirs, entitled with symbolic reference to Goethe’s fairy-tale “The Green Snake and the beautiful Lily”. [1]

The seeds of anthroposophy certainly did not fall on barren ground. For a religious zeal, a holy fear filled her since her

youngest childhood, by her nature, sometimes cheerful and modest, sometimes thoughtful and spontaneous, fragile and strong, faithful yet free – a really artistic spirit. Always on the search, she had the honour as a painter to enjoy the confidence Rudolf Steiner, who commissioned the painting in the First Goetheanum; as a poet she has perfected herself under Viatcheslav Ivanov; as a eurythmist at this place she amazed and changed her environment; with Maria N. Jemtchuchnikova (translator of “Green Snake” into Russian), who was her friend and pupil, she could be what in eurythmy is a cosmic and sacred character, the “first eurythmist, the one who was asked in 1908 [after the lectures on John’s gospel] in Hamburg by Rudolf Steiner: “Could you dance that?” [The Prologue].

As the spiritual mediator between East and West, it was in contact with the best-known and most famous personalities

– or the most feared of her time – since 1900 with Tolstoy, S. Diaghilev, Chaliapin, Gorky, Isadora Duncan, Ilya Repin, V. Brussov, K. Balmont, V. Ivanov, A. Blok, Biely, Max Woloschin – her husband, well-known as a poet and painter – S. Chtchukin, S. Mamontov, Odilon Redon, and so on, up to Trotsky in 1921. And she was a painter of the soul, of highly poetic images, of visions, richly influenced by biblical impressions which by and by woke up the Russian soul, the drama of her people confronted with the murderous insanity of Sovietism, or with the radiant figure of St Seraphim of Sarov.

In this way, this spiritual testament shakes the conscience. A kind of higher interpretation has brought us over 4 years to translate this literary work in its first draft, which appeared in recent years in Russian and English. [2] The art historian S.O. Prokofieff, [3] whose family is very connected with the family Woloschin, gave us moral support. He has served us exceedingly by providing previously unpublished photographs.

Margarita Woloschin, an extraordinary personality of her century, belongs to the Russians, to whom Paris, indeed France has become a second homeland. So “The Green Snake” waited for the francophone publication. This unique testimony, it seems to us, is a building-block in the service of the sacred cause of peace between peoples and a building-block in the service of civilisation.

For the publication of this edition, the sum of 8000 euros has to be raised. Friends! today we appeal to you and thank you warmly in advance for your help. Information about donations, you can receive from Amélie Lange: Tel: 0033 5 46 96 29 94, elmie1925@gmail.com

Notes:

- [1] Margarita Woloschin, *Die grüne Schlange. Lebenserinnerungen, Freies Geistesleben*, Stuttgart 2009.
- [2] Moscow, 1993 (new edition in preparation); ET, Margarita Woloschin, “The Green Snake: An Autobiography”, tr. Peter Stebbing, Edinburgh, Floris Books 2010.
- [3] Author of Maximilian Woloschin: *Mensch, Dichter, Anthroposoph*. Verlag am Goetheanum, Dornach 2007. After the 2004 conference, dedicated to this personality by S. Prokofiev in the house-museum in Crimea.

Invitation to the Alumni Meeting of Eurythmy Nuremberg

On Saturday, the 25th October 2014 we want to celebrate a meeting of former students. The exact sequence of events we will publish nearer the time. So that we can invite many of our alumni as possible, we are looking for the addresses of:

Ester Fire, Cyndi Burns, Myriam Ebersold, Ute Eichhorn, Monique Escouflier, Ute Fiedler, Linda Kuehne, Annette Penzkofer, Anna Petra Sternitzke, Sophie Vinson, and Elke Weber.

We ask for your assistance in the search. If the current address of the above-mentioned former students, please let us not hesitate to contact us. Thank you!

Angelika Storch, Eurythmy Nuremberg
Heimerichstr. 9, 90419 Nürnberg
Tel / Fax +49 911-33 75 33
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This *Newsletter* is addressed to all trained eurythmists, all trained speakers/actors and all musicians who are interested in the Section caring for the arts and their sources in anthroposophy. Each author is responsible for his/her contribution. The Editor reserves the right to make possible cuts. The *Newsletter* is published bi-annually.

The Editor's deadline

for the Michaelmas edition 2014 is 15th June, 2014
for the Easter edition 2015 is 1st February 2015

Margrethe Solstad (Editor)
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No. 60 Easter 2014

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Leader: Margrethe Solstad

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