

Newsletter
from
the Performing Arts
Section

Michaelmas 2014

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FOREWORD

Dear Colleagues,

Once again the summer and a fourth-year meeting and finals of the Eurythmy Trainings has come to an end. It is always a pleasure to perceive the many facets of eurythmical expression. This time something special happened. The speech formation training in Harduf, Israel, visited with their students and gave us a performance one afternoon. Perhaps it will be possible in the near future that out of the speech and acting trainings a meeting here at the Goetheanum can happen. It would surely enrich us all.

The conversion of the large stage at the Goetheanum is coming to an end. It is a race against time, so that the opening can take place on September 26th. One year for such a large undertaking is little time. The preparatory work and implementation by those responsible for the stage has been very successful. We eagerly look forward to the opening.

Stefan Hasler is responsible for the next *Newsletter*. As already announced, he will take over the work as leader of the Section in January. Our co-operation and the transfer of responsibilities have already begun.

In the musical field Stefan Hasler can build on the competence, initiative and creativity of Michael Kurtz. At this point a heartfelt thanks should be addressed to Michael. He has the ability to bring together people of different musical styles for a deepening of the work.

Silke Kollewijn should also be sincerely thanked. In this short time she has already called several initiatives to life in collaboration with colleagues, created links to many colleagues and produced impulses that will come to fruition in

the future.

Werner Barfod has continued to carry responsibility for the "Section Group for Eurythmy working in the Social Realm" that he called into life. Dear Werner, thank you for this.

My dear friends in the Section Group for Puppetry I thank most sincerely for the exemplary and fruitful co-operation during this time.

Through the Section Group for Eurythmy and my colleagues in the Fellowship of Eurythmy Trainings much has emerged. Mutual perception, mutual respect, collegial collaboration, and direct response to difficult issues are some of the qualities that we have developed.

Marcel Sorge wrote the minutes most carefully for all sessions during the initial years. Though he has to withdrawn from this work, to my great joy he still continues attending to the *Newsletter*. You too, dear Marcel, from the heart a big thank-you for the many years of fruitful co-operation!

Finally, warm thanks to Alan and Maren Stott who see to it that the *Newsletter* also appears in English.

Looking back over these seven years, I see how many people in all areas have contributed that the work takes place within our Section, and continues to take place. The continuation of the work, with new accents and priorities, with Stefan Hasler will be in the best of hands.

Warm greetings,

Margrothe Solstad

TOPICAL FORUM

100th Birthday

Eva Lunde

The Norwegian eurythmist Eva Lunde celebrated her 100th birthday on 12 April 2014.

Nora Aanonsen, Oslo (NO), and Sølvi Sørum (NO)

Eva Lunde was born into a large family in Lillehammer, as the seventh of ten children. Already as a 15-year-old she was sent to Dornach to the Friedwart School. After four years, she began in the Eurythmy School. After completing her training, she remained for a time in Dornach actively participating in the work on stage, also in performances of Goethe's



Faust, where she was able to work well under the direction of Marie Steiner.

For Eva Lunde eurythmy was closely connected with poetry, and she found that the poems of the Norwegian poets like Henrik Ibsen would be a good basis for the art of eurythmy, which was also true for the Norwegian folktales. For Eva Lunde it became a large and important task to elaborate eurythmy in the Norwegian language.

During the Second World War Eva Lunde lived in Sweden and worked in special needs education in Järna. Even before the War, with Elena Zuccoli, she participated in the first eurythmy performance in Mikaelgården in Järna. In the autumn/ fall of 1946, she started her work as a eurythmy teacher at the Rudolf Steiner School in Oslo. After work she gave courses for adults. Together with the eurythmist Meta

Aukrust and some amateurs she undertook a series of eurythmy performances. She also taught in several state schools – there she was even offered a position as eurythmist which she declined because of her other commitments.

Speech eurythmy was Eva Lunde's largest professional task. She had a special love for and special interest in alliteration and wrote a book about it, which has been translated into German.

From Dornach actors came from time to time to Oslo and worked on Steiner's Mystery Dramas with a group of lay people. Eva Lunde played Maria. Ruth Unger continued this work for many years.

In the later years Eva Lunde worked as a eurythmy therapist. As an example of her versatility, we

may mention that she participated for many years in the puppet show at the Christmas fair at school.

As a pensioner Eva Lunde – together with Jürgen Kraft – founded the Norwegian Eurythmy School. After a few years Margrethe and Trond Solstad came, taking over the leadership and much of the teaching. Eva Lunde still gave lessons, particularly in alliteration. Her interest in and her insight into alliteration and the EDDA epic made her a sought-after teacher of European stage-groups and Eurythmy Schools.

Congratulations to Eva Lunde on her birthday in deep gratitude for the tremendous and important work that she has done for eurythmy, both educationally and artistically. She celebrated the day with her friends and family.

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ARTICLES

The long road of Dionysus and Eurythmy

Dietmar E. Ziegler, DE-Karlsruhe

You who lead the dance,
among the fire-breathing stars,
who guard the voices in the night,
child born of Zeus, oh my lord,
appear!

(from *Antigone* by Sophocles)

Introduction and objectives

Historically, eurythmy was [given the chance] to enter the world in 1908 after a lecture by Rudolf Steiner on the Prologue of John's gospel: "In the beginning was the Word." The suggestions were not taken up then. Three years later the search for a profession for the daughter of a spiritual pupil of Rudolf Steiner offered him the opportunity to develop eurythmy. In the first years of eurythmy the spatial movements were applied to circle forms, the centre of which were experienced in their essence as Dionysian. Rudolf Steiner drew in the middle the word "Dion." or "Dionysus". With the triangle dances that were also performed in the circle, a priest of Dionysus was to be imagined in the middle who led these Mystery dances. Furthermore, the Greek greeting-call EVOE was studied and further Greek temple dances (serpentine dance). In the context of this instruction in 1912, the name for the new art of "dance" was given (GA 277a).

Twelve years later, in the eurythmy lectures of 1924 – whose motif was a summary and extension of the 12-year development of eurythmy – Dionysus (with Apollo) is explicitly mentioned only in one place, at a possible distinction of vowel qualities (GA 279).

Was "Dionysus" a tribute by Rudolf Steiner to his time, a tribute to Edward Schuré in his drama, *THE CHILDREN OF LUCIFER*, or why is Dionysus explicitly mentioned only once in passing in *EURYTHMY AS VISIBLE SPEECH*?

To answer this question it is necessary to get to know Dionysus closer. Dionysus has many subsidiary names, including:

Zagreus – the Dismembered one

Bukeros – the one with the Bull's horns / Omestes – designation for predators

Bacchus, Evios – the jubilant one, the caller (Evoe as a call is derived from Evios)

Lysios – the Solver (Redeemer)

Iatros – the Doctor

Iakchos – the Mystery-name of Dionysus

What is behind these names as the common Dionysian principle? Friedrich W. Schelling (1986/1990) and Rudolf Steiner (GA 129/ GA 211) consider Dionysus from the standpoint of the awareness of historical change in mankind.

Dionysus the Elder

The first Dionysus appears in the pre-Christian, mythical times as the son of Zeus and Persephone. According to Steiner, he represents an epoch in the development of mankind, which is associated with a different consciousness of the people than today. The people did not experience their "I"-centre in itself, but outside of themselves. This involved a pictorial, clairvoyant thinking and a highly trained group consciousness. A thinking in abstract terms was not yet possible. This pictorial thinking became through the course of history that which sank into the subconscious. The mythical image of this is the passage of Persephone into the underworld (Hades). [1]

Another level of awareness is shown in the myth of the dismemberment of Dionysus by the Titans. They were associated with the earth-forces instigated by the individualising goddess Hera. [2] This fragmentation is a picture for a separation, and the firmer binding of human consciousness on to individual physical bodies. Hera is portrayed as jealous, because jealousy arises only when individualities experience themselves as separate from each other. If it remained like this, then human beings could not have become social beings in the modern sense. People would have been set apart for themselves alone, remaining "dismembered". The human being could have motivated himself only out of his own instincts and egoistic instincts – the instinct for food, the

reproductive instinct, from which then only sympathetic and antipathetic feelings could have been developed. The fragmentation is therefore also an image for the “Fall” into the sensual world.

The younger Dionysus

According to the myth, the heart of the dismembered Dionysus is rescued by Pallas Athene and handed to her brother Zeus. Through rescuing the heart, further opportunities of development arise for humanity. The heart stands for the soul-impulse of enthusiasm. Enthusiasm is an emotional movement of the soul arising from the heart; it lays hold of the total human being. It leads him/her beyond the selfish preservation of one's being. Consequently, out of the heart of Dionysus, a love-potion for an earthly woman is prepared. Semele is to be the mother of the second Dionysus, but Semele who cannot immediately recognise Zeus, becomes suspicious. She asks to see Zeus in his true form in the astral light. Since this atavistic clairvoyance is no longer possible without danger, she burns up in Zeus' thunderbolt. He takes up Dionysus, who is born a second time from a thigh of Zeus. [3] Nymphs of the mountain-spring of the fabled forests of Nysas became the nurses of this second, reborn Dionysus. He grows up in nature; the wise Silenus is his teacher.

Dionysus is a god of movement often depicted dancing. Euripides describes him as inspiring and enthusing the women of Athens. They follow him ecstatically into the forests in winter. There in the torchlight in circle-dances they celebrate their liberation out of the bourgeois-controlled life. Dionysus is seen as the strange god who disturbs the existing order. His female followers are called maenads; he strikes his opponents with madness and their fate of death is sealed with dismembering.

The earthly mother Semele gives the demigod Dionysus the basis that he can also teach the science of agriculture and viticulture. He is in this context also surnamed Bacchus. Dionysus spread science and the cult of the wine back through his moving to India and back again.

For Baruch Urieli (1986) the vine is the symbol of the task of post-Atlantean cultures to incorporate the warmth of the Sun into the earth: “The wine helped the warmth organism of man, who was still at that time in a rather loose connection with the body, to arrive at a closer connection.”

For a long time the effect of the wine, a holy drunkenness, was frowned upon. Due to the firmer connection man experienced freedom; thought lost the direct link to the essence as it still existed in pictorial thinking. It became more abstract. For Rudolf Steiner, this forms the foundation of our modern intellectual culture, of universities, of industry. Dionysus consequently worked essentially to make our earthly bodily organisation the mirror all our soul-life. It is a prerequisite for freedom, but also to overcome the separation of the sensory world. Through thinking, contexts are re-established.

Dionysus and his teacher Silenus, according Rudolf Steiner, later re-incarnate as Plato and Socrates. They could both still build on the Grecian Mysteries.

Dionysus in the Mysteries

In the sacred Mystery plays of Greece, Dionysus is called by the name Iacchos. The participants of these Mysteries face tests that accelerate their spiritual development. Dionysus stands in the middle, accompanied by a choir. The mystics

are called up inwardly to participate in suffering, death, and its overcoming, to overcome the sickness of egoism, in order to perceive again in the astral light. According to Rudolf Steiner, the mystic had to dive into the depths of his own inner being and was exposed to the risk of being spellbound by his impulses and desires. These he then experienced in their essence. Consequently, a long preparation was necessary. For Dionysus-Plato, the entry requirement into his Academy, was to live through the catharsis of mathematics. The Mystery exams were aimed to penetrate to intrinsic thinking itself. The essential contents, the higher contents were taught by Dionysus only in the astral light. Iatros, another name of Dionysus, means “doctor”: the doctor who helps to overcome egotism.

The long road of Dionysus – descent and ascent

The long road of Dionysus shows the descent from the comprehensive picture-consciousness towards a culture of understanding, and the possibility of an ascent to a new clairvoyance through catharsis. Seen together, there arises the continuous Dionysian principle of mutability. The member that can cause change is the human ego, or “I”. In this respect, Dionysus stands macrocosmically for the “I”-principle. It is the youngest member of the human being and, consequently, it is not surprising that Dionysus is represented in early pictures as an old man and in later times as a youth. He is the god who changes; he becomes younger, has linked himself to human development. Three names of Dionysus can stand for this human development: Dionysus Zagreus, Dionysus Bacchus and Dionysus Iacchos. The Dionysus of the past, the current Dionysus, and the future coming Dionysus, as Schelling in the 19th century characterised him.

Dion. Zagreus	Dion. Iacchos
Dion. Bacchus	

The long road of Dionysus and the eurythmy lectures 1924

If you look under the viewpoint of development at the structure of EURYTHMY AS VISIBLE SPEECH (1924), one can see the following [numbers refer to the lectures].

The human form arises from cosmic primal movements and the relationship between the alphabet and the human body of formative forces is revealed.

The original language that originated in Atlantis (GA 13) is mentioned. It is explained through experiences still possible today (words like: husch, rasch, Leim [scurrying, quickly, glue]). Mother tongue and forming of the etheric body. Forms of Hebrew letters (consonants) in imitation of the outside world.

Sounds and driving forces that lead people down from the pre-birth existence into earthly existence. Experienced gesture goes over into formed gesture.

The original language disintegrates. Individualisation is shown in the following languages: Italian, German, Hungarian, Russian, French. Educational influence, to use the subjective element of the feelings, to use dialect words.

I can give to the spoken sentence a special meaning through subjective emphasis, mood (“soul-gestures”).

Thinking and will are antitheses. Experience of spatial forms (Steiner-forms). Experience of inner – outer. Deepen

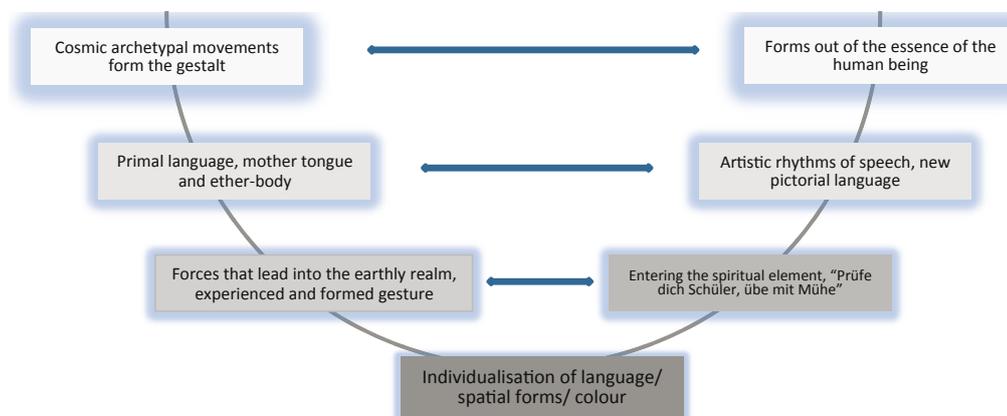
eurythmy according to moods. Costume, colour and vowels lead to supple, stylish eurythmical movements.

To practice the soul-condition of egoism in contrast to surrendering to the outer world. Becoming aware of the nascent state, the moment of becoming. Perceive transitions, to fashion flowing movement. Entering the spiritual element. [4] From I to You to He to We to You (pl.) to They. “The Cloud Illuminator”.

Walking as an impulse of “will – thought – deed” (the knowing-doer). Artistic fashioning of speech-rhythms. To find the pictorial language again.

To develop forms out of the nature of man, “as this nature is”. To form eurythmy gestures out of what has become.

Condensed, one could represent the steps of the Dionysian progress in EURYTHMY AS VISIBLE SPEECH as follows:



Summary

If you look at what has been developed in this paper, it is clear that the creation of a space to develop the possibility to overcome egoism, for self-transformation through Dionysian catharsis in the soul, is a concern in the build-up of the Speech-Eurythmy lecture-course of 1924. The catharsis effected by practicing the spatial forms for thinking and will, as far as the forms by Rudolf Steiner, the transformation of oneself through colours (the eurythmy figures), through the practice of the soul moods of egotism versus surrendering one's being, by practicing the transitions, and through practicing rhythmical walking. To bring about this catharsis may probably be regarded as an essential task of the basic training in eurythmy. Then further stages, such as the professions of eurythmy, eurythmy therapist, eurythmy teacher or stage eurythmist, can be taken up selflessly. [5]

With a tremendous artistic ability, Rudolf Steiner composed EURYTHMY AS VISIBLE SPEECH as a reflection of human development. The long road of Dionysus is reflected in this structure.

Contact and suggestions about this theme:

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Notes:

- [1] Another picture of the development of consciousness is the myth of Prometheus who stole the heavenly fire of knowledge from the gods. He is fettered to a rock in the Caucasus. This is the same motif as the Rape of Persephone by Hades. It just shows another side (Spura 2009).
- [2] This struggle shows the mutability of Dionysus. He faces the Titans in the shape of a serpent, lion and bull (Nonn. Dion. 6 after DNP 1997), which can be seen as a metaphor for thinking, the feelings, and the will.
- [3] Some authors also speak of the groin.
- [4] The spirit is to be found in the modified vowels (umlauts) [between the two vowels of diphthongs]. My body is the shrine of my soul. “*Prüfe dich Schüler, übe mit Mühe* [Examine yourself student, practice with diligence]”.
- [5] How long a basic training [in eurythmy] to last from this aspect of time, also depends on the individual and his/her biography. Rudolf Steiner considered at least two years [in-training], in the 60s there were three years (GA 315), today it takes four years. Some people remark that it would actually take seven years; this should be considered. Nevertheless, a path of schooling accelerates the natural development.

The Transformation of Thinking and Will as a possible Starting Point for an Artistic Activity

Ulrike Wendt, DE-Apolda

Ulrike Wendt Eurythmie GS Foto (c) Charlotte Fischer.tif

In the February edition of the magazine *DIE DREI* art therapist Ralf Matti Jäger wrote about the importance of the feelings for people working in the arts. He presents Rudolf Steiner's path of inner schooling as based mainly on concentrated thinking and he sees artistic work more as a path he calls "inspirational". However, he understands this inspirational element in the conventional sense as artistic inventiveness, whereas in anthroposophy the term "Inspiration" is primarily used as a stage on the path of training [here the capital "I" for a technical term. Tr.]. In his article Jäger points out that art should not be based on thinking, because otherwise it ends up in abstraction. In his argument, Jäger denies the possibility that the artistic process can be fully consciously experienced. Rudolf Steiner, though, demands precisely this for eurythmy; he even speaks of a super-awake condition required for eurythmy. [1]

As part of my Master's thesis submitted to Freie Hochschule in Stuttgart in September 2013 (MA), I pursued related topics. The focus was on observations I was able to undertake within the framework of a small working group. This group had existed for several years; it was concerned with the meditative observations on the gestures of eurythmy. Out of this, a fundamental study of the question developed on what significance thinking, the feelings and the will possess in the anthroposophical path of schooling and in eurythmy. Following this work, I wrote an answering article (*DIE DREI* 04/2014) countering Jäger's theses giving the soul-faculties and their training a different weight as well as the significance of such training for an artistic activity, in particular eurythmy. This I would like to contribute here, as an approach to a possible discussion.

In his remarks about the internal training of man Rudolf Steiner characterises the general criteria of inner development that builds up in meditative exercises in almost all cultures and spiritual trainings. He describes as examples three training paths that start with the three core capacities of thinking, the feelings and the will:

Yoga training and its related directions are for training the mind,
the Christian path of initiation puts the feelings at the centre,
and
the Rosicrucian path works especially with the will. [2]

Training thinking

In anthroposophical schooling Steiner links to the Rosicrucian path, in which a will-borne self-education is the focus. The training of the will of the anthroposophical path of schooling begins with thinking, by building on the intellectual capacity of the people today, intending to metamorphose it. It begins in the realm of thought, because here the fully awake consciousness is available. The student can thus witness and fashion all the processes and is no longer depen-

dent on a teacher's personality. [3]

The training of thinking is also about the will. In everyday thinking, the content of thoughts are the focus; the management and connection of this content remains generally unconscious. The task now is to shift attention from the content to the activity of thinking itself. This is prepared systematically by concentrating on a single, perfectly manageable thought – and then release it. Steiner even compares this strengthening of thinking through practice with a muscle workout.

[4] In meditation the concentrated thought process is then deliberately released or pushed aside as a subsequent step, not merely what was previously thought, but also all the associated internal images. So it appears as an act of consciousness with two poles: the focused attention and open awareness. [5]

Such a training in thinking can be an exercise leading to knowledge of the etheric body. Through an intense, meditative practice, Steiner claims, the forces of inner experience condense so that an experience of the etheric forces can occur. [6]

Here, anthroposophical meditation meets the artistic activity of eurythmy. The eurythmical forces in the sounds of speech can appear as pictures of the forces of movement. And this interests me as a eurythmist – here I want to become perceptive, and do not just want to find access on a dreaming-sentient level. With the [drawn and coloured] eurythmy figures Rudolf Steiner attempted to identify such Imaginations of the sounds of speech. One can try to feel into them and in practicing to fathom them. You can also work to experience these forces with wide-awake Imagination.

With this approach, I ascribe to the ability to think a great importance in my way of doing eurythmy. But it's not about an abstract apprehending of a thought content. It is about achieving a living thinking, ideally as far as an elevated Imagination. It makes me able to become creative – by linking to the cosmic, etheric, that is, living laws of the sounds of speech. Steiner points to this link between thinking and art. [7]





The perception of volitional processes

How does it appear with the will? Upon it every movement is based, and thus, too, any movement art. Will is initially perceived as intention – “I want to eat this apple”. First there is an awareness of the motive, the thinking or feeling origin

of an action. Finally a perception of the action itself: My hand moves toward the apple. The physiological processes ensuring the realisation of the action, however, withdraws from consciousness. The state of consciousness of the will is in principle described by Steiner as dormant.

I was occupied for a long time looking into this, to find out how a voluntary act exactly comes about. What happens that a movement can take place, let alone a movement in eurhythmy? Can this be observed?

In a small group, we explored the possibilities of Imaginative observation of eurhythmical gestures for over seven years. In researching the formative forces in the realm of the Imagination, we worked with the methods of meditative observation. [8] The usual way of remaining only with the produced thoughts, the calm realm of thought-pictures, we extend over the whole body so that gestures can be observed.

To investigate the origin of a eurhythmy movement, we worked with the following “test plan”: The movement “parallel arms stretching upwards” is carried out several times in succession. Firstly without special intention, simply as raised arms. Then as speech sound “U” [oo], the musical sound “C”; finally as the 6th position of the eurhythmy exercise “I think speech”.

A wealth of observations arose that cannot be presented in detail in the available space. [9] To the question of the development of a gesture, the following is to the point: To fill the yet formless movement with the contents of a speech sound or a musical sound, we saw it as necessary to think this content beforehand. Without this conceived anticipation it was not possible to invest the gesture with content. No further inner experiences presented themselves. Similarly, in raising the arms with no intention (as a sort of “control sample”) no such perceptions were possible, as they were experienced in the gestures of music and speech.

After the thinking in anticipation, the transition follows into the movement. Here, the idea must be released. Then the demeanour takes over to be finally converted into the form of the gesture. This beginning of the demeanour was described as agreeing with an inner “movement-towards”, it

is not only a pure impulse of will, but is accompanied by as sensing and a feeling. What is brought forth is then taken up from the outside and fashioned into a speech sound or a musical sound. Here, the already familiar moods, feelings and experiences join from previous experiments and attempts presented in and on the instrument and into the surrounding space. That which takes hold of the movement from outside was unanimously experienced by the participating eurhythmists as “real”. [10]

How can these impressions be classified? As mentioned earlier, we are working to observe eurhythmy gestures with an enlarged field of consciousness, so that perceptions of etheric movements are possible both in relation to the body as well as in the surrounding space. That moods are perceived in addition, speaks of the fact that, with the widening of the realm of perception, in precisely this space not only ethereal but also soul or astral configurations can be observed.

Three moments seem to me particularly important in this context: The beginning of a differentiated, distinct eurhythmical movement lies in the pre-thinking. [11] The gesture itself comes about between what is brought from within to what takes hold from outside. And to this gesture, sensations and moods are linked – the realm of the feelings is always addressed.

The double stream of the will

For these described observations there can be found in Rudolf Steiner very enlightening remarks on a double stream of will. [12]

Besides the already mentioned sleeping will, Steiner speaks about a second current that sets in when you wake up in the body. There it firstly takes care of chronologically ordered memories; then it forms the power of imagination; finally, in connection with the outer world it constitutes logical thinking. This stream of will acting in the thinking-feeling realm of the soul, Steiner calls the cosmic side of the will. Another part of the will is connected to the physical and etheric, organic part of man; here s/he remains during sleep. If it is then called in the awaking man through the upper will, an external activity can arise.

These two streams now enter into the life of the feelings. [13] They cause there two kinds of feelings to arise:

out of the stream of will set into motion from the outside associated with the waking life there arises the sympathetic feeling connecting with the world;

out of the inner stream of will of the organs the anti-sympathetic feeling that makes boundaries with the world.

If these streams of will now rise even further into the awake, conscious imagining, they appear as the capacity of judgment. Negative and affirmative judgments no longer need the intense vitality of feeling. The human being, judging out of the thinking, remains inwardly calm, he just says “yes” or “no”.

From what has so far been mentioned, a tremendous picture of the effectiveness of the will in man arises: Will pervades the entire life of the human soul in two great streams.

The sleeping stream of will from the organs is connected to the confining force of antipathy – in this way it constitutes our ability mentally to confine ourselves in our corporeality and experience ourselves as a self.

The cosmic, upper stream of the will connects us sympathetically with the world and penetrates the limits

established by the antipathy.

With the upper stream, the “I” sinks itself into the soul –
fully awake in thinking,
dreaming in the feelings,
asleep in the organic will.

When applied to the result of our experiments, one could summarise as follows: The eurythmy gesture begins with being livingly thought. The thought is released, rises and is taken hold by the “I” as a motif above the head. The will led by the “I” then lays hold of the limbs from outside, and at the same time is inwardly fashioned by the sentient feeling. Both as unfolding movement are imparted to the surrounding periphery and is meaningfully enriched there. The eurythmy gesture arises between the “I” feeling from the inside and fashioning from the outside, and the meaningfully carried context, the periphery.

The transformation of thought and will

In the inner training both the thinking and the will are to be changed. The transformation of thinking into a fine inner act of will is offset by a metamorphosis of the will: Rather than directed to realise one’s own needs, the will is to be receptive. This is practised in exercises like the Rückshau evening exercise of following events of the day in retrospect. The will no longer directs itself to the demands of the sentient, or feeling soul (feeling mainly itself), but perceives the necessities of the world.

The content of thoughts belong to the world – but the will, which is carried into pure or active thinking, into the thought processes, is the completely personal will of the thinker. In the content of thinking, man is bound, he has to follow the laws of the world logically. In the willed, productive thinking processing of thought he is free. This, as Steiner emphasised several times, directly links to *THE PHILOSOPHY OF FREEDOM*, where pure thinking and pure will are treated as equal. [14]

If in pure thinking the difference between thinking and will is cancelled – how does that look like in the field of the will itself? Steiner distinguishes between different acts of will:

the completely involuntary, such as sneezing;
semi-arbitrary such as speaking and the capacity to walking in which the basic process has been learned, but the content (word, direction) constantly changes; and finally

the impulse-carried act of, such as purposeful movements the arms or legs. The will increasingly dissolves from the organic. One’s actions are accompanied by thoughts, although not yet fully consciously penetrated. The less one’s own will-process is influenced by one’s desires and wishes including one’s bondage to the organs, the greater becomes the devotion and dedication to the outside world and its needs. The will then radiates, it is shone through with light by this mental activity. And as

in will-carried thinking freedom arises, so the thought penetrated will metamorphoses into love. Is not that a great perspective for any artistic activity?

The soul-skills in eurythmy

In eurythmy the artistic process lies less in what movements are sympathetic to the artist or to what he feels inspired, but the artist is concerned how the sound-gestures are mutually connected, and how the ethereal and soul laws of language can be carried over into a visible speaking through fashioned gestures. The fact that every eurythmical artist in his work then finds individual ways, out of which s/he works and makes his mark, and that there exists and should exist a large variety of styles in eurythmy, as in every art, contains no contradiction at all.

According to Steiner, the feelings in the creative eurythmical process have the task to feel the movements. So it’s not about feeling a movement sequence with a personal sympathy or antipathy, or even to judge internally. It is, however, a kind of objectified feeling, which is formed at the basis on the nature of what has to be moved – sounds of speech or musical sounds. In fashioning the ethereal and astral, the surrounding space is perceived around the gestalt in pushing and pulling. In the costuming, this is made visible through the veil. [15]

The feelings are completely at home in the soul and astral realm, its movements are mediated to the body by the ethereal activity. The consciousness stays in a dreaming condition in the realm of the feelings – a feeling is perceived. Its meaning, however, has first to be admitted into the reflective consciousness, so that human beings learn to know what s/he feels.

Instead of “Gefühl – feeling” Steiner frequently uses the term “Empfindung – feel in sensing”: a sound, for example, should be perceived as a colour triad, and with the very first details for the young Lory Smits, he often said: “Lernen Sie empfinden – Learn to feel.”

With *Empfindung*, we mean here a deeper layer of feeling, feeling that directly touches the body through the etheric element; it could perhaps be described as a body sensation or



bodily feeling. If in eurythmy at first feeling is to be learnt, this in my eyes this has to be seen in connection with guiding the feelings towards the bodily-etheric activity of movement rather than towards one's own soul feelings.

The feeling in eurythmy as an art, as in all the other arts, is of central importance. And yet it will be understood and guided differently: it does not focus on inner soulfulness, but to what is produced by the sound, the speech sound of etheric movement in space. The eurythmical feeling follows these movements, sensing them, and in this way becomes an organ of perception.

Here I can report on my own artistic practice. I try to open myself to what resonates in the periphery. Of course, this requires preparation, and, depending on the artist's personality, can be quite different. Steiner himself, appeals to eurythmists to "analyse" a piece [16] before it is worked out in terms of movement. In such a preparation "ideas" – or said by Ralf Matti Jäger calls it "inspirations" – can come to stimulate the work. It should be researched out of what region of spirit and soul, these ideas and inspirations originate. But in movement, the actual artistic process I want to open myself – I want to turn the will round and become devoted to what wants to be fashioned out of the spirit and soul periphery. To me this is no loss of personal creativeness, because I have already introduced this into the preparation. In order to fashion in this way, I need a fully conscious feeling for this periphery – the will shone over by thinking serves this.

At its best I reach the region of Intuition. In this case the feelings are the subtle forces of perception, the mediator between the wide-awake (thinking) consciousness and the devotional power of the will. In order to call up all, at least as an approach, it needs an intensive practice process in which the supersensory members are brought into the position to offer themselves for event of the moment. At this moment I have to let go and be all instrument – not in feeling-dreaming condition, but wide awake and surrendered in my will. This happens only rarely, but when it does, it is a most satisfying moment of the waking being one with the periphery. For me personally, in this search of becoming one lies an artistic ideal that fires me.

In the process of writing and working through as part of my MA thesis, I was able to understand better many artistic and meditative experiences. I can take up what I have understood deeper into the artistic activity in quite a different intensity. I would be interested if other eurythmists have made similar observations and are searching in related or even quite different ways. An exchange about it would be an exciting opportunity to become more conscious of one's own artistic means.

For eurythmists who are interested in the method of Imaginative observation of the eurythmy gestures, an introductory seminar takes place from 28-30 November 2014 again at Stufenhaus Apolda.

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[1] "Consequently, I have frequently explained ... it is important, that precisely the eurythmists combat everything of a sleepy nature and work for the opposite of dreaminess. It is a big mistake, if eurythmy is not carried out in the fullest over-awake condition." Rudolf Steiner: *GEISTIGE UND SOZIALE WANDLUNGEN IN DER MENSCHHEITSENTWICKELUNG* ['Spiritual and social changes in the evolution of mankind'] [GA 196], Lecture Dornach, 31 Jan. 1920; Dornach 1992. 130-31.

[2] "The human being must be so prepared that during ordinary daily life he performs the exercises of meditation, concentration, etc., prescribed for him by the schools of initiation. The effect produced by these exercises in their significant for human beings is, on the whole, the same in all kinds of initiation schools. They only differ in that, the further we go back into pre-Christian schools of initiation, they are directed more to the training of thinking, to the exercise of the forces of thinking. The nearer we approach to Christian times the more these exercises are directed to train the forces of the feelings; and the nearer we come to modern times the more we see how, in what is called Rosicrucian training – conditioned by the demands and requirements of humanity – a particular kind of culture of the will, the exercise of the will is introduced."

Rudolf Steiner. *THE APOCALYPSE OF JOHN* [GA 104]. Nuremberg, 19 June 1908.

[3] The subject can here only be touched on, of course; this is only a coarse grid and would be considered differentiated up to Steiner's statement that training issues at the present time are mainly a matter of individual choice.

See, Rudolf Steiner: *DAS CHRISTLICHE MYSTERIUM* [GA 97], Dornach 1998.

[4] See Rudolf Steiner: *DIE WIRKLICHKEIT DER HÖHEREN WELTEN* ['The reality of higher worlds'] [GA 79]. Dornach 1988. 46.

[5] See, for example, John Wagemann: *STRUKTURMERKMALE ANTHROPOPHISCHER MEDITATION* ['Structural features of anthroposophic meditation'], in: *DIE DREI* 4/2013.

[6] "Through meditation, spiritual activity can be pulled free of the physical body; the soul then experiences the supernatural in a supersensory way. It is no longer experiences of soul in the physical organism, but in the etheric organism. One sees an imagination in pictorial character. One sees in these imaginations the forces which, out of the supersensory, lie as the basis of the forces of growth of the organism ... It has to do with a real vision of the life-forces. This is the stage of Imaginative knowledge." [Tr. A.S. – the pub. tr. is frequently questionable, to say the least.]

Rudolf Steiner: *COSMOLOGY, RELIGION AND PHILOSOPHY* [GA 25] "French Course", Dornach 6-15 Sept. 1922 (Dornach 2010. 15-16. "Seelenübungen des Dekens, Fühlens und Wollens – Exercises in Thought, Feeling and Volition").

[7] "Consequently, you find in my *PHILOSOPHY OF FREEDOM* ... a description of what is going on in human soul-life, if you do not merely regard it with your notions about the external impressions, but can live in a free stream of thought. This ... is an activity which, although based on findings in a much deeper sense than outer natural scientific knowledge, is artistic at the same time, quite identical with artistic activity. At the moment when pure thought is experienced as Will, you are in the artistic mode."

Rudolf Steiner: *GEISTIGE WIRKENSKRÄFTE IM ZUSAMMENLEBEN VON ALTER UND JUNGER GENERATION* ['Spiritual active forces in the co-existence of the older and younger generation'], GA 217, Dornach 2010. 150f. Lecture, Stuttgart 12 Oct. 1922.

[8] Cf. Dorian Schmidt: *LEBENSKRÄFTE – BILDEKRÄFTE* [Life-forces – formative-forces]. Stuttgart 2010.

[9] Detailed explanations in: Ulrike Wendt: *Denken – Fühlen – Wollen. Das Wesensgliedergefüge des Seelischen, sein Zusammenwirken im Menschen sowie seine Veränderungen durch eine geistige Schulung und in der Eurythmie. Wissenschaftlich-schriftliche Masterarbeit mit Beobachtungen aus dem Bereich der Bildekräfteforschung* [Thinking – the Feelings – the Will. The differentiated structure of the soul, its interaction in the human being and its changes through a spiritual training and in eurythmy. Academic Master thesis with observations from the field of research into the formative forces], Stuttgart 2013.

[10] Similar observations can be found in Werner Barfod: *DIE HERAUSFORDERUNG DER EURYTHMIE IM 21. JAHRHUNDERT* ['The challenge of eurythmy in the 21st century'], Dornach 2011.

[11] The "anticipation", so often spoken of in eurythmy, one could consequently understand as "bewegtes Vordenken – as a moved anticipatory thinking".

[12] Rudolf Steiner: *GEISTIGE WIRKENSKRÄFTE – WELTENSEELE UND WELTENGEIST* ['Human becoming: World-Soul and Spirit of the World'] [GA 205], lecture 8 & 9 July 1921. Dornach 1987.

- [13] Rudolf Steiner: *ANTHROPOSOPHIE ALS KOSMOSOPHIE, 2. TEIL* [‘Anthroposophy as cosmosophy, Part 2’] [GA 208] lecture 6 Nov. 1921. Dornach 1981.
- [14] See Rudolf Steiner: *DIE BRÜCKE ZWISCHEN DER WELTGEISTIGKEIT UND DEM PHYSISCHEN DES MENSCHEN* [‘The bridge between the cosmic spiritual and the physical of man’] [GA 202], Dornach 1993. 202. Lecture, Dornach 19 Dec. 1920.
- [15] Rudolf Steiner: *EURYTHMY AS VISIBLE SPEECH* [GA 279]. Dornach 4 August 1922. Leominster 2005. 168: “Now the effect of this movement will only be ensouled when the eurythmist, apart from making the movement, actually feels in the movement itself, here in this upward direction, something of the nature of tangible air; it feels somewhat different from ordinary air... Imagine to yourselves, s/he moves the arm like this, feeling something touching the arm quite lightly, a slight pressure, it even pulls slightly... When the eurythmist really forms the veil skilfully, the onlooker sees what the eurythmist feels. The eurythmist is conscious of a slight pressure here, a light pulling there; and then the onlooker sees what the eurythmist feels. In eurythmical movement you can pour your whole feeling into the forms of the veil.”
- [16] *Ibid.*, lecture 15, Dornach 12 July 1924. 160.

The Eurythmical Instrument Part II

Rosemaria Bock

Part I (RB 60) ended with the words of the poets leading us to the “eurythmical instrument”. Ernst Barlach makes “the heart’s power of light bloom into the human gestalt,” and Goethe, “feels the human form is the best text of the human being”. In what follows, we look once again at the simplest terms we use for our earthly body.

Body and instrument

Rudolf Steiner’s descriptions of our human corporeality, our physical body, are numerous, calling up in us diverse imaginations, pictures and feelings. The name “Körper – body”, the “visible body”, is probably the most commonly used today, the clearest and simplest. But in Rudolf Steiner’s Occult Science more detail is given how this body arose as a phantom body – without matter –, as the invisible physical body: “One must be careful to distinguish between the physical body and mineral body.” [1] In his further descriptions Steiner uses several other concepts and words for the physical body.

On this basis, we must ask why today so much of what we learn about earthly man is related to the Körper, the body. The general materialistic mind-set has caused some confusion. We have to approach our working instrument in eurythmy with more differentiated concepts because – as Steiner says – we are to overcome the Körper, the body. Its outer appearance and its laws retreat into the background. Because the most important remarks on this appear in the last lecture of *EURYTHMY AS VISIBLE SPEECH* – that is, at an important place [2] – we add it here.

“In a eurythmy performance the whole body must have become soul.” This is Marie Steiner’s title to lecture 15, and it was retained in 2nd edition of 1955 and subsequent reprints. Do we already have an idea how this really happens in practice? In lecture 15 itself the sentence in context is as follows:

“Learning eurythmy makes the human organism different

and ... every eurythmy presentation is still incomplete when the human being somehow still struggles with something in his body which is still ‘body’ and has not yet become ‘soul.’” [3]

If we would put here instead of the word “Körper – body” an extended term, such as “physical body”, the passage is easier to grasp: “... struggles with something in his physical body.” At the same time we see that more misunderstandings arise. Isn’t the great danger here that either the soul lives in itself, that is, eurythmising itself, living itself out in feelings, and is not yet able to lay hold of the objectivity of the physical body of laws? [4] On the other hand, it is easily possible to emphasise the body – that the eurythmist has to transform completely to become soul – as is done in dance and gymnastics. It is then no longer permeable for the essence of speech and music. Both are occasionally seen today on the stage. Certainly eurythmists need skill and dexterity; they have to practice a lot so that the body can easily and effortlessly adjust to all the artistic intentions. But who is it that is supposed to adjust? This, “Bröselchen – the little crumbs,” [5] the particles of matter – the visible body –, certainly cannot do out of itself. The life-forces, however, permeate everything, move everything in the body, everything that can be moved. With the help of the liquid element – the largest proportion of matter in the human being – the etheric body moves everything back and forth, up and down. It dissolves what has become firm and mixes it, takes it up from outside and gives it back transformed. The great shaper, the sculptor is the etheric body in speech – of audible and visible speech. If the etherman, however, wants to create the human form, re-constitute in healing, replicate in the stream of inheritance, then it has to refer to the archetypal form, the human form created on Ancient Saturn, the structural body.

This the etheric body can do best during sleep when the Körper, the body, is at rest and quite involuntarily surrenders to the constructive forces. The pure physical forces are silent, allowing the inner light-gestalt to flash up. And so, all flowing ethereal forces can unite in sleep, in order to reduce the concerns and all the troubles of the day. It leads people to return to the light, as Goethe beginning in the Ariel scene so beautifully describes in *FAUST*, Part II:

“Fulfil, O elves, your lovely task aright,
And lead him back restored to heavenly light.”

How, then, do we find formed, aimed, structured gestures? If we carefully follow how small children first come into the upright, learn to walk and only then learn to speak, we notice how the human ego-gestalt only slowly comes to the fore, gradually to perform aimed movements. The interplay of forces gradually emerges and can then be used by the human being who is gradually waking up. In artistic fashioning it is also important to find this interplay.

Specific exercises

In order to discover “the invisible physical body” even more in connection with the movements of eurythmy, specific exercises will now be looked at.

(1) The first example is well known from the memoirs of Nora von Baditz, and comes from an immediate encounter with Rudolf Steiner. In quite a different, direct way Steiner speaks here about the impact of ethereal forces, than he does later in *EURYTHMY AS VISIBLE SPEECH*.

Nora von Baditz tells how Rudolf Steiner visited her lessons in a 6th Grade/Class 6. She asked him about the lesson:

“What was bad?” He stopped, turned in infinite love, smiling at me and said: “Bad? Nothing was bad; everything was excellent; but do you know what you thereby bring the children that you make a form with straight lines with a rhythm... and without a pause go on to a round form with a different rhythm... Do you know what you have brought about?” “No, Herr Doctor.” “By making them experience a rhythm on a straight line and immediately afterwards a round form with a different rhythm, you have given the children new etheric forces.” [6]

The attention of the pupils is directed to a relatively simple form, the two opposing principles of form interconnect – the straight and the curved. Both forms – the triangle and the circle – are closely mutually connected through the circle enclosing the triangle. The size of the form, the equal sides of the triangle with the three points of contact demand, besides the aim, an initial planning. The first way of the triangle, even the first step in the angles of the triangle, determines the whole; they have to be accurately imagined and planned. The rhythmic steps give a further definition. What forces are called in the child? According to the age of the children the form is not to be seen on the blackboard, but that the teacher accurately describes it in few words. Also, demonstrating and joining in by the teacher would obscure the actual process.

With this movement, the body, though skilful and adaptable is but the lowest servant for what is the planned aim. The etheric forces enliven every action; they become straight lines, pointed at the corners and then formed and sculpted into round circular lines. But they are not, as such, the instrument on which the awake human plays: he plays rather with them.

What is predisposed in the human being as structures; elements of form; feelings of heavy and light; light, bright and dark; weaving figures, as well as all the possibilities of aiming and crossing, is provided for us by the oldest, wisest body, the body of laws. This makes available the physical forces as an instrument. This physical body, not without reason, is called the Temple of God, [7] because it was created as the very first thing, making it today the most perfect human member.

Eurythmical, etheric forms of movement are beautiful, when seen, for example, in the Aegean Sea Scene in a performance of Goethe’s *FAUST*. Likewise, smaller children enjoy when they may freely dance snowflakes, a lake or a flock of birds. As soon as specific forms enter, this calls for more alert, more accurately shaped forces of form. If a structured form is in itself harmonious, perhaps also geometrical, for example, like many educational forms – the pentagram, the above-mentioned form or the harmonious eight – then the etheric forces are trained in a special way on the physical body and are health-giving. We can see this clearly from the children: they feel satisfaction when the form closes to its starting point again, when the accuracy of what was determined has been proved at the end. It is like solving a maths problem. This is constructive, fostering security and calm in the group.

(2) Steiner specially emphasises the main lesson on Man and Animal in Class 4 class. Here the 9/10-year-old children learn to feel within their bodily temple in a new way. A fine structure of five lines is evident in a verse that appeals to the five virtues with simple gestures.

Steadfast I place myself into existence,	left leg
With certainty I walk the path of life,	right leg
Love I cherish in my heart,	left arm
Hope I plant in all my doing,	right arm
Trust I put in all thinking,	head
These five lead me to my aim,	left arm to reverence
These five give me my existence.	right arm to reverence [8]

The inner structure of the physical body lights up; it pervades all people equally. This spiritual structure [9] is addressed here.

(3) A third example from the 9th Grade/Class 9: As in other subjects, a new survey and summarising work is also announced in eurythmy. This manifests in eurythmy especially in learning chords. What has been experienced and practised for several years in melody, intervals, stepping, vowels and forms – the major and minor moods – is now summarised in gesture. Musical hearing focuses on harmony, to the sounding together, which can be a fundamentally social event and yet also self-related. The arm movements have to be “understood” in different ways. As it takes place in everyday gripping and touching movements of the arms and hands: the structure of our own body, the geometry and symmetry of the gestalt is experienced; in various ways it is awakened and tested. So it is particularly clear how through the movement for the chords the sounding of musical laws finds its echo in the soul, expressed again in led gestures, supported by the inner bodily structure.

The awake observing of our own movements in everyday life prepares us to deal securely with our bodily structure. For example, the folding of the hands without looking soon succeeds quite well. But if you want the hands or the feet to be put together exactly, we involuntarily use the eyes to help. Different weights, distances, sizes, proportions or measure, we estimate with the help of the invisible physical body, not the body alone. Through gestures and hand-grips, such as aiming, pointing, turning and so on, we already speak with the skill of our interior architect; all this and much more forms the feeling for one’s own figure. It is, as it were, the guarantor for the intervention of the ego into the limbs, as Steiner describes it (Oslo, 1912). [10] The gestalt, our figure, is the actual instrument in eurythmy. We know we take this instrument with us when one day we discard the body. If much speech and music has been played on this instrument, the gestalt, this is proved next time through a new body.

Endnotes

- [1] GA 13. OCCULT/ESOTERIC SCIENCE, 1909/25, see also Part I
- [2] GA 279. EURYTHMY AS VISIBLE SPEECH. Lecture 15, Dornach. 12 July 1924. Anastasi Ltd: Leominster-UK 2005.
- [3] Ibid. 162.
- [4] GA 230. MAN AS SYMPHONY OF THE CREATIVE WORD. Lecture 12. 11 Nov. 1923.
- [5] Ibid.
- [6] Nora of Baditz: ANREGUNGEN FÜR DEN EURYTHMIE-UNTERRICHT [Suggestions for eurythmy lessons].
- [7] GA 107. GEISTESWISSENSCHAFTLICHE MENSCHENKUNDE [Spiritual-scientific anthropology]. Lecture 10. 8 Dec. 1908.
- [8] Verse by Rudolf Steiner for the 4th class in the study of man-epoch, recorded by Isabel de Jaager.
- [9] GA 208. ANTHROPOSOPHISCHE KOSMOLOGIE [Anthroposophical

cosmology]. Lecture 13. 22 Oct. 1921.

[10] GA 137. MAN IN THE LIGHT OF OCCULTISM, THEOSOPHY AND PHILOSOPHY. Lecture 1. 2 June 1912.

The eurythmy-gesture “O”

Brigitte Schreckenbach

Rudolf Steiner has mostly given to the eurythmy gestures brief sensory indications. Then he gave brief stimuli on how we could lay hold of this with our feeling soul. Sometimes, as in the zodiac gestures, he physically arranged hand-on to show the form of what was required.

He allowed lots of space for the eurythmists so that they learn in understanding, to discover and to feel for themselves.

Tatiana Kisselev took very seriously to heart every tiny indication by Rudolf Steiner. She often told how she asked Rudolf Steiner about the O-gesture and he told her. “Take it as a slight fainting, falling asleep.” And she told how Rudolf Steiner often corrected eurythmists: “Don’t always do A-O: go directly into the rounding.”

Everything else I learned from him: “Not spatially going too far from yourself; loving embrace; becoming rounds”, and the like, I tried to take to heart. The falling asleep I experience as he described it in the music eurythmy lecture-course, that in the embracing of a tree we softly fall asleep into it, dreaming, we perceive a tree nymph and become it oneself!

Only now, when I once more intensely try to experience the gestures from the side of the senses, the words Tatiana Kisselev’s words constantly sound in my ears:

“Falling asleep, dozing, a slight bending, going directly into the rounding, don’t come via A to O...”

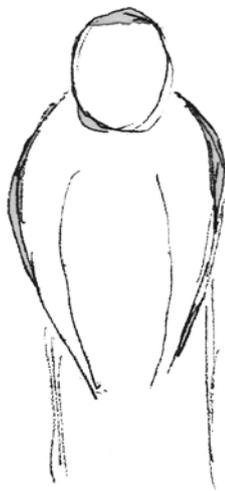
In the A we had looked at the first indications: “Shock, which fends off, hands bent backwards.”

This shock leads to a slight rigidity, shoots into the bone right down my spine. It is an awakening into the world of the senses.

When I fall asleep/doze off, I am suddenly very relaxed, loosened, head and upper body sink down a bit, arms and hands fall slightly forwards when standing. Darkness. Out of this relaxation I wake up at once, my fingers find each other, arms and hands bend towards a rounding. Bright and happy I rise, warm love flows through me. How often have I pondered Rudolf Steiner’s words: “We should learn to experience the moment of falling asleep consciously.”

This is the approach for the O. It should never be missing; should be practiced often; it should always appear in a split second when forming the O. The loosening of the shoulder joint with a slight rounding of the head and neck is the outer approach.

A short, complete surrender, a letting go, which then flows



through the whole O, even if it is configured to a complete rounding and at different heights.

The Pietà by Michelangelo is for me the most beautiful picture for the O. Everything is round on her; even the ground on which the whole sculpture rests. The soul has expanded, dozing, slightly bent, even the Deceased. The mourner is in great pain and devotion, as if sunk in gentle swoon. Only the slightly stretched left hand shows us that there is still some alertness. She stretches that hand in an I-gesture. “Greatest Movement for love: I in the sphere of O.”

The Project Speech and Drama in Waldorf Schools in North America: 20 Years

Helen Lubin, Fair Oaks, California

It is a signature of Waldorf education that it is infused with the presence of the spoken word. The living language environment created by the teacher and the students’ engagement with the spoken word evolve throughout the school years, in support of the developing human being. The art of the spoken word (also known as creative speech or speech formation) supports the teacher’s overall pedagogical intentions at each stage. And the extensive speaking situations in the classroom become for the teacher a source of strength rather than of burnout.

Particularly in connection with the founding of the first Waldorf school, and throughout the early years of this educational movement for cultural renewal, Rudolf Steiner repeatedly focused on the need to foster and develop the artistic

elements of speech.

The dynamic 'artistic gestures' of speech – which have manifold application in the daily speech practice of poetry and exercises, in storytelling, in class plays (lower school) and drama (high school) and in the way speech otherwise infuses the Waldorf day – are at the same time the great pedagogical gestures involving formative and individualizing forces, sculptural and musical qualities, world and individual, groundedness and levity, and the fourfold and threefold nature of the human being.

Through the artistic renewal of speech we gain the possibility, out of inner activity, to enable speech to be filled with life. We discover the qualities of speech beyond its informational character alone. The more abstract speech becomes, the more human souls become separated from each other. The healing forces of process-filled speaking, speech that carries warmth and light, allow us to be more fully present in meeting the world, each other, and ourselves.

Particularly in central European Waldorf schools that have had full- or part-time positions for this, the impulse has been carried by already generations of speech colleagues who have acquired and shared much valuable experience.

North America

To enable Waldorf teachers in North America to integrate this component of the education into their daily preparation and teaching, the project Speech and Drama in Waldorf Schools in North America came about in 1994. This initiative was my response to former teacher trainees with whom I had worked twice a week (and more during the production of the Shakespeare play during the Foundation Year) in Art of Speech classes throughout the two years of their training. As they transitioned to taking up their tasks in various schools, they asked how we could build on the speech work that they had experienced in teacher training and have this take root and develop in their schools. Their inquiry also found resonance with experienced teachers at their schools to whom the meaning and importance of this integral element of Waldorf education was already known. This all became the foothold for the project. Throughout the years, the human and professional interest and engagement from faculty and staff of numerous Waldorf schools, from the Association of Waldorf Schools of North America (AWSNA), Waldorf school consultants and others connected to the Waldorf school movement and its development have been enormously appreciated. Henry Barnes, the first American to take teacher training in Europe (Stuttgart), and teacher at the Rudolf Steiner School in Manhattan beginning in the 1940's, came forward as a kind of godparent of this initiative from its beginnings until just months before his final days.

The Project

What this is

The project Speech and Drama in Waldorf Schools in North America, now entering its 21st year, has been researching and developing practices whereby schools in North America can develop this component of Waldorf education. The purpose of the project is the cultivation of the pedagogical-artistic understanding and practice of the spoken word in all of the speech arts and in the various and varied ways that speech infuses the life of the school, in view of the role of speech in the development of the human being and therefore also in Waldorf education.

The project takes into account nearly a century of development and experience acquired by speech artists who, as full-time and part-time faculty of European Waldorf schools, have carried this endeavor that has its impulse in the work of Rudolf Steiner and Marie Steiner-von Sivers, and have further developed it in its pedagogical application over many decades. Rather than seeking to necessarily replicate the earlier European model, yet taking seriously the substance of the experience acquired, the project in North America has been developing ways in which schools can integrate this aspect of Waldorf education in a form that is workable for our situation and resources.

Instead of schools having a full-time or part-time speech artist/educator as a regular faculty member, this project seeks to integrate the work on a far smaller scale and in layers, by making it possible for schools to have regular one-to-several annual speech weeks as an alternative to maintaining payrolled positions. Thus the project provides support in elements of Waldorf education and of professional development that would otherwise be carried by a resident speech artist in a school, but does so in a format that is fiscally feasible in North American Waldorf schools. This enables the work, although in reduced measure, to go forward.

In this sense it is not a program. Instead, it furthers an integral, ongoing element of Waldorf education, yet in a format that involves a more manageable financial engagement for schools, making it possible for the speech work to be cultivated with a certain continuity.

Scope

Regular speech visits of one-to-several annual weeks further the teacher's cultivation of his/her own relationship to living language as a component of self-education as well as the development of speech competence for the classroom, further cultivating capacities that have taken root in teacher training. Teachers who have not yet completed teacher training are also furthered. The following areas may be included, whereby the school's usual schedule remains unchanged:

Speech practice in main lesson: to support the teacher's daily speech practice with the class throughout the year by demonstrating how exercises, poems and prose can be introduced and developed over time. These demo sessions (for the younger grades, these take place during the rhythmic part of main lesson, i.e. when the class would normally do this) are intended to further the ongoing, daily speech practice; it is this ongoing work – rather than the few sessions of the speech visit – that has lasting pedagogical value for the class.

Sessions with class teachers: to elaborate on what has been

demonstrated in the classroom in terms of looking at the underlying pedagogical intention as well as practicing the artistic activity, so that teachers can continue working on these pieces with the class and grow their own speech capacities for: conveying movement, pictures, or thinking dynamic; working with the differentiated qualities of the four consonant groups; acquiring articulatory and fluency skills; learning to use the breath-stream, and using this appropriately for recitation and declamation; developing contour and gesture in the spoken word; working with ascending and descending poetry rhythms; working with formative and individualizing forces; creating experiential resources and artistic tools for the narrative, epic, lyric and dramatic styles, and acquiring voice placement skills in support of these; learning how to work with speech exercises for teachers with sufficient proficiency; affecting classroom management outcomes, etc.

Sessions with high school teachers and subject teachers (eurythmy, world languages, etc.)

Assistance with class plays (1-8) and with dramatic productions (9-12)

Work with individual children (if the number of weeks allows for this)

Public speaking: for the older students, faculty, etc.

Events for parents and the wider community: lectures, workshops; class parent evenings. Contributions to parent education meet parent interest as well as foster parent understanding and, consequently, parent attentiveness to the education.

Sessions with office staff, if wished

Faculty meetings: artistic activity and pedagogical considerations. This is an essential, indispensable part of the whole.

Faculty work may also include attention to the development of conversational skills for collegial working through building new capacities in speaking, listening and understanding (based on the book by Heinz Zimmermann, **SPEAKING, LISTENING, UNDERSTANDING**).

Faculty professional development workshops/ in-service days

This annual work has taken place daily for 1-4 weeks, for example; or 2-3 days/week for 10-12 weeks; or any of various other options.

I have made some 180 school visits of 1-6 weeks each (and often two of these per school year). Over these 20 years, schools have also benefited from the work of nine other speech colleagues who have done 41 speech visits, combined, of at least one week. (There have of course been many other shorter visits, particularly for sessions with teachers/faculties.)

In my thousands of 'speech practices' with first grades, thousands with second grades, and so on through eighth, I have learned from many children, teachers, parents, and schools as a whole. Work with high school classes has also been a component of the project, although less extensively, as not every school where the work has taken place has a high school. – There have also been, in connection with the "speech weeks", a variety of events for parents, such as classes, lectures with recitation and a participatory component, and workshops. If one schedules the parent event at least a few days into the speech visit, by that time parents have heard about

the speech activities from their children, which brings them to the event! – In addition, there have been countless formats for faculty work besides the individual sessions and Thursday faculty meetings during the weeks of the speech visit – many of which I have done also regionally, which brings together faculties of nearby schools – such as professional development days and weekend workshops. Another excellent and welcome time for this is when faculties begin to meet again at the end of summer vacation. One can have a wonderful week of collaboration for a few hours in the mornings before teachers then go into their further school meetings and classroom preparation. One can choose a particular pedagogical theme that one elaborates artistically through speech – perhaps also including eurythmy or Bothmer gymnastics, depending on what will best support the overall theme and intention. This of course has an enlivening effect on the faculty's further work of the day. Another form of collegial work of this kind that developed at one of the schools and that I found unusually beneficial: a Friday afternoon faculty class (yes, at the end of the week, as the end of the day!), not mandatory, but attended by most), followed on Saturday by individual work in one-hour sessions throughout the day, with sometimes two teachers together who teach neighboring classes, so that one can also live into the span and process of development of the children during this period. These weekends took place every four weeks; later, at the request of the faculty, every three weeks. When we had done 24 of these Fridays/ Saturdays over two years, this school then soon had 4-8 speech weeks every year, for work with classes, individual children, parents, individual teachers and the faculty as a whole. The school then created an ongoing part-time position, which, to my great joy, was ready to receive a speech colleague who had just completed her training.

The professional development provided by the speech visits to schools is intended to further capacities and pedagogical know-how already developed during teacher education, while also offering some assistance to teachers who may still be in the process of completing their teacher education program. Thus the work of Speech and Drama in Waldorf Schools in North America has hinged on teachers' previous speech work in Waldorf Teacher Education. This has been absolutely key: the connection between an engaging experience of the art of speech in teacher training and the developing task in the classroom and school. To the degree that this component of the teacher training process diminishes, speech visits to schools can be seen as increasing urgent, yet are at the same time increasingly out of reach because there is a shortfall of foundation on which professional development can build. Teachers who have had the experience of a substantial Art of Speech component in their teacher training years are the ones who then, as Waldorf teachers, see the need for ongoing speech weeks in their schools, and who have seen to it that this takes place.

When school speech artists also teach in Waldorf teacher training institutes, teacher trainees benefit a) from their speech instructors' ongoing, current experience in the Waldorf classroom and b) from observing this work during practicum when this coincides with a speech artist's school visit.

Teacher speech tasks

The teacher has to acquire the ability to plan and carry out the daily speech practice in such a way that it supports the

overall pedagogical goals at each stage, i.e. to have a grasp of the artistic means for doing this. Besides simply becoming acquainted with these artistic means, how does the teacher acquire the skills to work with them so that they become capacities applicable in the classroom – rather than things to be ‘remembered’ in the midst of dealing with the immediacy of life in the classroom? - There are classroom management issues that are to a remarkable degree affected and changed by the teacher’s specific speech work, i.e. different for different grades. Furthermore, the qualities of speech play out physiologically (this is a significant area to understand and integrate). So-called tongue twisters need to be done differently at different ages: so they convey an action, a picture or a thought? If they are spoken without taking this into account, the breath is restricted, the relevant inner gesture is lacking, and the exercise no longer has its purpose. How to do this has to be learned. – Rudolf Steiner’s speech exercises are of course not anthroposophical tongue twisters. There are groups of exercises (also some single ones) that build specific capacities when they are properly comprehended and purposefully practiced. Some of them can be done with classes – but not at all age levels – while others are only for the teacher. One has to learn how to work with an exercise, so that it can deliver on what it is intended to do. – An extensive area is that of acquiring the artistic tools for the recitation of different styles of poetry (epic, lyric, dramatic) and prose (such as documents that lend themselves well to being spoken aloud, or an Emerson essay, for example), and for the teacher’s telling of fairy tales, fables, legends, myths and historical accounts, as well as the presentation of a science lesson, etc. How one works with a piece in the classroom is specific to the pedagogical purpose of doing it. For example, a different artistic handling is called for in northern alliteration, hexameter, the ballad form, or modern poetry. This makes it possible for a particular pedagogical intention to come to realization for the sake of supporting the growing human being.

In summary

Speech and Drama in Waldorf Schools in North America began in 1994 for the purpose of researching, developing and implementing possibilities for cultivating the spoken word – a signature component of Waldorf education since its beginnings – in North American Waldorf schools in a format that does not involve schools’ maintaining salaried positions. Based on the work of Rudolf Steiner and Marie Steiner and further developed in its pedagogical application in the course of decades by resident speech artists/educators in many of the more established schools in Europe, the cultivation of the

spoken word infuses Waldorf education. The project has been dedicated to furthering this signature of the human being and integral component of the education – in its differentiated role throughout early childhood and all of the school years – as a real support in North American Waldorf schools.

In the ways described, the project provides support in the areas of Waldorf education and of professional development that would otherwise be carried by a resident speech artist in a school, but does so in a much smaller format that is fiscally feasible. This enables the work, although in reduced measure, to go forward.

The timeliness and ‘progress’ of the project is assessed by the interest, enthusiasm, participation and feedback of individuals in participating schools, by the increasing quality of how speech is taken up in self-development, in the classroom and in the school as a whole, and by schools’ scheduling of subsequent speech visits for the purposes furthered by this project.

It is essential for teachers to have acquired – and continue to develop – adequate pedagogical-artistic capacities of this kind for supporting the developing human being, for affecting classroom management, and for precluding teacher burnout – given the enormous task that they have taken on. The presence of the living, speaking word is our companion in this.

Helen Lubin trained at Novalis-Schule für Sprachgestaltung und Dramatische Kunst and at Schulungsstätte für Sprachgestaltung und sprachkünstlerische Therapie (diploma 1985); post-graduate year at the Goetheanum. Former resident speech artist/therapist Karl Schubert Schule, Stuttgart; faculty member of Schule für pädagogisch-therapeutische Sprachgestaltung (later Dora Gutbrod-Schule für Sprachkunst), Switzerland; international three-year Camphill Seminar in Curative Education and 10 years’ experience in this field (including as a class teacher). BS Special Educational Studies; BS Speech Pathology and Audiology; MA Human Development. Rudolf Steiner College faculty since 1992; co-founder and faculty member of the initiative Speech School of North America; North American representative of the Performing Arts Section (Eurythmy, Speech, Music, Puppetry and Drama).

Besides carrying Speech and Drama in Waldorf Schools in North America, Helen also teaches at various Waldorf teacher education institutes and works in private practice. Freelance editor/translator. Former Waldorf student.

REPORTS

Eurythmy Training in Leiden: the First Steps

Helga Daniel, NL-Leiden

As reported in the previous newsletter, the eurythmy of the Netherlands is now in a new environment in Leiden at the Hogeschool Leiden. There are two Dutch words that sound for the untrained ear exactly the same: “leiden” and “lijden”, both as a verb and as a noun. One speaks of a short ei–ei- and a long-ij–. “Leiden” means to lead or to supervise, and “lijden” means suffering. The corresponding nouns then are “the guide” and “suffering”.

The biggest gain is that we now have a stage in the house. It was set up specially for the anthroposophical trainings. First, there were only the podium and the lights on the ceiling. After a few weeks, followed by the wings and curtains. Again after some time the blackout was attached to the outside of the windows; finally the footlights were added. At last, a week before the graduations the lighting system was inaugurated.

So the technical support we need for eurythmy comes about in this fully equipped College step by step. Three rooms are already equipped with the right floors; more will follow.

A huge, enormous change mean that there are very many people around us, the extensiveness of the various sections of the building and the constant coming and going.

Especially in the exam times before the summer holidays you can feel a particularly high tension from all departments as if there is a constant interval of a seventh around you. One encounters joyful relieved students who have passed the exams and others very concerned, weeping, who have not passed, and friends and parents who celebrate or console. Always there will be a little celebration in some corner.

All this exists constantly around one and it is now our task gradually create our own space.

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De Zalen

“The rooms” of Riouwstraat 1-3 in The Hague for future eurythmical use!

Marcel Sorge, Freiburg

After the “Academy for Eurythmy” moved to Leiden, the continuing use of the rooms in The Hague can now be reported.

Thanks to the good situation of eurythmy training in the ’70s and early ’80s eurythmy rooms were built in Riouwstraat with the help of donations and student initiatives. Werner Barfod came in 1969 to The Hague. First, the house Riouwstraat 1 was a well-situated property for the anthroposophical work together with the National Library of the Anthroposo-

phical Society and a large garden. In 1974 two additional rooms were made available, and in 1977 a third on the floor above, the Olymposaal, was built. In 1984 the house next door was purchased for flats and offices, as well as further “Studio” wa bought two roads away. The latter can now be sold to fund a portion of the rooms for the training in Leiden. The attempt is being made to keep “Riouwstraat 1-3” for eurythmy work, where for the past 45 years many hundreds of eurythmy students and people interested in eurythmy met in movement each day in “de Zalen”.

The house belongs to the “Stichting Eurithmie” who have invited Elsemarie ten Brink initially for one year to take on responsibility with a team for the life in the house and the organisation through various eurythmy activities, events and renting out of rooms.

At the beginning space will be created for many initiatives, courses and youth projects. All eurythmists in the Netherlands should have the opportunity to work on projects there, to offer courses and further training.

Lisa Dunker will offer a children’s eurythmy project. Theatre Director Frank Oele together with Jordan Tuinman (director) and Caspar Bik (choreographer and dance teacher) will attempt to set up an independent theatre school. Bob Versteegh, piano teacher and professor at the Music School in Detmold, will offer master-classes “de Zalen”, which will be accompanied by Else Marie ten Brink in eurythmy.

A team of eurythmists will organise daily in the early evenings an open eurythmy time to be an alternative to fitness studios, which amongst other things, allows professional people with the help of vitalising exercises to like again to their own energy sources.

Milena Cnoops and Anna van der Horst, “van de Meisjes Spijs” run the kitchen and canteen. They will offer an organic catering, and attempt to open a public cafe.

Else Marie ten Brink will take over the overall management, accompanied by an executive team, to which the previous Director of the Eurythmy, Yolanda Tijsterman and Marina Wouters will belong.

There will be exhibitions and concerts throughout the year, and as usual rooms are rented to the Conservatory whose students appreciate the condition of the pianos and grand pianos in the house. Most of the inventory will remain in the Riouwstraat.

In addition to artistic developments and projects Elsemarie ten Brink will try in time, to build up permanent stage work in the Riouwstraat.

The initiatives themselves are encouraged to cover their costs. Nevertheless, in addition to these offers ways of financing must be found, as the company cannot be expected to carry the costs alone from the income.

We look forward with interest and we hope that “de Zalen” becomes a place of place of initiative for a future with eurythmy, and that the team of co-workers is able to continue working with confidence after the trial year.

Segunda formacion profesional de Eurythmia in Santiago de Chile

Gia van den Akker, IT Cortiglione

Chile is a fascinating country, a narrow strip on the furthermost tip of South America. Between the Pacific and the Andes, the people live in extremes. The Atacama Desert is located in northern Chile, a hilly landscape with vineyards in the middle and the ocean with tundra in the south to Patagonia.

There are frequent earthquakes, and again this spring when I was there. People are relatively relaxed about it, they live with this fact. Now the quakes were in the north and luckily it remained as quiet aftershocks in Santiago. Three young women, around 20 years old, were in 2012 at the Eurythmy Festival in Sao Paulo, and made the firm resolve to organise a eurythmy training for themselves. In Sao Paulo, there was no new course beginning then. The women were in discussions with Harlet Trujot, who had already accompanied a group in Santiago. Together with Camila Sansot, Claudio Bertalot, Renate Nish, Anna de Millas and I as colleagues began a second course in Santiago Easter 2013. The group consists of 10 people, 8 women and 2 men, 7 of which are in their twenties, 3 in their thirties. They come from Chile, Brazil, Bolivia and Spain. [During my visit] the course was ending their first year. I worked with them both Dionysian forms of thinking, feeling and will, as well as a start with the Apollonian grammatical forms. In music eurythmy the themes were, gesture, colour and spatial forms.

There was an extra issue of “practicing to practice” with reference to the seven life-processes, and how to make forms of out of learning to observe phenomenologically.

On three evenings we have had a music eurythmy further training in music eurythmy with the eurythmists of the first training course, and the weekend workshop on “taking leave in movement”. This workshop was very full. A great interest exists in artistic anthroposophical way to concern oneself with death and those who have died. Camila, Harlet and I were also asked to perform a wedding of a young anthroposophical doctor. The block ended with a presentation from the three of us. The programme included works by “de Mapuche” poet Jeanette Hueget, Gabriela Mistral (Nobel Prize winner) by Bach, Debussy, John Cage and Villa Lobos. The audience first saw eurythmy with contemporary music and enthused with the experience how eurythmy touches, opens ups and makes accessible the music that sounds rather strange. The musician, a young pianist and a guitarist, were convinced and want to continue to work together. Through one of them a contact with the University has emerged, but unfortunately there was a lack of time to meet with the dance and music department there. This is planned for next year. I look back with gratitude to an intense, colourful and versatile working primarily with a wonderful group of eurythmy students and colleagues, and also connected with the different layers and areas of life in Chile.

The Testimony of the Word

Bettina Mehrrens, Ulrike Poetter

Further training days in Cortiglione, La Fabbrica, organised by Gia van den Akker with Werner Barfod of Easter Monday, 21 to Thursday, April 24, 2014. Nothing could have been a deeper echo of Easter, than these days: A group of 22 people from different points of the compass in Europe met in the “Fabbrica” [the “factory”] in Cortiglione in Piedmont.

Gia van den Akker had organised a eurythmy seminar with Werner Barfod in her work-place.

It concerned eurythmical studies on the zodiac and planets gestures in connection with the observation of Leonardo da Vinci’s painting “The Last Supper”.

For over 7 years, Werner Barfod has researched this topic and gives us his results in a vivid insight.

In subtle steps and a great arch we were led through the experience of speech gestures towards the eurythmical positions of the zodiac, and the planets and their sound gestures.

Seeking the archetypal movement of the spiral as well as the straight-line in its aiming direction as a background of the zodiac, we were led into the soul’s expressive gesture of sound and word, appearing finally in the zodiac gesture.

When looking at the picture of “The Last Supper”, in the gestures of the disciples we discovered the gestures of the zodiacal sounds, and the speech gestures. The fact of the immediate soul reactions of the disciples to the moment when their Master says to them, “One of you will betray me”, moved us.

We followed the individual responses of the 12 disciples in their dismay, both by observing the portrayal of the individual figures, as well as in the creative replication of the gestures through the sounds of speech, the zodiac and colour. We entered into every soul-mood and tried in imitation to see how they stand in relation to the central Figure.

Here is revealed the particular dynamics within the overall presentation between the disciples amongst themselves and to Christ. The all-embracing gesture of love of the middle figure, the Christ, appeared to us in the Alpha and Omega, the A, I, O.

Inwardly moved and made deeply sensitised, we participants after 2 days went to see Leonardo’s picture in the original with an excursion to Milan. The healing power of the picture moved everyone. Our moving together, the struggle for experiencing the various moods beforehand opened for us the unique impression!

It did not only lead towards a condensed perceiving of the true original, but it also led us from being individual participants at the beginning of the study days to familiarity and loving warmth in the mutual encounter of the participants. With these gifts and strengthened by the experience and the untiring inspiration by Werner Barfod we parted with full hearts. May this experience be repeated and still many other people gain from it!

Great moments in the Art of Speech

Two recitations at the Goetheanum by Michael Blume from Nietzsche to Morgenstern

Johannes Starke, Zurich

Launched jointly by the Sections for the Performing Arts and the Humanities Section, called into life in 2013, the series is "Poetic Sunday soirées" have become an integral cultural component at the Goetheanum. As a kind of opening of this year, again promising, varied cycle with eight events, Michael Blume was invited on February 2 to give in the Carpenters' Workshop his recitation program "From Friedrich Nietzsche to Christian Morgenstern". In this introduction he explained with literary examples what Morgenstern valued of Nietzsche and how he admired him as an example.

Every part of the programme was preceded by a motto from Nietzsche. The whole first part was dedicated to Nietzsche's poems that showed the various moods of his work Meanwhile poems. The second part with poems by Morgenstern was preceded by the motto: "I live in my own house", whereupon the prologue to Phanta's Castle, morning drive, before Michelangelo's slaves and the midst of the great city followed. The third part "laughter a serious art" opened up the humoresques by rocking chair on Zäzilie, Palmström and others to greaseproof paper. "Ecce homo" led in the last part with "throw yourself away!" and with six poems from "We found a path", which concluded with "I am from God", "Foot-washing" and "For Rudolf Steiner".

What was so impressive about the construction of this soiree? For this purpose, a perhaps somewhat surprising comparison may be employed. A singing voice can be recognised on the radio almost immediately by its timbre. This is specifically the case with Maria Callas and you almost forget this, if you are completely engrossed with the way she differentiates passages and always fits the mood. Exactly this moment could be also experienced which Michael Blume. One almost forgot his familiar voice, with which he has for over 60 years embodied so many roles.

It was felt, how when he breathed in, which could not be heard, what following as a whole arose like a picture before him. With a sure sense of style, he was able to take the character of each poem immediately and also shaping each nuance lying in it in a differentiated way. The finest modulations, gentle and rugged colour change, bold handling and surprising tempo changes took turns, not for its own sake, but as a lived, deeply grasped creative expression. A great day for the art of speech!

The very rich afternoon was supplemented by interludes of flute solo by Joachim Pfeffinger with original and works by Stamitz, Boismortier, Hindemith and Bach. Both artists received warm and prolonged applause.

Goethe, FAUST II, Act 5

Another soiree is announced for April 20, under the title "FAUST II, Act 5" with the scenes with Care, Faust's Death, Burial, and Assumption; Michael Blume, recitation.

This experienced director, who is still invited in various places to help directing Steiner's Mystery Dramas, too, recited Act 5 of Goethe's *Faust II*. The complete Act with all its characters was present in one person, and everything completely by heart.

It was again the linguistic presence, with which every nuance was taken hold in the highest differentiation, accompanied by gestures partly held back, and at other times strongly expressive. Philemon and Baucis, the Wanderer, Lynkeus the Watchman, the old Faust, Mephisto / Phorkyas the three tremendous companions, Lack, Guilt, Care and Need, the clicking Lemurs with scary hollow voice, as well as the large choirs and individual figures of the Assumption came alive in a huge arc of tension. He let us forget the time, although the unabridged representation requires only one and a half hours. With rich warm applause gratitude was expressed that one was allowed to plunge so deeply into the essence of speech.

Goethe lets the gods speak

The Achilleis – a student performance of the school for speech AmWort, Dornach

Gabriele Schwarz

Agnes Zehnter, who directed a work that has remained a fragment with speakers, told us in the short and successful introduction that Goethe wrote his Achilleis at the transition from the seventh to his eighth seven-year period of his life. It shows inner soul struggles, expressed in the truest sense of the words spoken by gods and heroes. Or in other words, it is a debate about war and peace (destroying and nourishing), death, life and ethics, as it leads modern people in the space between drives and equality with God.

The nearly 40-page work, which was presented to the public within 75 minutes without any reduction is written by its poet consistently in hexameters, precisely the metre of communication, in which both the inner and outer world, as well as the "upper and lower human being" in the sense of the threefold concept are held mutually in harmony.

Especially the latter one could perceive very well with the students, who come from different countries. They were all convincing through accomplished sculptural, consonantal speaking, yet they cleverly alternated from narration to the dramatic mode, but always remaining faithful to the style of the epic. They knew how to open the wide breathing space,



especially in long passages of text that were dedicated to their opposite number. There always remained an open space, which placed the carried speech into the foreground.

It is not an easy task in producing such a work to hold the tension from the beginning to the end. However, the students also mastered this well by reflecting their open listening.

It could also be clearly felt with the very successful choral phase at the beginning of the performance how they carried each other in their awareness underpinned by the simple choreography. So a big thank-you to Frau Zehnther and the students who are incidentally in many different phases of life and study part-time, now largely completing their first year, for their dedication and courage to take on this “giant”.

It is a work that is worthwhile not only to read, but also to experience spoken, or better still in speaking it oneself. Since the Achilleis had found such a great response from the audience, it is now planned to perform this every year during the Easter period. Who would like to participate, is very welcome to contact AmWort: www.amwort.ch

Speech and Drama finals at the Goetheanum in 2014

Silke Kollwijn

For a long time there exists meeting of the 4th-year classes of the eurythmy trainings from around the world at the beginning of summer at the Goetheanum. It is a meeting with a living tradition. With enthusiasm, joy and mutual respect for their artistic creations the mostly young graduates of eurythmy meet, [before going on] to stand for this art in the world, to be effective in the working world.

They meet at the Goetheanum, Rudolf Steiner’s working and research centre.

And if they part again, they have experienced this special place each and everyone leaves knowing that colleagues are there everywhere in the world, who strive on, for and with eurythmy, working with that movement of art that speaks.

This year there were, besides the eurythmy finals a performance of a drama was to be seen, “Requiem” by Hanoch Levin, an Israeli author, by the students for speech and drama in Israel. Through an initiative this performance came about. Through it a meeting of a sister-arts took place, much appreciated by all.

“Requiem” involved all the students of the training. All the players were on stage during all the scenes, their presence felt was tangible in this imaginative presentation.

Only a few days before, the students of this speech formation and drama course of the “Academy of Social Arts Tabor” had travelled to the Goetheanum in order to present their finals of the fifth-year class. They had a lot of “in their luggage”:

a lyrical part with poems by a female Czech resistance fighter, dramatic scenes from Schiller’s *MARIA STUART* and Goethe’s *FAUST*, and a whole mystery play, *PERSEPHONE*, written by Ita Wegman and Walter Johannes Stein. They performed in the open air, in the Hermitage of Arlesheim.

What is the effect of recitation and acting in an unknown language? The viewers and listeners are much more chal-

lenged in their senses of hearing, sight and movement in these performances. They have to look much more for the fine impulses of movement, gesture, and facial expression of the players, the intonation, the audible speech gestures in word formation, they feel much more the fashioning of the sounds of the words. Through this all perceptions can be conveyed in the truest sense – pride and dignity, sadness, accusation, awe, solitude, happiness of the characters portrayed. The meaning of both plays was given in a readable translation.

“Everything that is to be given to the audience, lies in the artistic fashioning itself” (Rudolf Steiner, GA 282, lecture 6. 9 Sept. 1924), could be experienced here in the liveliest fashion.

The players, or some of them, experienced that they played differently in the presence of a spirituality they discovered at the Goetheanum.

To perform an artistic graduation performance also in the Goetheanum, means something not only for the individual but also for the living stream of the Goetheanum and the Sections. That was my personal and deep experience through these two “speech and drama graduation performances” which I remember with great gratitude.

Report from the first network working meeting of the Initiative Network Speech Stuttgart 29 to 31 May 2014

Dorothea Ernst-Vaudaux

The call for this first meeting had been given at an early stage and the response was encouragingly large. About 70 participants met in Stuttgart on the campus of the Free University of Stuttgart, Department of Waldorf education, introducing us to its good infrastructure and a pleasant environment.

Through several meetings, the organisers had already prepared for the meeting. The well-planned series of lectures, highly interesting workshops and inspiring artistic contributions by many participants stimulated reflection and conversations during the intervals. I was particularly impressed and moved by the lecture of Ursula Ostermai on the theme of “Marie Steiner’s path to the holistic word”.

As a reminder but also as an explicit legitimation the lecture stood at the beginning of the meeting. Frau Ostermai described knowledgeably the way in which Marie Steiner had developed her art of speech. Marie Steiner had enjoyed private lessons with the then leading representatives of the Comédie Française and the German-Imperial Theatre in St Petersburg. But had soon had to realise that this art was no longer in demand; the speaking style was already developing in a direction, that Marie Steiner did not care to follow. Through her collaboration with Rudolf Steiner and in the development of eurythmy by Rudolf Steiner, in which she was heavily involved, she now developed her own style of speaking, her own mastery. Witnesses reported impressively of Marie Steiner’s enthusiastic, alive recitations. Up to this point in the lecture everyone followed with interested attention. But when the question was asked, how the students of Marie Steiner learned from this master, Frau Ostermai did not hold back with the answer. One was surprised with so much open directness. She noted as a matter of fact the sim-

ply imitated without re-finding and recognising the sources from which Marie Steiner drew. I would add that Marie Steiner's teaching style, as she carried it out, was taken by her pupils in such a way, and all the teaching grew out of the immediate work.

Ostermai described the consequences, which arose over the decades, right to dwindling and the rejection of the "golden age of the art of speech". Today it is demanded of the successors to develop their own art of speech on their own research. This presents quite a challenge. This drum roll opened the proceedings.

The evening performance at the Eurythmeum the theme of "Lyrics of the modern age" documented most beautifully with a very careful examination of the possibilities of language and its implementation in eurythmy.

The second night was an artistic documentation presenting the relationship of the two personalities Rudolf Steiner and Ita Wegman. Ursula Ostermai, Gabriela Goetz Cielinski and Christiane Goerner – illuminated this theme based on available publications.

In the final plenary session, it was agreed that these workdays were extremely stimulating and interesting. The desire for more regular meetings was expressed.

The initiators pointed towards the research of the regional working-groups and to further networking and exchange of information via the Internet. They are of the opinion that further impulses are expected these groups.

Here are some of the wishes that were gathered from the participants:

- Develop a training concept;
- Clarify career options;
- Make working material available;
- Promote and deepen teaching methods and educational research
- Newsletter
- Mutual assistance in sponsoring tours, etc.
- Establish working-groups with character of practice;
- Developing a genuine culture of feedback;
- Promoting development inwards and outwards
- Courage to develop criteria for artistic quality, etc.

An urgent call could be heard in all of these concerns.

If the expressed impulses are taken up and continued, then these three days could make history as a milestone for the development of speech formation.

On behalf of all participants, I would like to thank the organisers of the initiative: a big thank-you for their dedication.

www.netzwerk-sprachgestaltung.ch

Enhanced Sound Experience – Composers Meeting VII at the Goetheanum

Wolfram Graf

For the seventh time a group of composers and musicians met with Michael Kurtz on 3 & 4 May 2013, at the Goetheanum, which since 2007 on an annual basis for a deeper understanding of Rudolf Steiner's cycle **TRUE AND FALSE PATHS....** With the focus on the last lecture and Steiner's remarks about a specific series of intervals in relation to the influence of Christ, introductory and expanded seminar sessions were held, which led to a concluding concert on the following Sunday morning in the hall adjoining the Halde. The specially compiled programme led to an impressive harmony of diverse contemporary musical creations. Christian Ginat made music with Wolfram Graf's work, "A Bird came down the Walk" for viola and piano by the Japanese composer Toru Takemitsu. Ginat also played Claudio Gregorat's "Elegia Giuseppina", a work for solo viola, which was dedicated to the violinist Giuseppe Acconcia the composer and written in March 2013. On this morning, the piece was performed by the artist to a wonderful première. The lyre-player Barbara Hasselberg had been busy with three movements from "Zwölf Stücke für Sopranleier – 12 pieces for soprano lyre" by Raimund Schwedeler's; "Wieder gefunden – Recovered", "Das Opfer – The Sacrifice" and "Liebe – love". Wolfram Graf contributed two of his own piano works. Firstly, a composition entitled "Geheimnisvoller Ort – Mysterious Place", written in 2012 with reference to Wagner's Lohengrin. Then he played the piano miniatures "Nachtstücke – Nocturnes" that came about for an Easter project: each day of Holy Week received a musical commentary. Jitka Koželuhová finally made music with one of his works for cello and piano with Marcus Gerhardt, as well as a composition from Messiaen's "Quartet for the End of Time", impressively performed by both artists. Although the musical presentations could not be more different, but a unity was noticeable in the efforts of all performers and composers to play and hear each piece of music with an enhanced experience of sound.

OBITUARIES

Christel Frankfurt

* 5 Dec. 1922 Berlin – † 19 Feb. 2014 Dortmund

Volker Frankfurt

At the ripe age of 91, Christel Frankfurt has returned to her spiritual home. The red thread of speech formation was interwoven in her life from childhood until her last breath.

She was born in Berlin, the second daughter of Charlotte and Karl Gaede, who belonged to the group of anthroposophists around Rudolf Steiner. Valborg Werbeck-Svärdström, the significant singing teacher, stood at her cradle and said: "Where this child is looking, from there my songs come!" This statement is gaining weight if you survey Christel Frankfurt's life.

She was a playful and dreamy child, but she awoke up whenever music came towards her. In her father she found a musical personality. Karl read every morning poems by Christian Morgenstern; the love for this poet accompanied my mother her whole life. Later, her father accompanied his daughter on the piano in Schubert songs.

When Christel's parents read lectures of books by Rudolf Steiner, she lay nearby curled up like a kitten listening dreamily to the words. A picture of Christ arose in her soul.

Charlotte, my grandmother, was an energetic and socially engaged personality. Even that did not go unnoticed by Christel. The older she became, the stronger the social impulse arose in her. The Christmas play from Oberufer were familiar to her already as a child. She particularly admired the angel whom she was allowed to portray later as an adult. When Steiner's Mystery Dramas were performed in Berlin, Anna Samweber chose Christel Gaede for the role of the child who receives a word of strength from Benedictus. Out of free-will, the child opens her soul: I want it so much. Henceforth, the child will speak the words before falling asleep: "Powers of light carry me into the house of the spirit." This made a strong impression; these words accompanied Christel as a child and later her own children took part in this.

As a teenager she experienced the whole of Goethe's FAUST



at the Goetheanum. One can imagine, how there her pre-conscious life-motif preconscious was heard. Through an art trip to Italy with her father, her childhood was rounded off with important soul-experiences.

After the closure of the Waldorf School by the Nazis, Christel, who was very close to nature, wanted to be a gardener because the state school for her was out of the question. However, her parents found she were too delicate and, after an interval as a kitchen assistant in Schloss Hamborn, she joined the nursing profession. The testimony of a nurse: "You only live once!" shook her deeply. Her father gave her OCCULT/ESOTERIC SCIENCE which they initially read together.

Through her joy in singing she hoped to take it up professionally. However, she soon realised that she would with their slightly cracked voice be suited for this purpose. This circumstance was to her as a speech formation artist of similarly momentous significance, as, for different reasons, the voice problems of Werbeck-Svärdström and Marie Steiner. It apparently required a weakness, in order to form a strength for body-free singing and speaking.

At 20 years old Christel took responsibility for two children of a family friend because a single father has to do military service. In Berlin, without no bomb-shelter, she decided to go with them via Gerswalde to Brachenreuthe, where she also worked on the farm. During the War she did not see a single house on fire! In this way she could accompany her work in the fields by singing and reciting.

When pasturing the cows the soul of nature met her and the question arose: What is speech formation? What does one do when forming speech? She found herself at night standing in bed, reciting texts from *Goethe's Faust* to the rhythmic movements of the fieldwork. In the autumn/fall, she rehearsed with the farmers the Oberufer nativity play and was slightly ridiculed because she held repeated readings of Schiller's dramas.

Finally, the children's father came back unscathed and a deep friendship arose between the two. He read Albert Steffen's dramas found in the most differentiated way and Christel studied while listening the secrets of speech formation. Erich went with her to Constance, where the Goetheanum Stage wre performing Schiller's *The Bride of Messina*. She was entranced by the choruses.

So he way led her to Stuttgart, and took lessons in speech formation with Ida Rüchardt whom Marie Steiner highly valued. She was obviously the best speaker for eurhythm and Christel learned especially from her, through sheer repetition, the cosmic speaking of Steiner's "The 12 moods". Through Rüchardt she went to Koengen to Else Klink, where a eurhythm training course for aspiring actors and speech artists started. In the I-course Wilfried Hammacher, Jörg von Kralik and Michel Blume studied. Since Christel after half a year wanted to go to Dornach to study speech, Else Klink spoke a powerful word, so that she had to complete the year. The deeper relationship to eurhythm was nevertheless crucial in the development of her own path of speech.

It happened that Christel arrived on her own birthday in 1947 in Dornach. There she was accepted into the Marie Stei-

ner School under the direction of Hertha Louise Ernst-Zuelzer and J.W. Ernst. Marie Steiner had entrusted the leadership of the school of Speech Formation and Drama to these personalities with the task of forming a conscious methodology.

The training began with listening. Several weeks passed; her sewing kit quickly disappeared under the strict gaze of the teachers; soon she understood that active listening constitutes the beginning of conscious training. Her future husband, Heinz Frankfurt, was also amongst the students, as well as Paul Theodor Baravalle, Beatrice Albrecht, Hedwiga Schwabe, Hella Wiesenberger and many other well-known anthroposophists.

On 27 Dec 1948 Marie Steiner died. Heinz and Christel stood at the coffin of the revered spirit-greatness. Again, it was the angel of the Paradise Play, with which Christel had reached a new level in speech formation, as Frau Zuelzer joyfully related to her. She was a great example for my mother through her lyrical and vivid speech. Through Dr. Ernst, she participated in artistic research strivings. Two things she noticed. Speech exercise were hardly done and Zuelzer-Ernst was not satisfied, how speakers gestured, although they strove for a conscious renewal of gesture and vocal nuance, for example, by the taking hold of aesthetic and rhythmic lawfulness. These initially puzzling experiences caused them, to seek especially in these two directions, to include eurhythmic grace.

Only through an exchange of letters between my father and Dr Ernst in 1980 did it become clear why the exercises were temporarily discontinued. Marie Steiner took the view that Rudolf Steiner's exercises had been spiritually worn out and even abused. "The exercises should rest for a few years in order to be re-enlivened."

As a result of the dispute in the Society, the Marie Steiner School left Dornach school and moved to Malsch. A tour led to Hanover; where Christel met from the famous and esteemed speech artist Erika Bethke. She said after the performance: "People, why do you tremble so much? My mother related this to herself; it became an awakening experience. Now she discovered the trembling vibrato even in her revered teacher. Ida Rüchardt too was shocked what Christel was doing with her voice and took care of her again, although the speech formation school left Malsch and Christel was expecting her first child.

In the special-needs education in Hepsisau she achieved initial success with a lad that was welcomed by the leader, Albrecht Strohschein. Here she tried her new germinal method: Slow syllable speaking of the speech exercises supported by specific hand, finger and foot movements. Linking to the peripheral forces, a freeing from the physical organisation was sought. Later she felt this related to the methodology of Werbeck Svärdström.

Christel Frankfurt consistently continued her chosen path for many decades, despite the most diverse obstacles in life. Destiny led the family from Stuttgart to Kassel, Stockholm, Aberdeen, Heidenheim, Schloss Hamborn, and Herdecke; the parents has the good fortune to spend a long, quietly active time in the anthroposophic old-people's home in Dortmund, and in my mother's case, a socially engaged final stage of her life.

At each place she could extend and develop further her path with speech through new pupils that she frequently received from collaborating with doctors. Particular in Sweden her method was deepened and extended through the anthropological work with her husband. She played five roles in Steiner's Mystery Dramas, among them Maria. This led to an all-round artistic and human development. With much love, imagination and humour, she met all her students, which included her three children.

Since the Stockholm-days, the parents sat every morning together for many years between 5:30 to 6:30, discussing mantric verses and important life events. This we children absorbed this in our sleep as a mother's milk.

In Herdecke, where Christel's speech path came to maturity, many patients and students came to her that brought a great understanding for her work. However, it was not only a professional and therapeutic influence that emerged here, but just as important was the human relationships carried by warm interest which often lasted for decades.

Our mother, however, was also active as an artist. In earlier years, she was a popular speaker for eurhythm. Later, for many years recitation programmes were devoted to Novalis, Hölderlin, Fercher von Steinwand, Albert Steffen and others. Here, the cosmic-naturalness of her speech formation was appreciated. To her unnatural pathos was repugnant, as was the naturalism of expressing mere ideas; with her the spiritual element sounded through the experience of sounds and rhythm carried by the breath.

A particular concern to hers was the speech choir. She knew that in this something higher could be realised than in the solo programme. Unfortunately, this chorus impulse did not come often enough to public performance. For the Albert Steffen Year 1986 my mother and I, with some contributions from the Father, organised such a chorus programme. It was only on November 27, 2013, the birthday of the deceased daughter and my sister Stella, we accomplished to provide a versatile choral recitation, which we and the many listeners greatly enjoyed. Our goal was to perform this recitation on March 30, 2014 to the Goetheanum, in order subsequently to give Christel the opportunity to present her special speech path. This was her for decades a concern and the unfulfilled desire was an increasing pain, which dissolved only on the said 27th of November when confidence in the future returned.

Yet she took her leave on February 19th, so it was on March 30th, Rudolf Steiner's death-day, this recitation with subsequent contemplations of her speech path took place in Halde I, where Marie Steiner worked, as a memorial service for her. Many people showed great sympathy and interest.

In Christel Frankfurt speech formation was again connected to the cosmos. The human-dramatic part lived more in Heinz Frankfurt. These contrasts often clashed, often to breaking point, and only their great mutual love could mitigate this.

After the death of her husband, my mother retreated somewhat and lived in happy, grateful remembrance of her rich life. Also, all her emotional pain disclosed in her recollection a higher purpose. Her spiritual and human interest always remained awake. The highest and the mundane things were dealt with and discussed by her with the same sympathy. Thereby she retained to the last a youthful, even childlike nature, which came to light in her voice, her speech and also

in her face and gestures. Her advanced age faded into the background when you met her.

In Christel Frankfurt there lived strong impulses, a mission in terms of speech formation and social life, who could not flourish in this incarnation, though she was the bearer of special abilities, and her methodological approaches are of crucial importance for the survival of this art.

The last days of her earthly life for us were of shattering intensity. Deepest seriousness, but also undefeated humour, most personal and super-personal had its place. She went in indescribable gentleness peacefully from us. May it remain connected to all spiritual and artistic aspiring people.

Anne Marie Loring

* 8 March 1923 Hochstätten / Pfalz – † 4 April 2014 Dortmund

Reinhild Brass

Foto: annemarie loring NEU-2-SW.jpg

“My birthday you’ll never forget,” Annemarie Loring used every year to say to her surprised well-wishers, “because it was the day Rudolf Steiner lectured on musical experience!”

While Rudolf Steiner gave his two lectures on the musical experience (on 7 and 8 March 1923 in Stuttgart), little Anne Marie saw the light of day. Then it could not be predicted, that she would make music and anthroposophy the content of her life, and would choose the lyre as her main instrument. What was important in her childhood were especially her loving “Vatter” – as she always called him in the local dialect of Pfalz – and the stern aunt Marie. Through her father’s profession – he was a railroad worker – the family moved from the familiar Hochstätten to Ludwigshafen.

Soon, the little Anne Marie’s musical talent were evident; the little girl with the long red plaits learned to play the piano and later the violin. Only much later she realised that during her musical studies in Mannheim she took lessons with important anthroposophists, with Karl von Baltz and William Petersen. She lived entirely in music and belonged to master-classes of the piano professor.

The War years were felt through the increasing financial plight. The family moved back to Pfalz, into the village of Katzweiler near Kaiserslautern. Anne Marie earned a living teaching piano and violin. As a peripatetic teacher she taught the children of the more well to do farmers’ families and could support herself and her family with farm produce. Even in the early post-war years she taught piano students and earned some extra money by making music at dance events.

When in 1950 her son Frederick was born and she looked how she could lead her life further, she found her way into anthroposophy and special needs education. She joined a group of people who founded in Lauterbad near Freudensstadt in the Black Forest, a home for special needs children. Here she found a new destiny and a living community. The community from the Black Forest moved in the summer of 1959 to Kassel, where the children’s home “Lauterbad” could be greatly expanded. Anne Marie Loring shared in the music lessons of the school with Frau Kipp, her new colleague. In

the home she was responsible for the seasonal festivals. Of course, this included dance music at the Carnival celebrations [early spring]! With great love she also gave religious lessons and took the Sunday service.

When in 1961 on the initiative of Julius Knierim and Edmund Pracht the legendary “group of lyre teachers” was founded, she belonged to the few handpicked members. In this working group, which usually met every year around May in Hepsisau, the playing of this instrument built since 1926 made strong progress in artistic, educational and therapeutic aspects. From the group of teachers of the lyre players in 1970 some musicians joined to found the independent Music School. Again, Anne Marie Loring belonged to the circle of the founding members. The concept was conceived in its way unique, a programme where students travelled from place to place, where in the centre was to be the lyre-playing. Soon the first music students travelled through half of Europe to their teachers, gaining through unconventional way the tools for their future work in the artistic, educational or therapeutic realms.

With Anne Marie Loring they learned to play the lyre in a unique and impressive way. She was a true master and the lyre lessons with her were formative for many students. Here the “technical mastery” of the instrument was brought to its highest perfection. And Anne Marie Loring developed a weighty arsenal of effective exercises designed to open up the subtle sides of the special tone production on this instrument to her students. So she – besides the already mentioned Julius Knierim – became perhaps the most important inspirer for a younger generation of lyre players. Since herself neither composed nor became known through publications or lectures, she remained during her life a kind of secret hot-tip outside the ranks of the Free Music School.

In 1977, she left the children’s home Lauterbad in Kassel and started a new life in the Ruhrgebiet. First, she taught at the teacher training seminary in Witten-Annen and at the newly founded therapeutic centre at the Educational Social Centre Dortmund (PSZD). Dortmund became her new home. A new group of lyre players gathered around her. A special task came to her, when Olga and Alois Künstler arrived in the PSZD. With Alois Künstler, she formed until the late ’80s regular lyre recitals, enjoyed by a growing number of listeners. Olga died in 1987 and in 1991 Alois. In 1993, she travelled for a longer stay in Israel and with her lyre courses there she laid the foundations for a – to this day remaining small – Israeli lyre scene. In 1997 she herself moved herself into PSZD. Very gradually the regular lyre-recitals came to an end. But the number of lyre students lyre did not decrease. Until she was 80 years old, she taught almost daily, one and sometimes two lyre students. Then the students became less, but still up to their 88th year she played at the memorial for those who have died in PSZD. Her favourite her, “Good-Friday piece”, was the Sarabande from Bach’s fifth cello suite.

Life around Anne Marie Loring became quieter. Her ninetyth birthday was still celebrated in a small group. She no longer wanted to teach students. In November 2013, she came to the nursing station, where she was patient until her death. Her ninety-first birthday was once again a musical festival in the small circle of some of her former students. Singing and lyre-playing was heard, including her favourite songs, “Let me be a soldier of God” and “The sun sets” by Alois Künstler.

On the night of April 4, 2014, she left the earth. Like a sounding trail working with the lyre moved through her life. With her activity as a lyre-teacher which flourished in stillness and almost in secret, she belonged to the great impulse givers for lyre playing.

Susanne Lin

* 19 August 1956 in Mannheim, † 19 June 2014 in Stuttgart

Ulrike Wendt



(Foto: Charlotte Fischer)

“She was a person who loved to be amongst people” – this sentence from the obituary by the family describes the essence of Susanne Lin in a simple, yet profoundly truthful manner.

Susanne Wege was born in Mannheim where she spent a sheltered childhood. The splendour of this carefree time always shone for Susanne; it allowed her to go with heart-won joy towards people and with them to share her destiny.

Eurythmy and anthroposophy played a central role in her life. Susanne graduated from her eurythmy studies in Dornach with Elena Zuccholi, Marga Tuschoff and Christian Høgsberg; besides she had intense individual lessons with Rie Lewerenz. During this time, she was strongly associated with Jörgen Smits and the Youth Section and also met her future husband, Jean-Claude Lin. With great ideas for the future of anthroposophy they began their path of life together, which they pursued together until the untimely death of Susanne.

As a young eurythmist Susanne was full of grace and charm so that Elizabeth von Stockar asked her after her graduation in 1979 to join the stage ensemble of the Zuccholi School at the Goetheanum. However, her aim was to work with children, whom she loved above all else. But since a new professional step had to be made and Susanne wanted to begin in a school or a kindergarten, her own child introduced itself – Natha-

nael and Sarah were born, followed later by Samuel, Elijah and Jeremiah. To them Susanne devoted her life with joy and enthusiasm for the becoming of the younger generation.

Stuttgart soon became the Lin family's permanent home. And the anthroposophical ideas and ideals were given space – in warm memory the conferences in Rudolf Steiner House organised by Susanne and Jean-Claude Lin from 1994 to 2000 took place twice a year. In addition to the spiritual-scientific working groups, lectures, and Susanne's eurythmy courses, children also had a place and enlivened the house in the most beautiful way.

When her children grew up, Susanne wanted to give her strength again to the service of the anthroposophical community, and especially of eurythmy. She started to organise tours and performances for the Eurythmeum Stuttgart, but then switched after a few years to Rudolf Steiner House, where she was a warm and beloved contact person for members. She organised and accompanied the in-house events from branch evenings, via artistic afternoons in the cafeteria, up to hosting large touring events with fire and enthusiasm.

Her great mission in life she found when she was asked by Carina Schmid and Benedict Zweifel, to take on three planned, major tours with the symphonic eurythmy programmes. With her human qualities Susanne achieved, with the then event organiser of the Goetheanum, Thomas Didden to make performances possible which procured again for eurythmy a new importance in public cultural life and attracted many enthusiastic audiences also outside the otherwise quite manageable eurythmy audiences. To plan and to manage the three symphonic eurythmy programmes in 2004 (Shostakovich/ Beethoven), 2006 (Mozart/ Schnittke) and 2008 (Mendelssohn/ Pärt), was a logistical challenge. Susanne gave her loving care to all, from the major donor to the youngest eurythmists. During the programme and ticket sales she had the opportunity to converse with ever-new people, and drove ahead with the car already a step ahead to the next venue to prepare everything. In addition, she was present at each of the more than 70 performances and was ever again freshly inspired. She enjoyed what was made possible by the ground-breaking collaboration between two eurythmy ensembles and its artistic directors.

In 2009 Susanne Lin was diagnosed with cancer. With great confidence in anthroposophic medicine she looked for her way to deal with this illness. Over time, however, she had to withdraw from all public responsibilities, first from her activities on the Board of the Anthroposophical Society, which she carried out from 2008 to 2011, and later from her activity in Rudolf Steiner House and finally also on her Board activities for the Association of Eurythmy Therapists, who became for her in the last years another big concern of her life.

Her last years were marked by pain, and her wide social environment that she had created with her generosity and philanthropy, had to finally to be limited to a few very close people, especially her family. In the Corpus Christi evening, she finally found her way into the world beyond. It was the day on which the Annual General Meeting of the Anthroposophical Society in Stuttgart began – at that place where the work of Susanne Lin will always remain in heart warming memory.

EVENTS OF THE SECTION

Eurythmy

11th-12th October 2014

“The vowels give you everything you need to know about the language human being. They supply the inner key to the macrocosm.” (R. Steiner, GA 265) with Werner Barfod

For eurythmists 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

17 November to 22 December 2014 at the Goetheanum, Monday 19.00-20.15 hrs

Eurythmy course on Steiner’s Mystery Dramas with Barbara Bäumler

For everyone who wants to delve deeper into the eurythmical fashioning of the Mystery Dramas.

November 17: Being human standing in Luciferic and Ahri-
manic forces I

November 24: Being human standing in Luciferic and Ahri-
manic forces II

December 1: The three soul-forces, Philia, Astrid, Luna

December 8: The Other Maria as balance of sympathy and
antipathy

December 15: The soul region: meeting the Double and the
potential of the Spirit of Youth

December 22: The kingdom of the elemental beings

The courses can be attended complete or as single sessions.

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 motifs of the Class lessons

Eurythmy and Class 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:
Goetheanum Empfang, Postfach, CH-4143 Dornach
Tel +41 61 706 44 44 Fax +41 61 706 44 46
tickets@goetheanum.ch, www.goetheanum.org

The Words of the Laying of the Foundation Stone by Rudolf Steiner
Eurythmical practice and work on the text with Ute Medebach
For eurythmists, new participants warmly welcome

Fridays from 17–18.30 hrs

Registration: Sektion für Redende und Musizierende Künste,
Goetheanum, Postfach, CH-4143 Dornach
srmk@goetheanum.ch

Tel. +41 61 706 43 59, Fax +41 61 706 42 25

International Eurythmy Conference

April 6, 19:00 - April 10, 2015, 22:00

The Apollonian Course 1915

Cosmic Word – Human Speech

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 more information: www.goetheanum.org/6373.html

29 June to 2 July 2015

Worldwide meeting & finals of the Eurythmy Trainings

Music

Saturday 1st – Sunday, November 2, 2014

Working weekend for extending tonality (Germ. / Eng.)

Presentations, exercises, music

With Gregers Brinch, Christian Ginat, Michael Kurtz, Joachim Pfeffinger, Knut Rennert, Andrew Thompson

Speech

Sunday 19 and Monday, October 20, 2014

Workshop for trainers (by invitation) Wednesday,

October 22 to Saturday, October 25, 2014

Gesture affects the word

Workshop on therapeutic speech practice and speech in education

for speakers, 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 our skin?” October 26, 2014

Programme and registration from June 2014

www.goetheanum.org/6182.html

6–8 March 2015

Speech Choir Conference

Goethe's genius for language

Rhythm und fashioning sounds in Goethe's poetry, artistic exercises in speech chorus

Further training for speech formation artists and speech formation students in their final year

Poetic Soirées. Poetic presentations and biographical themes with recitation, eurythmy or music

Each time on Sunday from 16.30 to 18.00 hrs, in collaboration with the Humanities Section

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, presentations, Christine Engels, recitation; Franziska Büklers, clarinet ; Goetheanum Eurythmy Stage-Group

Puppetry

10–13 September 2015

Large Puppetry Conference

ANNOUNCEMENTS

Further Training Courses EVS Eurythmie Verband Schweiz

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

The Angle-Gestures in Classes 4, 5 & 11 with Helga Daniel, The Hague

Our relationship to the angle-gestures often remains abstract. In every piece of music they appear from Class 4 onwards. They never appear completely on their own; in interpretations they always belong with the interval gestures. – Yet in this course the attention will be especially on tone gestures. Important in this is the introduction in Class 4. Laying the foundations out of listening plays an important role in children's experience of movement. This provides the basis upon which to build further in the coming school years. In the upper-school, to learn to work freely with the relationship to angle-gestures and the stream of forms.

The work is divided into two parts. Initially the building up of each process will be gone through actively, in order to follow the steps consciously in conversation with time to make notes. In the eurythmy sessions extra exercises intended only for the eurythmy teachers themselves will be worked on.

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

Times: Sat. 20 Oct. 2014: 9:00-12:30 / 15:00-18:30; 19:45-21:00, Sun 21 Oct. 2014: 9:00-12:30.

Fee: Members EVS & BV-DE 160 Sw. Fr.; non-members 210 Sw. Fr., students in 4th yr. 120 Sw. Fr.

Further training info: 11.5 hrs. à 60 mins./ 15 sessions à 45 mins.

Registration until 13 Oct. 2014

Info & registration: Rachel Maeder

Mannenbergweg 17, CH 3063 Ittingen

Tel +41 (0)31 921 31 55, Fax +41 (0)31 921 99 11

rachel.maeder@hispeed.ch

www.eurythmie-verband.ch

EVS – Day for Encountering

with Dorian Schmidt on researching etheric formative forces

Fri. 21 November 2014: Evening lecture

Sat. 22 November 2014: Further training seminar

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

Further details to follow.

Courses with Annemarie Bäschlin

Eurythmy Further Trainings Courses 2015

Tutor: Dorothea Mier/ Alois Winter

13 – 22 July 2015 in Ringoldingen (Berner Oberland) Switzerland:

- Music eurythmy: Dorothea Mier
- Speech formation / Speech eurythmy: Alois Winter

Music eurythmy therapy course 2015

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

Tutor: Annemarie Bäschlin

Exercises which Lea van der Pals developed working with Dr med. Margarete Kirchner-Bockholt. (See TONHEILEURYTHMIE

by Lea van der Pals / Annemarie Bäschlin (Verlag am Goetheanum)
 4 – 7 July 2015 in Rudolf Steiner Schule Birseck, Apfelsestr. 1,
 4147 CH-Aesch nr. Dornach
 3 – 7 August 2015 in CH-Ringoldingen (Berner Oberland)
 With medical contributions from Dr. med. Eva Streit

Info & registration:
Annemarie Bäschlin, Ringoldingen
CH 3762 Erlenbach
Tel.+41 (0)33 681 16 18

Events at the Eurythmeum CH

Sun. 31 August 2014, 18.00 hrs
 Festive opening of the new training year with performance
 “Can you not stay awake?” etc. by Ensemble Eurythmeum
 CH
 Thurs. 11 December 2014, 20.00 hrs
 Eurythmy Performance of the Ensemble Eurythmeum CH:
 “The Dreamsong of Olaf Åsteson”
 Subject to change

Further information concerning
 Further training, intensive courses, adult classes:
 Tel. +41 (0)61 701 84 66
 Apfelseestrasse 9a, CH-4147 Aesch
 www.eurythmeum.ch

Seminare der Norddeutschen Eurythmielehrer – Further
 training 2014–2015

February 2015; “Fairy-tales – Fairy-tales – Fairy-tales”
 for the little ones, the middle ones and the big ones ...
 for lessons, pre-school, projects, adult evening courses and
 classes ...
 Tutors: Doris Bürgener (Augsburg) Renate Barth (Berlin)
 Dates: Friday, 13 Feb. (18:00 hrs) – Monday, 16 Feb. 2015
 (12:00 noon)
 Venue: Augsburg
 Registration by: 2 Feb. 2015
 Fee: 175 Euros

May 2015; “The Four Temperaments”
 Helmut Eller (Hamburg), with four rounds as experienced
 class teacher, and author of “Die vier Temperamente”. Peter
 Elsen, eurythmist at the Waldorfschule Schopfheim, will
 work on speech and music eurythmy material for Class 7 and
 Class 7 pupils will demonstrate.
 Dates: Friday, 1 May (18:00 hrs) till Sunday, 3 May 2015 (12:00
 noon)
 Venue: Schopfheim
 Registration: by 18 April 2015
 Fee: 175 Euros

Eurythmy Teacher BA

In-training Qualification

The in-training Bachelor degree is on offer for the academic
 year 2014-2015. It is a joint project supported by the Bund der
 Freien Waldorfschulen of the Hogeschool Leiden (formerly
 Eurythmie Academie Den Haag) and the Institut Witten/Annen
 and the Norddeutschen Eurythmielehrer-Ausbildung.
 The modules take place over 10 weeks in Leiden, taught in
 German with c. 30 weeks in schools. With this you join this
 4-year Bachelor training in blocks.
 Each module can be attended individually; an internal certi-
 ficate will be issued.

Middle school: 12–23 January 2015
 Upper school: 26 January–6 February 2015
 End of year & exams: 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

Conference for Eurythmists

Health in Movement – Eurythmy lessons for slow learners
 and special needs education
 29 – 31 January 2015
 Eurythmy lessons for pupils with special needs demands
 from the teacher different aspects than in regular schools.
 In this professional conference the emphasis of the content
 will be the musical-eurythmical movement in its healing
 effects for human beings, the pupils in eurythmy lessons.
 Dr med. Armin Husemann will give an essential contribution
 to this from his research of the musical study-of-man.
 In the working groups with experienced colleagues new
 approaches and teaching experience and teaching material
 will be offered for exchange. A folder with details of the pro-
 gramme and the working groups will most likely appear in
 October 2014.

Target group: Eurythmy teachers in special needs schools
 and Waldorf schools with special needs education
 Tutors: Dr med. Armin Husemann
 Nicole Stegemann, Michael-Bauer-Schule, Stuttgart
 Ingmar Stegemann, Michael-Bauer-Schule, Stuttgart
 Christel Feldhaus, Johannes-Schule, Bildstock
 Pirjo Partanen-Dill, Freie Waldorfschule Engelberg

Akademie für Waldorfpädagogik
Zielstraße 28, 68169 Mannheim
Tel: +49621-30948 - 15, Fax +49621-30948 50
valerie.andermann@akademie-waldorf.de
web: www.akademie-waldorf.de

Further Training with Compagnie Phoenix Berlin

Artistic further training for eurythmists and eurythmy stu-
 dents in Järna/Sweden III

With Barbara Mraz and Mikko Jairi 8 until 12 October 2014
The basis of this further training series for an autonomous researching approach is formed with the eurythmical sources, in the sense of an artistic-eurythmical path of schooling out of anthroposophy and out of this to develop a culture of practice which can change, enrich and bring new impulses for the daily pursuit of eurythmy.

Alongside the two thematic areas of work with Barbara Mraz and Mikko Jari, the opportunity is given in evening sessions with participants for solo master-classes on prepared solos and duos (please send texts and/or sheet music in good time to the address below). Another evening will give an insight into the present artistic work of Compagnie Phoenix Berlin. Mikko Jairi: Exercises by Marjorie Spock (1904–2008) on the four kinds of ethers and their artistic use.

Barbara Mraz: Music eurythmical epochs of style III, Debussy/ Schönberg.

Course begins: Wednesday, 8 October 16.00 hrs till Sunday, 12 October 2014 12.30 hrs

Sessions conducted in: Swedish, German, English, Russian

Fee: SE KR 2900

Registration ends: 23 September 2014

Application and further information:

Anne Grethe Kumlander

Yttereneby, SE-15391 Järna

annegrethekumlander@hotmail.com

Handy: +46702280602

Vorankündigung: Im Jahr 2015 wird diese Fortbildungsreihe mit neuen Themen fortgesetzt.

«Übe...» (“Practice...”) autumn-course

Artistic Further-Training for eurythmists and eurythmy students

With Barbara Mraz and Mikko Jairi; 14 – 16 November 2014

This course will have a somewhat different character from previous courses.

Barbara Mraz and Mikko Jairi will give practical glimpses into the new evening programme of Compagnie Phoenix Berlin “Whoever discovers new land is lonely”, which concerns the life’s work of Paul Schatz, the discoverer of “turning inside out”, concerned to take up his conceptual, meditative struggles and his pioneer researches towards new consciousness of space, which he developed out of Steiner’s spiritual science, and attempted to apply to eurythmical fashioning. The researches of Paul Schatz give for eurythmy a fruitful basis of experience that can be further researched and developed.

Barbara Mraz – music eurythmical work with Bach’s cello suites. Mikko Jairi – Extending the eurythmical consciousness of space in connection to centre and periphery.

Course begins: Fri 14 Nov. 2014, 17:00 till Sun 16 Nov. 2014, 13:00

Fee: 120 Euros

Concessions for students (with evidence of student status) Euros 80

Venue: Freie Waldorfschule Berlin-Kreuzberg, Ritterstrasse 78, Berlin

Anmeldeschluss: 8. November 2014

Announcement: “Übe...” – Winter course from 30 January – 1 February 2015

Ongoing artistic further training for eurythmists in Berlin
Barbara Mraz alternating with Mikko Jairi
Saturday, 10.00 till 13.00 hrs (6 September to 13 December 2014)

The work links to the “Übe...”-Summer-, Autumn- and Winter courses and deepened artistic research into different thematic areas, e.g. the etheric in- and out-streaming, the four consonantal groups in the evolution sequence, planetary and zodiacal qualities. An artistic version of R. Steiner’s “Michael Imagination” is the central theme at present.

Fee: 30 Euros each Saturday

Venue: Freie Waldorfschule Berlin-Kreuzberg, Ritterstrasse 78, D-10969 Berlin

Stage & Consciousness!

Artistic further training project with Compagnie Phoenix Berlin

The following blocks for deepening for stage eurythmy and consciousness can be attended by interested colleagues even if they do not take part in the whole project.

(1) Introduction to researching the formative forces and its relationship to eurythmy with Antje Schmidt.

Thursday, 2 Oct 2014

Day workshop

Venue: Christengemeinschaft/ Gemeinde Prenzlauer Berg, Schwedter Strasse 4, D-10119 Berlin

(2) Rudolf Steiner’s Mystery Dramas

Eurythmical artistic work on the path of schooling with Gioia Falk and Barbara Mraz.

Saturday, 18 Oct. and Sunday, 19 Oct. 2014 and following week.

(3) The history of dance and eurythmy

as the history of consciousness

moving, observing, reflecting, deepening,

with Mikko Jairi.

Saturday, 29 Nov. and Sunday, 30 Nov. 2014 and the following week.

Fees

Day workshop with Antje Schmidt: Euros 60

Further training weekend: Euros 120

Further training block (Saturday till Thursday): Euros 220

Registration, information and enrolment

Barbara Mraz, Malplaquetstrasse 16, D-13347 Berlin,

barbara.mraz@web.de; mikkojairi@hotmail.com

Stage & Consciousness!

Artistic further training project with Compagnie Phoenix Berlin

28 September 2014 to the end of April 2015

Further training project in Berlin for trained eurythmists see-

king a deepening and/or an artistic stimulus.

(A) Deepening (continuous or in epochs, which can also be attended separately according to interest) which include the following eurythmical themes:

- (1) Work on the in- and out-streaming in music eurythmy.
- (2) Spaces of consciousness and possibilities of fashioning contemporary music.
- (3) Introduction into researching the formative forces – foundations for a meditative path of schooling in eurythmy.
- (4) Introduction to the chapters in the history of dance in relationship to eurythmy.

Further themes: the Michael-Imagination, planetary and zodiacal qualities, exercises for the four kinds of ether according to Majorie Spock, eurythmical introduction into Steiner's Mystery Dramas, Christian motifs in the poetry of Vladimir Soloviev, schooling perception through viewing art in the Berlin museums.

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

and in the new stage production of the Compagnie.

The focus here is contemporary music, premiere in April 2015 with subsequent tour.

Participation in the stage projects of the Compagnie presupposes the deepening blocks, they are obligatory for joining productions of the Compagnie.

Fee: 300 Euros monthly; further information: www.compagniephoenix.com

Registration, information and application:
Barbara Mraz, Malplaquetstrasse 16, D-13347 Berlin,
barbara.mraz@web.de; mikkojairi@hotmail.com

Studio B7 Dorothea Maier & Ulrike Wendt

Eurythmy and Researching the Formative Forces – Perceiving in the etheric

Fri 28 Nov. 2014, 18:00 hrs till Sun 30 Nov. 2014, 13:00 hrs

Introductory weekend seminar with Ulrike Wendt

To work with eurythmists on the etheric is to carry coals to Newcastle – or perhaps not quite? A basic feeling for it is there, but an exact conceptualising which is not only thinking but also allows differentiated movement is not always obviously available. To begin to develop such a conceiving of movement is the aim of this weekend seminar.

Thereby with exercises out of the research into the formative forces according to the methods of Dorian Schmidt to extend the abilities to perceive the etheric in thinking and finally also in eurythmical movement will be developed with this aim.

Initial attempts at observation in the realm of the zodiacal and planetary gestures will be enriched with work on the etheric exercises of Marjorie Spock (1904–2008), with which illuminating qualitative experiences can be gained harmonising space and the essence of pure etheric movement also bordering on the soul-realm.

Venue: Stufenhaus Apolda, Lessingstr. 34, 99510 Apolda.

Apolda is 10 minutes with the train, plus 5 minutes from the station by foot to Stufenhaus.

Fee: 120 Euros (with donation = 170 Euros). Concessions for students and those in special life circumstances.

Registration and further Information:
Ulrike Wendt
mail@studiob7.eu, Tel. +49 175 5603852

Thomas Haus Dortmund

Farewell in movement

1 November 2014 with Gia van den Akker

Begins: 15.00 hrs Workshop and Eurythmy Programme for those who have died in Thomas Haus, D-Dortmund, Mergeltechstr. 45a

Workshop: "Farewell in movement"

To get to know, experience and understand what role eurythmy can play, around the theme of dying. Eurythmy can offer support: directly in the process of dying, in the time of mourning, for those who remain, and especially for those who have died.

To be born and to die: A movement towards the body and again away from it. We make this movement daily, when we fall asleep and wake up and also when, in eurythmy, we let the soul enter into dialogue with the space and let it join in dancing with others.

How and when can eurythmy be appropriate?

Before the death during a terminal phase, after the death, during the three days, at a funeral, in a memorial festival, during the time of mourning

Themes:

Linking with the body, experiences of the physical body, of the living, of the astral, of the "I";

The breathing of the soul between centre and periphery;

Human meeting through the body and surrounding the body (visual space and listening space / front space – back space);

Work with the phases of mourning with the 4 elements: Earth, Water, Air and Fire, Hallelujah and Evoo.

Duration: Workshop with performance 4 hours.

Following the workshop a memorial eurythmy will be performed, accompanied by cello

Title: "Behind our time" with texts by R. Steiner, H. Andreus, Basho; music by J.S. Bach, P. Vasks, K. Saariaho.

Registration: Dorit Schwenzfeier e-mail: ds21@online.de

Edith Peter – Christmas Course

"Transitions from Alliteration to Assonance"

from 29 Dec. 2014, 4.00 pm, till 2 Jan. 2015, noon

In this coming winter Edith Peter gives again her further training course for eurythmists.

She graduated with Elena Zuccoli followed by many years in numerous performances in ensemble and solo stage work. Here actual eurythmical emphasis and till today forming the focus of her work (metre / poetics) she received from Hedwig Greiner-Vogel and developed it further.

A second focus is the many-sided practising of fundamental

eurythmical movements as the pre-requisite for artistic work.

Our further training group, which meets annually between the years in Aesch nr. Dornach, consists of about twenty participants, some of whom have met for several years to form a good social and artistic basis. New members are warmly welcome and have the possibility in an extra daily session to begin practicing the basic exercises.

The only pre-requisite to join is an interest to discover your own eurythmical instrument and thereby to deepen the sounds and speech bases of eurythmy. The course runs for two half days and three full days, during which we move together intensively.

For enquiries & registration we are at your service:

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

Vitaleurythmie

Vitaleurythmie works with the principles of the forces of the four elements of nature earth, water, air and fire, integrates them into the movement and unfolds there its healing and up-building effect.

Through the combination of “dynamic fields of forces” (speech sounds) with contents of research of stress and communication, salutogenetic strategies are developed.

Vitaleurythmie schools not only mindfulness and auto-leadership, but also supports team-processes and increases mental achievement. It opens new fields of activities and stimuli for therapy, courses and teaching.

Target group

The certified course Vitaleurythmie is for trained eurythmists with professional experience eurythmy therapists and eurythmy teachers. It offers a grounded further training of professional and personal abilities.

Contents

- Overview of Vitaleurythmie as a “modern anti-stress method” (salutogenetic approach)
- Dealing with the “dynamic field of forces” of the speech sounds
- Schooling of mindfulness with Vitaleurythmie and the leading of groups
- Getting to know some themes and research of research into social questions and of stress and its implications for eurythmy
- Becoming aware of new possibilities to use Vitaleurythmie in adult training, education and in business
- Deepening collegial and professional exchange

Dates

Block 1: 31 October – 2 November 2014

Block 2: 30 January – 1 February 2015

Block 3: 20 March – 22 March 2015

Block 4: 20 April – 25 April 2015

Block 5: 18 September – 20 September 2015

Every Fri 16:00 hrs till Sun 13:00 hrs.

Conclusion

Participation in all the blocks and a positive assessment of the portfolios a certificate will be issued by Alanus Hochschule.

Tutors

Christiane Hagemann, eurythmist and eurythmy therapist
Michael Werner, eurythmy educator, researcher and consultant

www.vitaleurythmie.de

Fee: 1280 euros for the entire training

Venue: Alanus Hochschule für Kunst und Gesellschaft
Fachgebiet Eurythmie — Campus I — Johannishof
53347 Alter bei Bonn

Registration and further information:

*Bastian Böhm — Tel. +49 22 22 . 93 21-12 74
eurythmieveranstaltung@alanus.edu*

A Source of Strength for Eurythmy – a joint Initiative for the World

Eurythmy and anthroposophy can only become useful from a surplus of etheric forces. Without individual daily effort however humble, we will not hold out in the face of the flooding internet-culture. With a great self assurance the highly technical net penetrates into the last corner of the world, controls our daily lives and increasingly leads us to absolute isolation.

To want to oppose is not the aim here, but daily to plant a small tree of life through meditative eurythmical effort throughout the world.

The course of the Sun around the Earth, the voices of the birds resound in the ether of the air. Similarly the participants of the esoteric youth group in 1922 gave their daily meditations for the Earth. In the same way we eurythmists in the whole world can every day with a sound, an Hallelujah, T A O, or I-think-speech, responsibly form a network out of freedom for the ether of the Earth.

We eurythmists can also hold together, as is the accepted way with members of the School.

To foster this context out of the trust in the spiritual world, out of sister/brotherliness in the spirit of anthroposophy, for eurythmy and the aura of the Earth.

We intend in the Eurythmy Conference at the Goetheanum, 6–10 April 2015 to share enthusiasm for this impulse with the participants who want to join.

We constantly receive stimuli through initiatives and results of research. With this present initiative we would like to encourage the strengthening and collaboration of the individual for everybody concerned, so that the surplus of forces do not dry up in human beings.

For the Initiative:

*Werner Barfod and Carina Schmid,
Dornach, July 2014*

La Fabbrica, Italy

Studio, hall & seminar room to rent:

La fabbrica is situated in a small, friendly and sleepy village Cortiglione and consists of a large light-filled hall with sprung floor, dressing room with chairs and mirror, kitchen with hot and cold water, an inner courtyard (ideal for practising or for meals).

N.B. a happy, friendly domestic ghost, who enjoys seeing work and play. These rooms are empty when Gia is away from home and can then be rented out.

Our nearby farmhouse in the vineyard offers 7 bedrooms and the B&B of the neighbour 6 rooms (price according to negotiation). Smaller or larger groups can come here for seminar work for rehearsing artistic productions

Announcement: Audition for "Passio".

Stichting Voi-Z, Michael de Roo, in collaboration with Gia van den Akker en Musica Poetica, led by Jörn Boysen will take on a production of "Passio" in Spring 2016. This work by Arvo Pärt will stand in the mid-point.

12 eurythmists are needed. In next "Auftakt" further details about the audition will follow.

*Contact: Gia van den Akker
tel. +39.0141791247, +393484254007
info@giavandenakker.com
www.giavandenakker.com*

Eurythmie-Studio Focus

offers from mid-September 2014 an artistic further training for young eurythmists

September–December 2014

The basis: deepening basic elements, training the instrument, solo work, rehearsing musical works in the group (with guest tutors)

January–April 2015

The method: artistic projects, training artistic abilities, questions of directing, autonomy

May–June 2015

The practicalities: Workshops, performances, participation in courses

Led by: Elsemarie ten Brink

Venue: Riouwstraat1, The Hague, Holland

Dates: 16 September 2014 – 30 June 2015

Fee: 3,000 Euros

*Info: www.eurythmie-studio-focus.org
info@eurythmie-studio-focus.org*

Courses with Annemarie Ehrlich 2014–15

2014:

24–25 Oct.: Vienna West, How can I school myself that those who have died might want to make contact?

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

27–31 Oct.: Prague, Educational – Teaching – Teaching adults

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

07–09 Nov.: Witten-Annen, How can I remain healthy 12 exercises from R. Steiner

Registration: Inst. Witten-Annen, Tel. 0049 2302 184 999 2, cnoops@wittenannen.net

14–15 Nov.: Hannover, How can I school myself that those who have died might want to make contact?

Registration: Ulrike Walles, Tel. 0511-7000 106, tanzkunst@ulrikewallis.de

21–22 Nov.: Brugge, Hoe blijven we gezond!

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

2015:

24–25 Jan.: Bern, Social schooling through movement

31 Jan.–1. Feb.: Bern: Social schooling through movement

Registration: Heidi Mürli, Tel. +41 34 445 39 76, heidi.muermi@sunrise.ch

27 Feb.–1 March: Stuttgart: Social schooling through movement

Registration: Eurythmeum, Tel. +49 711 2364 230, info@eurythmeumstuttgart.de

4–10 March: Vaihingen, The 7 rhythms of Steiner's Foundation-Stone Verse

6–8 March: Vaihingen, Linking to those who have died

13–14 March: Vaihingen, How can I remain healthy?

Registration: Akademie Vaihingen, Tel. 0049 7042 941895, info@akademie-vaihingen.de

27–28 March: Copenhagen, Social schooling through movement

28–29 March Copenhagen: The seven Planets

Registration: Elisabeth Halkier, Tel. 0045 3964 1108, elihn55@gmail.com

15–17 May: Eisenach, How healthy am I / are we?

Registration: Erika Rommeley, Tel. 03691-742614, erirom@gmx.de

22–23 May: Freiburg, Social schooling through movement

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

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 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

Training Centre for Eurythmy, Vienna

Part-time Eurythmy training, Further training, Adult courses, Stage-Group (Adelheid Petri), Seasonal performances working with a theme corresponding to the times: “Schau um dich – look around yourself” Mood: Courage of soul – R. Steiner: “The course of the year in the breathing of the Earth”, (Dornach, 31 March – 3 April)

A special emphasis on and with music eurythmy, deepening the intervals and their differentiated life in music.

Bildungsstätte für Eurythmie Wien
 Tilgnerstr.3/3, AT - 1040 Wien
 Tel+Fax +42 1 504 83 52 or 440 22 92
dr.johannes.zwiauwer@aon.at

Eurythmée Paris-Chatou

Beginning of a new training course

Mon 29 September 2014

A basic artistic year in music and speech eurythmy with subsidiary subjects, ending in June 2015 with a certificate, enabling further study in another eurythmy training recognised by the Goetheanum. The rich cultural life in Paris is included in the course (registration still possible!).

Further training course led by Jehanne Secretan

12 January to 15 February 2015

A stage eurythmy project for 8 trained eurythmists, concluding with performances.

Theme: “Ballade du Roi y Renaud” from the late Middle Ages – soli work in music eurythmy (Sarabande, Gavotte, Menuett). Information and enquiries about registration directly to Jehanne Secretan, Tel: +33 143 36 93 54

Performances of the Eurythmie-Ensembles «Citadelle»

13 Nov.; Ecole R.Steiner de Genève (14:30 and 20:00)

14 Nov; Institut Perceval, St. Prex (mornings)

15 Nov; Association La Branche, Mollie Margot (16:30)

Union pour l'eurythmie
 1, Rue Francois Laubeuf, F-78400 Châtou
eurythmee@wanadoo.fr
<http://eurythmee.paris.free.fr/Accueil.htm>
 Tel. +33 1 305 347 09

Eurythmy for Pakistan

In 2001 Shahida and Hellmut Hannesen started social therapy in Lahore; in 2005 a school was opened. Shahida is a trained Waldorf-School teacher from the Institut in Witten-Annen/Germany. The Hannesen family lived in Lahore for 10 years and is now back in Witten. A living community with two big houses and the school with 150 children is flourishing.

It would be wonderful now to include eurythmy for the school children, the special adults in the living community, staff and supporters, and friends. Whoever would be ready to help us, young or old, for a shorter or longer period, is welcome. S/he can stay in the living community, together with a German farmer, Pakistani staff, and other volunteers. So far there have not been any security problems in this part of Pakistan.

Please contact:

Hellmut und Shahida Hannesen,
roshni@gmx.net, Tel. +49 2302 7076413
www.roshni.org.pk

Eurythmy Spring Valley Training Program Options

Post-Graduate Artistic Studies Year

We are pleased to announce the offering of a post-graduate course in the coming year 2014/2015, beginning in September, 2014. For diploma-ed eurythmists who wish to experience another culture, language or approach to the art, this course broadens and augments the eurythmist's artistic work. The faculty of the program will include Barbara Schneider-Serio, Dorothea Mier, Annelies Davidson and Natasha Moss.

The students in our post-graduate program will work partially with the 4th year in the first term, reviewing and deepening speech and tone eurythmy elements, while already beginning to shape independent study work. Classes will also explore different stylistic aspects of speech and tone eurythmy, including a focus on the English indications for eurythmy. Solo work will continue throughout the year. In the second term, students will focus on independent solo and group work with guidance from the faculty, with all work culminating in a performance in May, 2015.

This course can also be taken per semester. The cost for the course will be prorated based on the length of study. The full year's tuition is \$4,250. We hope you will join us! Applications are now being accepted and applicants are encouraged to apply as early as possible due to the Financial Aid deadline of June 30th, and the limited availability of on-campus student housing. Financial Aid is available in the form of grants,

loans, and work-study opportunities. All financial aid is based on need. Financial Aid Application Deadline: June 30th. Housing: On-campus student housing is available. Rents range between \$380 – 460 per month, and are assigned on a first-come, first-served basis, upon receipt of an application form and housing deposit. Housing brochure is available upon request.

*Information/Application:
(845) 352-5020 ext. 13
info@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 four fairy tales from the Mystery Dramas; The Rock Spring Wonder, The Fairy Tale of Imagination, The Fairy Tale of Good and Evil, and The Fairy Tale of Love and Hate. We have prepared these fairy tales under the guidance of Ute Medebach, from Dornach, Switzerland, who shared the special indications for these pieces in Spring Valley, NY, during March, 2014. Some of our ensemble members, along with a number of eurythmists in our region and beyond, are also performing other eurythmy roles in the Dramas. We are very happy to be a part of this rare event for the English-speaking world. For more information on the conference, see: http://www.threefold.org/conferences/rudolf_steiners_four_mystery_dramas.aspx

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Tel. +1 845 352 5020 x13, Fax +1 845 352 5071
info@eurythmy.org, www.eurythmy.org*

Ways to Experience the cosmic forces in language

Invitation to a conference for speech artists from 14 to 17 May 2015
in Rudolf Steiner House Weimar, Meyerstr. 10

To foster speech formation as a cultural impulse of the consciousness-soul was always a central concern of mine. Art never develops without imitation, but so in such a way that I am spiritually able to illumine what has been imitated. The speech-formation exercises can be practiced in many directions, but in such a way that they develop further with me, because in practicing their active forces are revealed. I am able to take on the fashioning in style of the poetry out of the working stream of speech formation, but in such a way

that they begin to come about out of the quality of speech. The formative forces of the rhythms, repetitions, rhymes lead me to the question of their origin, but so that they reveal themselves to me as cosmic designs. In *SPEECH AND DRAMA* Rudolf Steiner encouraged to characterise the fashioning of a role through the moods of vowel and consonant. A way will be shown how consonantal moods can be worked on. The conference in Weimar will focus in group practice. Through an artistic laying hold of the forms of the capitals and the words for the pillars, the conference will lead us into the “House of the Word”, to the First Goetheanum, in order to convey an experience of the working of the stars in our speech through practicing these elements.

The influence of the stars is alive in our speech. Concessions to contemporary thinking are unnecessary, for speech unfolds its own contemporary relevance. Always what has been rehearsed shall be applied in practice. Sabine Schaefer will introduce this theme. Other contributions and questions can lead further.

The future of our art depends on whether we can find the active forces of the speech elements in the etheric, in the world of archetypes. To make initial experiences here, Antje Schmidt has agreed to practice three hours with us with the method of Dorian Schmidt. For this we are especially grateful.

The unnamed registered hours will be directed by Martin George Martens, can if wished also be changed. We want to ask no general conference fee, but share the costs by the participants. These amount to Euros 980. The minimum number of participants is 10: coffee, lunch, catering and evening snack is provided. The costs is shared by the participants. The accommodation can be found on Weimar Tourist Information. If two or three people join up, accommodation can be found near to Steiner House with Faru Cigan 03643 402806 very inexpensive flats can be rented.

*Information and mandatory registration until 14 April 2015
in writing to George Martin Martens,
Am Weinberg 15, 99425 Weimar,
or mgmartens@t-online.de*

The Art of Speech

Fall Workshops 2014

A bouquet of weekend workshops for teachers, parents, and everyone interested in furthering human development through this signature of being human: the spoken word.

October 31–November 1

The Spoken Word in First and Second Grade

For teachers, with pedagogical considerations and artistic practice
with Helen Lubin

The young child identifies with the world through participation. As the child develops, there is a greater potential for inner movement in pictures. What are the ‘artistic speech tools’ that support the child’s engagement in participatory movement of the limbs and that later engender inner movement in pictures? Materials (poems, exercises) provided.

November 14–15

The Spoken Word: Into, through, and beyond the Rubicon
For third- and fourth-grade teachers; with pedagogical considerations and artistic practice with Helen Lubin
We will address how children of this age are supported through the language environment created by the teacher and by their own engagement in speech activities during the daily speech practice. What are the 'artistic speech tools' that support the change in the relationship between the child and the world at this time? Materials (poems, exercises) provided.

December 13–14

Foundation Stone Verse, in Eurythmy and Speech
with Jennifer Kleinbach and Barbara Renold
All of anthroposophy can be found within Rudolf Steiner's Foundation Stone Verse. Exploring this through the art of the spoken word, giving these thoughts a lively sound-body in time, strengthens our appreciation for what it is to be human. In tandem with the Saturday workshop, the Eurythmy Spring Valley stage group will perform this work on Friday and Saturday evenings. Create space for this celebratory event in your Advent plans!
Threefold Educational Center,
Chestnut Ridge (Spring Valley), New York
For further information: helenlubin@gmail.com
Tel: +1 916-966-5749

PerformInternational

Spirit-Inspired Professional Trainings & Short Courses in Theatre & the Performing Arts
PerformInternational, a new training & research initiative in theatre & the performing arts, is launching a full-time profes-

sional training followed by part-time trainings and short courses in the UK from the autumn of 2014.

The four-year professional training has two main aims:
1. to renew for the twenty-first century and integrate the work begun by Rudolf & Marie Steiner in the field of artistic speech & drama with what the Russian actor Michael Chekhov further developed in theatre & acting;
2. to create a rigorous professional training in theatre and the performing arts that enables graduates to begin an independent professional life in performance and teaching and qualifies them to take up training in education & therapy at post-graduate level.

For further information, please contact:
initiativeperformingarts@gmail.com
www.performinternational.org
www.facebook.com/performinternational

Spirit of the Word

Training in Speech-Formation and Drama
28 December 2014 – 23 January 2015
Orientation course during the first week
Second Years of the Training, Block 1
Tutors: Norbert Mulholland, Penelope Snowdon-Lait, Astrid Anderson
in English. Also for those newly interested
Venue: Te Ra Waldorf School, Kapiti Coast, New Zealand

Information:
Astrid Anderson, Tel: +64 6 857 7113,
astrid.anderson@slingshot.co.nz
www.anthroposophy.org.nz

PUBLICATIONS & REVIEWS

The Birth of a Book

The three eurythmical Christmas plays
Wilfried Hammacher

Introduction by Margrethe Solstad

Wilfried Hammacher has devoted his life to speech, the drama and eurythmy – this is, as it were, his life's work. We also know him as a writer, most recently by his magnificent work on Rudolf Steiner's Mystery Dramas. His book *DREI EURTHMISCHE WEIHNACHTSSPIELE* ['Three eurythmical Christmas plays' from Oberufer] shows a further deepening and intensification of his authorial skills, in intimate connection with eurythmy.

In his Epilogue, Wilfried Hammacher presents in the finest manner the reasons that served him as a source for this work.

One of the happiest and poignant, indeed deeply moving experiences of my childhood include the performances of the three Oberufer Christmas plays. I was allowed to experi-

ence them in my first three school years (1935–38) by the teachers of the Waldorf School at the Uhlandshöhe in Stuttgart. To this day the moods, the feelings of piety, the boisterous merriment as well as the fearsome tragedy that has invariably pulsed through the presentations is still present for me in unchanged intensity. My taking part in later years has made the early experiences stronger and more tangible. This folk-poetry with its elementary expression of soul, which in the Austrian dialect found its unique correct dress, belong for me the most beautiful of anything – primal, unspoiled living poetry. And through the hundred years in which they were performed in anthroposophical centres, especially in the Waldorf schools, they have repeatedly proved their living force. We have to thank alone Rudolf Steiner that these plays discovered and published by his teacher Karl Julius Schroer achieved such a life, such a long tradition.

At Christmas 1910, Steiner directed a production – the first performances – after he had premiered his first mystery drama "The Portal of Initiation" in the summer. In this play, the visionary Theodora prophecies the re-appearance of Christ

in the etheric world. Before this Rudolf Steiner had expanded the understanding of the Old and New Testaments by his spiritual-scientific research into the cosmic realm. Moreover, with the evolution of the universe and the reincarnation of the human being, he opened up new insights and perspectives in Christology. In order to create a new language to express the worldview reaching the cosmos, for the senses and the soul he created the ethereal art of eurythmy – as he always emphasised in its first beginnings, and which may, could, and should reach its full configuration in the sixth post-Atlantean epoch.

Eurythmy is the art-form that strives towards the [inspiration from the] re-appearance of Christ in the universal etheric sphere. The soul of eurythmy demands a consciousness that reaches out towards expanding experience. The Oberufer Christmas plays have sprung from genial deepening of the soul concerning the Christian mysteries; a present-day consciousness can seek for the internalisation of Christology of anthroposophy through the gestures of movement. The sounding of language awakens pictures through the meaningful movement of eurythmy, the source of which springs from never ceasing change of our life-body. These three eurythmical Christmas plays are the tentative attempt in this way to approach the three events of our customary celebrations at the beginning and end of the twelve holy nights. Of course, this does nothing to diminish the significance of the Oberufer plays [in themselves].

Rudolf Steiner made among his many addresses introducing eurythmy, he said (GA 277, 24 April 1920, p. 177): “Today, we mostly present only lyrical, epic and the like, but I am also very concerned maybe one day to find forms through which the dramatic element as such can also be expressed and presented in eurythmy.” Many people have researched this artistic path, have worked these one hundred years of eurythmy. Many will go on to research the dramatic fashioning of eurythmy. For example, the total human being, not only the gesturing arms and hands, can find its full dramatic expression. To mention only a few things, the eurythmy figures express the sound from head to foot; for certain situations, the facial expression should be included. (In my book, *DIE GRUNDELEMENTE DER SPRACHGESTALTUNG UND SCHAUSPIELKUNST DURCH RUDOLF STEINER IN IHREM METHODISCHEN AUFBAU* (“The basic elements of speech formation and drama through Rudolf Steiner in their methodological structure”), Verlag am Goetheanum, Dornach 2005, a compilation of Steiner’s various suggestions concerning dramatic eurythmy can be found in the chapter *Die Kunstmittel der Eurythmie*, “The art medium of eurythmy”, pp. 264-68). In addition to moving the sounds when walking, once should also research sound movements when seated, kneeling and lying down.

What was rounded off in the mind-soul of the Middle Ages, is looking for a new fashioning out of the consciousness-soul. For this purpose, the standards that Rudolf Steiner set over 100 years ago for his production of the Oberufer Christmas plays, may contain inner validity also for a metamorphosis today. Karl Schubert, Vienna’s first Star-Singer, for whom personally Rudolf Steiner wrote the lost prologue of the Tree-Singer in Paradise Play, told us in his heart-warming description of the rehearsals at that time. This inner life should always pulse further in all new attempts.

“For Christmas 1920 we are now able to experience performances of Paradise play, the Nativity play and the Three Kings

play in the Carpenters Workshop in Dornach. Here you would like to cry out, ‘Here is necessity, here is God’ [Goethe, letter from Italy, 6 Sept. 1787]. Unforgettably beautiful [in the play] was the Lord God, poignant bitter was Eve’s weeping, you were shaken right into your bones with Adam’s transformation, inexorably grand the speaking of the angel and convincingly effective the speaking of the devil. Everything was so natural in style and so vividly measured that no word or gesture was superfluous. Similarly strong were the impressions we received from the Nativity play and Kings’ Play in Dornach.

“The audience received so much inner enrichment that you could not describe it in words. The increased relationship of the heart to the spiritual content of the play we owe to the performances in Dornach. At Christmas 1922 ... we ourselves were allowed to play in Dornach and watch as Dr Steiner rehearsed the plays. Dr Steiner had just composed the prologue for the Tree Singer of the Paradise Play. Dr Steiner sat in his studio in the Carpenters’ Workshop and painted the eurythmy figures; the text of the Tree Singer was read to him and then came the task to memorise the text by heart by to 3 o’clock and to be ready in the Carpentry Workshop. Dr Steiner arrived at the scheduled time and showed how one should speak and act the Tree Singer and Star Singer. He borrowed the hat and coat from Frl. Mitscher and acted the two prologues speaking in an inimitable and unsurpassable way. The whole manner and the tone in which you could see Dr Steiner in these figures of the Tree Singer and Star Singer remains an indescribable experience. He said each line in perfect dialect and made with his whole figure, with his knees, his arms, his lips and his eyes such characteristic movements that the real, pious peasant, the totally surrendered player stood before us. Everything was penetrated with an infinitely sunny humour, expressed by the play of splendid gestures and movements. He greeted the three divine Persons with the momentum of his bowing body and its reverently boorish-looking eyes. Each line of greeting had its own colouring of tone in speech and movement. As if breathing himself out was the greeting and facial expression when he greeted the clergy, without “dö ma ka Gspül derf lern,” – “without whom we couldn’t learn any play”. As compelling and startling was the smile of his mouth when he greeted the Master Singer’s hat and greeted Adam and Eve in “the garden, into which we would like to go”. An incredibly strong momentum lived and worked in his facial expressions when he greeted at the crib with the sun-beams and moon-beams, with leaves and grass, the ox and the ass. During the rehearsals he often intervened and corrected the speech expression here and there. His sculptural forming hand made a living whole of the “company”. He was never rigid and dogmatic; it lived and changed from year to year, from rehearsal to rehearsal. The many small details sounded together to achieve an effect that in the artistic element had such a strong, inwardly liberating religious note.

“When the company went singing through the hall of Carpenters’ Workshop, there emanated from every step and every note a swing and a drive from which moving through the hearts of the audience could move into the spirit-world and sound on there.”

(From Hans-Jürgen Hanke Karl Schubert, *LEBENSBLIDER UND AUFZEICHNUNGEN* “Karl Schubert, life images and recordings”, Verlag am Goetheanum, Dornach 2004: “Karl Schubert and the Oberufer Christmas Plays”.)

On a Saturday morning in January 2007, I woke up contemplating the need that the Christmas events today call for a eurythmical fashioning. Busy with other things, I could only approach this five years later, working on the content of these three plays first epically in verses in the four report published in Christmas Winter Solstice (Verlag am Goetheanum, Dornach, 2012). From the unlimited element in epic, I tried to pull the dramatic form together. But this word-element that eurythmy always contains in itself, transforming space and time, strives back to the unfettered quality in epic. A eurythmical dramatic style will never remain arrested to spatial objects, as is natural for traditional drama. My concern was to fashion the language, which is itself eurythmy, which is formed by and for an inner eurythmy.

The costuming will result from the presentation of the characters always new, individually. Perhaps in the “creation” a “Chorus of Seven” one could imagine in strongly shining golden-yellow garments, possibly with crown-like headgear; in addition to veils or drapes in the seven colours of the rainbow. A lamentable trait of uniformity has descended by and by on the veil, so genially designed by Rudolf Steiner, but with which the masculine character of movement has become diluted and weakened. For male eurythmists – at the beginnings of eurythmy this only very occasionally happened – Rudolf Steiner wanted other costume designs that would fit to men, that would in no way obliterate the male character under female clothing. But he did not get round to it any more. In short, for the “Chorus of the Seven” consisting of men and women, should not the latter should wear toga-like cloaks in the male shades of the colour spectrum. And according to individual characteristics the rest of the costume should be found, because in drama everything typified substracts from its immediacy.

Eurythmie – Entstehungsgeschichte und Porträts ihrer Pioniere

[Eurythmy – history and portraits of its pioneers]

The book by Martina Maria Sam is now published!

With more than 90 biographical portraits, this book presents the first eurythmists in word and picture. In 22 chapters, the biographies are supplemented with descriptions of the most important stations of the early history of eurythmy from 1912 to 1925. These first steps of the development of eurythmy are briefly presented according to the current state of research and supplemented with photographic documents and memoirs with some newly discovered sources.

Verlag am Goetheanum:

1st edition 2014, c. 350 pp., bound, c. 35 EUR/ 49 CHF
ISBN 978-3-7235-1523-5

Explore your own eurythmy

Contributions to eurythmy in education

From the research Alanus College of Arts and Social Sciences Part 1, Edition Waldorf-pädagogische Forschungsstelle Stuttgart

Werner Barfod, Dornach

Even the title makes you curious. Here seven eurythmy teachers ask themselves the burning question of making their eurythmy lessons a research task! Quite individual in the line of questioning, using today's methods of working and yet each in his own way.

The working ways stimulate, and awaken curiosity: to what will this lead for the eurythmy teacher and for the pupils? In all seven very different issues and ways of research both the teachers as well as the pupils did gain. Mostly a friendly observer is invited into the process in order to help to perceive, how, and whether helpful processes on the way of investigation can be recognised in the classroom with the pupils and the teacher.

As a reader, you feel the background – a prepared study work by a group, together with the faculty of Alanus University. Stefan Hasler and Charlotte Hein Ritz edited the project. Jost Schieren creates the basis: Waldorf Education – the concept of art in education.

In total, 30 people in an interdisciplinary collaboration since 2010 have been operating a regular exchange. This is imparted to the reader through the individual, independent methods of approach.

The reader becomes warm when reading this attitude of eurythmy teachers, bravely to venture with their own questions, to dare to go into the depth with often decades of teaching experience behind them.

We have a whole range of advisors for eurythmy in education in Waldorf schools on the Continent; each generation has added new helpful experiences. But now the questioning is reversed: What skills as an aid to human incarnation in the different age groups can I as a eurythmy teacher achieve? With what means in the eurythmy lessons, and through involving the pupils' own activity? Perhaps this has always indeed been the concern of eurythmy teachers ... ; in these seven examples chosen by the eurythmy teachers, seven very different, individually burning, some existential, questions are brought forward to be systematically examined in the classroom. The tasks are repeatedly questioned, to make them bear fruitful results for the pupils and the teachers.

This scientific orientation is probably the new challenge that also has to face eurythmy education, without violating the artistic legitimacy of eurythmy. It can no longer be the question whether eurythmy is necessary in education, but how it can be fruitfully effective in each age-group.

How is which approach fruitful in the lessons for different age-groups? How can concretely formulated goals in the classroom be achieved?

“How can the conceptual meaning of eurythmy be made experiential for the pupils, how can the pupils be guided to independent eurythmical activities? In what form can they reflect on their experiences with eurythmy, and express it verbally, penetrating it step by step?”

(Charlotte Hein Ritz)

To make readers curious, here we mentioned the seven themes of the first volume; it is at once inspiring and meant to stimulate your own work:

A solo project as a means to promote the autonomy of the students within eurythmy lessons of an 11th Grade, Michael Werner, Rudolf Steiner School Hamburg Bergstedt.

Ways to experience eurythmical speech-sound gestures – How can pupils fashion enlivened and autonomous speech-eurythmy gestures? (7th grade). Andreas Borrmann, Rudolf Steiner School in Berlin.

Questions and observations for an open, dialogue-orientated lesson form (5th Grade – 9th Grade – Class 12-13.) Imogen Scheer Schmidt, Hibernia School Herne.

Reflection and conceptualising in eurythmy lessons – Development of a 9th Grade in the tension between prejudice and interest. Jürgen Frank, Rudolf Steiner School Hamburg Bergstedt.

Resistances in eurythmy lessons – How do I learn to read and understand them? (Class 4 and 10). Peter Michelsen, Waldorf School Schopfheim.

Acting BLUE (= playing truant), seeing RED, seeing BLACK, application of colour gestures in eurythmy (11th and 12th Grade). Norbert Carstens, Widar School Bochum.

What do the boys and what do the girls need in Middle School in eurythmy? (6th grade). Fay Claudine Gauthier, Waldorf School Bergisch Gladbach.

The second volume is devoted to the theme:

“Autonomy and personality of the pupils in eurythmy lessons.” About 14 interviews and visits into eurythmy lessons are evaluated.

“How can students experience what is significant in eurythmy, and how can pupils be guided to independent activity in eurythmy? In what form can they reflect on their experiences with eurythmy, and express it verbally, penetrating it step by step?” (to appear in 2015)

The third volume focuses on:

“Exploration of individual eurythmical means in the context of selected classes” (to appear 2016).

It is a tremendously exciting initiative! The first volume is already stimulating through its individual yet shared responsibility. It offers help for each eurythmy lessons. It is a response to the time requirement of eurythmy to create the space appropriate in the education of children today and tomorrow.

DEN EIGENEN EURYTHMIEUNTERRICHT ERFORSCHEN
Reihe Beiträge zur Eurythmiepädagogik - Aus der Forschungsarbeit an der Alanus Hochschule
Forschungsarbeit an der Alanus Hochschule Bd. 1

Herausgeber: Stefan Hasler, Charlotte Heinritz
ISBN: 978-3-944911-05-2; Bestell-Nr.: 1610
Pub. dae: 2014; Format: Broschüre
255 pp. Order from: <http://www.waldorfbuch.de>

Serge Maintier

Sprache - die unsichtbare Schöpfung in der Luft

[“Language – the invisible creation in the air”]

Research on aerodynamics of speech sounds

Edited by Rainer Patzlaff

Dr. Kovac Verlag, Hamburg 2014

ISBN: 978-3-83007898-2

Werner Barfod – Dornach

The extended research approach by Serge Maintier begins in 2000 with the air forms of speech-sounds. It is a basic phenomenological research, which could build on the work of Johanna Zinke *Luftlauf Formen - LUFTLAUF FORMEN SICHTBAR GEMACHT – SPRACHE ALS PLASTISCHE GESTALTUNG DER LUFT* [“Speech as a sculptural forming of the air”] (Stuttgart 2001) making air sounds visible. She says: “Air currents of speech-sounds become pictures just as the countenance is a picture of human soul.”

The infant perceives syllables, so that for Serge Maintier the co-articulation moves into the centre of attention, that is, syllables like “bak-bek-bik-bok-buk”. In the detailed DVD that accompanies the written representation, the correspondence of the spoken syllable and the natural morphodynamics become immediately visible and experienced.

Laser illumination, high-speed camera and oscilloscope (for the acoustic oscillations) make immediately visible what appears in microstructures between the correlation of the phonetic speech-sound shape and the forms of the stream of air.

“The characteristic of speech is its manifestation. The articulated sounds only sound in front of the lips, and in so doing, they express at the same time an inner event that was previously invisibly active in the soul. Accordingly, the breathing air used in speaking, after leaving the oral cavity, gives expression to the forces organisation, from which it is dynamically fashioned within the body” (p. 32/33).

“The tongue is the fastest and most skilful dancer in the world” (p. 30), it sculpts the air stream of a sound. Rudolf Steiner calls this the plastic activity of the supersensory etheric body. Every sound discloses in its specific vortex shape an invisibly-visible miracle.

For speech three areas are described:

for speaking and singing the air of the breath becomes the source of the will through the belly-, diaphragm- and chest-muscles.

The rising air is set into vibration in the larynx and in the sound, receives the feeling part.

The articulation occurs in the oral cavity by the palate, tongue, teeth and lips, giving the sound its characteristic sound or shape.

These are also the artistic means of a sound in eurythmy with its movement, its feeling in the surroundings, its characteristic shape.

The vortex turns out to be the universal principle of nature. “Without turbulence, without swirl the earth would be a germ-free, lifeless rock” (p. 72). Theodor Schwenk says, “in the dynamic system chaos and order co-exist, side by side”.

In the incredibly clear and impressive recordings on the

disc differentiated vortex structures can be astonishingly perceived with the vowels in the various directions. Likewise, the air-flow patterns with laser light: 100 pictures per second. – The syllables (specifically: “Bèk”) with their highly differentiated swirling forms, are convincingly impressive.

Every sound is revealed as its own ordered system with its own morphogenetic field. Speech appears as the invisible-visible creation in the air. You look into the creative powers of the word.

For the research work of Serge Maintier, one wishes that it finds many readers and viewers, as well as researchers who want to go further on this path.

Der Recke im Tigerfell

Martin Georg Martens

[The Reckless Knight in the Tiger Skin]

A new version of the Georgian national epic by Rustaveli Schota

One of the finest epics of world literature exists again, condensed in its original form in German. The deep human motive of this medieval poetic work is that one's own happiness can only be found when other misfortune is resolved. (See R. Steiner: “The work of the angels in man's astral body.” 9 Oct. 1918. GA 182) On the way to this goal the hero of the story calls on the spiritual world and the planetary gods in an Orphic hymn.

ISBN 978371031175-8 Euros 16.90

MISCELLANEOUS

The spelling of the word “Eurythmy”

Harald Schwaetzer

The Greek letter rho, as the early grammarians already note, is closest to the vowels (Kühner, § 7, note 4). For this reason, when it is voiced it is provided like the vowels with a spiritus asper, that is, spoken as an aspirate. When two Rho's appear within a word then according to the same ancient sources the first Rho is aspirated, the second is not. Otherwise within a word the spiritus asper (h) hardly comes about (Kühner, § 8). The other ancient rule is that a Rho following an aspirate is aspirated within a word, as in the Greek word for “time”: *Chr-*

honos. The modern transcription, however, is “Chronos”, because this rule already in ancient times was not uniform. The variant has prevailed, not to put the corresponding sign for an aspirate on to the Rho (Kühner, § 23, paragraph 3). Consequently, the spelling for “rhythmus – rhythm” with “rh” at the beginning of the word through the above-mentioned rule determines the spelling of “Eurythmie – eurythmy” with simple “r” which according to the ancient practice managed to get the inter-aspiration of the letter Rho waived.

Biography: Raphael Kühner: Ausführliche Grammatik der griechischen Sprache. Hannover 1890.

This *Newsletter* is addressed to all trained eurythmists, all trained speakers/actors and all musicians who are interested in the Section caring for the arts and their sources in anthropology. Each author is responsible for his/her contribution. The Editor reserves the right to make possible cuts. The *Newsletter* is published bi-annually.

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