

The background features abstract, layered paper-like shapes. A large, irregular gold shape is positioned in the center, overlapping two blue shapes on either side. The blue shapes have a subtle gradient and a paper-like texture. The overall composition is clean and modern.

Newsletter
from
the Performing Arts
Section

Easter 2015

FOREWORD

Dear newsletter readers, dear colleagues

I started as the new head of the Section for the Performing Arts in January. This means that I now have the opportunity to meet people, to get to know initiatives and to take a new look at many situations. I am eager to see what will develop and curious to discover more about the quality of Section life, whether individuals in their own community feel that their work is part of the Section or not and what kind of collaboration and support is needed today.

In any case I want to ask all of you to get in touch at any time to let me know your suggestions, your wishes and requests, your criticisms: I am simply curious!

Every 'newbie' is also given the opportunity to question the status quo in a quite new and perhaps 'stupid' way, so I am letting you know that the newsletter from the next issue will change in appearance. In exchange with Silke Kollewijn, Hanna Koskinen, Michael Kurtz and Marcel Sorge we have for now come to the following decisions:

The newsletter will continue to contain:

- substantial contributions relating to aspects of eurhythm, Creative Speech and music
- reports with a broad, long-term perspective (and that will therefore still be of interest in years to come)
- some biographies of those who have died
- current discussions on themes relating to specific subjects
- questions about the Section: what are the different ideas of the Section? How does the Section live? What can we share with each other on this theme in the forum that this newsletter offers?

The newsletter will no longer contain:

- appointments and announcements. We very much hope that you will agree that these dates and announcements will in future only be found on the Section website. And this is where we would like to publicise the links to the websites on which the events are originally publicised. Please get in touch to let us know about your events and send the corresponding links to another website or websites.
- the material published in '*Auftakt*' (Germany/Switzerland/Austria only)
- the material published in '*Stil*'. A free sample copy of this quarterly magazine for Goetheanism, published by the three art Sections, can be requested from the Verlag Am Goetheanum: please write to stil@vamg.ch

We really want to stimulate professional exchange between colleagues, so we would love to know how many musicians read this newsletter, and therefore whether we should be requesting more articles for this situation. We have also discovered that many colleagues either do not read the newsletter or do not know about it. To address this, we will be sending the autumn newsletter as a specimen copy to anyone interested. Please let us know whether there is anyone you know to whom we can send it.

We would also very much like to invite you send us your further wishes and ideas to stefan.hasler@goetheanum.ch so that the next step can be a joint undertaking.

I am looking forward to the coming collaboration, to the coming encounters, and wish in conclusion to sincerely apologise to English-speaking readers for the delayed appearance of this English version.

Stefan Hasler

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TOPICAL FORUM

From the Activities of the Working Group for Eurythmy in Social Care

Andrea Heidekorn

The working group for eurythmy in social care meets three times a year in the Section for the Performing Arts with the aim of creating a vessel for those eurythmists working in a social environment. These are mostly individuals working freelance who have no connection with other colleagues and are working in public or in more than one organisation. The development of collegueship and of networks offering mutual support is extremely important for each of these individual eurythmists.

Stefan Hasler, the new head of the Performing Arts Section, has been accompanying the work of the group and dealing with topical questions. Werner Barfod, the founder of the working group, enriches the group study sessions with insights into esoteric issues relating to social hygiene. Wolf-Ulrich Klünker has been a member of the group for three years; he makes contributions out of anthroposophy and presents perspectives relevant to both contemporary and social issues. As the pioneer in the field of eurythmy in the workplace, Annemarie Ehrlich is an attentive and a surprisingly progressive initiator. Rachel Maeder is artistically active in very many social fields and represents the Swiss professional association. Elisabeth Rieger presents issues relating to the potential field of conflict between eurythmy therapy and the social sphere. She, Rebecca Ristow and Cristi Heisterkamp make up the team actively carrying the German professional association. It is especially important to Cristi Heisterkamp for eurythmy and anthroposophy to become socially competent in public and for eurythmists to develop their contribution to contemporary spirituality. Mona Lenzen works in the fields of education and social care. Among other responsibilities Andrea Heidekorn is the contact person for the MA course at the Alanus University for Art and Society. She also carries responsibility for the development and organisation of conferences and for publications.

Perceiving and deepening questions with inner substance and content is at the heart of the group's work. This includes deepening an understanding of anthroposophy as a central working resource for eurythmy and making it more concrete and topical and revealing a vast variety of methods as working resources. The group also engages with social and contemporary historical themes: these supply the framework and the necessity for its specific work. In January our main theme was the question:

What are we doing in our work with eurythmy in the social care environment today that is different to what we were doing two years ago?

The main thing that had changed for Mona Lenzen was her approach to her teaching:

‘From the perspective of didactics I ask myself what I will be doing. From the perspective of teaching methods I ask myself what methods and means I will be using, i.e. how I will be conveying in specific situations the ‘what’ to people. The same theme, whether they are sound movements, sentence gestures, etc.: speaks to people in different ways if I use different teaching methods. So it is important to have a lot of different methods in one’s “baggage” so that one is prepared for as many situations as possible.’

We are currently experiencing more fluidity in the methods used. Mona Lenzen continued:

‘Advance planning gets me going, but not through the class. I need to be totally awake and inwardly flexible in the situation, ready to change many things in the moment. That requires, alongside my inner mobility, a total inner

presence. And my educational work in school profits from what I learn and develop in my artistic work in a social care environment'

A good training will help to find an authentic and contemporary way of working with eurythmy:

'I can only know what I know in the moment. But I have the foundations and that makes my work strong and authentic. I no longer beat myself up about the fact that I cannot have everything beforehand.'

Elisabeth Rieger continued:

'I can no longer pass on or teach eurythmy without explaining the context. Why are we doing what? And then it is important to express oneself simply and at the same time specifically.'

Annemarie Ehrlich described:

'I like opening all my eurythmy classes, including to non-eurythmists. They can help us to learn what language to use.'

And Elisabeth Rieger added:

'For me it is about creating the context: it is important that something breathes between people, both in eurythmy and in the organisational development of an institution, for example... it is about what can develop in those participating, whether or not they are anthroposophists. So the language that I use is extremely important. Something is created in a rough or bumpy moment and people make commitments in such moments: that is an extremely important development.'

It has also become more and more important for eurythmy in social care that eurythmists work together in ways that go beyond individual styles or trainings. Rebecca Ristow has described an initiative started by young eurythmists who have been doing practical work on this question.

A similarly important working theme is connecting publicly with colleagues in related movement subjects:

'It is about finding anthroposophy and the qualities of eurythmy as a social reality of life. This leads to inner security, commitment and makes us aware of our own contemporaneity.'

Wolf-Ulrich Klünker has been pursuing these threads from a variety of perspectives; among other things he has been reflecting on the question of what preconditions exist for and what effects eurythmy (in the meantime) has had from the perspective of spiritual science. It was, after all, not always 'eurythmy' and will not always be 'eurythmy'.

For the eurythmists this meant:

'not having a strange or elevated position in the world but practising my profession in such a way that everyone feels they have been met.'

For Annemarie Ehrlich it was clear: *'Eurythmy will continue to develop in places where non-eurythmists need it and want it.'* The following is especially important for her: *'Holding nothing back! Eurythmy is gold in our hands and we should not hold on to it but offer it around, give it away.'*

Stefan Hasler, who is currently editing the new edition of the tone eurythmy course, has discovered the following:

'Every theme in tone eurythmy is a method, an exercise in working with and awakening an awareness of the threshold. Today it is about expressing this relationship really clearly. The musical elements are the foundation of this theme. The investigation, understanding and practice of the indications and the accompanying reflections – 'What is really happening here? What does this mean to me? – belong together. I see the necessity and experience the need to use eurythmy to bring down spiritual experience. This is what brings happiness and fulfilment.'

Andrea Heidekorn described the starting point of this kind of deepening as

'a completely serious undertaking that leads to perceptions of every tiny movement detail. The moving form is the gateway to the substance of eurythmy.'

Research into the life forces, the formative forces in eurythmy was not the only thing that is part of this research for Rachel Maeder, who described such a postgraduate training in Switzerland. For her the centre of artistic work in social care was the strengthening of the individual's centre, which at its deepest is an experience of the Christ, something that can come about through practising eurythmy.

The members of the working group will be continuing to work on the publication of books, the preparation and organisation of conferences on eurythmy in social care, the supervision and support of training and further professional development for social care, the development of a network, and much more.

If you feel inspired by the work of this group, if you are working in the sphere as a eurythmist, if you are looking for or want to share information, please contact the working group directly: cristi.heisterkamp@googlemail.com & Andrea-Heidekorn@alanus.edu. If your name is in the database you will receive invitations to the extended meetings that take place at intervals. Their purpose is to work in depth on individual themes with as many eurythmy colleagues as possible working in social care.

News from the West Midlands Eurythmy Association

Maren Stott & Rita Kort, For West Midlands Eurythmy Association, October 2014

We are delighted to announce the creation of a new eurythmy constellation at the Glasshouse, near Stourbridge in the heart of England, one of a number of sites in the UK operated by Ruskin Mill Trust. Following the decision by Camphill Village Trust that, after 44 years, the Camphill Eurythmy School was no longer viable. Although the decision to close the Camphill Eurythmy School was not unexpected, the decision was sudden and final. We welcome colleagues and students into the West Midlands Eurythmy Association which is based at the Glasshouse. Over several years Eurythmy West Midlands and the Camphill Eurythmy School have been working together (sharing the curriculum, teaching exchange, and so on) looking towards a possible «Eurythmy UK». As it works out, the idea came to pass at the Glasshouse at the beginning of term in September 2014.

Most of the students in Botton Village were happy to be able to continue or, as applicants, to start their training at the Glasshouse. Eurythmy West Midlands and former Camphill Eurythmy training can now offer a full four-year training in «Eurythmy in Education and as Eurythmy as a Performing Art», accredited BA equivalent, Pearson Assured by Crossfields Institute, based at the Glasshouse Arts Centre. We have started with all four classes.

Rita Kort from Camphill Eurythmy has moved to Stourbridge to join eurythmists Maren Stott and Shaina Stoehr, with Brenda Ratcliffe (speech), Alan Stott, Bob & Anita Davey (music); Jonathan Reid and Karla Prates will teach eurythmy in blocks.

It is most encouraging to experience how the management, staff and students at Glasshouse College (a specialist Further Education College for young people with special learning needs) have embraced this expansion of West Midlands Eurythmy with warmth, interest and real assistance. At the Glasshouse, eurythmy has the use of four spaces in which to move; this includes the Furnace Theatre. We feel well integrated, and are looking forward, in particular, to further drama productions with College students.

For more information visit our website at <www.eurythmy-wm.org>

Or contact Maren: <eurythmywm@gmail.com>

ARTICLES

From the Father to the Son and the First Eurythmy Exercises

Sivan Karnieli

After an intensive study of eurythmy and of Goetheanism as well as of the first exercises, I would like in the following article to throw light on a number of the first basic exercises from these perspectives. At the same time an article on I-A-O and the beginning of the St John's Gospel is being published in the Easter 2015 edition of the magazine Die Drei; it may be considered an addition to the article below.

It seems to me particularly important that neither eurythmy nor Goetheanism are an end in themselves but are seen as both practical and fulfilling a contemporary need; they challenge us to transform the world out of an inner authority.

The first eurythmy exercises are able to make visible something of the being of eurythmy. This being appeared at a time in which materialism in thinking, the duality of self and the world in life and the all-encompassing rise of technology began to challenge every creative activity. This being wishes to allow human beings to experience something through which they become able to remove themselves from what has already become part of 'civilised' life. It does not arrive as a new science (with contents different to the spiritual science developed by Rudolf Steiner); it arrives in the world as an art. It wishes to enliven thinking and create a new culture.

One can also experience eurythmy as creating an inner connection to the 15th and 16th century images in paintings of the Madonna, if it is seen as part of a bigger picture and from the perspective of the present day that has been substantially influenced by modern science. That was the time when the course was set for the materialistic

thinking of the modern age. (The Madonna paintings are in turn ancient mystery images of the spirit Child that was born in the womb of the human soul; they can be found in many myths and cultures.)

In a certain way everything that has been done from the beginning of the modern age has been accompanied by the question of whether the inner human being is part of the activity or not. The Child has spoken to the human beings in the process of discovering the world, because both science and the explorers' sea journeys led to the discovery of the fullness of the beauty of the earth, of the entirety of the globe and of the laws of the physical world in external form. And the light that creates connections, that can make human beings aware of their own divine strength and divine beauty, thanks to which they can move *as spiritual beings* in the whole world, in the depths of the world and in the richness of the sensory world, structures the corresponding inner process. And this process could have led to the world becoming a unity *in human consciousness*.

But everything human beings have experienced has come more and more to be the outer world; human beings have even experienced themselves as more and more strongly determined by that outer world. The relentless advancement of industry and technology and the growing mechanisation – this includes of human beings themselves - have all been and are still being furthered. Science has been restricted to measurable parameters, humanity has been driven out of every life context and the world has been monetised right down to the last detail. Today we can partly see something of the reality of this sense of life - even if it is communicated as something positive - in the world of advertising, often in adverts for cars or in other technical dimensions and therefore in turn in images: *for example when the outer (consonants) dominates the inner (vowels), when technology (Ahriman) and ecstasy (Lucifer) mask the centre of the human being; when opposites are the only things that meet, when relationships only exist because of technology and there is no longer space for the heart as an organ of perception and as a source of light.*

Materialism is slowly killing the inner human being, the spiritual human being, who is losing any connection to the spiritual world, and Rudolf Steiner placed Anthroposophy – and eurythmy – into exactly this situation. He needed eurythmy because thinking had become so hardened that human beings could no longer take in the thoughts of anthroposophy, because they were attempting to do it with the thinking they had developed within their materialistic culture. A kind of thinking that can absorb anthroposophy, that can think spiritual realities, needs to be able to build an organism for its time; it needs to become an instrument for spiritual beings; and it creates the strength within the human being to testify that it can create itself as a spiritual being.

It can therefore be said that eurythmy, or rather anthroposophy, returns the image of the human being to the world in a new way, the image that had paved the way for the Child in the Madonna paintings, that the scholastics had contested much earlier and that had lived in the Mysteries in an image as a premonition of the future. Eurythmy has now given humanity an image of the *divine* human being not only from within, through doing, but also in the inner movement of perception. In a eurythmy performance the audience sees the invisible human being, sees the *creative* part of reality, after the completed part of reality alone- what Rudolf Steiner called '*the working world*' - had been searched for, or rather, had been developed in human perception over the course of centuries.

In the following I will focus on some exercises; from the perspective of the spirit Child in the womb of the human soul every form must be created anew within the human being. The question then arises: when do we reach the level at which our creative being begins to speak? (In this sense I would ask readers to consider these deliberations as the result of research, the one-sidedness of which is a consequence of following the above-mentioned perspective.)

The Bard

After Lory Smits had been given several exercises, such as to study Greek statues, including the transition from Egyptian sculptures, or to write with her feet, Rudolf Steiner gave her the first movement exercise, which was to practise stepping alliteration:

'Please tell your daughter to step alliterations; a strong step, something like a stamp for the alliterated consonants and a softer, pleasing arm movement when the consonant is missing.... She may care to remember that alliteration was originally only used in Northern countries, where there were storms, cliffs and crags, and the surge and roar of the sea created a magnificent consonance of all the elements. She should imagine herself as an ancient bard stepping along by the sea, upright and holding a lyre.' [1]

This description may initially be experienced as an image of a real spiritual event. This is a description of the world of the Father, as found in nature and in human beings. The physicality of the human being is a world given to us as a gift and that we initially '*enter*' as a landscape. The bard now enters; he becomes an image of the capacity of the

human *logos*. Keeping himself upright, he has mastered an inner strength against the elements; he can absorb the elements into himself as sound and recreate them in his words. This is how sound images arise.

The bard is the human being through whom the forces of the cosmos are created anew. He or she bears the sun word inside him- or herself; he or she also bears witness to it. The world of the Father goes through the bard, the sun forces within the human being fructify this world and it now becomes the spiritual world. It could be stated 'again'; the world of the Father is *again* filled with spirit. This exercise can therefore be seen as a way to awaken and strengthen the power of the Son within us.

I Think Speech

This power of the Son can be further deepened in this exercise. It is the human being him- or herself who goes through the exercise, not only taking up a sequence of positions. In the first position the human being places him- or herself into a space that is woven through with cosmic thoughts. Specifically, if one remains in this position for some time one may well suddenly have a direct experience of being in a space that is woven through with life, the laws of which are all woven into us. This position arises out of the pillar of 'EE'. The arms are carried in space. I think speech; I think the language of the cosmos.

The human being comes to the second position when the sun that lit up the space in the first position rises in his or her heart. This is the sun of the individuality, in which the world wakes up to itself and finds its own language. In the third position the human being listens to what has been spoken and the arms are lowered to the height of the heart.

The first three positions are at the same time what happens during the day. They can be described as the following images: in the morning the human being wakes up to earthly space, the sun allows the depths of space to appear. At midday the sun stands at its zenith, everything is now bright and clear, everything is tangible. In the evening everything becomes golden and quite a different atmosphere arises. The red evening sky allows the day to fade away. In the same way as the sun moves through the earthly space of morning, midday and evening, the *logos* moves through the human being from thinking to speaking or doing, and to their resonance.

Now comes night. There is a threshold to cross. Either the human being falls asleep and the next three positions are a spiritual event in which the human being can look at his deed again from the other side with his or her angel: in the fourth position one can have an experience that is as if the angel enters the events of the day and they happen again in the spiritual world. The deed may resonate again in the fifth position, but now it comes towards me from the periphery. And in the sixth position one can experience an awakening that leads to a new decision, nourished from the perspective of the angel.

The other way to cross the threshold to the night side is to pursue the conscious path to higher knowledge: in the fourth position I go into the deeds and bring these to the level of Imagination. I strengthen this in a certain way in my inner perception. In the fifth position I let go of the perception and listen to the space resounding around me. I reach the stage of Inspiration. In the sixth position the insight or knowledge drops in as Intuition. I am able to see the spiritual – from within as a congruency.

In this exercise it is possible for the following to become an experience that grows in strength: that the power of the Son is a creative cognitive faculty in the meaning given to this by Rudolf Steiner in the preface to the new edition of *The Theory of Knowledge Implicit in Goethe's World Conception* published in 1924:

'...All this philosophical thinking assumes that reality is present somewhere outside knowledge or insight, and that in the knowledge or insight a human representation of this reality ought to, or cannot arise. That this reality cannot be found through knowledge or insight because it is first created as reality in that same knowledge, that fact is rarely sensed anywhere....' [2]

That the human being can awaken to this creative power in eurhythmy, so that he or she can attain the ability to *make* reality.... because human beings go *through* it themselves...

Hallelujah

Hallelujah is the first word in eurhythmy. It means in Hebrew 'Praise God'. Rudolf Steiner gave the following translation of the word's meaning: 'Purify yourself from all that hinders you from perceiving the Highest.'

If I listen to the movements of the sounds, to the intention, I can approach a spiritual being, an organism, in whom I can move from an experience of a god who is outside in "Praise God" to arrive at an experience of the divine within myself: a space first opens in H; when I sense the space behind, it becomes a divine space. This space survives. In A the space also becomes structured, that means it becomes recognisable. This is comparable to those who have something on their mind but who cannot put it into words; only when they can collect their thoughts and

put their feelings into structured thoughts can others understand their concern. Thus the 'concern' of H becomes perceptible in A.

There now follow seven Ls. I have wondered whether the H-A space remains and is effective in the Ls, i.e. do these have a relationship to this space or does a new movement start? Into what do these seven Ls develop? And to ask a pointed question: why should they actually develop, why should they follow the A at all? Is it because I know that they follow? If I feel that I would like to develop into the H-A- space, then I am ready for the L. The only question that remains then is: *When* am I ready? How is the transition from the A to the first L?

I transform all darkness through the needle's eye of my being into light substance in the seven Ls. Seven is the number of development. [3] (The musical scale has seven notes; the eighth is a new step.) I myself become lighter and expand into the space that A has given me. What happens in this process of purification? I have to find myself anew. At a new level, in a new way, from a new strength. E. A new focus for my consciousness arises for the periphery at the crossing point. I now place myself into the middle of this and both form and experience at the same time the light aura of this point in the three large Ls.

Now comes a strong pause and a looking inward: will the periphery answer or not? I collect myself in the U, cross the threshold that I myself am, and remain in the open question, that has nothing to do with waiting in a general sense but bears witness to high spiritual activity in the calm of the outer movement. And again I need to seize the moment in which the movement continues out of inner necessity.

What emerges is the highest, not externally but as a force within. A brief excursion into the Hebrew language can clarify this: ' = Yod, the tenth Hebrew sound. ' = Yod means: the Child born of the divine womb, the divine spark, the 'I' that enables us to act. 'Yad' means 'hand'. If one has a hand one can act; the hand itself is expression of the 'I'. [4]

The human being thus recognises the Highest within himself and as a result what has been given to him as a gift from the Highest. But this insight also brings responsibility at the same time. The Highest makes the human being capable of action and is at the same time the active principle within that human being.

The J comes towards us from the other side of the U. It comes from within, but not subjectively. The Divine sounds from within as the essential power and strength of the human being. Rudolf Steiner indicates: large and sublime, objective.

The word Hallelujah then ends with the reverse of the beginning: H-A becomes A-H. In the A I have now become the space myself, the space that I perceived at the beginning. In the H this space gives itself to me and through me moves out into the world.

What does '*Purify yourself from everything that prevents you from perceiving the Highest*' now mean? Experience has given me the answer: Human being, become divine yourself!

Stepping

In contrast to the hundred year-old tradition of developing the stepping from the feet, it could be practised as '*speaking*' from the centre! This does not mean that the work with the feet is not important but that the centre carries it, for the floor does not carry me; I can only find my balance from the centre. But the heart can truly *carry*. In this upright, lifted position the centre, the heart space, opens, as in the upright position in the 'EE'. It is possible to experience a stream into life, out into space, and this gives birth to the '*form*', or rather to the movement. Is this not the only way to make speech possible, speech as the '*word of the feet*'? Stepping now becomes serving, for the feet serve what can be expressed through my centre. They make the form *possible*; they do not simply walk it. (By comparison, one can in fact walk the form of a lemniscate, for example, or one can imagine it on the ground and notice with what weight and resistance one is immediately confronted because one is still moving in an additive, dual world.) In addition, form and gesture become one thanks to them, for thanks to them - or rather in it - everything becomes a wholeness.

From the Father to the Son

To summarise, and from the above-mentioned perspective, it might be said: as long as we all believe that everything is separate and outside of us in a certain way – the atomic disasters, environmental pollution, unemployment, economic growth but also nature, the power of Christ and the healing spirit – materialism, which begins in our own thinking, will grow in intensity. Rudolf Steiner connected with a stream of humanity when he introduced eurhythmy, which wants to be visible again, to bring life. One might say that all eurhythmy is a practising of the quality of a new epoch. It is not content - this would be the world of the Father again – but the strengthening of the light within us, that re-illuminates everything, that opens a new world – and is therefore content again after all. Eurhythmy has no purpose for its own sake: it is a global responsibility, a global task, that lives in the realm of time.

Finally, I would like to quote Bernd Lampe:

'If gestures is passed on in such a way that one is not always conscious of the fact that one can only make them if one knows the spiritual background that formed them, then one can pass on gestures and load them at a soul level with all kinds of feelings and pretensions in the sense world; but because they are passed on in such a way that one is satisfied with what has been done and felt in the sense world, then the gestures become a wall that blocks any search for super-sensible experiences. Artistic practice becomes an anti-schooling path in this way. One is thus locking oneself in the cage of images of the super-sensible instead of experiencing them as questions, as the movements of the search for one's own individual perception of the super-sensible.' [5]

About the Author

Sirvan Karnieli is a eurythmist, teacher, author (*Movement as a Way to Self-Realisation. Eurythmy for Every Day.*); a freelance course leader for eurythmy in the workplace and lecturer; her interests include the open borders between eurythmy, science and economics, i.e. human beings in business and organisations, as well as religion. She is searching for the places where art becomes human.

Footnotes

[1] The beginnings of eurythmy...

[2] Rudolf Steiner, *The Theory of Knowledge Implicit in Goethe's World Conception*, (CW 2), Preface to the New Edition

[3] The week has seven days, seven years are a period of time in which something new can develop (a child of seven years of age is ready to start school, an adolescent has reached sexual maturity at 14 and a human being is considered to have reached adulthood at 21, etc.).

[4] It may appear to be controversial in this context that (*Islamic*) *Jihad*, the Islamic terror organisation, chose the name the Hand of God; the Hallelujah on the other hand, makes us aware that we are all - as the hand of God - *free* as *human beings*. It is precisely the freedom of the human being that is the true hand of God.

[5] Bernd Lampe, from a conversation on Rudolf Steiner's Speech and Drama course, quoted from '*Bewegendes Menschsein. Die Kunst der Eurythmie*' (*The Human Being as Movement. The Art of Eurythmy*), edited by Anton Kimpfler and David H. Richards

Eurythmy: A Contemporary Experience of the Threshold to the Imagination

Kaspar Zett

It is a phenomenon of the twenty-first century that there are many people pushing more and more forcefully at the boundaries of perception and the experience of physical space. This is not only perceptible at the highest level of sporting activities or in the many breathtaking forms of extreme sports but also in every conceivable area of life where people with unusual to subtle life practices are searching for their own boundaries and for threshold experiences.

Correspondingly, there are many people today striving for experiences of the imagination, even if they are often not aware of this. Today we mainly live out this hunger for pictures by consuming digital images; they light us up from the numerous flat screens and monitors with which we have surrounded ourselves. Rudolf Steiner made us aware of this longing for images (Imagination) - appropriate to the time in which we are living –almost one hundred years ago in a lecture on January 8 1918 in the following words:

'Human beings must again find their way to imaginations...' [1].

But unfortunately it is most frequently only the virtual worlds created by technical media that we have been consuming to excess that satisfy this hunger, in convenient and cunning ways.

Our capacity to create pictures, to imagine, is vehemently corrupted and suppressed by the enormous presence of the media with their flood of flickering, two-dimensional pictures; this is done as early as possible, in infancy. The global need creates gigantic profits for the multinational media corporations, but the technological progress blocks human development in a profound and pervasive way and ultimately leads to regression. We are probably being

shown the need for communication and perception beyond speech when we see adolescents hanging out together in silence and surrendering to the magic of their mobile phones to communicate with each other.

On March 23 1919 Rudolf Steiner described this one-sidedly abstract and intellectual development that also stopped the development of 'social instincts' in the following way:

We entered the fifth post-Atlantean age in the middle of the 15th century. Before it ends human beings must indeed learn to master their thinking in the same way as they control their arms and legs. (...) But now something essentially different will be connected with what I have just said, with this mastery of thought. The more human beings begin to master their thinking, the more they will find themselves in a position to see in images, to have an imagination. And human beings need an imagination because only with an imagination can social instincts develop and spread out among the widely prevalent anti-social instincts; an imagination helps human beings to acquire the capacity to really put themselves in somebody else's shoes, into the shoes of their fellow human beings. Abstract thinking makes it impossible to put oneself in somebody else's shoes. Abstract thinking makes people obstinate; it leads people to only be aware of their own opinions. And abstract thinking is primarily responsible for prompting people to more or less shut down their inner mobility, which they need in order to live with the spiritual world.' [2]

We can place eurhythmie opposite this current culture. In this context eurhythmie is an antidote to the isolating intimacy - it makes people anonymous - of the ubiquitous mobile phone and internet culture. Is it appropriate to ask at this point what the meaning is of moving a eurhythmie form or even of moving a whole choreography as an ensemble? Is eurhythmie so difficult because it is at the same time always a social art that people need to specifically practise?

Overcoming Three-Dimensional Space

Spiritual science can help us to understand why the past development of the earth and of humanity first made it necessary for human beings to boldly conquer earthly space and the sensory world. The development of the senses and of perception has now descended into what is beneath what we can sense, and 'the time is at hand' to add something to this, to 'change our ways'. We are being challenged to change, refine and expand our sense perceptions. We may perhaps call this the Christianisation of our senses: this also means becoming conscious and awake on an etheric level and being creative within it.

There are many different paths today that can lead to acquiring a perception of the workings of the etheric. But what can I do as a eurhythmist to refine and practise this way of perceiving? The following pioneering statements by Rudolf Steiner may encourage and stimulate us:

'The transition from the material to form-creating processes is the step from the physical to the etheric. We have to learn the practical techniques, the feeling for space, the formative forces.' [3]

Or:
'The speaking soul lives within eurhythmie, which wishes to communicate its words to human understanding. This prevails over space.' [4]

If I want to enter the etheric world in movement and perception or to wake up to it, I can attempt to inwardly prevail over, to overcome three-dimensional space. How can the right-left, the behind-in front and the above-below be transformed and enhanced, and to where?

Rudolf Steiner occasionally called the etheric body the 'time body'. We further learn from anthroposophical spiritual science how the physical body was separated from the etheric by means of a process of consolidation. Four kinds of forces permeate the physical-etheric organism today. Three of these influence human beings one-sidedly; the fourth harmonises them. One-sided consolidation processes brought about today's force of gravity that works from the centre of the earth. Three living forces could not assert themselves against this force harmoniously; they took on material form too early and were revealed - depending on how far down they had descended - in the being of the bull and the cow, in that of the cat and the lion and in the eagle and the scorpion, that is, in the physical form of an animal. These super-sensible, spiritual facts relating to the evolution of humanity have repeatedly found artistic expression in the so-called 'tetramorph' (the union of the four symbols of the Evangelists in an image), or in the figure of the Sphinx.

There is an analogy to this today in the three soul-forces of thinking, feeling and will at work in three-dimensional space, the reins of the 'I' guiding them.

How can we try to go beyond three-dimensional space and to access further dimensions? There is the possibility of going beyond these earthly dimensions of space to other qualities, to where eurhythmie is at home, if we find both spatial and soul balance at the same time, allowing ourselves to be guided by the centre of the 'I'. Life-giving 'water' for the 'Lamb', the future human being, can be drawn from the balanced etheric human being, who has found his cosmic archetype in Aquarius. (The second, so-called 'Seal of the Apocalypse', a drawing by Rudolf

Steiner [from CW284, *Pictures of Occult Seals and Pillars*,] reveals this secret; it shows the *tetramorph* and ‘*the Lamb*’ at its centre. Continuing, and in association with the seventh seal that ‘*summarises all the others*’ Rudolf Steiner also discusses the mysteries of movement, space and time.)

The physical world of space is three-dimensional. In the next dimension, the fourth, ‘*only*’ two dimensions are still relevant and the dimension of depth falls away; instead, time grows in significance. Space can appear as if it has been concentrated down to an active surface, to two dimensions. The soul also possibly experiences the abstraction of space, a going beyond three-dimensional space, as a panorama of life after death. This is comparable to Imagination, which I can experience as two-, or, more precisely, four-dimensional, with its moved, active two-dimensional surface. The living, surging etheric is admittedly of itself not two-dimensional, but can initially appear to be two-dimensional as a compact or dense image in the imagination, for example, in the heightened activity of perceiving and thinking: ‘...*the etheric world is the activity of thoughts as forces...*’ [5]. The etheric world can become tangible – especially to a eurythmy audience - if movement in time and space is concentrated, abstracted down into an active two-dimensional image. In this sense eurythmy is a two-dimensional art of the imagination. It is no accident that the eurythmy exercise ‘*I Think Speech*’ is a suitable introduction to the principles of the etheric active in eurythmy. It is practised in the two-dimensional, only on the frontal plane, between the front and behind. (We may perhaps notice an accompanying sub sensory phenomenon: that today the television and other screens are becoming flatter and flatter. However, this two-dimensional surface of the screen still belongs entirely to the two-dimensional world.)

The ‘Three Circles’ and the Beginning of the Eurythmy Therapy Course

It is often necessary to first take hold of three-dimensional space fully consciously. The simple ‘Three Circles’ exercise, for example, can be a help in this. When I perform the ‘Three Circles’ exercise, giving it my conscious attention and making an arm movement led from the centre of my ‘I’, I can move my three soul forces of thinking, feeling and will in three dimensional space and keep them in harmonious balance. We are thus moving what we can see in the beauty of the vestibular system within the head anatomically, we are moving these ‘Three Circles’. Rudolf Steiner addressed the spiritual being revealed within the vestibular system as ‘*the Lady of the Sciences and the Lady of the Arts*’ in the unusual lecture given on October 28 1909 in Berlin on the subject of ‘*The Nature and the Origin of the Arts*’ and connected it with the vestibular organ.

On the one hand this exercise is extremely simple. I move my arm along the three planes of space and open the spherical space, the sphere that entirely surrounds me, with myself at the centre. If I only lift and move my arm physically, nothing much happens. If, on the other hand, I am able to move my physical arms from the middle - from my sun-like ‘I’ centre - at all times and in every position, then a threshold may be crossed and a transformation take place. I may also experience that I can free myself from my orientation towards gravity and move, once levity has taken hold of me, as if I am ‘*walking on the waters*’. It is equally possible that the polarity of the centre and the periphery dissolve as if in an artistic climactic moment. It is decisive in this instance that I never lose the centre of my ‘I’ that radiates from the heart space and that this does not move up too high or down too low. The ‘I’ radiates from a ‘*star centre*’ in the same way as the ‘*self-aware ‘I’ of the earth radiates from the centre of the earth*’ [6], for:

‘The astral works from the periphery and the ‘I’ works from the centre. As a star the earth sends impulses to the human ‘I’ from its centre. Every star radiates forces from its centre out of which the ‘I’ of any being is created.’ [7]

If I guide the ‘Three Circles’ from my ‘I’ centre, intensify them in my imagination, changing them into an active two-dimensional surface, and if I transform the dimension of depth into an active experience of time, then I can overcome gravity and

‘the soul will radiate towards the sun. And going in the opposite direction to the sunbeams it radiates out into the universe until it arrives where space comes to an end and where the three dimensions stop being three dimensions, where they make the transition to the plane.’ [8]

(Rudolf Steiner gave suggestions about a certain ‘plane’ in surprisingly varying situations. In eurythmy therapy, for example, for certain reasons we are asked ‘*to take inner photographs of ourselves*’ when moving consonants. [9] A photograph is at first two-dimensional. It is very enriching in this context to have exchanges with other therapists on this subject of ‘*photography*’. It is an interesting to observe how differently different individuals imagine this.)

Rudolf Steiner has created a pioneering composition in the first, perhaps rather ordinary eurythmy therapy exercises in the opening lecture in the eurythmy therapy course. When they take on the very first eurythmy therapy exercise, the ‘*iambic or trochaic A*’, and consciously perceive, experience and practise the different elements of

time and space between the left and the right arm, eurythmy therapists or patients step through the transformational fire of the 'I', which can overcome three-dimensional space and enter the etheric world by being able to bring together what is separate in time and space. There follows in the composition of the course of lectures, roughly summarised here, the interesting indication about '*writing with the feet*' and about the grasp of geometrical forms. The first lecture ends with the '*IAO in eurythmy therapy*'.

The balance of the soul forces, reined in by our inner '*charioteer*', which incarnates into the body as '*IAO*' in the first lecture in the eurythmy therapy course, makes it possible to cross the threshold, to break through to the etheric, because the balance completely unifies the three circles; they can thus be accessed with one's 'I' consciousness. The '*IAO for eurythmy therapy*' harmonises thinking, will and feeling with the help of the physical body in three-dimensional space, and helps to overcome three-dimensional space in inner synchronicity. The *IAO* exercise, the gateway to eurythmy therapy, is thus comparable to the '*I Think Speech*' eurythmy exercise and probably has a similar key role.

The Eurythmy Figures and the Step towards the Imagination

When one first sees the eurythmy figures their simple forms are both touching and awaken our curiosity. Questions may arise: for example, why are the eurythmy figures two-dimensional?

In addition to the existing literature it is possible to see and to acquire an understanding of how the eurythmy figures were created and developed in exhibitions and in the Rudolf Steiner Archive, and a specific developmental step that can be seen in the images available and in Rudolf Steiner's estate material can make a strong impression on viewers. The sculptural relief, an element in the development of the eurythmy figures and made with such dedication by Edith Maryon and Rudolf Steiner, was one of the necessary transitions from the full sculptured models and the sketches to the flat eurythmy figures that were finally projected onto the wooden surface.

Why the eurythmy figures were transformed from the three-dimensional sculpture that can be viewed from all sides into the relief, arriving finally at the flat, two-dimensional figure as a logical progression can be understood from the statement that the etheric is a '*two-dimensional being that shines on me as it moves towards me*'. Rudolf Steiner had already described this in 1905, seven years before the eurythmy classes in Bottmingen, in words that still make a strong impression:

'Think of two spatial dimensions, i.e., a surface, and of this surface as gifted with movement. Now think of a feeling, sensing being that has bent away as a feeling and that is pushing a two-dimensional surface in front of it. Such a being has to appear differently, be very different from a three-dimensional being of space as we know it. This two-dimensional being that we have constructed for ourselves in this way is completely open, it is incomplete in one direction and you have a two-dimensional view of it; you cannot move round it, it moves towards you. It is a light being and the light being is nothing other than incompleteness in one direction. ... It had the same effect as a human being from whom the third dimension had been removed; it appeared in time and in perception.' [10]

Understood in this way a eurythmy figure is like an archaic panoramic image of the cosmic being of a sound, which shines on me two-dimensionally.

The Human Being is a Six-Dimensional Being

To do justice to eurythmy as a new creation and to the groundbreaking eurythmy figures, the principles of the 'fourth, fifth and sixth dimensions' need to be recognised and placed beside the principles of sculpture, i.e. to the three elements of the sculptural arts (volume, surface and angle). I am grateful that several individuals, including those who know the eurythmy figures very well, have already studied the material thoroughly and for this reason I will only mention them briefly here.

Rudolf Steiner himself discussed the definition of space and these additional dimensions on June 7 1905 [10] and then again, for example, on April 8 1922 [11]. In these lectures he referred to the projections of time, sensation and self-awareness:

- Fourth dimension: the surface with the projection of time
- Fifth dimension: the line with the projection of sensation
- Sixth dimension: the point with the projection of self-awareness

These three elements - surface, line and point - are those also used to create a eurythmy figure. A movement in eurythmy that is connected to time, sensation and self-awareness can open up the further dimensions to us in the same way. The angular but radial contours of the eurythmy figure thus become understandable and bring home how

one's own etheric forces, the surrounding etheric space and the stream of movement crystallise and give contour to the surrounding, formative astral space.

'The world is in transit from earthly principles to cosmic principles that are radiating towards it. ...then the astral shines in. The astral begins to take effect from outside by taking hold of the etheric.' [12]

Rudolf Steiner spoke of this less than one year before he held the speech eurythmy course of lectures. And on June 7 1905, many years earlier, he said:

'Human beings are thus indeed six-dimensional beings. They consider the world to be only three-dimensional because their imagination is designed to see in the world only a reflection. In fact the three dimensions of physical space as we know it are only reflections of three other dimensions. If you think of human beings as purely spiritual beings then you need to realise that they have only the three higher dimensions of self-awareness, sensation and time, and these three dimensions are reflected in the physical realm.' [13]

The future life of eurythmy is expressed in this. Eurythmy is futuristic on the one hand because of how it is and a challenge to the current times on the other because of what it is. In my opinion the potential for the future lies in the moment when efforts are made to learn to experience these further dimensions more consciously and to strive to develop the imagination; this potential can be used to further develop the practical spheres of eurythmy.

In my opinion the astral cosmos and cosmic ether, indeed, the universal word, that are streaming down and in, are those that form and order the etheric – the etheric body of a patient, for example - by means of the correct and repeated practice of a sound in eurythmy therapy. This means that in an ideal case the archetype of the corresponding eurythmy figure forms and orders it. What is special and unique about eurythmy is that it has the opportunity today to take determined hold of the powers of the *logos* autonomously and to allow the *logos* to flow with good effect into earthly, three-dimensional space. We do this when we transfer these forces into the way we work with space on stage as performers, for example, or when eurythmy therapy is able to open the drawers of the divine pharmacy of the *logos* by means of specific 'techniques' and the patients administer themselves independently and with as much awareness as possible for the strength of the sounds by making ensouled movements that allow their physical and etheric bodies to recover!

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This article is published here as a fragment, a working sketch. I am interested in and will be grateful for exchange that may lead to further connections and insights. (There will be an opportunity for eurythmy therapists to share and discuss during the Continuing Professional Development course running on June 19 & 20 2015.) Email address: kaspar.zett@gmail.com

Footnotes

[1] CW 180, Ancient Myths, their Meaning and Connection with Evolution, January 8 1918

[2] CW 190, Vergangenheits- und Zukunftsimpulse im sozialen Geschehen (*Past and Future Impulses in Social Life*), 23 March 1919

[3] CW 316, Course For Young Doctors, April 22 1924

[4] CW 277, undated excerpt from a notebook containing the addresses for eurythmy performances

[5] CW 224, Die menschliche Seele in ihrem Zusammenhang mit göttlich-geistigen Individualitäten (*The Human Soul in Its Connection with Divine Spiritual Individualities*), July 11 1923

[6] CW 60, Antworten der Geisteswissenschaft auf die grossen Fragen des Daseins (*Answers to the Great Questions of Existence from the Perspective of Spiritual Science*), December 8 1910

[7] CW 26, Essay: 'Der Mensch in seiner makrokosmischen Wesenheit' (*Human Beings and their Macrocosmic Essence*), January 1925

[8] CW 213, Human Questions and Cosmic Answers, June 25 1922

[9] CW 315, Curative Eurythmy, April 13 1921

[10] CW 324a, Die vierte Dimension (*The Fourth Dimension*), June 7 1905

[11] CW 82 'Damit der Mensch ganz Mensch werde' (*That the Human Being becomes a Whole Human Being...*), April 8 1922

[12] CW 224, Die menschliche Seele in ihrem Zusammenhang mit göttlich-geistigen Individualitäten (*The Human Soul in Its Connection with Divine Spiritual Individualities*), July 11 1923

[13] CW 324a, Die vierte Dimension (*The Fourth Dimension*), June 7 1905

Separating Movement and Speech in Eurythmy and the Positive Effects on Imitation

Sabine Deimann, Alfter, October 2014

Methods for teaching eurythmy in kindergarten focus entirely on children's *capacities for imitation*. My task as a eurythmist is to stimulate the children's will and enthusiasm to join in, and thus to reach their innermost being. However, in recent years I have often felt that I have not managed to achieve this to my own satisfaction. Eurythmists working in the field will perhaps know the phenomenon: almost all children participate directly and with enthusiasm if they join in strongly rhythmical movements. If, on the other hand, they are asked to make large, calm gestures, for example, for the opening verse, in my experience this proves to be much more difficult. Some children barely lift their arms; others manage it to some extent. I have only occasionally managed to reach *every* child's desire to join in, and assumed that this was normal and also acceptable. But I was not prepared to explain away the situation by saying to myself that some children needed longer, that they were at least making the movements inwardly, or that in general the children's forces of imitation were in decline, so, as others before me, I began to experiment with every possible kind of teaching method.

Experiments with Speaking as an Accompaniment

So I began to strongly vary the way I had been speaking to the movements. If I was repeating a programme over a longer period of time, I mainly varied the tempo and the volume, taking my speech right down to a whisper. We also moved in total silence to see whether the arms could speak on their own; this always made for a mood of particular concentration! I also sometimes used this method to stop the children occasionally speaking with me, because then their movements regularly grew weaker. I also tried a very withdrawn and less rhythmical way of speaking: this seemed mainly appropriate for the smallest children; it also worked when I repeated something immediately.

Then some years ago my colleague in Hamburg *Kjell Johann Häggmark* gave me a hint in passing: he recommended that I try *not* to speak at the same time as my own movement but to let the word *follow* the movement! As I discovered when I put the suggestion into practice this is not only about emphasising the moment of preparation in eurythmy but much more about a definite '*uncoupling*' or separation of movement and speech. The astonishing effect of this method was evident from the start and thrilled me. In practice it proved able to strengthen the forces of imitation. It was as if the children's arms were suddenly lighter, and they could apparently immerse themselves with less effort in my movements. Pure movement – the speech follows later – proved able to help the children to join in the movements. It awakened the children's instinct to imitate more strongly and more immediately than when I spoke at the same time.

I have been experimenting with this for almost the last three years in all my kindergarten groups and have been observing the positive effects with growing interest.

Strengthening the Perception of the 'I' in the Body

When adults do eurythmy, they can prepare the movement inwardly as an act of will, and this then finds its fulfilment when the speech *sounds together* with the movement. I can enable the children to have a similarly satisfying experience of 'arrival', of a perception of the 'I' in the body, if I take them with me into my inwardly filled gesture and do this consciously, *without speech*. They slip expectantly into the gesture with the help of their capacity for spontaneous imitation. When I have finished my movement, many of the children are often still in the process of moving. So if I then hold back my speech for another moment, I can give the children the necessary time and space to complete their movements: *by uncoupling the speech from the movement I can adjust my speaking to their movements*. They only hear the words for the movement at the end. This is like crowning their act of will. Movement and word, (my) speech and (their) movement are unified in this moment. This satisfies the children, gives them energy and reawakens their desire to join in.

If, on the other hand, I speak at the same time as my *own* movement, for the children the visual perception of the movement is superimposed on the auditory perception of the speech. This seems to weaken the children's desire for

imitation and they react more slowly and lethargically. In addition, the movements the children make that imitate mine are a little behind my movement and speech. The subtle feeling that their own movements are being 'pulled' and that they also tend to be 'late' can make the children tired and possibly frustrated. My impression is that this way of working causes the children to be drawn out of themselves without noticing it, instead of being able to enter their own bodies, and with satisfaction. I sense that in the past this has been a reason why some children seem to have lost interest or not been able to engage with eurythmy. They have been known to say such terrible things as '*Eurythmy always makes me tired!*', when they may have even been working really hard in class, or: '*Eurythmy is boring!*' when they have perhaps not been able to keep up with the class and switched off. But if the children's desire to join in the eurythmy lesson flags, then they cannot awaken their own will; nor can they experience the slumbering power of their own 'I'. And the feeling of well-being in the body that eurythmy always strives for cannot be properly stimulated.

I am actually surprised how endearingly most children put up with this and join in so well so often nonetheless! Now I look on in amazement at the so clearly perceptible difference that the pure movement almost magically makes to the imitation capacities of the children. Since this change the children have been satisfied in a new, tangible way and I now no longer hear a word about tiredness or boredom.

Speaking to Movement at Different Moments: A Way to Strengthen Children's Capacities for Imitation

Example 1: First Movement, then Speech

The silent preparatory movements for the large sound gestures followed by the speaking works wonders! This worked in the following way, for example, for our autumn opening verse by Hedwig Diestel: we started with energetic jumping and stamping of the feet, and when the children were ready to start my hands made a strong, calm silent D downwards. I accompanied the movement copying mine that the children were making and then said '*I stand here in the morning.*' I then laid both hands over the centre of my sternum, one on top of the other, and only spoke after the children had also made the movement: '*And say in amazement*'. The arms were opened in a wide-angled A and only after this did the '*Ah!*' of amazement follow. There came a large O, formed by the arms above the children's heads and the following words sounded: '*How big the sun is!*' Moving in a large arc, I then guided the O from above to down below over the front of the body, and said, when the children's arms had also arrived down below: '*It shares its gold with the moss.*' Drawing myself upwards and opening my arms wide, I formed the beam of light of the T by touching the top of my head. When the children's hands touched their heads they heard the words that belong to the movement: '*It gives its light to me, too.*' I ended by repeating the movement in which the hands touched the 'I' point on the sternum and I again drew myself up before I spoke at the same time as the movement the children made: '*So I am not afraid!*'

Example 2 – First Speech, Then Movement

Practice showed that the newly mastered separating or freeing of the movement from speech was equally effective the other way round, that is, when I spoke the word *ahead* of the movement. I used the familiar little verse by Hedwig Diestel for supporting and strengthening the individual child as an example. I used this verse at the beginning of the kindergarten year to greet the children or when the children were sitting in a circle as a 'warm-up'. I spoke the following to the circle: '*We are building a little room for our loved one*' and calmly formed with my arms a protective B. In the protected inner space there followed: '*Mist is creeping up close to the wall*', and the protective arm gesture is released and my hands feel the space in front of me in a gentle M gesture. '*But it does not reach little children!*' We were quickly sitting in the little home of B again. '*Rain is dripping on the grass*': we opened our arms and looked out. The children's fingers let the rain drip down on their knees. '*Children don't get wet.*' We quickly protected ourselves again with the B, etc.

Playing with Moving and Speaking

The children became completely involved in different ways of working with speech and movement, too! They reacted quite naturally by imitating. As first described, when the children became interested in the movement alone, their obvious capacity for kinaesthetic resonance stimulated them to join in spontaneously, as was the case when the speech followed the pure gesture; on the other hand, a feeling or image was created in the imagination and a corresponding gesture could, indeed had to, easily follow when the speech came first, preparing the movement! Both unleashed an equally strong desire in the children to imitate.

I have come to deal with this in the following way: I now mainly begin new material by clearly using pure movement. If the children know the stories a little better I give them an occasional impulse to move by speaking the well-known words before the movement. Otherwise the situation determines whether I occasionally change from

speaking before the movement to after the movement and vice versa. If I pay close attention, I can also vary, i.e. shorten or lengthen the space between movement and speech as needed. In general, I experience more life and flexibility in what I am doing by working in this way and probably arrive at what Kjell J. Haeggmark called '*playing with moving and speaking*'.

In what are clearly rhythmical movement sequences (e.g. knocking, hammering, stamping, tripping, skipping, etc.) I of course still use movement and speech at the same time. The repeated, rhythmical, energising forms of movement take hold of the children's will and they respond directly when they repeat them. It is fully justified in this situation to use movement and speech at the same time.

What Happens When Children Speak at the Same Time as their Movement

Moving without speech has had the incidental consequence that the children now almost never feel animated to join in with the speech. From experience, the direct linking of speech and movement sometimes moves the children to spontaneously join the speaking. We eurythmists are after all demonstrating how to do this when we speak to the movement! I found myself on occasion required either to repress what is in fact the children's positive desire for imitation or to divert it into other directions. I did this mainly because the children's movements inevitably grind to a halt as soon as they start to speak energetically. Basically, every time this happens they show me that it is also my responsibility to direct the children's main focus to the *movement* when I am teaching eurythmy.

Changing a Professional Habit

I have actually come to experience that speaking to my own movement is a fundamental dilemma of our professional practice. I sense personally that the doubling up of creating and forming artistic movements *and* speaking at the same time is exhausting and in principle excessively demanding. The inner pressure that arises can become compulsive and controlling and tends to 'suffocate' the children. In the meantime I have reached the conclusion that this technique – in which I have trained for years – is dubious and damaging in a number of ways. To change this habit initially demanded a high degree of additional concentration. I had to separate what I had originally experienced as a unity. Since then I have been treating and observing my speech and my movement as separate processes. If I occasionally succeed at this, I still need to be constantly alert and attentive to this new way of communicating with the children in eurythmy. At the same time this change pleasantly unburdens me as the teacher or educator. It creates a tangible free space within me because by speaking earlier or later I can create the movements more calmly and with more attention without making a superimposed effort to speak. A text spoken either before or after the movement is equally freed from any burden of movement and can therefore be spoken as an accompaniment, in a more incidental way: after all, it complements the form of the movement that in fact speaks for itself, anyway! In addition, I can observe the children in a much more relaxed way, indeed much better than before. The dynamic exchange between movement and speech creates a light and open atmosphere. In the meantime I use this approach in my lessons in school, in eurythmy sessions for adults as well as in therapy in situations in which I need to support the participants by moving with them myself.

Conclusion

The use of pure movement in eurythmy in practice, movement that does not have speech superimposed on it, has several advantages:

Separating movement and speech

- activates children's desire to imitate
- enables them to enter and be present in their body and to sense themselves more strongly
- is an antidote to children's involuntary speaking when they move
- unburdens the teacher or educator
- enables the educator to observe individual children more precisely
- creates a playful and versatile atmosphere
- creates a more intense experience of movement
- intensifies the enlivening effect of eurythmy

Perhaps there are colleagues amongst you who intuitively practise this flexible way of speaking to eurythmy in kindergarten. However, I had never met this approach before in all my years of teaching eurythmy.

(In parentheses: The only indication I found on this subject was in a workbook entitled '*Eurythmy in Kindergarten*' by Jorinde Stockmar, published in 2006 as study material by the *International Association for Steiner/Waldorf Early Childhood* (No.14, p.25):

'We are also helping the child to enter the imitation phase when we prepare inwardly and start the gestures shortly before speaking.'

However there was no accompanying explanation or reason given, and this is probably why neither I nor most of my colleagues had followed up these indications). I am now all the more grateful for the unexpected success of this approach and am full of amazement, in spite of all the damaging influences surrounding them, at how strongly and uninterruptedly the desire to imitate is at work in all reasonably healthy children, if we give them the space to do just that.

I always much appreciate any comments from and other forms of exchange with colleagues:
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Speech – An Invisible Creation in the Air
The Art of Speech, Eurythmy and Flow Research

Serge Maintier

Part I

About the Air Flow Forms of Sounds

The discovery of the air flow forms of sounds created in front of the speaker's mouth goes back to Rudolf Steiner. In lectures from 1907/08 onwards, the moment when he began to develop the new art of eurythmy and therefore to research intensely the secrets inherent in the process of speaking, he frequently mentioned the existence of such air flow forms. In 1924 he spoke about the relationship of the air flow forms to eurythmy in some detail, and in the first lecture in the series entitled *Eurythmy as Visible Speech* (CW 279) he prepared the way as if in passing for a new area of research by suggesting that technical means be used to make visible the forms that otherwise remain invisible in the air:

'Everything that we speak creates a form in the air which cannot be seen but which must certainly be assumed to exist, and of which one might even think that it could be fixed by use of scientific means and without human drawing. (CW 279, June 24 1924)

Initially nothing was done with this suggestion to visualise the air after speaking. Anthroposophists did not take it up; nor did specialists in the field, who were only critical and cynical regarding Steiner's hypothesis that eurythmy is speech made visible. According to these specialists eurythmy bore no relationship to objective, evidence-based facts, and so they also regarded as obsolete the idea of conducting the experiments to make the air flow forms visible that Steiner had suggested were technically absolutely possible.

For example, Egon Fenz wrote in his book called '*Sounds and Meaning*', published in 1940:

'Anthroposophical eurythmy is beyond all academic or scientific discussion. Where no value is placed on evidence, any counter-argument becomes irrelevant.'

He is referring specifically to Steiner's alleged '*forms in space*', but makes no reference to the fact that this phenomenon could have been scientifically proved in the strictest sense of the word: this was precisely what Steiner himself had suggested.

It is understandable that Steiner's indication regarding the spacial forms may be considered dubious or even mystical to an outsider when associated with the effects of the etheric body; but academic honesty or uprightness would have demanded that the absence of proof is simply acknowledged instead of the author waffling on about the fundamental unprovability and thus vilifying Steiner.

On the other hand it is surprising that in his ground-breaking book, *'Sensitive Chaos'*, Theodor Schwenk, the well-known anthroposophical flow researcher, ignores Steiner's indications. Like Egon Fenz, he quotes Steiner's lecture of June 24 1924 in the final chapter on the *'Creative Cosmic Word'*, but does not in any way go into his remarks regarding the possibility of providing scientific proof of these air flow forms. Schwenk's book was published in 1962, in exactly the same year as Johanna Zinke began her own research!

It then became Johanna Zinke's responsibility to objectively test Rudolf Steiner's indications for the air flow forms of sounds. This was an unusual event, because she had no prior specific scientific training or experience for this work, and that made her an amateur in the eyes of other scientists. But she was fortunate in the fact that her first experiments that she was able to conduct with little technical effort brought convincing results: she proved that the air flow forms, which Rudolf Steiner had indicated, do actually exist and that the forms of each sound are specific and different from one another. In 1962, at the age of 61, after she had retired from teaching at the Waldorf School in Dresden, she began her series of experiments and dedicated herself to this theme, tirelessly taking thousands of photographs until her death in 1990. A second life work was thus added to the first. (A selection of these stills was edited by Professor Rainer Patzlaff and published in German by Verlag Freies Geistesleben in 2001; the translation of the German title is: *Johanna Zinke: Sound Flow Forms Made Visible in Air. Speech as Sculpted Air*) Ten years later I decided to make an academic study of the air flow forms of the sounds and to write my PhD thesis at the University of Besancon in France. As a preparation for this it was necessary to first research whether there were any results from research into this field that had been carried out independently of Johanna Zinke's experiments, and if so, of what nature they were.

In my search I found the biophysicist Boris Rybak in Paris, who was already eighty years old at the time, and discovered to my surprise that he had studied and filmed the air flow forms of sounds in 1980, and this without any connection to anthroposophy, and also independent of Zinke's research. He had presented his photographs and films to linguists in the 1980s and 1990s at various congresses, and had attempted to explain his work cognitively to the many sceptics present.

He gave these forms the name *external phonatory turbulences*, thus emphasizing their nature as turbulence in air created by speech. The experts I have met consider the forms of *the vortices* that form here within a limited overall surrounding formation to be some of the most complex phenomena in the world. The structures that appear can apparently only be understood using so-called chaos theory. Einstein seems to have foreseen this: he is alleged to have said that when in paradise he would very much like to solve two further riddles, the first being the nature of gravity and the second *the mystery of vortices*.

'Airing' the Mystery of the Air Flow Forms Created by the Sounds of Human Speech: Morphodynamics, or Flow Forms

In 1924 Rudolf Steiner mentioned three times in the speech eurythmy course of lectures how important these air gestures, these air flow forms of sounds, are for the foundation of the art of eurythmy. Below is the third reference: *'We have seen that the important thing with the sounds is that the gesture is formed in such a way that it becomes an externally visible imitation of what is in fact present as a kind of air gesture when the human being speaks. When we speak we sculpt the air in a certain way. If we were able to hold on to what is sculpted or formed we would have examples of the gestures that the sounds represent. (S.M.: i.e. examples of the eurythmy gestures).'*' (CW 279, July 1 1924)

And prior to this, in the middle of the First World War, he said:

'For eurythmy is based on the following principles: we possess an instrument (S.M.: the larynx and the other speech organs) by means of which the etheric body can immediately become active, so that the physical becomes a reflection of the etheric. This is the case when we speak. But not the whole of the physical, just the air is a reflection or image of the etheric. The sounding word in the air, and the way in which the air moves, are immediate expressions of the etheric. If one takes up what lives in sounds and words and expands it over the whole etheric body and then allows the hands and feet and the whole human body to move, just as the air is moved in the etheric body when we speak or sing quite naturally, then we have eurythmy.' (CW 277, Addresses for Eurythmy Performances in Nuremberg, March 14 1915.)

This is what Steiner had to say about the transformation of these movement gestures on another occasion:

'If we follow human speech and its sounds, we first turn our attention to the spoken sound or to the sound sequence. We do not notice – this has to do with the way speaking is organised – that our organs, which have something to do with the production of speech, make movements. These movements are of course small rhythmical movements, but

they have as their foundation movement tendencies. Anyone who in a certain sense is in the position to follow speech can really see these movement tendencies. That individual can develop an image of the movements inherent in the larynx and the neighbouring organs while we hear the sounds of speech.' (CW 277, Dornach, April 11 1920)

Three days later Steiner spoke more precisely about this:

'We are also ultimately dealing with speech as a form of the art of the gesture, only in this instance the gesture is executed with the help of the streaming outbreath, the air. In this streaming outbreath, which in its form - if one could see it, this would be perceptible - exactly follows what lives within a word, a sentence, is where human will (from the soul) merges with human thinking (from the soul).'

(CW 277, Dornach, April 14 1923, in an education course)

What Steiner meant with the following: 'In this streaming outbreath, which in its form exactly follows what lives within a word, a sentence (...)' can be expressed in the following way within the framework of a scientific research project:

It is about making both visible and audible the correlation, or the correspondence, (in Steiner's words 'exactly follows') between the natural structure of the speech stream and the structure and segmentation of the so-called 'acoustic speech signal' (sound, word, sentence), in order to prove its existence. In this sense these *air flow forms of sounds* about which Steiner gave indications at a very early date (Paris, 1906), are a truly *living bridge* between the acoustic element of sounds on the one hand and the motoric-gestural nature of speech on the other, as I have described at the beginning of my book and in particular shown in the DVD.

I have gone into Steiner's further, more differentiated, and more complicated observations in more detail in another article on 'The Sense of Speech, Micro-Kinesics and Eurythmy' that will be published at a later date.

On St John's Day in 1924 Rudolf Steiner suggested that one could provide evidence of these invisible spoken sound forms in the air *by employing scientific means*. In the following I wish to share a small excerpt from the *experimental* aspect of my work that looks and sounds much more impressive on the DVD.

Part II

The Experimental Part of My Research

1 An Extended Approach to Research

I started my PhD thesis in the field of linguistics in Besançon in France in 2000 and 2001, working in a laboratory for Speech and Gesture. The subject was the air flow forms of sounds. My Ph.D. was not about 'applied research' but about primary or pure research. I used a phenomenological approach or method as developed by Goethe; it involved determining the phenomena, describing them exactly, providing evidence of their repeatability and studying their interrelationships. I did not intend to develop a theoretical model, as is the convention today.

The first step in my investigations was to undertake a feasibility study with an expert in film. We then investigated with six research subjects almost all the sounds that Johanna Zinke had made visible. The available speakers breathed in the smoke of eucalyptus cigarettes before speaking the sounds. As expected, the same air flow forms appeared in my experiments as Zinke had found. I was therefore able to confirm her results; there was evidence of the repeatability of the air flow forms.

As I have already mentioned, in linguistics today the sounds are no longer studied in isolation but in syllables, and there is a good reason for this: research on the speech of babies has led cognitive research to discover that the basic unit that babies perceive in the flow of speech coming from the adults around them is not the individual sound but the *syllable*. The syllable creates the archetypal speech cell and in the syllable the already discussed phenomenon of *co-articulation* comes into its own, in that the vowels in its vicinity determine any changes in the consonant.

That is why, as the second step in my research, I systematically investigated with the six research subjects almost all the consonants in co articulation with the five main vowels, and the results were recorded *on film, with parallel sound recordings*. No-one had ever attempted and researched such two-track observations.

We began with simple syllables, consisting of a consonant and following vowel, for example [bah, bay, bee, bo, boo], [gah, gay, gee, go, goo], etc.. Then the subjects spoke syllables in a consonant-vowel-consonant sequence, e.g. [bahk, bayk, beek, bok, book], because in these syllables many internal phenomena can be perceived; these are mainly the fine transitions from one sound to the next. It has become important to observe this in more detail, more precisely, since science has discovered that the sounds are not simple objects that are produced by fixed mouth and tongue placements, but are processes, events, that are created by movements in the mouth and that like gestures can only partly be *suggested*. This is why this is described today as gestural phenology. The film recording shows that the gestural movements can be followed exactly as they develop in time.

First Results

The most important result of this test run was that even when using a camera with a relatively slow speed of 25 images per second a rough segmentation (structure) became visible in the course of the streaming of the sounds, and that this matched the phonetic-acoustic structure of the syllable visible on the oscillogram. The acoustic analysis running parallel actually indicated the correlation I had assumed between the streaming of the air used to speak and the ‘*acoustic speech signal*’, and that gave me the courage to continue with the experiments. I arrived at this result only by using a laser exposure and a high speed camera, and this essential step only came about through a meeting with the flow research scientist François Lusseyran, the brother of the famous blind French Resistance fighter, Jacques Lusseyran; he was working for CNRS, the National Centre for Scientific Research in Orsay near Paris.

The Main Phase of the Experimental Investigations

On the advice of Professor Gabriele Konopczynski, my Ph.D. supervisor, I limited my further investigations to the two syllables [bak] and [bèk], that were then spoken by two speakers only. Because the connection between the streaming of the air used to speak and the ‘acoustic speech signal’ has never been researched in this way, I decided to photograph the spoken syllables with the help of the most up-to-date technology at a speed of 100 images per second. Such a minutely detailed division may seem exaggerated and very long and drawn out because the reproduction of all 100 images on film lasts almost 30 minutes. But I had to research the phenomenon in every detail in order to show what wealth of relevant information the *vortices of the spoken sounds* contained.

The aerodynamic nature of my research project meant that the main part of my PhD thesis consisted of a 90-minute film containing the results of the experiments. All the syllables I had researched were included in the film; it was accompanied by a 400-page theoretical part.

I have chosen characteristic examples from the wealth of material and given an oral commentary to accompany the DVD included in the book. But so that the reader gets an impression of the photographic evidence before watching the DVD, or without watching it, in the following section I have put together a number of sample images of the main moments in the air flow forms of a syllable.

2 Moments in the Development of the Air Flow Form of a Syllable

The following images, each with a brief explanation, are an extract from the research into the syllable [bèk] (pronounced in a similar but not identical way to the first syllable of the word ‘baker’). The fine details that have been made visible in a laser exposure at 100 images per second convey a first impression of the complexity of the aerodynamic processes that were the subject of my research.

Fotos wie in der Deutschen Fassung Die ‚Abbildungen‘ – jpg’s

Illustration 1

The beginning of the experiment: the plosive [b] is released from the lips (Illustration 1). The undifferentiated vortex jet streaming from the lips is visible at exactly the same time as the burst appears on the oscillogram (Illustration 2).

Illustration 2

Illustration 3

40 milliseconds later a clear division into three parts (Illustration 4) develops out of what is initially an undifferentiated compressed jet of air coming from the lips; this corresponds exactly to the behaviour of the vocal chords. The transition follows the plosive release of the [b] (VO: Voice Onset) and the vowel [è] finally appears.

Illustration 4

Illustration 5

Illustration 6

50 milliseconds later: the blown-up image shows that the holes in the structure are actually fine transitions.

Illustration 7

Then the vowel becomes visible: it is spreading out into the space at different tempi, as can be recognised on the edges of the entire surrounding form.

Illustration 8

Illustration 9

Here the air flow form of the whole vowel is visible; the indentation created grows stronger so that the vowel is configured as a mixture of [a] and [è]. After this there is a short break in the stream of the air used for speaking (Illustration 10), because the vocal chords stop vibrating in preparation for the unvoiced throat consonant. [k]. This gap is a real hole in the flow event and is repeated exactly in the acoustic hole visible on the oscillogram and the spectrogram.

Illustration 10

Illustration 11

On the left: the dispersed air flow form of the vowel core. On the right: there is still no vortex jet, although the end consonant [k] has been captured acoustically in the sonography.

Illustration 12

But 10 milliseconds later the end consonant [k] vortex jet appears in front of the mouth. This corresponds exactly to the time needed for the stream of air to travel from the upper surface of the tongue to the lips. Then the consonant [k] unfolds with full force (Illustration 13):

Illustration 13

When it has fully developed, the consonant [k] as an end sound often appears as the following impressive form.

Illustration 14

The end consonant [k]: an angular, rhythmical form that needs to be imagined three-dimensionally. In flow research the term used is a '*shearing field*', similar to what can occasionally be seen in certain high cloud formations.

Illustration 15

The lines have been added by the author, to emphasize the structures. This is an original Zinke photograph; her daughter presented me with the whole alphabet in three folders.

Surprisingly, Johanna Zinke had observed *rhythmical structures* in precisely the *loudest sound* in the alphabet, which is supposed to be chaotic and *without structure*! Our laser images fully confirmed her research results approximately 33 years later.

Those familiar with Creative Speech and eurythmy will be immediately reminded of an excerpt from Rudolf Steiner's *Speech and Drama Course*, in which he spoke on September 21 1924 of the feeling for the sounds, and specifically about the sound *k*:

'With k we have the definite feeling of wanting to form something like a tower or pyramid when we speak. (He drew a form on the blackboard.) We are conscious of a desire to harden the air. What we would like most of all is for the

air to crystallise. We really have the feeling when we speak the sounds that actual bodily forms are being projected into the air.'

Steiner further explained that it would be of great advantage to imagine a crystal form 'somewhat in the shape of a tower' whenever we practice or speak *k*. If we look at the above laser image we can only be amazed at the precision of Steiner's indications; his images were no arbitrary choice.

In lectures and demonstrations of the film on my research I readily say: 'Rudolf Steiner did not pluck these forms out of the air.... Oh yes, that is exactly what he did!'

Serge Maintier

Born in France in 1955. Waldorf teacher and lecturer for many years. Study of Creative Speech and Drama with actor Dora Gutbrod, Dornach. Doctorate in linguistics on The Aerodynamics and Morphodynamics of Spoken Sounds. Freelance speech artist, speech therapist and lecturer. Speaker of lyric poetry programmes and in eurythmy performance projects. Lives in Freiburg/Brsg., Germany

Serge Maintier's book (plus DVD), *Speech - Invisible Creation in the Air* will be published in the USA in the autumn of 2015.

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Illustration 16

Step pyramid in Sakkara, Egypt

Bricks That Bridge the 'Here' and 'There'

On the Late Dramatic Writings of Nelly Sachs

Christian Maurer, Berlin

DU

in der Nacht

mit dem Verlernen der Welt Beschäftigte

von weit weit her

dein Finger die Eisgrotte bemalte

mit der singenden Landkarte eines verborgenen Meeres

Das sammelte in der Muschel deines Ohres die Noten

Brücken- Bausteine

von Hier nach Dort

diese haargenaue Aufgabe

deren Lösung

den Sterbenden mitgegeben wird.

aus: *Fahrt ins Staublose* 1961

[*You*

busy in the night

with unlearning the world

from far, far away
your finger painted the ice cave
with the singing map of a hidden sea
That collected the notes in the shell of your ear
Bricks that bridge
The Here and There
this meticulous task
whose solution
is given to the dying.]

From: *Fahrt ins Staublose (Journey to Dust-Free Regions)* 1961

Alongside her lyrical writings that she worked on uninterruptedly even through long periods of illness, Nelly Sachs worked on her dramatic experiments, on this her 'meticulous task', right up to the end of her life, acknowledging this in a poem written in 1961 quoted above. [1] In 1962 she wrote the last five independent scenes, which she included in the volume *Signs in the Sand, Dramatic Writings*.

These works are difficult to unlock. Nelly Sachs wanted to cross dividing lines; she aimed to take a step, to break, out of any given field of existence and enter a new, unknown one. This included freely overcoming the threshold of death on the wings of poetry.

As a poet she bears witness both to this side and the other side of the threshold.

To do justice to this aim Nelly Sachs burst through the boundaries of traditional theatre and anticipated quite new forms of expression on the stage.

I wish to make those performing artists who have developed an artistic sensitivity through their encounter with anthroposophy aware of these literary experiments of the great Jewish poet of the German language, so that she and her work may not be entirely forgotten.

In the first edition published by Suhrkamp in 1962, the dramatic work of the poet was given a critical appraisal that characterised the works as '*poetic theatre*.' They were recognised as having been entirely developed out of the expression and the imagery in the language and it was prophesied that they would make very high demands on any staging:

'The dramatic works of Nelly Sachs are dream plays of the hardest, most real material. The entirety of the world is present in even the smallest scene. The challenges that these works present to the theatre are unusual. If they are to be staged they not only require an understanding of the poetic word, something rarely found amongst today's actors, but also a director with a mastery of directing mime, dance and music. One has to ask whether today's theatre will stand the test this material presents. And until then these pieces will have to know how to assert themselves on the reader's inner stage. The boldness of the writings of a seventy year-old that have transcended all traditional dramatic forms puts avant-garde theatre experiments in the shade.'

Excerpt from the publicity for the first edition

Within the context of this article my ideas and images for a theatrical production place the scenes on the '*reader's inner stage*'. Perhaps they may stimulate more unconventional theatre artists to create a new production? [2]

Gabriele Fritsch-Vivie wrote about this in her Rowohlts monograph:

'It cannot be said that theatres accepted Nelly Sachs' dramatic writings when they gave most of them only one-off productions on small stages... It is not the boldness of her language and the visionary theatricality that stop her plays from being produced, but rather the difficulty of developing a comprehensible reality on the stage that engages audiences and brings about a communal experience. There is a gap in understanding here...'

I have divided up what I may call my enthusiasm for Nelly Sachs' late dramatic writings into several articles for this newsletter. I am beginning with the fourth scene from '*The Mute and the Seagull*' and have linked the scene to the '*swing of departure from our origins in paradise*.'

In this scene the quintessence of the poet's dramatic intentions becomes poetic imagination, which is to sense the ascent to the Highest on poetic 'bricks bridging the Here with There'. It is about a fictitious journey from the world of the body through every sphere to a state of freedom from the body and leads back again to the here and now. It can be read as a journey from one incarnation to the next, or as a meditative exhalation and a new inhalation in unity with one's own true source.

DER STUMME UND DIE MÖVE

Gespräch, das weitergesprochen wird in Tanz und Musik [3]

P e r s o n e n: DIE MÖVE – DER ERDAPFEL – DIE BERGE

Der Stumme sitzt in einem Schwarzen Loch; er bekommt Besuch von einer Möve

DIE MÖVE

Der Blitz hat dich durchfahren – alle deine Antworten verzehrt. Siehe wie weiss ich bin – ich bin deine Lampe aus Meeresgeleucht. Nun tanze dein Leid!

Der Stumme erhebt sich und tanzt

Viele Sandkörner unter deinen Füßen erzählen dein Leid. Ihre Unterhaltung knirscht in der Marter. Grösser als Menschenleid ist es. Umfasst die Eier einer Möve, den Wurm zu zerhacken – ihn zu verschlingen. Umfasst das rauchende Angstfell des Hasen.

Dieser Grashalm unter deinem Fuss stirbt – wächst weiter in deinem Blut. Angler und Fisch wohnen in dem verweinten Labyrinth deines Tanzes. Mit deinen Händen zeichnest du das luftige Spiel von Umarmen und Loslassen –

Als Geliebter stösst du deine Liebe ins Grab –

Als Liebender verstummst du unter dem Blutsturz der Liebe – Auf dem Blatt deiner Zunge schläft das gezähnte Schwert des Zweifels – In deinem Mund dürstet eine Wüste –

Nun tanzt du die kurzbezügelteten sterbenden Strassen der Erde – die führen nur bis zum Nachbarn der ausserhalb wohnt – der ist aus dem gleichen Sternengewirk gemacht, wo Ferne Strahl heisst.

Jetzt stehst du –

Es zuckt unter deinen Füßen.

DER ERDAPFEL

Tief unter den Runzeln des uralten Schöpfergesichts spielen meine Flammen Heimwehmusik – sie umfleht deinen Fuss – Hebe ihn – Reif bin ich gerettet zu werden!

DIE MÖVE

Dein Tanz ist ein fallender Stern –

Über den Rand des Amen beugst du dich
und lauschst

Weil du stumm bist, kannst du den Himmel verstehn

Ihr hört voneinander –

Nun rücken zwei Berge zusammen!

DIE BERGE

Aufstieg ist deine Übung –

Absturz ist deine Wunde –

Über unseren Gipfeln ist keine Haltestelle
mehr gesetzt –

Weiter sagt der Wegweiser –

DIE MÖVE

Deine Hände zwei Klammern hilflos
suchend in der Luft

Deine Füsse schon schwebend

in der ungesicherten Zone wo keine Sonne mehr gilt –

Herzblut fliesst aus dem Berg –

«Moirah» sagt der Berg

«Wo ist das Opfer?» fragt der Knabe

«Wo ist die Antwort?» fragt der Berg –

Du stehst still –

In deinem Schneeschweigen ist deine Antwort verborgen –

deine Adern geschwollen vom Antwortsagen –

Ausgereifte Frucht vom Bibelblatt geschützt –

Du tanzt nun schnell

Die Zeit steht still

Ein Aderlass braucht keine Zeit um Gott zu sagen –

Und wieder entzündet Ferne die Jahrtausendflügel

Im Schlaf der Liebe stehst du
Wachend –
Der tiefste Ton
in der Tonleiter der Schwärze
Ist nicht so schwarz
wie dieses Schwarz.
Im Schlaf der Liebe wurde es geboren.

Nun dampft der Berg –
Er dampft Versuchung
in die Poren deiner Haut
aus Totenstille
schluckst du den Augenblick
gefüllt mit Galle
und Verlassen!
Dein Leib
In seiner Sterbeschlacht –

DER BERG
Absturz ist deine Übung!
Stürze!
Da schlafen sie
die schweren Tempelähren
im Kreuzwind –
der fächelt ihre Atemzüge
die kurzgefassten Weisheitsfrüchte –
sie fallen sanft –
Deine weisse Lampe aus Meeresleuchten
ist nun auch vom Schlaf bedeckt
und fliegt in ihrem Traum
Fliegen – Fliegen –
Schlafen – schlafen –
Das Wachen ist für dich entdeckt
und nach dem Tanz das Stillestehn
Schaudre!
Möge das Weltall dein Wachen ertragen –

*[The Mute and the Seagull
A conversation that is continued in dance and music*

Dramatis Personae:

The Seagull

The Potato

The Mountains

The mute is sitting in a black hole; a seagull visits him

The Seagull

The lightning has passed through you - has consumed all your answers. See how white I am - I am your lamp of ocean light. Now dance your suffering!

The mute stands up and dances

Many grains of sand are speaking of your suffering beneath your feet. The torment of their conversation grates. It is greater than human suffering. It encompasses a seagull's greed to destroy the worm, to devour it. Encompasses the rabbit's smoking skin of fear.

This blade of grass beneath your foot is dying – and goes on growing in your blood. Fisherman and fish are living in the tear-stained labyrinth of your dance. Your hands are drawing the airy game of embrace and release -

As the beloved you are pushing your love into the grave -

As the lover you have fallen silent beneath the haemorrhage of love –

The toothed sword of doubt is sleeping on the leaf of your tongue –

A desert is thirsting in your mouth -

Now you are dancing the briefly-winged, dying streets of the earth – they only lead to the neighbour who lives on the outskirts – who is made of the same astral knitted fabric, where distance means a ray.

Now you are standing –

There is a jerk, a twitch, beneath your feet.

The Potato

Deep beneath the furrows on the ancient Creator's face my flames are playing the music of homesickness – it is begging round your foot – Lift it– I am ready to be saved!

The Seagull

Your dance is a falling star -

You are bending over the edge of Amen

and listening

Because you are silent you understand the sky

You hear of each other -

Now two mountains are moving closer together, closing ranks!

The Mountains

Ascent is your exercise -

Fall is your wound -

Above our peaks there is no longer a place

for a stop -

The signpost says move on -

The Seagull

Your hands two clasps helplessly

Searching in the air

Your feet already hovering

in the zone of uncertainty where the sun has no longer a hold -

Lifeblood is flowing out of the mountain

The mountain says '*Moriah*'

'*Where is the sacrifice?*' asks the boy

'*Where is the answer?*' asks the mountain -

You are standing still -

Your answer lies hidden in your silence of snow -

your arteries swollen by giving the answer -

Ripened fruit protected from the page of the Bible -

You are now dancing fast

Time stands still

A blood-letting needs no time to say God -

And again the distance is enflaming the wings of the millennium.

You are standing in the sleep of love

Waking, watching -

The deepest note

in the scale of blackness

Is not so black

as this black.
It was born in the sleep of love.

The mountain is now steaming -
It is steaming temptation
into the pores of your skin
from deathly silence
you swallow the moment
filled with gall
and abandonment!
Your body
In its mortal battle -

The Mountain

Falling is your exercise!
Fall!
They are sleeping there
the heavy temple ears of grain
in the cross wind -
it is fanning their breaths
the concise fruits of wisdom -
they fall gently –
Your white lamp of ocean light
is now covered in sleep
and is flying in its dream
Flying - Flying
Sleeping – sleeping
Waking has been discovered for you
and standing still after the dance
Tremble!
May the universe bear your waking -]

Commentary

If we want to understand where in this scene the action expands from the 'black hole' of life on this side of the threshold to a dance through every sphere all the way to God, then we need to become aware of what dancing meant to Nelly Sachs.

The poet, who was so sparing with personal statements, acknowledged the following in a letter from Stockholm to the literary scholar Walter A. Behrendsohn in 1959:

'...there were really rather different things that had an impact on the whole of my development. Firstly, there was my father's music, which he improvised on the piano for hours on end in the evenings after work; I was totally carried away by this, and accompanied it with my dancing with utter dedication. My dream as a child was to become a dancer. ...Dance was the form of expression I put above words. It was my inmost element.... My interest in mime and in a musical approach to writing, which noiselessly bends across every boundary on occasion, is based on my deepest predisposition.'

Nelly Sachs discovered Martin Buber's Hasidic books while in the dire straits of exile in Stockholm, where she lived with her mother. The way that he characterised eastern Judaism as the desire for the impossible expressed in dance, in ecstasy, in pathos, fell on fertile ground. It had been well prepared in her: *'He stretched out his arms to embrace the boundless'*. So the total abandon of the child's dancing transformed into an intense experience of Hasidic religious ecstasy.

She found a lasting form for this in her first dramatic work, 'Eli'; in *The Mute and the Seagull*, that demonstrates the expressive visionary power of advancing age, this becomes poetic word once again.

The seagull, accustomed to flying, visits the man who has fallen silent in the 'black hole' - the black night of his awareness of the shock of his own death - and delivers his outrageous greeting: *'Lightning has passed through you - has consumed all your answers....Now dance your suffering!'*

The dance – now total abandon in the movement of the spheres – is to become the language for a new way of answering. Where all the self-certainty of knowing the answer in the here and now has been burned away to dross, the human being, now awake to the spheres in the dance, is accompanied by his *'lamp of ocean light'* and this frees him from the earthly *'music of homesickness'*. Like a shooting star his dance is a *'falling star'* in the music of the spheres between *'ascent'* and *'fall'*, *'hovering in the zone of uncertainty, where the sun has no longer a hold.'* At Abraham's sacrificial site, in the *'Moriah'* region of sacred sacrifice – *'Moriah, the fall from the cliffs to Him whose sign is distance'* [3] – the answer stirs within the mute:

'You are now dancing fast

Time stands still

A blood-letting needs no time to say God -

Time stands still

A blood-letting needs no time to say God - '

'I' consciousness: sacrifice is the answer to the sacrifice.

With the preciously poetic departing words: *'And again the distance enflames the wings of the millennium'*, the seagull leads the still silent but freeborn human being back into the twilight of earth's gravity:

'Awake you are standing in the sleep of love - '

If now the earthly *'mountain'* takes over as guide and speaks the following words:

'Fall is your exercise -

Fall!'

not only is the merciless fate of gravity revealing itself but a warning to the human spirit's awareness of freedom in personal responsibility now comes through the following words:

'Tremble!

May the universe bear your waking - '

How can the conversation on the stage continue to speak with the help of eurhythm?

In a musical prelude the catalyst for the sudden change of consciousness in the mute – whom *'lightning has passed through'* - in his *'black hole'* could move on to an *'ocean light'* that might expand with the help of a chorus of white seagulls in eurhythm. This chorus of seagulls can accompany the mute's growing dance and become imagination both of the potato and of the sacred mountain Moriah. (Does not the frequent use of hyphens and dashes in Nelly Sachs' dramatic structure give the opportunity for atmospheric scenarios in which eurhythm and music continue the speaking?)

If the intensifying dance in its ascent to God finds its fulfilment, can then the climax of the ecstasy, the union with the spirit, the spiritual inspiration, that could be completed in the mute's 'T' in the presence of God, give answer, while the seagull periphery crowns the standing still of time with the cosmic gesture of Leo?

The sphere of the *über-zeugung* (translator's note: here *super-* or *spiritual conception*) in God is concentrated into the place of conception in the *'sleep of love'*. The return into the sphere of earthly gravity has been set in motion. Can the *'deepest note on the scale of blackness'* become a sound form in the repeated movements of SCH of the seagull chorus, also using colour indications for the eurhythm, while the mute human being *'stands waking'* in the scorpion-eagle gesture?

When the white *ocean light of the seagulls* has disappeared into the earth sphere of the mountain, the silent dancer - on the way to his incorporation and true to the text – will tremble in the gesture of AU and then to open in the gesture of A. Starting with the movement of W repeated three times, could a cosmic chorus in the periphery give an Easter answer with the warning gesture of Aries?

My vision of including the Zodiac gestures in a staging remains a question for me. I am not a eurhythmist, after all, but there sounds in my ears master eurhythmist Helene Reisinger's adage: only use the preparatory movements for the sounds if you can justify why you are using them! That is why the expertise of a eurhythmist is required. Part Two will follow in the next newsletter.

Footnotes

[1] Reprinted in: *Nelly Sachs Werke Kommentierte Ausgabe, Band 3 Szenische Dichtungen (Nelly Sachs Works, Annotated Edition, Vol. 3, Dramatic Writings)*, Suhrkamp 2011

[2] The world premieres of these dramatic experiments in 1962 are listed in *Nelly Sachs Works, Volume 3, Dramatic Writings*:

Departure's Swing (March 8 1967, Theatre Studio, Iserlohn)

Enchantment (March 15 1967, Theatre Studio, Iserlohn)

Four Times Galaswinte (May 9 1963 in 'The Cellar' Theatre, Cologne)

The Mute and the Seagull (October 17 1965 in 'The Grain of Sand' Theatre, Karlsruhe)

A Dividing Line is Further Extended (May 9 1963 in 'The Cellar' Theatre, Cologne)

I do not know whether there have been other productions of these scenes or plays, and if so, where.

[3] From: *Life Under Threat*

How Can Eurythmy Help the Bees?

Gudrun Gundersen, Owingen, 31 August 2014

The greatest bee colony collapse in the world is calling for new, conscious deeds in order to strengthen and support these light beings.

I recently attended a lecture by Andrew Gough on *The Hidden Hive of History* (www.andrewgough.com) in which he used a lot of visual material to demonstrate that bees had been worshipped and treasured as gods in every previous age. The name pharaoh, for example, means 'guardian of the bees', and the pharaoh wore a round head covering that looked like the beehive as a symbol of this role. The symbol of the bee is also present in the cartouche of his name. The life of thought, full of wisdom, as ordered as a beehive and fructified by Sophia, by wisdom, the fertile queen bee, can also stand as an image of a new, living life of thought that is in harmony with the heavenly powers, when compared with our current thinking.

The evil attack of the counter-forces in films, in which the bees are suddenly represented as assailants and enemies of humanity, is compounded by the large quantities of chemical poisons that are sprayed on the land and the microwaves present in and around the world today that are disturbing their lives; these have all heavily weakened the immune system of the high being that works through the bees so that a bee colony collapse has begun. The spiritual being belonging to the beehive has been serving the earth and all the beings on it for thousands of years, and has been providing for the propagation of plants and therefore supplying basic food resources to both animals and humans. All life forms will die out if there are no bees left to pollinate plants. Rudolf Steiner also points to the fact that we can all now very clearly perceive ourselves: in the USA 60% of the bee population has already died.

What can we eurythmists do in this situation? I took this question into sleep on the evening after the lecture and the next morning I knew what to do: eurythmy can help the bees.

In the past dances were performed for the god of the bees, as the images that Andrew Gough used very beautifully in his lecture demonstrate. There are certainly many options and anyone can simply start to work on this. A very simple form for a well-known text has come to me and I would like to pass this on to you in the hope that it may stimulate or inspire you, dear colleagues:

There is a drawing in every piece of writing about bees that shows how bees perform their waggle dance for each other. Beginning by moving forward, the dance form makes a curve to the right and comes back to the starting point and then moves forward in a straight line by making the same curve to the left. This makes a basic form of an apple, or of a torso lying down with the straight line in the middle. With every 'L' that we do in eurythmy we are enlivening the same forces and are drawing the same form in the air as the bees dance for their fellow bees on the bee board.

Perhaps we only need to tell our pupils about the bees and they will in future do the 'L' not only in eurythmy lessons but also when they are outside in nature and thinking about the bees, because the children understand that the issue is about the survival of the whole of the living world! If 'L' is done in eurythmy with a consciousness directed towards the bees, this can strengthen them! We could work more and more on developing this kind of healing in the natural world and know through doing this that we are in harmony with this world and supporting the work of the etheric Christ.

In addition I realised that the following can be done in another domain with young people and with adults:

If one is working with cosmic gestures and with the hierarchies there are a number of lectures by Rudolf Steiner in which he assigns the cosmic spheres that the human soul passes through after death to the names of the planets. Among other things he characterises the sequence that the soul passes through after death from Kamaloka or the moon sphere, which one can imagine as an expanded ball around the earth, the circumference of which expands into the mercury sphere and goes on to the Venus sphere. The breadth of the Venus sphere can be imagined as expanding to the place where the physical planet of Venus is. The hierarchical beings of the angels extend to the moon sphere, the archangels to the Mercury sphere and the archai to the Venus sphere, as is set out in CW 239, the fifth volume of the karma lectures, and in CW 140 and in CW141.

From the sun sphere onwards the human soul enters a new region: the sun is so large that three heavenly hierarchical groups have been assigned to it: these are the Exusiai, the Dynamis and the Kyriotetes. I have been studying this trinity for a long time because I have been searching for a form on which to make the sun gesture but differentiated in three ways. This lecture on bees has allowed me to find one solution; I am sure that there are others.

My question arose from my work on Rudolf Steiner's Foundation Stone verse which contains the following:

*'Spirits of Light!
Kyriotetes, Dynamis, Exusiai!
Let there be fired from the East
What through the West is formed,
Speaking:
In Christ death becomes life.'*

These Spirits of Light are the three sun triads, named in the Class lessons as the second hierarchy, for whom till now the same sun gesture has been made, that turns to the right in order to reach them. The tasks and the effect of these high beings are quite different - as we know from the Class lessons - and yet they are so closely linked that they speak as if with one voice. I have been wondering whether there are not aspects that might give me the opportunity to create three different gestures for the sun in order to be able to speak to these beings even more intensely. And the structure of my body and the cosmic history of the relationship between the sun and the earth have shown me that there have been and will be changes in the polarisation of the earth's and the sun's magnetic fields. It is therefore justified that the sun axis of the sun movement goes through my lifted right arm down into my left arm, and that as a further possibility the sun axis goes through my lifted left arm down into my right arm; a third possibility is also justified, that both arms make the sun movement above at the same time and they then turn downwards and back at the same time like a double butterfly wing. The feeling of almost flying may well arise as one does this.

So now I make the sun movement for the name of the *Kyriotetes* on the *right*; the sun movement for the name of the *Dynamis* on the *left*, though of course as if it has emerged from the 'L'; for the name of the *Exusiai* I make *this wonderful double movement* that strengthens the formative forces of the personality. And thanks to the impulse given by the above-mentioned lecture I have modified the three lemniscate forms that I had been using up till now to the form the bees make in their waggle dance: the circle to the right with the sun movement to the right for the name of the *Kyriotetes*; then I move the circle to the left with the sun movement to the left for the name of the *Dynamis*, and a straight line forwards and backwards with the third sun movement for the name of *Exusiai*. So now when I do the Foundation Stone verse in eurythmy every day I can think of the bees, and take them directly to the heart of Christ, who can awaken them to new life from the death process in which they find themselves. Perhaps *He* enables them to continue their work of service until human beings have really achieved a maturity that enables them to leave the earth as a learning task behind. Anyway, I now honour them again in the same way as every human culture before me has honoured bees, and am thus giving them the opportunity to recover so that they can once again carry out their very important tasks.

May many new ideas in many variations come to you all, in order to help these spirits of light, these bringers of honey, these givers of life! Perhaps it is the bees that are linked in the most intimate sense with the presence of Christ in the etheric realm?

REPORTS

Eurytmea

A part-time training in Bohemia and Moravia finishing in the summer of 2015

Angelika Storch, Nürnberg

After five years and five months of work, a series of public performances that will be taking place in the summer of 2015 will mark the end of the Czech part-time eurythmy training that has been supervised since February 2010 by the Eurythmy School in Nuremberg, Germany.

Foto: Boehmen_0064-SW.tif

The Beginning

After the completion of the project set up to train eurythmy teachers in the Czech Republic in the autumn of 2007, the work there of my colleague Hana Giteva and the *Theodora* Stage Ensemble was so successful that in a number of Czech towns and cities groups of individuals came together who were strongly interested in beginning a part-time eurythmy training.

The clearest initiative came from Ostrava (Ostrau in Moravian), and in particular from Anastazie Peskova. She had experienced and learned to love eurythmy through Hana Giteva's work and a group of strong women had gathered around her who very much wanted a new part-time eurythmy training to start. All of them had come from their local Waldorf School or its environment. At the same time similar groups were gathering in Pisek, Budejovice and Prague.

In the spring of 2009 both the Nuremberg Eurythmy School and I in particular were asked to assist in the start of the new initiative, and we agreed to do so with pleasure.

From the outset we began a dialogue with the head of the Performing Arts Section within the School of Spiritual Science at the Goetheanum in Dornach and we worked on developing the prerequisites for the new training initiative in accordance with the guidelines set out by the Eurythmy Training Association.

A wonderful celebration marked the inauguration of the training on Saturday February 20 2010 in the new space that the Anthroposophical Society had acquired in Prague; 39 people attended this celebration.

The Work of the Training

At the outset Antje Heinrich and I taught and supervised the groups in Prague – initially there were two - , in Pisek/Budejovice and in Ostrava alongside our colleagues Hana Giteva, Daniela Petrova and Hana Mandlikova. Hana Giteva travelled weekly to Ostrava or Pisek to teach, and Hana Mandlikova and Daniele Petrova taught in Prague. Once a month all the participants gathered in Prague for an extended weekend of work with us, and every academic year closed with an intensive two-week course that took place in Kraliky in Eastern Moravia. The students worked there all day on eurythmy and other subjects in seminars.

This structure worked for a while, but then new life situations for both some of the teachers and participants meant that the form of the training had to change. So in recent years the practice times in the individual trainings have intensified, the two groups in Prague have been merged into one, and the weekends for all participants have been extended by one day and now take place in all the training venues. A public performance has ended each term, either in a theatre or in other public spaces, so that we have also been able to reach audiences outside our 'family'. One particular feature of this training is that some participants – supported by their trainers - are already teaching eurythmy in Waldorf schools. All these participants have completed a state training as teachers and then added a further training in Waldorf Education in training courses or seminars in their locality. The experiences these students have gathered in school has been enriching for the whole training course.

The training is by nature significantly different to any run in a full-time educational establishment. The students carry the responsibility for many aspects of the training; this can be an incentive on the one hand, but there are painful gaps, for example, Creative Speech classes given by a Czech speech artist are simply non-existent. Seventeen students have managed to get through this long training period. Their enthusiasm both for eurythmy and for anthroposophy has enabled them to develop the stamina and will capacities needed to solve the frequently

difficult domestic, financial and organisational problems that they have encountered. What that means in practice we in the west can no longer really imagine.

Around the Eurythmy Training

The Eurythmy School in Nuremberg cooperated with the Czech training by allowing Antje Heinrich and myself to travel very regularly to the Czech Republic, and every year a larger group of the Czech students travelled to Nuremberg to take part in a number of arts teaching blocks. These were sculpture with Roland Schmid (Stuttgart, Germany), painting, colour eurythmy and English eurythmy with Annemarie Bäschlin (Erlenbach, Switzerland), Creative Speech with Rüdiger Fischer-Dorp (Köngen, Germany). The visits to Nuremberg reached a climax when last year all seventeen students arrived to take part in a German-Czech performance called *Eurythmy Builds Bridges*. We worked together with the Nuremberg Eurythmy Stage Group and the performance, sponsored by the German-Czech Future Fund, was very well attended and appreciated..

Other blocks were taught in dynamic drawing with Margret Voegelé from Loheland, Germany, Creative Speech with Nora Vockerodt and culture with Alois Winter, Berlin, Germany. Tomas Boněk and Tomas Adamec each gave a very impressive introduction to anthroposophy. It was also fortunate that the Czech students could participate in both Annemarie Ehrlich's and Dorothea Mier's annual workshops in Prague. It was an especial pleasure that Trond and Margarete Solstad visited the training in November 2013. Margarete Solstad taught tone eurythmy and gave a marvellous introduction to stave rhyme and alliteration, while Trond Solstad's Creative Speech work in Norwegian was a magnificent enrichment.

In the summer of 2014 the students gave their graduation talks, that took their listeners on a varied journey through many eurythmy themes. We are currently preparing the graduation performances. For the solo pieces we have worked on many of our own forms as well as Rudolf Steiner's so-called standard forms in both speech and tone eurythmy. The group pieces are from both the Czech and German cultures. The working title is *The Course of the Year as an Inner Experience*.

Thanks

This training could not have taken place if not everyone, but really everyone involved, had not invested a vast amount of strength, enthusiasm and stamina. We want to warmly thank The Association for the Support of Anthroposophical Life and Art (Dornach), the Iona Foundation (Amsterdam) and the Friends of Waldorf Education (Berlin) for their financial support. We thank the Waldorf schools in Prague, Ostrava, Pisek and Budejovice for their willingness to allow us to use their rooms as training spaces.

I now wish to honour a special place with special thanks: the Christian Community in Prague. Our warm and heartfelt thanks go to the priests and their wives, Mr & Mrs Peschel, Mr & Mrs Horak & Mr & Mrs Bonek; to the good spirit of the building, Karel Dorista and to all the other helpers in the community. They have been helping the training for years by allowing us to practise and to give end of term performances in the chapel and to fill the building with eurythmy teachers and students spending the night there. This has given rise to many unexpected situations and they have endured many instances of "*eurythmy chaos*", mostly without complaint. This calm and cultivated atmosphere has been invaluable for the sensitive art of eurythmy. It is almost impossible to imagine for those who have not experienced it what it means to practise eurythmy in a space in which the Act of Consecration of Man is celebrated daily.

If we consider that not only the participants and contributing teachers have been involved in the training but also the huge circle of individuals behind each individual participant, then that adds up to an impressive number of good human spirits, all of whom we wish to thank very warmly.

But without the blessing of the spiritual world nothing would have happened and so we wish to conclude with Christian Morgenstern's words: *all being is linked in gratitude...*

Performances

We wish to extend a warm invitation to the various performances:

Sunday 10 May 2015 at 4 pm in Rudolf Steiner House, Rieterstrasse 20, 90419 Nuremberg

Friday 22 May in Pisek, Czech Republic

Sunday 24 May in Budweis, Czech Republic

Tuesday 26 May in Ostrava, Czech Republic

Wednesday 27 May in Zlín, Czech Republic

Friday 29 May in Prague, Czech Republic

We sincerely hope that many people both from the Czech Republic and abroad will find their way to these performances!

For further information about the performances, please contact Hana Giteva at hana.giteva@post.cz

10 Years of the European B.A., A Practical Educational Eurythmy Training in the Netherlands

Helga Daniel, The Hague

The tenth year in the life of an initiative is possibly a good moment for a review:

History

Twelve years ago, in November 2003, teachers in the North German eurythmy training and those teaching on the Educational Eurythmy Course in Witten Annen had the impression that their work had matured to such a degree that they were now able to offer qualifications leading to a recognised diploma. Independently of one another, both trainings made contact with the eurythmy training in the Hague at almost the same time. This was an obvious step, because the eurythmy school was at the time the only training for eurythmy teachers offering graduates a state qualification recognised across Europe.

As soon as it had become clear that we would be able to develop a new concept, the part-time, post-graduate training in Stuttgart in educational eurythmy was invited to join the discussions. Those colleagues responsible for the trainings and their managers started work and by June 2004 a preparatory group was ready to meet with the training advisory group in the Steiner Waldorf Schools Fellowship in Germany. In November of the same year they were able to present the training plan that the group had developed to the German Waldorf School delegates' conference in Mainz and in March 2005, after some months of intense and detailed work, the project was presented to the conference of school providers with a request for financial support. This was initially granted on an annual basis. The training itself began in the summer of 2005 after only eighteen months of preparation. After six successful years the training was granted regular financial support by the German Waldorf Schools Fellowship.

Our Aims

There are many developmental steps that need to be taken to become a eurythmy teacher. The art of education needs to be added to, to expand the art of eurythmy. The students have qualified as eurythmists and now need to learn to become educators in addition to the artistry they have acquired. This means learning a new approach to one's own physical instrument; using the voice in a new way; developing a new understanding of the relationship of children's and young adults' developmental steps to the elements of eurythmy, and then, most importantly, discovering and working with many didactic tools. To give the students as broad and as multi-layered a perspective as possible, the course has many teachers. These teachers have decades of experience in the teaching of different ages; others contribute to eurythmy trainings. This variety leads students to perceiving and learning to seek their own individual paths. Students are accompanied by those working in the school during their approximately thirty weeks of teaching practice work. Additionally, training course leaders and other contributing teachers visit the schools to observe lessons. The written work they undertake teaches students to observe their own teaching, to question and to understand chosen phenomena through further research.

Many past students maintain contact with the training. They tell of progress they have made, or inform us of an upcoming performance or ask us for immediate help. There is always the option of continuing exchange for anyone who would like this.

The Contributing Teachers

Crash Course and Executive Office: Peter Elsen; *Lower School:* Katharina Adam, Renate Barth, Helga Daniel; *Middle School:* Doris Bürgener, Matthias Jeuken, Petra Kusenberg, Jutta Rohde Röh; *Upper School:* Andreas Borrmann, Jürgen Franck, Ulla Hoff, Bettina Kröner Spruck, Reinhard Wedemeier; *Study of Man:* Andreas Borrmann, Helga Daniel, Helmut Eller, Marcel de Leuw, Lothar Steinmann, Reinhard Wedemeier; *Study & Practice on the Individual Instrument:* Edith Peter; *Study of Man for Eurythmy Teachers:* Helga Daniel; *Creative Speech:* Gabriele Ruhnau; *Solo Work:* Martje Brandsma, Baptiste Hogrefe, Afra Cnoops, Helga Daniel, Bart Jeroen

Kool, Geesiena Stradmeijer; *Written Work Supervision*: Helga Daniel, Baptiste Hogrefe, Geesiena Stradmeijer; *Group Mentors*: Edith Peter, Helga Daniel; *German Office*: Renate Barth; *Student Supervision in Holland*: Margrit van den Bergh; *B.A. Training Committee*: Renate Barth, Helga Daniel, Peter Elsen, Edith Peter; *Training Venue*: Hogeschool Leiden; *Teaching Language*: German

Student Reviews

Nadine Kramp: My time on the B.A. training course was characterised by the never-ending energy and joy that the trainers brought to the programme. All the trainers were experienced and enthusiastic eurythmy teachers who are so strongly connected to their profession that their enthusiasm soon infected the whole course. These trainers, mainly because of the deep way in which they themselves were rooted in Rudolf Steiner's understanding of the human being, managed to create an atmosphere for every individual class that inspired me and nourished me in my own lesson preparation. Those teaching us were open to every question we asked and had answers even for those that went a long way beyond the contents of any of the lessons. We discussed our own first teaching experiences and reviewed and evaluated them from the perspectives of eurythmy, education and our understanding of human development. This meant that I was able to further develop my own individuality into that of a teacher on the B.A. programme in The Hague. Education: the school students were at the centre of every of every teaching module. The subjects taught – Creative Speech, Study of Man, work on the individual movement instrument, individual artistic work, the different lesson contents suitable for the different ages - and the B.A. thesis itself were a very deep and intensive preparation for becoming a teacher and I wish the same for all the colleagues coming after me. I still feel carried by this group of people, long after completing my B.A.. And even if we have all gone in different directions after the end of our time in The Hague and have perhaps lost touch, I know nevertheless that I can contact any one of these people with any question I may have.

Jacob von Verscheur: When I think back to my time on the B.A. training course....

I believe that I learned a lot 'between the lines'.

Much more important to me as a young teacher than the content and teaching methods was the encounter with the experienced teachers training us. They were teachers and eurythmists and each so very different. Because of this I sensed from what part of my own personality I might find and develop the teacher within me.

The exchanges with my peers as my fellows in my sufferings and joys were equally important.

All these elements gave me the certainty I needed so very much in my first year of teaching.

Where are our graduates working?

Germany, Switzerland, Austria, Belgium, Netherlands, France, England, Ireland, Canada, Israel, Finland, Romania, Italy, The Czech Republic, Spain, Norway, Sweden, Russia, El Salvador

What does a B.A. qualify a graduate to do?

The B.A. diploma or certificate is a first class degree in Dance Education/Subject Specialisation Eurythmy. Because there is no M.A. for artistic subjects in the Netherlands, the qualification is instead a first class B.A. degree. This still qualifies graduates to become examiners in their own subject for the school leaving exam

Conclusion & Thanks

When something is 'in the air' and people have been working hard on this something in different places it is exhilarating if these same people find each other 'in the right place and at the right time' and can gather their resources to start a new initiative. It is obvious that together we found the right moment to make that start and have therefore given the surrounding community the opportunity to support the initiative.

I wish to express my thanks to everyone involved for this presence of mind. In these changing times my colleagues and I see many reasons to look at the coming generations of eurythmists positively! We will be happy to continue to support them.

A Swiss Youth Eurythmy Festival

Katinka Penert

It is the middle of October and the mild sunshine is gilding the light. In the grounds of the Zurich Oberland Rudolf Steiner School in Wetzikon the rattling sounds of students' rolling luggage in motion can be heard; they are being piled up into bright sculptures in the school playground. Fragments of Italian and Bernese German are flying through the air, some of the students find a comfortable seat in the playground and others are running busily to and fro between the school buildings. Small, cheerfully chattering groups are forming quickly and the good mood is spreading.

This is happening in the middle of the second week of the autumn half-term break, so what is going on? What are 142 students from seven Swiss Rudolf Steiner schools doing in school during their holidays?

To Begin at the Beginning

About a year ago Sybil Hartmeier, the eurythmy teacher from the Zurich Oberland Rudolf Steiner School, decided to organise the first Swiss Youth Eurythmy Festival. Her inspiration and courage to organise such a Swiss Youth Eurythmy Festival came from other eurythmy events outside Switzerland that she and her students had attended, the main one being the impressions she had gained from 'What Moves You', that took place in Berlin in the summer of 2014 for the second time. The target group was students from Class 9 to Class 12.

The idea of preparing a theme in the eurythmy lessons in the individual schools was quickly passed on to all the other Swiss eurythmy teachers; the plan was to perform this after a week of rehearsals for all the participating groups that would culminate in three major public performances.

Antonio Vivaldi's orchestral work '*The Four Seasons*' was a fortunate choice: every season has three movements that can be worked on individually in eurythmy. The string players from the Crescendo Youth Symphony Orchestra and their artistic director Kati Schmid Hauber, accompanied by four virtuoso solo violinists of the same age as the students, made up the musical accompaniment.

The rehearsal week that began on October 14 and the three performances planned for the 17 & 18 October took place in Wetzikon. The school hosted the event; coming back to the sunny playground, the newly arrived classes were shown to their accommodation in individual classrooms. It did not take long for the students to spread out their camping mats and sleeping bags and then they were on their way to the main hall, where Johannes Greiner gave a talk to the students on Italian music and on Vivaldi's biography as an introduction to the theme.

This was the beginning of four wonderful working days in which workshops, eurythmy rehearsals with and without the orchestra, meetings and exchanges took place; a cheerful mood was tangible throughout. A silent *Auftakt*, or introduction, was planned that was to be performed by all the eurythmy students in the auditorium. An entrance, exit and a choreographic form for this silent *Auftakt* still needed to be created, followed by a transition into the presentation of the sonnets which Vivaldi had written as an imaginative statement on the individual seasons.

In the performances the silent introduction was exactly what expressed both the particular strength and the impressive togetherness living between the young people in their eurythmy. A soul-filled silence arose when 142 young people on the stage and in the auditorium took the audience into an imaginary embrace similar to the wings of angels with their seven growing '*l*' gestures, and then finished the movements with a closed gesture before exiting almost in silence. The first sonnet, Spring, in the Italian language, immediately followed, in a virtuoso performance by a group of students from the Birseck School. The sonnet for Summer followed, courageously recited by students from Berne. For this the auditorium was again used as a performance space and the audience found themselves in the middle of visible speech as if they were an active part of the performance. A bold rendering of Autumn in speech followed; the choreography was imaginatively performed by Class 9 students from Wetzikon. The Italian language was used for the final sonnet, Winter. The work of the Class 12 students from Origgio was admirable, with delicate and virtuoso choreographic forms and speech made visible.

Now the musical part began: the violinists plus the harpsichord started to play the first bars of Spring with a vibrant fullness. The colourful and virtuoso body of sound that the Crescendo Youth Symphony Orchestra was able to create invited both audiences and performing students on a journey through Vivaldi's "*Four Seasons*". Each group that had prepared one of the movements in their own school was totally engaged and demonstrated remarkable artistic expression and admirable skill and agility. The lighting designer and technician Julian Hoffmann from Berlin knew how to enrich the four individual seasons with his lighting in such a way that the audience was literally immersed in the atmosphere of each season. A more detailed description would go beyond the limits of this article, but the parents, other teachers and interested audience members who had travelled from all corners of Europe expressed their enthusiasm and their thanks in their never-ending applause.

But now let us move from the sunny afternoons and the double rainbow that was seen in the morning sky on the third day to the end of the festival. After the last of the three almost sell-out performances the project supervisors

organised a party. The young people, who had just an hour previously been wearing silk dresses and veils changed into their party clothes; the party lasted into the early hours of the morning and provided an opportunity to admire the dance skills not only of the young people but also of the eurythmy teachers. It was obvious that they also enjoyed having the opportunity to also express their joy with their younger students on the dance floor. The need to just 'let go' after such intense and untiring activity was great.

The following morning it was time to say goodbye and so everyone went their separate ways at the end of a truly impressive event. Every one of the participants, both students and teachers, found unforgettable moments from the work they had done together to take with them. Not only the successful performances but also the many conversations, the exchange and the different perceptions and observations have remained unforgettable. This is advance notice: there will be a second Eurythmy Festival, but its theme is still a secret. A number of students who had come to watch the performances announced to their eurythmy teachers immediately after the last performance that they would be interested in taking part in the next Festival.

I have gathered that hip-hop, rap and techno are now not the only pieces of music stored on many of the participants' smart phones: Vivaldi's "Four Seasons" is now there, too. A Class 9 student told me that apart from the 'cool' performances, the meeting with other young people had been the best part of the Festival: *'I have finally had the opportunity to discover how many really great people there are at other Steiner schools. I had heard this before, but now I could actually meet some of them.'*

I want to thank the helpers in the kitchen, the house and in the cultural venue of Wetzikon, the hosts, the eurythmy teachers and all those people who made the event possible. As a formative force eurythmy has a strong presence in the schools; the students are very open and awake as contemporaries of this world of paradoxes and polarities. We teachers are accompanying a new generation of students that is growing up in a world characterised by radical change and upheaval. It is hardly surprising that these young people embody these changes: orchestral music is just as much part of their life as is party and club music, and eurythmy as rap and hip-hop. It is not a question of either-or but of both-and: this was truly perceptible and we are being asked to value this!

Our thanks to eurythmy!

Impressions of a Creative Speech Artist Contributing to the BA in Eurythmy in the Netherlands

Gabriele Ruhnau, Witten, 1.2.2015

'The body translates the soul into the visible.' (Christian Morgenstern)

I have been contributing to the BA Eurythmy Course in the Netherlands as a speech teacher, working intensively for three individual weeks per year, both with groups and individual students, for the last ten years.

The central question for me in this work has been and still is: what do eurythmists need as a solid basis when dealing with their own speech in order to be both creative and active as eurythmy teachers in education and as artists? 1. Resilience! 2. A broad variety of gestures! 3. A capacity to create living images!

Eurythmy and speech are true sisters in "the words of my feet", "the singing of my hands" and "the thinking of my head".

On the one hand trained eurythmists often find it difficult to take hold of their body and securely ground themselves in their feet before they speak, on the other through their hearing - and their capacities to create forms out of what they have heard - they have easy access to poetic language and speech thanks to their extensive movement training.

Every year the creative forces of the sounds at work in space are able to incarnate in a way that everyone involved experiences. In the speech chorus work and in the individual pieces a miracle happens when the air begins to resound and lightness in the speech becomes tangible and audible.

As if it has been newly born, an awareness awakens each year - and in each course during the final year of the training - for the movement impulse preceding the speaking of the word that then becomes both audible and visible; this applies to everyday speaking, to speaking for eurythmy and to the creative process of the eurythmists' own individual work.

It is pleasing to experience in the speech graduation performance that yet again a group of colleagues has been able - through their own practice - to master a light-filled forming of expressions of their own will. Listening to this annual performance becomes a veritable celebration for me when eurythmists have been able to engage with

Creative Speech, work with and own the six speech gestures and understand the language of poetry as a form given meaning by the fact that it is carried by the will.

Speaking for eurythmy in the classroom is tiring and requires considerable etheric forces. It is really a matter of course that a eurythmist has a pianist at his or her side for tone eurythmy; that the presence of a trained speech artist would be equally necessary is a question that raises its head every year. Have we inherited a blind spot? Might life in the classroom perhaps be easier for eurythmists if they worked in a team with a speech artist?

It is to be hoped that the intense collaboration between the carriers of such a training and that also takes place with the graduates – as uniquely inspiring as this is - has planted seeds for the future so that speech artists and eurythmists may work together again as intensely as was the case in the early days of eurythmy. - The above is, anyway, what I have gained from my ten years of work within the BA training programme and for which I am extremely grateful. I am convinced that the two arts will only be able to grow and develop further if creative dialogue between them is a part of the future.

The job of creating an artistic anthroposophical training in the middle of a public university felt initially slightly annoying. But the reality allowed me to discover that the important thing in this environment that has not been built '*organically*' is to engage one's own creative resources; a creative atmosphere arises through individual creative activity and does not come with the form of the architecture. One's perception of the space changes during the working process: the corners disappear at the latest after fifteen minutes and the rooms become decidedly '*rounded*'. It takes only a few days until the spaces are permeated with this atmosphere, and we did not need to start all over again each time. The fact that the protective atmosphere is missing can also be an opportunity to allow protective forces present in the space to bring life to rooms that have not previously experienced eurythmy.

Working with Creative Speech in Russia

Suzanne Breme

I have been working regularly, i.e. several times a year, in various parts in Russia as a speech artist and speech therapist since 2006. The first invitation came from Talovka, a tiny place in Siberia, east of Lake Baikal. A private initiative had brought about the setting up of a home for children with special needs in a kindergarten building on a collective farm after the breakdown of the Soviet Union. I accepted the invitation but with very little knowledge of Russian. I flew to Moscow and then spent four days on the trans-Siberian railway, with the first Russian poems and verses given to me by Ruth Dubach in my luggage. In the small compartment I was given more lessons in this language that has grown so close to my heart in the meantime. The lessons with colleagues and residents of the home as well as with teachers from a nearby school for children with special needs were cheerful and uncomplicated. One person spoke German and could translate, while the founder spoke English. Many things began to grow through imitation, including imitation of exercises in German. Some of the verses I had brought with me were known to my students; others were taken on happily. A short individual programme was arranged with the head of the home and actually continued to be practised in the following weeks.

In the following year I received a request from St. Petersburg to work on the speech material of the first eight classes with the college of teachers of a Waldorf school. I had been taking intensive Russian classes myself for a year and was thus able to demonstrate finer aspects of the language: the quality of the fairy tale, the style of the legend and the speech needed for specific main lessons, such as for house-building. They listened with amazement to the Hebrew verses for Class 3, a play from the *Edda* for Class 4, the free streaming of the Ancient Indian verse, *O Agni*, and the stronger but not yet personalised style of the Ancient Persian and the mathematical severity of an Ancient Egyptian verse, expressing a longing for distant Sirius. Much could be directly absorbed into the work with the children.

In the following year I was particularly happy to accept an invitation to help with drama in the school. How is it possible in the class plays to find conscious and meaningful forms of language that go beyond the normal arbitrary and personal approach to speech? Can particular methods be used to achieve this? I was again able to use my many years of experience as a Speech teacher in the Waldorf School in Bonn, as I had already done when working with the speech material for the first eight classes. I had managed there to awaken an understanding for working with the Speech and Drama Course amongst my colleagues through my work as a director of many class plays. The work with the six speech gestures in particular proved repeatedly to be a great support when adolescents are unsure both

in their speaking and in movement: the six gestures can be seen as a basic painting box of colours with whose help the human soul can express itself again more freely.

I was very impressed by the degree of spontaneity in my female colleagues and their ability to improvise characters from Shakespeare and Dostoyevsky. I discovered that St. Petersburg is a theatre city and people there love their poets, love their literature. Many people read books in the Underground, even on the escalators. An attempt to turn a well-loved bookshop into a bank led to a popular revolution and the bank had to move out again.

My quite different work in Samara on the Volga

I was originally invited by the doctors at the *Verbena* therapy centre: I had been asked to work on the development of speech and movement in children. I worked with the doctors and therapists for two hours a day on speech. They asked me to give them an understanding of the first Goetheanum and this led me to study the words given for the windows over a number of years. The participants were amazed to discover how deeply connected the windows are with Russian artists. Last year we worked on the Foundation Stone verse in Sergei Prokofieff's translation and we will be continuing to work on it.

I have been working for the last two years in Rostov on the Don in the same way as I work in Samara: I had been called there by a group of doctors from the *Marja* Therapy Centre.

Alongside this fundamental work, children with speech problems were presented to me in the practice. One was a stammering five year-old girl who had been taking reading, arithmetic and piano lessons in a 'club' since she had turned three. More and more affluent Russians are acquiring elitist ideas: I worked with a three year-old boy who had a wonderful mother but whose Tartar father insisted on his son having dancing lessons with a dancing master, who could only be made to see reason with great difficulty. The child was also a stammerer. I also saw children with Asperger's syndrome damaged by vaccination who had begun their lives completely normally; or a completely neglected girl that had been taken in off the street... Housing conditions are unimaginably tight. The story-telling grandmothers have disappeared: now children fall silent in front of the TV. Their mothers work. I was dependent on a good translator in these consultations in particular. The transformation into understanding the situation and the decision to change had to happen in this one hour that was available, so every minute was precious. It was surprising how prepared the mothers were to work on speaking in a slower and more alive way in their child's everyday speech and in verses. They had understood. So I gave them notes with pictures and verses on them that they could stick to the kitchen stove at home: the life-filled magic of these verses was intended to repeatedly connect their limited existence to the wealth of life.

Whenever I am in Samara I always visit a school in development called '*Sun River*'. My work there is similar to what I do in St. Petersburg. I am, however, being asked more and more frequently to accompany work on fundamental questions concerning education and the spiritual understanding the human being.

Looking back once again over the variety of these activities I now understand better the pressure I experience during the periods of intensive preparation. However the Russians completely remove this pressure in the first moment of meeting; it no longer has any foundation.

OBITUARIES

Eva Froböse – A Life in Service to Eurythmy

3 June 1915 – 8 January 2015

Johannes Starke, Zürich

2 Fotos:

Eva Froboese_1990-SW.jpg

Eva Froboese_1935-SW.jpg

What form does the journey of a human life take that begins its development on earth at the start of the First World War and spans one hundred years?

In her life story Eva Froböse wrote:

'I prepared to set foot upon the earth just as the First World War was beginning in 1914. I arrived in Stettin on the Baltic Sea on June 3 1915 as Eva Frida Liselotte Krüger; Stettin was where my grandparents lived and where my father had brought my mother. I was born at 8 am and he had to leave that same evening for the front; he was the topographer for the general staff. So I grew up with my grandparents. On my mother's side of the family my ancestors were Huguenots while on my father's they were Swedes. Both sets of grandparents had been residents of Berlin.'

From 1918 on the young family lived again in Berlin-Steglitz, close to the famous Botanical Garden in Dahlem, which Eva often visited with her father. Her childhood was a particularly happy one thanks to the artistic interests of her parents. Her mother sang and played children's songs to her first thing in the morning; she also sang arias from operas and operettas. And when he came home from the office her father read her fairy tales and poems by Christian Morgenstern and played Beethoven. *'I could not stand him. I would lay my head on the floor and cry bitterly.'*

Eva started at primary school when she was almost seven years old. Because she was so delicate her father once took her to see Dr. Siegfried Knauer, a famous anthroposophical doctor, who was of the opinion that she was quite healthy but that eurythmy would surely do her good. Her mother found a children's eurythmy class run by Ella Kocherhans, a delightful Swiss eurythmist. And there it was discovered that Eva had a talent for eurythmy: *'I then went to performances and on November 2 1924 I heard Marie Steiner reciting with the Dornach Ensemble in the Lessing Theatre. The whole atmosphere, the beautiful figures, the lovely colourful costumes and Marie Steiner's full and resonant voice with its broad range, all this made a great impression on me.'*

In an interview she answered a question put by Konstanze Brefin Alt, editor of the anthroposophical newsletter in Switzerland, as to how she had met her husband:

'Well, a few years later I attended another eurythmy performance and was watching the comings and goings in the theatre lobby. I saw the tall and elegant Marie Savitch. Then a taxi arrived – at the time it was something rather unusual – and my piano teacher stepped out, accompanied by another gentleman. This gentleman recited during the performance: he had a very sonorous, a very male voice. In my next piano lesson I had of course to find out who this gentleman was. "That was the actor Edwin Froböse." This was my first meeting with him.'

Eva spent the school holidays with her father's parents, who had moved to Pomerania and started a small farm there:

'For a city child that was a paradise! But we spent most of the summer holidays at the Baltic Sea with my grandmother gathering strength for the winter.'

My family went on many art trips and walking excursions; almost every church that we passed would be inspected. And then the museums! That was my education! When I was about 14 the question of dancing lessons arose in my class. My father was against it at first but I was finally allowed to go along. I danced a lot and with great pleasure. I always partnered my dancing master when he demonstrated the difficult steps.'

The Eurythmist

'Then I had to make a new decision: do I sit for my Abitur (school leaving exam) or not? Because I refused to sit the exam under the guidance of the joint headmistress, my mother decided to officially remove me from school. Then without a word she went to the eurythmy school and told them that her daughter had a talent for eurythmy and that she wanted to have her trained. Was there a training course? Her question led to the start of a new training. This decision was big surprise both for my teachers and my classmates: destiny was at work!'

The head of the eurythmy school was Lidia Arenson-Baratto, a very talented artist who had earlier been part of the Goetheanum Stage Ensemble. She fell ill in 1935 and went to Italy with her Jewish husband. Thekla Weissenberg deputised for her for a short while and then Mrs M. Brons-Morell took over. We graduated under her supervision. Because we wanted to spend a year in Dornach she organised a meeting with Marie Savitch, who was quite gracious and charming. "An artist, finally!" I said enthusiastically to my mother afterwards. Marie Savitch had reserved a place for me in the Ariel scene from Faust at Whitsun. Just before we went on stage during the performance a colleague asked me if I was nervous. My reply: "No, I am so looking forward to it!" On December 8 1935, after being turned down twice, I was able to perform Mozart's Fantasy in D minor that I had worked on independently. Afterwards I was standing at the South entrance of the Goetheanum talking when I suddenly heard a voice beside me saying "Our promising young talent!" I turned around: it was Mr. Froböse.'

He wanted to marry me immediately but we had to wait until after the war. We celebrated our wedding on June 28 1945. As Marie Steiner's secretary my husband had to be available from morning till evening; he was working full-time for the Section for the Performing Arts. I agreed to him doing this because I stood so firmly within eurythmy myself and was so fulfilled by it. So we were able to complement each other well and get through highs and lows with each other. The vast productions that Marie Steiner directed – Faust Parts I & II, Schiller's The Bride of Messina, Mary Stuart, The Virgin of Orleans, Hamerling's Danton & Robespierre as well as the plays of Eduard Schuré – were unique in the world. Those were the artistic highlights.'

In 1949 Edwin Froböse had to relinquish both his position in the Section and his career as an actor because of his affiliation to the Rudolf Steiner Archive. These were enormously productive working years that led to many new contacts to the outside world. Dr. Hans Zbinden, who had been Marie Steiner's physician, was co-founder of the Rudolf Steiner School in Zurich and editor of the medical volumes of Rudolf Steiner's collected works, invited him to join the archive as editor in 1955, and later to join the Executive Council.

The two eurythmy groups divided up their performance work in the dramatic productions: Elena Zuccoli took on Albert Steffen's plays, while Marie Savitch's group performed in the Mystery Dramas and *Faust*. In these growing ensembles many new pieces were created: these included symphonies by Beethoven, Mozart, Schubert and Bruckner, and later Dvorak, or individual movements from these works. Eva Froböse's flowing movements meant that she mainly belonged to the stringed or the woodwind instruments. On numerous tours her temperament and grace shone in such pieces as Beethoven's *Rage Over a Lost Penny* in a pale pink dress and veil, or blossomed as a delicate rose in Saint Exupéry's *The Little Prince*.

New Responsibilities

In 1961, when she noticed that her participation was no longer requested quite so often, she left the Goetheanum. *'Suddenly responsibilities appeared that I had not bargained with. In the new collaboration with my husband the first book, published in landscape format, was "The Origins and Development of Eurythmy". It was his initiative but he could not have done it without a eurythmist. At the same time Marguerite Lobeck and Marianne Ruof invited me to join them in their work in Zurich'*

The core of the Zurich group were eurythmy teachers in the Rudolf Steiner School who created the festival celebrations for the Pestalozzi branch of the Anthroposophical Society. The lay speech chorus led by Ruth Unger was often part of these, as was at a later time the speech choir of the School for the Art of Speech and Gesture, also known as the artistic speech training run by Beatrice Albrecht. Daffi Niederhäuser alternated with Eva Froböse in participating in the work with the other eurythmists. So for another twenty-five years Eva could pass on what she had learned on the Goetheanum Stage in the course of twenty-five years. Apart from the Calendar of the Soul verses they rehearsed, for example, the words given for the Goetheanum pillars or the fairy tale of the Wonder of the Spring. Eva contributed solo pieces to the programmes with verses by Rudolf Steiner and Christian Morgenstern and with music by Bach and Mozart, and included *Remembrance* by Anton Bruckner.

As a gesture of loyalty both eurythmists took an active part in the artistic life at the Goetheanum as well as in the international eurythmy conferences from 1966 onwards and in the broad variety of guest performances given by eurythmy groups of all sizes. They also followed with interest the 'modern' developments in eurythmy: on this subject Eva Froböse commented that if the core of the art did not get lost then eurythmy would have a great future. She had a broad and varied interest in art that she also showed for other cultural centres: above all she adored opera!

Due to her fine and meticulous work the world now has the collection of Rudolf Steiner's addresses given for eurythmy performances called *Eurythmy, the Revelation of the Speaking Soul*, the indications for lighting and costume and the nine large volumes (1986-93) containing Rudolf Steiner's eurythmy forms that he had drawn on over 1,500 sheets of paper. The DuMont publishers in Cologne asked Eva to create a book on the subject of eurythmy in the series entitled *DuMont Documents*. So in collaboration with Walter Kugler and Edwin Froböse she edited *Rudolf Steiner on the Art of Eurythmy*, a widely respected documentation containing many illustrations, for a prestigious publisher.

*'After 61 years of being together I accompanied my beloved husband (*1900) over twelve weeks as he crossed the threshold in 1997.'*

She remained in the cosy attic flat in *Haus Duldeck*, which stood directly in front of the Goetheanum with a magnificent panoramic view of Alsace, for another four years. Then she decided to move into *Haus Martin* in Dornach. When she noticed that some of the other residents were no longer able to attend the Class lessons outside, she took the initiative to start the work of the School of Spiritual Science in *Haus Martin*.

On January 8 2015 her soul rose to the spiritual world, filled with the fire power of the cosmic Word. (40th verse in the Calendar of the Soul.) The moon had just passed Jupiter in the early morning and stood in opposition to Mars when the latter was visible in the dawn light. On January 12, Eva Froböse's life story was told between the Last Anointing and the funeral service; this ended with the words '*I can only express my most deeply heartfelt thanks for everything that I have experienced in my life.*' There followed a poem by Ruth Dubach called '*Rose*', which was dedicated to her memory. The service finished with '*Light is Love*' by Christian Morgenstern, *Hallelujah* in eurythmy and Mozart's Fantasy in D minor. As the sun went down the horizon was a golden yellow beneath the turquoise blue heavens. A light-filled red cloud in the shape of a mighty wing hovered to the north-west, far behind *Haus Duldeck* and the Goetheanum. Venus and Mercury rose close to each other; Mars, above and to their left, was barely recognisable. Jupiter was a peaceful guide through the night.

As a seeking soul deeply permeated with anthroposophy who had creatively contributed to the new art in a living way, eurythmy was for the whole of Eva Froböse's life the highest matter of her heart.

This article was first published in 'Anthroposophy Switzerland 2-2015' News from Anthroposophical Life

For Eva Froböse

*Your beauty shines forever!
The nobility of your being speaks
As does the rose that reveals
Its glory in the light.*

*Now that death has bent over you,
A smile has gently transfigured your features
And the beauty of your soul appears more truthful...
Oh, how your whole being blossoms, as it rejuvenates in spirit!
Can you already see your heavenly friends approaching?...*

*A most lovely wealth of blossoms now lies over your body.
But a rose has nestled up to your heart,
To a heart that has in its entirety
Devoted itself to high art,
Through its deep, ever enthusiastic striving,
Revealing beauty at all times!*

*And now we sense your resurrection, like the rose,
Forever beloved heart, unnamably beautiful...*

Ruth Dubach, January 9 2015

Elisabeth von Stockar: The Course of Her Life
(November 26 1919 – November 8 2014)

The long-standing director of the Elena Zuccoli School of Eurythmy crossed the threshold on November 8 2014. We are pleased to be able to publish what she herself wrote about her life in this issue of the Section newsletter, and are grateful to the Eurythmeum CH for giving it to us for publication.

3 Fotos:

EvStockar-1.jpg

EvStockar-2.jpg

EvStockar-3.jpg

‘It was snowing when I was born on November 26 1919 in Wernigerode in the Harz Mountains, Germany. I arrived a little early, and my whole body was still covered in little hairs, but they soon disappeared. I could only ingest earthly nourishment, i.e. breast milk, after the midwife had given me a few drops of red wine.

My memories of the first seven years of my life are sketchy. They were also somewhat disrupted by a number of moves. My mother was a single parent; my father had long gone his own way. I had a particularly warm and strong inner connection to my mother for my whole life. I received my capacity for amazement and enthusiasm for beauty from her. I will forever be grateful to her both for her love and for her understanding that she gave me for my life this time.

When I was seven we moved to Hamburg because there was a Waldorf -Steiner School there. The school became my beloved home and I experienced my first real heartache in Class 11 when the school was closed for political reasons.

My love for eurythmy started in my early childhood; I first encountered it when I was about five years old in a children’s group.

When the school closed I was seventeen years old and took the chance to get to know land work on the bio-dynamic farm in Worpswede run by M.U. Schwarz. Planting and caring for vegetables and fruit, milking cows, working in the stables and barns, preparing compost: all these activities were a wonderful preparation for studying eurythmy. I started my training in Hamburg under the Russian eurythmist Olga Samyslova when I was eighteen. She taught me how to immerse myself entirely in the artistic elements of eurythmy. But I had to earn my living working in an office for eight hours a day. In the evening the best and brightest part of the day began when I started with eurythmy.

In 1941, when I went to Stuttgart three years later in order to study for one further year with Else Klink, the authorities banned eurythmy only six weeks later at Whitsun. So I completed a massage training in Heidelberg, then returned to Stuttgart to work in a medical practice and then in an auxiliary military hospital until May 1945.

After the war, when it was possible to do eurythmy again, I was able to spend another six months in Else Klink’s training. From there I went to Hamburg to teach eurythmy in the Waldorf-Steiner school, which had just re-opened. The work with the children was wonderful. I loved everything - children and colleagues – wholeheartedly, but I also longed to go to Dornach, where between the ages of fifteen and eighteen I had been able to spend Easter every year with my beloved mother.

After teaching in Hamburg for ten years my biggest dream came true: I was invited to join the Goetheanum Stage Ensemble in Dornach. From 1949 onwards I spent every summer holiday in Dornach over seven years and was allowed to see the major eurythmy performances in the annual summer conferences. So I joined a stage ensemble that I knew well: Elena Zuccoli, Gritli Eckinger, Ida Schweigler and Rie Lewerenz were in it; they had all had direct experience of working with Rudolf Steiner. I learned so many, many things from these eurythmists in the ensemble, to which Annemarie Dubach und Friedel Thomas also belonged. They were inspiring examples and trainers for us younger eurythmists who were still learning. I experienced a magnificent, creative time there developing and working on the most varied eurythmy pieces; it lasted for thirty years.

I was soon asked to start teaching in the eurythmy training at the same time. In this work it was as if I was passing on the magnificent gift that I have been given with eurythmy and that has accompanied me throughout my life right up to today.

My perpetual thanks go to the creator of eurythmy, this most spiritual and modern art of the future, to Rudolf Steiner.

My earthly life in this incarnation has been able to find and fulfil its innermost purpose thanks to anthroposophy and eurythmy.’

EVENTS OF THE SECTION

Eurythmie

2. – 3. Mai

Der Weg durch die acht Vorträge des Toneurythmiekurses

Eurythmiekurs, Kursleitung: Gia van den Akker

Für EurythmistInnen, EurythmiestudentInnen sowie Interessierte

srmk.goetheanum.org (Sektionskurse)

9.–10. Mai

Eurythmiekurs mit Benedikt Zweifel

Für EurythmistInnen und Eurythmiestudierende im Abschlussjahr

srmk@goetheanum.ch

13. – 14. Juni

M-S-M-H-M – Die Mitte finden heute

Mit der Frage nach der Mitte lebt in der Eurythmie wie in der Menschenerkenntnis zugleich die Frage nach dem wahrhaft Menschlichen, dem Gesunden und Heilenden in der Auseinandersetzung mit dem Vereinseitigenden und Krankmachenden.

Eine eurythmische Anregung anhand der Lautreihe aus dem 2. Heil-Eurythmie-Vortrag von Rudolf Steiner, mit Betrachtung ausgewählter Bau-Motive und symptomatologischen Beiträgen zum Widersacherwirken in der menschlichen Physiologie und Zeitgeschichte.

Eurythmiekurs mit Ursula Ziegenbein, Dr. med. Wilburg Keller Roth und Dr. med. Dieter Roth

Für EurythmistInnen sowie Interessierte

srmk.goetheanum.org (Sektionskurse)

29. Juni – 2. Juli

Internationales Abschlusstreffen der Eurythmieausbildungen

Mit Aufführungen jeweils um 17.00 und 20.00 Uhr

www.goetheanum.org

3. – 4. August (voraussichtliches Datum)

Eurythmiekurs mit Riikka Ojanperä, Finnland

Für EurythmistInnen

srmk@goetheanum.ch

12. – 13. September

Eurythmiekurs mit Benedikt Zweifel

Für EurythmistInnen und Eurythmiestudierende im Abschlussjahr

srmk@goetheanum.ch

10. – 11. Oktober

Eurythmie zu Motiven der Klassenstunden

In einer Folge von jährlich zwei Wochenenden gehen wir durch Motive der 19 Klassenstunden; die Arbeit umfasst Hochschulgespräche und Eurythmie.

Kursleitung: Ursula Zimmermann

Für Hochschulmitglieder, welche gerne die Eurythmie zur Vertiefung der Erkenntnis miteinbeziehen möchten. Bitte blaue Hochschul-Mitgliedskarte mitbringen.

srmk.goetheanum.org (Sektionskurse)

24. – 25. Oktober

Der Weg durch die acht Vorträge des Toneurythmiekurses

Eurythmiekurs, Kursleitung: Gia van den Akker

Für EurythmistInnen, Eurythmiestudierende sowie Interessierte

srmk.goetheanum.org (Sektionskurse)

7. – 8. November

Gestalten von musikalisch-rhythmischen Reigentänzen in griechischem Bewegungsstil

Grundlage dazu bilden Angaben Rudolf Steiners und überlieferte Übungen. Zunächst stehen die griechisch-eurythmischen Bewegungselemente als solche im Mittelpunkt der Arbeit und werden dann in Reigen übergeführt.

Weiter wird die Anwendung dieses Bewegungsstils bei geeigneten Texten und Melodien angeregt.

Der fließend atmende Bewegungsstil der griechischen Rhythmen fördert die Bewegungsfreude und lässt die eurythmische Fantasie entstehen. Der in dem Kurs erlernte Ansatz kann anschliessend in der eigenen Arbeit im Bereich der Pädagogik, der Erwachsenenbildung sowie bei Bühnenstücken angewendet werden.

Eurythmiekurs, Kursleitung: Bettina Grube

Für EurythmistInnen, Eurythmiestudierende sowie Interessierte

srmk.goetheanum.org (Sektionskurse)

21. – 22. November

Rudolf Steiner sah die Eurythmie 1918 als still bewegten Ausdruck und wollte sie in dieser Weise entwickeln. Vor- und Nachtake, Auftakte sind die Schritte in dieser Richtung. Meditative Texte wollte Rudolf Steiner ganz still, rein aus eurythmischen Gebärden, gestalten.

„... wie weit das Unsichtbare sichtbar wird, hängt vom Grade der Vervollkommung der Bewegung ab.“ (Aus: Grundelemente der Eurythmie, Annemarie Dubach)

Eurythmiekurs, Kursleitung: Werner Barfod

Für EurythmistInnen, Eurythmiestudierende sowie Interessierte

srmk.goetheanum.org (Sektionskurse)

2. – 3. Januar 2016

Toneurythmiekurs mit Dorothea Mier

Für EurythmistInnen und Eurythmiestudierende im Abschlussjahr

srmk@goetheanum.ch

28. Juni – 1. Juli 2016

Internationales Abschlusstreffen der Eurythmieausbildungen

Sprachgestaltung

13. – 14. Juni, 12.–13. September und 14.–15. November

Kurse zur Fortbildung in Sprachgestaltung mit Ursula Ostermai 2015

„Aus drei Elementen ergibt sich die richtige Behandlung des Inhaltes:

Aus dem Element des Musikalischen, des Bildhaft-Plastischen und der Bewegung.“ Marie Steiner, 1922

Für ausgebildete SprachgestalterInnen

srmk.goetheanum.org

Arbeitstagung zur pädagogischen und therapeutischen Sprachgestaltung

21. – 24. Oktober 2015

für Sprachgestalter, Therapeuten, Pädagogen und Ärzte

Polarität und Rhythmus in Kunst, Pädagogik, Therapie

Zwangsvorstellungen und Vergesslichkeit, Depression und Aufgeregtheit

menschenkundlich erfasst und durch Sprachgestaltung erlebbar gemacht, auf der Grundlage des 5. Vortrages des Heilpädagogischen Kurses von Rudolf Steiner

In Zusammenarbeit mit der Medizinischen Sektion

Tagungsprogramm ab Juni 2015 auf www.goetheanum.org und www.medsektion-goetheanum.ch

In Zusammenarbeit mit der Sektion:

Wege zum Erleben der kosmischen Kräfte in der Sprache

Tagung für SprachgestalterInnen

14. – 17. Mai im Rudolf Steiner Haus Weimar

Verbindliche Anmeldung bis zum 14. April 2015, schriftlich an Martin Georg Martens:

Am Weinberg 15, DE-99425 Weimar oder mgmartens@t-online.de

Figurenspiel

10. – 13. September

Von Zwergen, Nixen, Elfen ...

Naturwesen im Figurenspiel

Figurenspielertagung

Mit öffentlichen Aufführungen

Für FigurenspielerInnen sowie Interessierte

www.goetheanum.org/7736.html

Pfingsttagung zum Thema „Die Zwölf Stimmungen“

in Zusammenarbeit mit der Sektion für Schöne Wissenschaften

22. – 25. Mai

Pfingsttagung

„Die Zwölf Stimmungen“

Rudolf Steiner

Eine neue Schöpfungsgeschichte des Menschen

In Zusammenarbeit mit der Sektion für Schöne Wissenschaften

www.goetheanum.org/6759.html

Poetische Soiréen, in Zusammenarbeit mit der Sektion für Schöne Wissenschaften

ssw.goetheanum.org

7. Juni

Poetische Soirée IV

„Die ewige Sehnsucht, wie kurz sie währt!“

Fernando Pessoa (1888–1935)

Günter Kollert, Übersetzung, Lesung und Betrachtung

13. September

Poetische Soirée V

„An Stelle von Heimat halte ich die Verwandlungen der Welt“

Nelly Sachs (1891–1970)

Christiane Haid, Betrachtung

Dirk Heinrich, Rezitation

Joachim Pfeffinger, Flöte

4. Oktober

Poetische Soirée VI

Zeitgenössische Lyrik

Franz-Felix Züsli und Irmentraud ter Veer, Lyrik und Lesung

Verena Zacher-Züsli, Leier

8. Oktober

Poetische Soirée VII

T. S. Eliot (1888–1965) zum 50. Todestag
„And the fire and the rose are one / Und eins werden Feuer und Rose.“
Ernste und humoristische Dichtungen in englischer und deutscher Sprache
Michael Kurtz, Einführung
Robert Chamberlain und Urs von Glenck, Rezitation
Joachim Pfeffinger, Flöte

6. Dezember
Poetische Soirée VIII
„Die Feuertaube“
Silja Walter (1919–2011)
Suzanne Breme, Einführung und Rezitation

ANNOUNCEMENTS ANKÜNDIGUNGEN

Veranstaltungen am Eurythmeum CH

Mi. 20. Mai, 8.30 bis 17.30 Uhr
Öffentliche Projektabschlüsse, 1. – 3. Ausbildungsjahr (Stab-, Laut-, Toneurythmie)

Fr. 19. Juni, 20.00 Uhr
Soli und kleine Gruppen der Ausbildungsjahre 1 – 3

Do. 25. Juni, 20.00 Uhr
Trimesterabschlüsse am Goetheanum, Grundsteinsaal

Fr. 26./Sa. 27. Juni, 20.00 Uhr
Diplomabschlüsse am Goetheanum, Grundsteinsaal

So. 30. August, 18.00 Uhr
Feierliche Eröffnung des Ausbildungsjahres mit einer Eurythmie-Aufführung

Änderungen vorbehalten

*Weitere Informationen über
Fortbildungen, Intensivkurse, Laienkurse:
Tel. +41 (0)61 701 84 66
Apfelseestrasse 9a, CH-4147 Aesch
www.eurythmeum.ch*

Fortbildungskurse EVS

Eurythmie Verband Schweiz

Kurs Nr. 40: Sa/So, 6./7. Juni 2015

Eurythmische Grundlagen

Die Grundelemente der Laut-Eurythmie, wie sie von Lory Maier-Smits gelehrt wurden, und Eurythmie heute. Mit Carina Schmid

Ort: Eurythmeum CH, Apfelseestr. 9a, CH-4147 Aesch-Duggingen BL

Zeit: Samstag, 10–12:30 / 15–18 / 19:20:30 h, Sonntag, 10 – 13 h

Kosten: Mitglieder EVS und BV/DE 160.- CHF, Nichtmitglieder 210.- CHF,

Studierende im 4.Jahr: 100.- CHF

Fortbildungsnachweis: 9 Std. à 60 Min. / 12 Lektionen à 45 Min.

Anmeldung bis 29.05.2015

Auskunft und Anmeldung: Rachel Maeder (s.u.)

Auskunft und Anmeldung: 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

Tag der Begegnung

Samstag, 21. November 2015

im Eurythmeum CH, Aesch BL

Motto: *«Der Toneurythmiekurs neu herausgegeben, Entdeckungen für Eurythmisten und Musiker»*

Referate, Demonstrationen, Workshops, Gespräche mit Stefan Hasler und weiteren KollegInnen.

Nähere Informationen in der nächsten Ausgabe des Rundbrief

Werkstatt -Toneurythmie mit Olivia Charlton

«Wie erschliesse ich mir ein Musikstück...?»

Wie finden wir einen Weg aus den Elementen der Toneurythmie im Zusammenklang mit den musiktheoretischen Grundlagen, um zu einer schlüssigen Ton-eurythmie-Form mit entsprechenden Gebärden zu kommen? Wir wollen eine Komposition von Claude Debussy untersuchen, erforschen, erleben, erarbeiten bis zu einer Anlage einer künstlerischen RaumForm mit Gebärden.

Kurs für EurythmistInnen und EurythmiestudentInnen ab dem 4.Jahr

Termin: Samstag, 26. September 2015 Beginn 9 Uhr - Ende 21 Uhr

Ort: Gemeindesaal der Reformierte Kirchgemeinde Arlesheim (gegenüber der Klinik Arlesheim)

Kursleitung: Olivia Charlton

Kosten: CHF 70.00

Anmeldung und Auskunft

Olivia Charlton

charlton.olivia@bluewin.ch

Bürenweg 46; CH 4146 Hochwald

+41 61 702 03 78

Erste Seminare der Norddeutschen Eurythmielehrer - Fortbildung 2015- 2016

Weitere Seminarankündigungen in der nächsten Ausgabe des Rundbrief

September 2015

„*Arbeit mit großen Holzstäben*“ – als Vorübungen oder als Überleitung in den dramatischen Ausdruck – vorwiegend für den Eurythmieunterricht der Oberstufe und der oberen Mittelstufe.

Dozent: Andreas Borrmann

Termin: Freitag, den 11.09. (18:00 Uhr) bis Sonntag, den 13.09.2015 (12:00 Uhr)

Ort: Rudolf Steiner Schule Berlin

Anmeldeschluss: 03.09.2015

Kosten: 125,- €

September 2015

„*Gestaltungslust und Ausdrucksfreude!*“ – mit den Lautgebärden.

Wie erweitere ich meinen schöpferischen Zugang? – Wie vermeide ich Arbeitsblockaden? – Praxiserprobte Übungen und Arbeitstechniken für eine selbständige lauteurythmische Gestaltungsarbeit mit Schülern der Mittelstufe und Oberstufe.

Dozent: Andreas Borrmann

Termin: Freitag, den 25.09. (18:00 Uhr) bis Sonntag, den 27.09.2015 (12:00 Uhr)

Ort: Rudolf Steiner Schule Berlin

Anmeldeschluss: 18.09.2015

Kosten: 125,- €

Anmeldung: Renate Barth

Katteweg 29 c; 14129 Berlin

E-mail: reba@gmx.ch

Telefon: 030 803 8790, Fax : 030 692080059

EurythmielehrerIn Bachelor
Schulpraktische Qualifikation

Der EurythmielehrerIn Bachelor bietet auch im Schuljahr 2015-2016 die schulpraktische Qualifikation an. Es ist ein vom Bund der Freien Waldorfschulen unterstütztes Gemeinschaftsprojekt von der Hogeschool Leiden (vormals Eurythmie Akademie Den Haag), dem Institut für Waldorfpädagogik Witten/Annen und der Norddeutschen Eurythmielehrer-Ausbildung.

Die Module finden in insgesamt 10 Wochen in Leiden in deutscher Unterrichtssprache statt, die noch zusätzlichen etwa 30 Studienwochen in der Schulpraxis.

Damit ist man Quereinsteiger in die 4-jährige Bachelor-Ausbildung und erhält ein Bachelor-Diplom 1. Grades.

Jedes Modul kann als Gast belegt werden, ein internes Zertifikat wird ausgestellt.

Crashkurs (u.a. „Notfallkoffer“ für die Klassen 1-12): 24. August - 04. September 2015

Unterstufe: 07. – 17. September 2015

Mittelstufe: 11. – 22. Januar 2016

Oberstufe: 25. Januar – 05. Februar 2016

Abschluss- und Prüfungswochen: 09. – 20. Mai 2016

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

«Übe...» - Sommerakademie V

Künstlerische Fortbildungstage für Eurythmisten und Eurythmiestudenten in Berlin-Kreuzberg, mit Barbara Mraz und Mikko Jairi von der Compagnie Phoenix Berlin, vom 15. bis 19. Juli 2015

Auch in diesem Jahr laden wir wieder alle interessierten Kolleginnen und Kollegen zu einer gemeinsamen künstlerischen Arbeit nach Berlin ein!

Die «Übe...»-Sommerakademie bietet Eurythmisten aller Fachbereiche einen Intensivkurs an, die nach künstlerischen Anregungen und Austausch, aber auch nach gemeinsamen künstlerisch-eurythmischen Erfahrungen suchen.

In diesem Jahr werden wir an den «Vier Jahreszeiten» von Antonio Vivaldi arbeiten und aus jeder Jahreszeit einen Satz soweit ausarbeiten, das wir die Fortbildung wieder mit einer gemeinsamen festlichen Werkstattaufführung abrunden können.

Die Frage nach dem eigenen Üben und nach der Pflege des eurythmischen Instrumentes im Berufsalltag sind Fragen, die uns neben der künstlerischen Arbeit an den «Vier Jahreszeiten», auch in diesem Jahr wieder beschäftigen werden.

Kursdauer: Mittwoch, 15. Juli 2015, 9.30 Uhr bis Sonntag, 19. Juli 2015, 20.00 Uhr.

Kosten: € 270,-/ € 240,- Frühbucherrabatt für Schnellentschlossene bis zum 31. Mai 2015; € 180,- für Eurythmiestudenten im Grundstudium (mit Ausbildungsnachweis).

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

Anmeldeschluss: 7. Juli 2015

Anmeldung und weitere Informationen bei:

Susanne Haub, Tel. 030 39937762

E-Mail: susannehaub@alice-dsl.de

Fortbildung zum Thema Tierkreis
mit Ursula Zimmermann (Dornach)

3 zusammenhängende Wochenenden (1. Wochenende: 29.05. – 31.05.2015, 2. Wochenende: 11.09. – 13.09.2015, 3. Wochenende kann terminlich gemeinsam vereinbart werden für Frühjahr 2016) –

Beginn jeweils freitags 16 Uhr, Ende sonntags 12.30 h.

Kosten pro Einheit: 95,-€

Veranstaltungsort: Jean-Paul-Schule, Kassel

Anmeldung: M.Bannmann,

Tel. 0561/316 58 46

(bitte nur Mo-Fr 8 – 9 Uhr vormittags!)

Mail: m.bannmann@gmx.de

Wege zur Stimme - Wege zur Sprache
Workshop für Stimmbildner, Sprecherzieher, Sprachgestalter
Austausch und Begriffsklärung in der Arbeit, den gemeinsamen Zielen und im künstlerischen Ausdruck
Sa., 6. und So. 7. Juni 2015 (Anmeldeschluss: 17.5.2015)
Michael Tschechow Studio Berlin - Köpenicker Str.174 - 10997 Berlin
Weitere Information über: www.netzwerk-sprachgestaltung.ch

Anmeldung unter beate.kruetzkamp@mts.de
oder telefonisch: 030/69516871

Instituut voor Eurythmie in Werkgebieden
Kurse mit Annemarie Ehrlich 2015

15. – 17. Mai, Eisenach: *Wie gesunde ich im /am wir?*
Anmelden: Erika Rommeley Tel. 03691-742614; Email: erirom@gmx.de

22.– 23. Mai, Freiburg: *Soziale Schulung durch Bewegung*
Anmelden: Angelika Haberstroh, Tel. 0049 7661 7040, Email: angelika_haberstroh@web.de

19. – 23. Juli, Den Haag: *Sommerwoche: Wie komme ich in Bewegung?*
25. Juli – 1. Aug., Den Haag: *Theory U für Eurythmisten: Wie finde ich meine Quelle?*
Anmelden: A. Ehrlich, Tel. 0031-70 3463624; Email: Eurythmie-im-Arbeitsleben@gmx.de

11. – 12. September, Hamburg: *Rhythmen des Grundsteinspuchs von R. Steiner*
Anmelden: Jürgen Frank; Email: frank@steinerschule-bergstedt.de

13. – 18. September, Hamburg: *Wie finde ich meine Quelle*
+ Abends offener Kurs, täglich
17. September, Hamburg: *Unternehmertag*
Anmelden: Claudine Nierth Tel. 0178 8 377 377; Email: claudine.nierth@mehr-demokratie.de

19. – 20. September, Schloß Hamborn: *Wie kann ich mich schulen, das die Verstorbenen sich mit mir verbinden wollen?*
Anmelden: Hedwig Amtsdorfer; Email: jadbjoerk55@gmx.de

10. – 11. Oktober, Brugge: *Ik en jij zijn wij!*
Anmelden: Marie Anne Paepe; Email: marie-anne.paepe@telenet.be

31. Okt. – 1. Nov., Berlin: *Wie kann ich mich schulen, das die Verstorbenen sich mit mir verbinden wollen?*
Anmelden: Thilo Riebold, Tel: 0049-30 82 71 99 67; Email: thilo.riebold@googlemail.com,

7. – 8. Nov., Witten-Annen: *Wie kann ich mich schulen, das die Verstorbenen sich mit mir verbinden wollen?*
Anmelden: Emile Cnoops, Tel. Institut: 0049 2302 184 999; Email: cnoops@wittenannen.net

13. – 15. November, Bologna: *Pädagogische Übungen*
Anmelden: Elisa Martinuzzi Tel: 0039-377 49 38 556; Email: elisamartinuzzi@hotmail.com

Kurse mit Annemarie Bäschlin

Eurythmie-Fortbildungskurs 2015

Leitung: Dorothea Mier/ Alois Winter

13. - 22. Juli 2015 in Ringoldingen (Berner Oberland) Schweiz:

- Toneurythmie: Dorothea Mier
- Sprachgestaltung / Lauteurythmie: Alois Winter

Tonheileurythmie-Kurse 2015

Für Heileurythmisten, Heileurythmiestudenten, Medizinstudenten, Ärzte, Musiktherapeuten

Leitung: Annemarie Bäschlin

Übungen, welche Lea van der Pals in Zusammenarbeit mit Dr. med. Margarethe Kirchner-Bockholt entwickelt und ausgearbeitet hat. (Siehe auch „Tonheileurythmie“ von Lea van der Pals / Annemarie Bäschlin; (Verlag am Goetheanum)

4.- 7. Juli 2015 in der Rudolf Steiner Schule Birseck, Apfelsestr. 1, 4147 Aesch bei Dornach (Schweiz)

3.- 7. August 2015 in Ringoldingen (Berner Oberland) CH

Mit medizinischen Beiträgen von Dr. med. Eva Streit

Auskunft und Anmeldung:

Annemarie Bäschlin, Ringoldingen

CH 3762 Erlenbach

Tel. +41(0)33 681 16 18

Scandinavian Romanticism for Eurythmists

Julian Clarke (Stuttgart)

Not many Scandinavian composers have made much impression in Central Europe. Until the First World War the Norwegian Edvard Grieg – the Nordic lyricist par excellence – was very famous in Germany; as a result eurythmists have six tone eurythmy forms by Rudolf Steiner for piano pieces of his. From the 1920's onwards, however, Grieg – together with other Scandinavian composers – was largely left to the Nordic and the English-speaking countries. Nowadays many of Grieg's best pieces, from the Humoresques Op. 6 to the Slatter Op. 72, have become rewarding possibilities for rediscovery, whilst the great symphonists, in particular the (Swedish-speaking) Finn Jean Sibelius and the Dane Carl Nielsen, still await a first real discovery in the German-speaking world.

Least of all has been recognition of the Swedish contribution as represented by a trio of younger contemporaries of Steiner. Of these, Hugo Alfvén is a master of orchestration; Wilhelm Stenhammar is the most interesting in formal and stylistic respects; Wilhelm Peterson-Berger is a lyricist, the most characteristic national romantic Swedish music has produced, a sort of Swedish Grieg. Apart from sets of lyric piano pieces and songs he however also wrote a substantial 'Lappland Symphony', a violin concerto and the Swedish national opera 'Arljot'. The opera, like the most popular piano pieces, is celebrated for its 'ever fresh nature lyricism'. The mysterious light of long Nordic Summer nights is palpably reflected in it – as in Alfvén's most famous work, 'Midsummer Night Rhapsody', in Stenhammars most important piano opus, 'Nights of Late Summer', and in the pictures of the great painter Anders Zorn and the poems of Eric Axel Karlfeldt, of which Peterson-Berger set many to music. Swedish Art: a field of discovery for nature romantics!

Nature Romanticism in Delsbo, Hudiksvall/Sweden

W. Peterson-Berger's nordic music. Eurythmy workshop 19-25/7 2015,

with Åke Bergström and Julian Clarke

Main work: two music pieces from Wilhelm Peterson-Berger's "Frösöblomster" – with eurythmy forms by Göran Krantz. Spiced with poems by Nobel Prize winner Erik Axel Karlfeldt.

Application and further information:

www.eurytmi-ake.se +46706874600

bergstrom.ake.o@gmail.com

Åke Bergström, Svedjegatan 3,
SE-78443 Borlänge, Sweden

Künstlerische Fortbildungswoche für Eurythmisten und Eurythmiestudenten in Järna/Schweden
Mit Barbara Mraz und Mikko Jairi von der Compagnie Phoenix Berlin
vom 21. bis 27. Juni 2015.

Nachdem Barbara Mraz und Mikko Jairi 2014 verschiedene künstlerische Fortbildungen in Järna gegeben haben, entstand der Wunsch bei den Teilnehmern die beiden zu einer künstlerischen Sommerwoche einzuladen, wie sie diese in Berlin seit längerer Zeit als «Übe..»-Sommerakademie veranstalten, in der Teile eines sinfonischen Werkes (Klavierauszug und verschiedene Instrumentalisten) mit allen interessierten Kollegen aus unterschiedlichen Fachbereichen der Eurythmie erarbeitet werden. Diese Arbeit wird am Ende der Woche in einer Werkstattaufführung im Saal des Kulturhuset seinen Höhepunkt und Abschluss finden.

Für diese erste schwedische «Sommerakademie» steht das gleiche Werk im Zentrum der Arbeit, wie einige Wochen später in Berlin: die «Vier Jahreszeiten» von Antonio Vivaldi.

Diese Fortbildung wendet sich an Kollegen, die nach neuen Anregungen, Impulsen und Austausch in der künstlerischen Eurythmie und dem gemeinsamen Bewegen suchen und daneben Fragen haben nach dem eigenen täglichen Üben im Berufsalltag.

Neben der Arbeit an den «Vier Jahreszeiten» ist abends für die Teilnehmer auch die Gelegenheit für Solokorrekturen an vorbereiteten Soli und Duo (bitte den Text bzw. die Noten rechtzeitig an Anne Grethe Kumlander oder Johanna Korppi weiterleiten).

Beginn: Sonntag, 21. Juni um 17.00 Uhr bis Samstagabend, 27. Juni 2015

Unterrichtssprachen: Schwedisch, Deutsch, Englisch

Kosten: SEK 2900,-/ Frühbucherrabatt SEK 2600,- wenn man sich bis zum 15. Mai 2015 angemeldet hat; Ermässigung für Studenten im Grundstudium auf Nachfrage.

Ort: Kulturhuset, Kulturforum Järna, SE-15391 Järna

Anmeldeschluss: 14. Juni 2015

Anmeldung und weitere Informationen: Anne Grethe Kumlander, E-Mail: annegrethekumlander@hotmail.com
oder Handy: 0046702280602;

Johanna Korppi, E-Mail: johannakorppi@yahoo.com

Sommerfestival la fabbrica, Incisiana, 2015

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Offen für alle: Amateure und Professionals.

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Annäherung an das intuitive Handeln.

Workshops:

«Move and be moved»: Eurythmie: Gia van den Akker

«Wonder and work»: Seminar zeitgenössische Musik: Diderik Wagenaar, Francien Hommes

«Face to face»: Bildhauen in Stein und Ton: Astrid Haueisen-Oelssner

«Taste the presence»: Kochen: Monica Molari

Masterclass Bratsche: Sylvia Zucker

* Eurythmie Wake-Up morgens für alle

* Teilnehmer am Musik- und Eurythmikurs arbeiten zusammen an einer Komposition von Diderik Wagenaar.
Zeit: von Sonntag 26. Juli 2015, 18.00 Uhr - Samstag 1. August, 13.00 Uhr.
Freitagmittag 31. Juli ab 18.00 Uhr Ausstellung, Konzert, Event für die Öffentlichkeit
Abschlussfest 20.00 Uhr für Freunde und Studenten
Ort: La fabbrica, Cortiglione und Incisiana, Incisa Scapaccino
Kosten: 300€ /Studenten bekommen Ermässigung
Unterkunft: B&B: 15- 50 Euro
Catering: Catherina und Monika Molari

Anmeldung und Information:

*Gia van den Akker, info@giavandenakker.com
+ 39.3484254007*

Öffentliche Kurse 2015 Gia van den Akker:

- 2. und 3. Mai Ton-Fortbildungskurs am Goetheanum
- 14.- 16. Mai Ton Eurythmie beim Eurythmie Forum, Witten Annen
- 12. und 13. Juni Ton Eurythmie in de Zalen, Den Haag, NL
- 23. und 24. Oktober Ton-Fortbildungskurs am Goetheanum

Assistenz gesucht!

Am 13. September 2015 hat die Passio von Arvo Pärt innerhalb des 10-jährigen Jubiläums des IJ-Theater in Amsterdam seine Premiere. Die Passio wird ausgeführt in Zusammenarbeit mit Bill Viola, Marlene Dumas, Gesualdo Consort Amsterdam, Jörn Boysen mit Musica Poetica und einer internationalen Gruppe von Eurythmisten. Die Initiative zu diesem Projekt haben Michael de Roo und Gia van den Akker genommen. Michael de Roo, ehemaliger Direktor vom Theater Zwembad de Regentes in Den Haag, in dem 2003 und 2005 Eurythmie Festivals stattgefunden haben, ist mit seiner Stiftung Voi-Z der Produzent. Michael de Roo wird die Regie führen. In der Vor-Osterzeit 2016 wird die Passio nochmals in Holland aufgeführt werden. Gia van den Akker sucht Assistenz bei verschiedenen organisatorischen Arbeiten. Es handelt sich dabei überwiegend um P.R. Arbeit. Wer hat Interesse und beherrscht auf jeden Fall Englisch und Deutsch?

Anfrage bitte an Gia van den Akker: info@giavandenakker.com

Eurythmée Paris-Chatou bietet ein Eurythmie-Kunst-Studienjahr an

1. Oktober 2015– 25. Juni 2016

Das Pariser Kulturleben gehört zum Gesamtprogramm

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Nach dem ersten Jahr wird ein vom Goetheanum anerkanntes Diplom erteilt und gibt Zugang für ein weiteres Studium im 2. Jahr an allen weiteren Eurythmieschulen.

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Information / Anmeldung

Eurythmée Paris Chatou

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Tel : 0033 (0)143369354 ; 0033(0)130534709
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Eurythmy Spring Valley Training Program Options

Full-time Training - Opening a first year class, September 2015

We're excited to announce the opening of a brand-new first-year class in September, 2015. This course is open to all applicants who want to start a professional training in eurythmy in the English language. Our fall semester curriculum commences with an exploration in the basic elements of speech eurythmy and an invigorating block of rod exercises, surrounded by introductory courses in anthroposophy, biodynamic gardening, poetics, and others that support first steps in eurythmy. For those not familiar with our campus, our school is part of the Threefold Community, which is nestled on 140 acres of land, twenty five miles northwest of New York City. Other activities like the biodynamic gardening training, Waldorf Teacher training, fiber craft training, food coop, and Waldorf School, give us a rich community life, bringing people from many continents and countries to participate in courses offered in the arts, sciences and education. Information and application can be found on our website at www.eurythmy.org/school, or by contacting the Student Services Coordinator at 845-352-5020, ext. 13 or info@eurythmy.org.

Post-graduate Artistic Study Program at Eurythmy Spring Valley 2015-2016

Eurythmy Spring Valley is offering an artistic post-graduate program beginning the fall of 2015, for those interested in developing their eurythmic skills, while having ample opportunity for independent work and performing experience. The program provides a wonderful opportunity to work with Eurythmy Spring Valley faculty members, Barbara Schneider-Serio, Dorothea Mier, Annelies Davidson, and Natasha Moss. The first term, from September through mid-December, 2015, will include some combined classes with the fourth year, reviewing and deepening tone eurythmy and English eurythmy elements, while already starting the process of shaping independent study work. In the second term, participants will fully focus on developing pieces for the culminating performance after Easter. Join us for this rich opportunity to deepen your eurythmic skills. Program Dates: September, 2015–May, 2016. Deadline for application: July 15, 2015. For information contact us at 845-352-5020, ext. 13, email us at info@eurythmy.org, or visit our web site at www.eurythmy.org.

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PUBLICATIONS & REVIEWS

'On My Own Eurythmy Teaching'
Further Reflections as an Appendix to a Research Project
From Research at the Alanus University for Art and Society

Elisabeth Göbel

Inspired by the needs of children in the first seven years of their life, it has proved of fundamental significance for my research into my own teaching of eurythmy to study the seven life processes, as I have described in *'Eurythmie im ersten Jahrsiebt – ein Lebenselixier in unserer Zeit' (Eurythmy in the First Seven Years of Life - An Elixir of Life for Today)*. I have gone through these processes from the cultural/human aspects of the etheric organisation: 1. Breathing – imitation & breathing with the whole human organism / 2. Warming – a prerequisite for absorption / 3. Nourishment – also for all the sheaths of the human being / 4. The central process of elimination – of what is important, congenial or beneficial to the individual in a specific moment or of what is not. / 5. Preservation – the foundation for being able to feel one's selfhood and to sense one's organism / 6. Growth – feeling for development / 7. Reproduction – creating something new in its widest sense.

As I was working in a school as well as in a kindergarten, I learned that the older the children and adolescents were, the more the fourth to the seventh life processes needed to be considered, even if in a good lesson all seven are present. Today it is good to work at strengthening every life force. If one develops a sensibility for these life processes they can become a good criterion for considering at the end of every lesson whether the lesson was well balanced or not, and for answering the question of which methods I can emphasise much more strongly for those special students in a particular moment in the next lesson.

I worked on these fundamental aspects over many years, using two lectures held by Rudolf Steiner on August 7 & 15 1916 from *'The Riddle of Humanity'* (CW 170), and then attempted to apply what I had discovered to my teaching.

Everything has been adequately described in the themes of the individual chapters in *'...Contributions to Educational Eurythmy'*. This is both deeply satisfying and enthusing. I could imagine that if eurythmists were to become more aware of the overriding perspectives within the life processes as a background to their teaching this could lead to a more independent teaching style. In a eurythmy training this is already being taught, though not consciously; in addition, it is present in one's own experiences with students and in the principles of their development.

It would be equally stimulating to clarify for oneself the background to the relationship between the senses (and their processes) and the growing stages of consciousness (beginning with a consciousness capable of sensing or feeling other beings via a mythical consciousness and ending with a concrete consciousness). Attempts to apply Rudolf Steiner's indications found in the Letters to Members (CW26, Anthroposophical Leading Thoughts No. 112) to the situation relevant to particular children or adolescents in their different life phases, and in their specific relationship to the environment, can also be extremely helpful. I consider that taking this into consideration for one's teaching is the very foundation of teaching; I have also found this consideration in the new book *'Eurythmie-Pädagogik' (Educational Eurythmy)!* Such general observations based in the anthroposophical understanding of the human being and related to this theme can enable teachers to find their own teaching style and in no way lead to abstractions. I have attempted to express this in my book on the first seven-year phase of development. I have experienced that this attempt has certainly served my work in school.

It is true that only when we have developed our own independence can the students themselves become creative and productive and therefore find their own life path.

Sergei O. Prokofieff
The Michael Mystery
Reflections from a spiritual-scientific perspective on
The Michael Imagination and Its Presentation in Eurythmy

Published 2014, Ita Wegman Institute Publishing
280 pp, 20 colour illustrations, cloth with dust cover
€ 34,-/CHF 42,-/ISBN 978-3-905919-36-3

Barbara Mraz, Berlin

The last conference at the Goetheanum that Sergei Prokofieff was able to prepare and organise in spite of his serious illness was the Ascension Conference in 2011 that bore the title: *The Alchemy of the Soul Forces. Three Meditations by Rudolf Steiner*.

The three meditations that were the subject of the conference and studied in lectures, study groups and performances were the *Butterfly meditation*, the heart meditation *If I look into the sun...* and Rudolf Steiner's *Michael Imagination*. These three meditations are closely linked to the spiritual streams that work together in Anthroposophy and with those high beings that inspire them. Those who meditate may approach them in the three mantra when the soul forces of thinking, feeling and will have been transformed.

Sergei Prokofieff gave the final conference lecture on the *Michael Imagination*, which Rudolf Steiner had given to members on September 28 1924 (CW 238) in his last address.

Those who could be present at the two hour lecture given by Sergei Prokofieff were deeply moved not only by the contents but also by his powerful and tangibly deep love and by the immediate sense of why it was such an urgent concern for Sergei Prokofieff - in spite of his serious illness - to be able to hold these lectures about the Michael Mystery, the mysteries of the will.

There arose the hope after the experience that this lecture might be made available to more people in written form. This wish became reality in the summer of 2104 shortly after Sergei Prokofieff's death, but the present book contains not only the lecture in written form but a comprehensive, well-rounded and fundamental piece of research work on the entire theme of the being of Michael. This work is exemplary as a piece of independent spiritual-scientific research in this field.

The work introduces the reader to Rudolf Steiner's relationship to Michael, the guiding spirit of the age, to the essence of the Michael Mystery, to the *Michael Imagination* and its wording in association with the Michael Mystery and the presentation in eurythmy of the *Michael Imagination* and its esoteric background. The epilogue contains information on Michael and the Michaelites and the appendix a number of longer quotes of Rudolf Steiner's, which thanks to Sergei Prokofieff's explanations are given a quite new colour and offer the possibilities of outlooks on further independent research into the theme.

This now published research work is thanks to its extreme thoroughness and depth a challenge to readers to enter the theme independently and to create an active relationship to the essence of the Michael Mystery.

But what is special and till now unique is that Sergei Prokofieff has placed so much importance on eurythmy here, and on the tasks associated with it in relation to the *Michael Imagination*.

In a way similar to that in which he writes about the Foundation Stone Meditation in his book *May Human Beings Hear It. The Mystery of the Christmas Conference* (Temple Lodge Publishing) and *The Foundation Stone Meditation. A Key to the Christian Mysteries* (Temple Lodge Publishing) he gives here essential points of view for a presentation in eurythmy, for the tasks that arise from this in relationship to the impulse of the Christmas Conference and for the esoteric events connected with it. In the case of the *Michael Imagination* he also looks from the same position at the tasks given by Rudolf Steiner, at the forms, the costumes and perspectives that are of primary importance for the rehearsals and performances in eurythmy.

What initially becomes tangible for eurythmists through Sergei Prokofieff's work is the background to the wording of the *Imagination*, and the vast dimensions of the context within which it stands. It also points to the questions that eurythmy needs to resolve: these can be independently deepened and also expanded with the foundations given here.

It can only be hoped that anthroposophical readers will grasp the opportunity – if this has not already been done - to recognise what essential tasks were passed on to eurythmy by Rudolf Steiner and how deeply the impulse of the Christmas Conference is linked specifically with this art.

Eurythmists, too, have now been given a new, till now non-existent opportunity to discover for themselves and to further work in the future on the spiritual foundations of their own work in eurythmy in the *Michael Imagination*.

For example, the number of performing eurythmists is the same in the Foundation Stone Meditation as in the Michael Imagination: there is a leading central figure and five create the surroundings. But while in the Foundation Stone Meditation the central figure – with the exception of the *Nachtakt* after the third verse – always moves at the centre of the surrounding circle of eurythmists *in the shape of a bowl*, and the forms of the same surrounding circle mirror each other and always return to their starting position, this is completely different in the *Michael Imagination*.

The covered figure that expresses the being of Michael comes from the surroundings to the centre of a moving community whose members are transforming a pentagon or pentagram. Everyone is working with the same form principles and yet the eurythmists take this up in an individual way and create their own individual relationship to Michael. While the secret at the heart of the Foundation Stone Meditation is the *I-A-O*, the *Michael Imagination*

contains the transformed 'Hallelujah' and the creative word 'fiat' in the *Vortakt* and *Nachtakt*. Rudolf Steiner returned here to his very first lesson with Lory Maier-Smits in 1912 in which he gave her the *I-A-O* as the 'foundation stone' for the moment of eurythmy's birth, and then some time later, in the seventh lesson, he allowed her to make the sounds for the first word as a whole. This was 'Hallelujah', which he translated for her in the following way: "I purify myself from everything that prevents me from perceiving the Highest." So this moment of eurythmy's birth is very closely linked with what Rudolf Steiner gave for both of these central mantra within the Anthroposophical Society twelve years later. Rudolf Steiner gave the eurythmy forms for the *Michael Imagination* at the beginning of 1925; he was no longer able to experience their first performances on Easter Sunday of the same year.

For example, Sergei Prokofieff illuminates the relationship between the so-called 'A' figure (Michael) and the figure given the number 1: these differentiated reflections can be applied to the other figures, to their relationships and to the already-mentioned completely individual relationship to the being of Michael. It leads to an unbelievably inspiring, never-ending journey of discovery and requires a very differentiated and detailed yet living artistic development of the work in rehearsal.

This book challenges readers to take up new activities and one can only hope that it will fall on fruitful ground, given the current situation.

"Michael who has been striving from the Sun for those on earth who perceive the Spiritual in the cosmos, desires henceforth to establish his citadel in the hearts and in the souls of human beings. This is to begin in the present age. Christianity is to be guided into a realm of deeper truths inasmuch as understanding of Christ as a Sun Being is to arise within humanity through Michael, the Sun Spirit who has always ruled over the Intelligence, who can now no longer administer it in the cosmos but desires in the future to administer it in and through human hearts."

Rudolf Steiner, 21. August 1924, GA 240

On the new and updated edition of Marie Steiner – Traces of the Life of an Individuality
by Wilfried Hammacher, published by Verlag Freies Geistesleben 2014, 356 pp, € 25

Elisabeth Göbel

I have never before read a biography that begins in Atlantis and then continues to allow it to resound in majestic intervals throughout the evolution of humanity. But Wilfried Hammacher begins his book with a lively description of those times in which Marie Steiner was at the height of her work on theatrical productions in the 1920s and 1930s, when Dornach was itself at the height of its activities. My generation has still been able to experience an echo of the enthusiasm of the time in our parents and teachers, but if one had lived in Dornach shortly after the Second World War, as Hammacher did himself, those involved in the remarkable rise of the new artistic and speech initiatives were certainly able to convey it directly to the next generation. Thanks to the way in which Wilfried Hammacher describes them, the first great actors who had gathered round Marie Steiner appear before us in a living and fully-formed way. In the new edition there is a significant postscript in which it becomes clear how strong the effect of the karmic links between Marie Steiner and the many highly talented actors must have been. These were able to perceive the newness of Marie Steiner's freeing of her own voice from her physical instrument and the way in which she could modify and differentiate with her voice, in spite of her damaged and frequently overworked vocal chords that had been operated on in her youth. They discovered their enthusiasm through the strong way in which they entered the worlds of each of the poets and the poetry and had total admiration for her extraordinary knowledge of each historical background, in spite of the fact that their practice was demanding and the corrections often painful. Because of this they came to be suited to take hold of the mighty creative power and to carry it further, even if they were burdened with problems, as Hammacher informs his readers. But how many threads of destiny that were able to bear such a burden from past incarnations may well have proved to be productive! – The first eurythmists also felt completely connected to Marie Steiner's new initiative, as Hammacher graphically

describes: they themselves share how they experienced that they were carried on the wings of her occasionally tired and rasping voice.

Before the postscript Hammacher writes on p. 273:

“If we look back at everything that I have attempted to view as a whole in this book, i.e. at the three professions Marie Steiner had - the first as the mother of the Anthroposophical Society, the second as the editor of Rudolf Steiner’s work and the third as the great speech artist - and then at the connections both between these and with her three previous incarnations as Albertus, as Hypatia and as the pupil of the Orphic mysteries that had been prepared by a Celtic esoteric training, then the Orphic pupil’s deed and Marie Steiner’s deed of renewing the spiritual form of the Word grow into one spiritual-scientific perspective. What had lived as the creative, spirit-bearing Word in the ancient mysteries divided into two streams: poetic language and the language of thought....”

Wilfried Hammacher gives readers not only knowledgeable descriptions of the course of events of each of these periods of time that this individuality imbued with new impulses both from a historical and a spiritual-scientific perspective, but, beyond this, his language conveys the entire environment and atmosphere of each specific moment in human evolution. He succeeds in these very compact descriptions because of his ability to work through and internalise Rudolf Steiner’s own accounts; these in turn enable him to describe vast connections and metamorphoses in frequently highly elevated language. A certain justification for the use of this style of language may be taken from the fact that Rudolf Steiner has written that it is not possible to write a biography of Marie Steiner because she is a cosmic being. This may immediately remind us of the third scene in *The Portal of Initiation*. It may be possible to sense both an inner and a cosmic path here by looking at the mantra that Rudolf Steiner gave Marie Steiner in the course of their life together and that Hammacher describes as an ‘inner biography’. Hammacher’s research work, for which he deserves many thanks, as well as the many facsimiles take readers far beyond a normal biography.

The profound tragedy of the disputes within the Anthroposophical Society that arose after Rudolf Steiner’s death and that are not mentioned in the book may thus appear a little more understandable because of the extraordinary perspective. It was simply not possible to cope with the distance between the height of the spiritual being and the conditions of her deeply painful life situation. Nor was Marie Steiner able to find a definitively helpful attitude to the darkest depths of German history: this aspect has been also left out, as accords with the way in which the whole book has been written. Both facts are so terribly close to each other and caused deep rifts that have had decisive consequences.

Marie Steiner lived in a century of extremes. And so these abysses that belong to the new birth of language, as it was initiated by Rudolf Steiner as an act of creation and turned into practical activity by Marie Steiner with the whole of her being, are polar opposites. Wilfried Hammacher has made us conscious of this for the new century in a powerful way, and for this readers may be grateful.

Letter to Wilfried Hammacher

Robert Schmidt, Überlingen, 10.12.2014

Dear Wilfried

I recently received the new edition of your biography of Marie Steiner with great surprise, very deep gratitude and delight.

Because of my life circumstances at the time I was only able to read the 1998 edition eleven years ago while I was convalescing. Some of it I had experienced personally at the Goetheanum where we two were contemporaries and colleagues. Many things I did not know and so read of them with interest. I had absorbed some of Marie Steiner’s karmic background as you had done during our many years of living in Dornach. I chose not to speak of these matters: they were accessible and understandable to just a few people, so that at that time I was not comfortable with what you had written and published. Who after all would want to acquire an understanding of these things if they were not themselves searching for karmic connections?

Today, sixty six years after Marie Steiner’s death, I look on this differently. Today a more relevant question might be whether anyone is interested in these connections, whether anyone will want to buy the book and then read and

value it. I would very much wish that your book does not suffer the same fate as the exhibition on Marie Steiner's life and death 33 years ago, that was visited by so few interested people.

And now I have just received the review by Barbara Denjean von Stryk. It is excellent! This is not only a song of praise from an active speech artist but the masterful work of a journalist who acknowledges the excellence of a colleague's work. What she has written really prompts readers to pick up and read this book about Marie Steiner. I concur warmly with her views.

Your book spans a broad spectrum of time that repeatedly illumines this individual. In some parts a good foundation in anthroposophy is required. Anyone reading the book may feel encouraged to take up the references to Rudolf Steiner's works mentioned and study them. On top of this, your writing style is simply a pleasure for me to read. I have after all experienced at your side what you have written about the development and the achievements made in the art of speech at the time. But those seeking such a profession today will find it necessary to struggle through your descriptions and the quotations you have added that have come from our teachers if they want to acquire a methodical approach for themselves. How could it be different if reading the book?

The era of the art of Creative Speech that we experienced has passed. Now it must and will be reborn in individuals in every present time. Your book gives many varied suggestions and references to original source material.

However, anyone born into the present age will have a very hard time to get through to a living understanding of poetry. My son, for example, learned to speak neither speech exercises nor poems in two Steiner-Waldorf schools. And fundamentally souls are hungering today for the imaginative power of language and equally for rhythm. On the other hand, talented speakers have a doubly difficult time: they have to overcome their inherited talent in order to master the new approach to speaking that allows the air to resound.

In fact, it is possible to find everything to do with the art of Creative Speech in your book as a secondary theme: its main one is of course Marie Steiner, *Traces of the Life of an Individuality*

Along with my heartfelt thanks I wish you many attentive readers,

Yours,

Robert

P.S. Because I have never written a review I have passed on the book to Elisab

“Up on a beautiful forest heath there stands ...”

Silke Kollwijn

Da droben auf schöner Waldheid,
da steht ein schöner Birnbaum,
schöner Birnbaum trägt Laub.

[*Up on a beautiful forest heath
There stands a beautiful pear tree;
The beautiful pear tree has leaves.*]

The Pasing Creative Speech group, consisting of Creative Speech artists and those working with therapeutic speech from the Munich area, has published a small booklet that is a product of its very fruitful collaborative work; the booklet explores the valuable origins and foundations of the power of language as revealed in a piece of ancient folk-poetry:

The Pear Tree - The Power of Language

The tree is an image for human growth and development: children as growing human beings put down their biographical roots in a country, a language and culture. If one is to find one's right place in life, and one's sense of identity or 'I', these biographical roots play a most significant role.

We are all aware, though perhaps still much too little, that poems we have known from our childhood remain powerful companions throughout our life even if they remain hidden to our consciousness.

In an easily understandable and clear style the authors demonstrate a wide variety of effects in the imagery, rhythms, sounds and grammar of the poem; these may affect the child's soul, senses and body.

When the text is stepped, its rhythms almost imperceptibly intensify a child's inner strength and create a connection to the child's own limbs.

Indeed, this simple poem about a pear tree can astonish the reader: the authors have given us the opportunity to experience it as a piece of old poetic folklore that has grown from the deep roots that the human soul has in language and that can be used again today to support and promote healthy child development in education and therapy.

The privately published booklet can be ordered from Helke Mack:

Tel: +49 89 888065 or email: helke.mack@arcor.de,

Title: "The Pear Tree - The Power of Language"

With p&p: 5 EUR (Germany), 6 EUR (international)

Werner Barfod

Das Geheimnis der Vokalisation und der Eurythmiefiguren – Herausforderungen der Eurythmie im 21. Jahrhundert / Zweiter Teil. Dornach: Verlag am Goetheanum 2014

CHF 30,- / € 22,-

Paul Peter Vink

Seit den 80-er Jahren des vergangenen Jahrhunderts sind die Suchbewegungen in der Eurythmie vielfältig. Inmitten dieser Vielfältigkeit entwickelt sich schon seit mehreren Jahrzehnten gleichsam motivisch die Forschungsarbeit Werner Barfods, ausgehend von der für unsere Zeit so wichtige Grundsatzfrage: Wie lässt sich die Eurythmie auf dem Fundament der anthroposophischen Menschenkunde, aus den Ansätzen Rudolf Steiners heraus zu einer Ich-geführten Schwellenkunst entwickeln?

Die 2011 in seinen *Herausforderungen der Eurythmie im 21. Jahrhundert in Ausbildung und dramatischer Kunst – Teil 1** von Barfod aufgegriffene Thematik wird in dem nun erschienenen zweiten Teil vertiefend weitergeführt und für neue Bereiche aufgearbeitet. Dass die Eurythmie eine Bewegungskunst ist – wobei jeder Schritt im angedeuteten Sinne einer inneren Umwandlungsbereitschaft des ganzen Menschen bedarf –, kann beim Lesen dieser beiden Bücher zum tiefsten Erlebnis werden. Handelt es sich doch in der Eurythmie nicht nur darum, sich dem Logos-Gehalt von Mensch und Welt in innerer Erkenntnisarbeit zu nähern, sondern darum, diesen Ich-geführt in der Zeit- und Raumgestalt eines Kunstwerkes für die ästhetische Erfahrung zu erschliessen.

Es ist der grosse Verdienst Werner Barfods, die menschenkundlichen Voraussetzungen für ein solches freikünstlerisches, neuzeitliches Schaffen aufgedeckt zu haben. Bereits in dem 1992 erschienenen Buch *Die drei Urphänomene eurythmischen Bewegens – Beiträge zur Vertiefung eurythmischer Grundelemente* wird das Verhältnis der drei Seelenkräfte Denken, Fühlen und Wollen zu den vier Wesensgliedern des Menschen anhand des Urphänomens von Ballen und Spreizen, das die ganze Schöpfung durchzieht, auf seine künstlerisch-eurythmischen Gestaltungsmöglichkeiten hin untersucht. Stets geht es darum, die Logos-Gesetze, die dem Menschenwesen auf der physischen und ätherischen Leibesebene innewohnen, so zu belauschen, dass diese sich durch innere Arbeit auch auf der Ebene der Seele und des Ichs auffinden und ergreifen lassen.

Im ersten Teil der *Herausforderungen* hatte Barfod Zeugnis davon abgelegt, dass eine solcherart im Bereich der Seele und des Ich erfasste Logos-Gestalt des Menschen für das meditative Erarbeiten eines geistigen Inhaltes wesentlich hilfreich sein kann.** Im Kapitel «Das Geheimnis der Vokalisation» des gerade erschienenen zweiten Teiles der *Herausforderungen der Eurythmie im 21. Jahrhundert* wird diese meditativ-eurythmische Praxis von

Barfod eingehend thematisiert und zudem verglichen mit den Anregungen, die Rudolf Steiner bereits 1907 in der ersten Abteilung der damaligen Esoterischen Schule gab. Der Meditator wurde dort – fünf Jahre vor den Anfängen der Eurythmie – dazu angeregt, die eigene Seele als vokalisches Gewebe zu erleben und diese Erlebnisse zur Vertiefung der mantrischen Arbeit mitschwingen zu lassen.*** Derjenige Leser, der sich die Mühe macht, einige dieser Inhalte und Angaben Barfods innerlich lebendig nachzuvollziehen, wird in diesem Kapitel spannende und aufschlussreiche Erfahrungen und Entdeckungen machen können.

Auch im nicht-vokalisches Bereich können wesentliche Parallelen zwischen der meditativen Praxis und dem eurythmisch-künstlerischen Schaffen gefunden werden, so z. B. zwischen den eurythmischen Raum-Gestaltungsmöglichkeiten, welche sich einerseits aus der Atem-Bewegung des Ich ergeben in Zusammenhang mit den vier Wesensgliedern des Menschen, in denen sich das Urphänomen von Ballen und Spreizen offenbart, und den von Rudolf Steiner beschriebenen vier Stufen der bekannten Punkt-Umkreis Meditation andererseits. Barfod zeigt in immer wieder neuen Wortprägungen, dass in dieser Ich-geführten Punkt-Umkreis Aktivität aus der fühlenden Bewegungsmitte heraus sich geistesgegenwärtig die überwach-situativ offene Wahrnehmung im Bewegungsbereich der peripheren Willensbetätigung begegnen kann mit der im Kopfbereich zentrierten Sphäre der intentionalen Gestaltung. Diese Ich-Führung als *künstlerisch-soziales* Verhalten wird in dem Kapitel «Die künstlerisch-soziale Arbeitsweise als Grundlage der Eurythmie im 21. Jahrhundert» ausgeführt. Das Kapitel «Warum zeigt die eurythmische Laut-Gestalt in den Eurythmiefiguren strahlige Schleierformen?» beschreibt die Eurythmie-Figuren als Verbildlichung der vom Ich zu erzeugenden, neuen Innerlichkeit, die dadurch hervorgerufen wird, dass das Ich seine Eigenimpulsivität mit der Umgebungsimpulsivität aktiv gestaltend durchdringt und zusammenbringt. Barfod verhilft uns hier zu einem Verständnis der von Rudolf Steiner und Edith Maryon in genialer Weise geschaffenen Figuren.

Der Stil Barfods ist beweglich und manchmal fast aphoristischer Natur. Seine Texte sind kurze, prägnante Streiflichter, die intensiv ergriffen werden wollen – sonst verweigern sie sich dem Betrachter, sich zu öffnen. Da manchmal dasselbe Thema (wie z. B. die Bedeutung der Farbe als künstlerisches Gestaltungsmittel oder die Evolutionsreihe als Wesensausdruck des bewegend-sprechenden Menschen) in beiden Teilen der *Herausforderungen der Eurythmie im 21. Jahrhundert* geschildert wird, empfiehlt es sich, beide Teile zusammen zu lesen. Eine grosse Hilfe zur Unterstützung der geforderten inneren Arbeit sind die den Text begleitenden, graphischen Skizzen. Barfod zeigt sich auch in diesen meditativ-graphischen Kleinoden als ein wahrer Meister.

* *Die Herausforderung der Eurythmie im 21. Jahrhundert in Ausbildung und dramatischer Gestaltung* – Verlag am Goetheanum, 2011

** in den Kapiteln «IAO-Metamorphosen und der Grundstein-Spruch Rudolf Steiners» und «Eurythmie in Rudolf Steiners plastischer Gruppe – IAO klingt in ihr und im ersten Goetheanum»

*** Rudolf Steiner greift damit eine Praxis auf, die schon seit Anfang des 19. Jahrhunderts unter dem Namen «Königliche Kunst» in gewissen Kreisen der Freimaurerei geübt wurde, und erneuert sie (vgl: Rolf Speckner, «Friedrich Eckstein als Okkultist», in: *Der Europäer* Nr. 9/10 (2014))

Zwei Publikationen zu
Rudolf Steiners Ton-Eurythmie-Kurs

StefanHasler (Hg.)
Der Toneurythmiekurs von Rudolf Steiner
Arbeitsmaterial, Dokumentationen, Forschungen, Analysen

1. Auflage 2014, 260 Seiten, kartoniert, mit zahlreichen farbigen Abbildungen
25,00 € | 32,00 Fr. | ISBN 978-3-7235-1507-5
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Rudolf Steiner

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Das gilt auch für den Kernzyklus «Eurythmie als sichtbarer Gesang», der im Anhang mit den farbigen Wandtafelzeichnungen und weiteren Dokumenten reichhaltig ausgerüstet wurde. Zusätzlich sind Hörernotizen zu den toneurythmischen Angaben im «Apollinischen Kurs» enthalten. Damit ist der «Ton-Eurythmiekurs» in der vorliegenden Ausgabe zu einem wertvollen Dokumentationsband angewachsen, der mit seinem revidierten Text und den Materialien auch die Kontexte sichtbar macht, aus denen heraus die Vorträge entstanden sind. Ein unentbehrlicher Band für alle, die die Ton-Eurythmie besser kennen lernen oder studieren möchten.

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